



MTO 28.1 Examples: Martin, Tonal Ebb, Sunken II Chords

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

<https://mtosmt.org/issues/mto.22.28.1/mto.22.28.1.martin.html>

Example 1. Johann Sebastian Bach, Prelude in C Major from *Das Wohltemperierte Clavier*, Book I, mm. 1–4

C: I
T

II $\frac{1}{2}$
PD

V $\frac{5}{8}$
D

I
T

Example 2. Ludwig van Beethoven, Piano Sonata in E Major, op. 14, no. 1, mvt. II, mm. 17–20. V goes to II in m. 19, contrary to the usual T–PD–D–T paradigm

17

C: I
T

V
D

II
PD

V⁶
D

Example 3. Bass line schemas for three situations where II may follow V

The contexts for these schemas correspond to the three different possible hierarchical relationships between the structural levels (lvl.) of II and V. V is subordinate to (<), equal to (=), or superordinate to (>) II at a, b, and c, respectively

II follows a *back-relating* V
(where $II_{lvl.} > V_{lvl.}$)

a)

$I - II \quad V \quad I$
V-II? no!

II—V undergoes *bifurcation*
(where $II_{lvl.} = V_{lvl.}$)

b)

$I \quad II \quad V \quad I$
V-II? no!

V prolonged by *apparent* II
i.e., an *upper fifth divider*
(where $II_{lvl.} < V_{lvl.}$)

c)

$I \quad II \quad V \quad I$
V-II? no!

Example 4. Wolfgang Amadeus Mozart, Piano Sonata No. 17 in D Major K. 576, mvt. I, mm. 1–8

Allegro.

D: I ————— V $\frac{div.}{HC}$ || II ————— 6 V I $\frac{PAC}{}$

Example 5. Robert Schumann, “Der Nussbaum,” no. 2 from *Myrthen* op. 25, mm. 28–35.
Bifurcation of $\text{II}^{\circ}6556 - \text{V}^7$ in mm. 32–35

28 29 30 31

Sie flü - stern von ei - nem Mägd - lein das däch - te die Nüch - te und

a: I ————— 6

32 33 34 35

Ta - ge lang, wüss - te, ach! sel - ber nicht was.

ritard.

$\text{II}^{\circ}6556$ V^7 $(\text{II}^{\circ}6556)$ V

bifurcation of mm. 32-33

Example 6. Frédéric Chopin, Prelude in E Minor, op. 28, no. 4, mm. 1–12. Cadential dominant decorated by neighbor “II°4334” chords in mm. 10–12

Largo.

p *espressivo*
sempre molto tenuto
e: I—

5 *cresc.*

9 *dimin.* *p* *dimin.*

IV⁶ **V⁷** (“II⁴₃”) (“II⁴₃”)

Example 7. Leaping passing tone and upper fifth divider. Reproduction of Examples 90 and 91 in Jonas, 1982

a)

b)

Example 8. Analysis of J. S. Bach, Prelude in C Minor, BWV 999 showing fifth divider
 Example 2 in Cadwallader and Gagné (2016, 110), based on Schenker (2005 [1923–24], 3–4)

1 13 34

(div.) from) upper-fifth boundary

$V \flat 3 -$ $- \flat 3$

Example 9. Robert Schumann, “Träumerei,” no. 7 from *Kinderszenen* op. 15, mm. 19–24

21 22 23 24

ri - tar dan - do

sunken II chord

F: I II $\frac{9}{7}$ V $\frac{8}{7}$ $\frac{6}{5}$ $\frac{4}{3}$ $\frac{2}{1}$ I

Example 10. Graphs of “Träumerei,” mm. 21–24

At level d), the asterisk (*) indicates the appearance of a *sunken II chord*

a) $\hat{3}$ $\hat{2}$ $\hat{1}$ b) $\hat{3}$ $\hat{2}$ $\hat{1}$

F: I II^8-7 V I I II^8-7 V^8-7 I

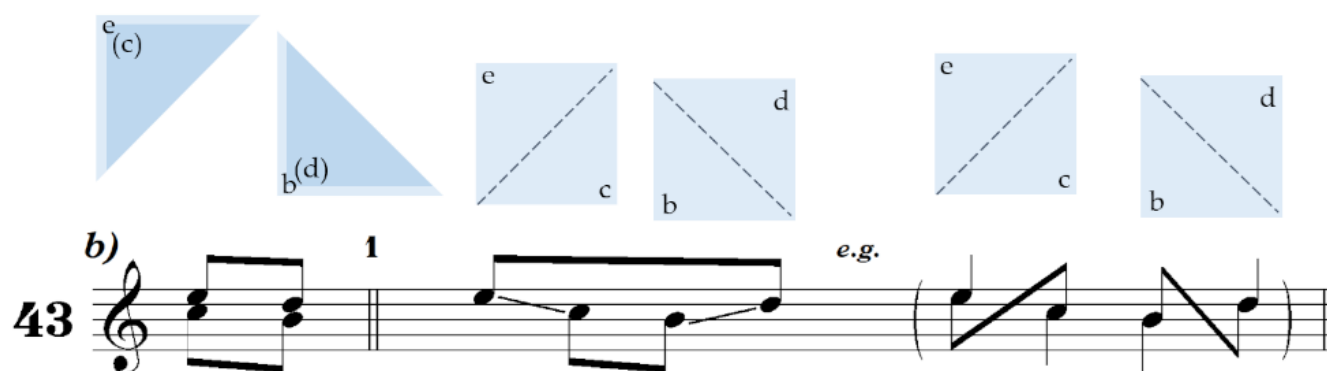
c) $\hat{3}$ $\hat{2}$ $\hat{1}$ d) $\hat{3}$ $\hat{2}$ * $\hat{1}$

(4th-prg.) (3rd-prg.) (4th-prg.) (3rd-prg.)

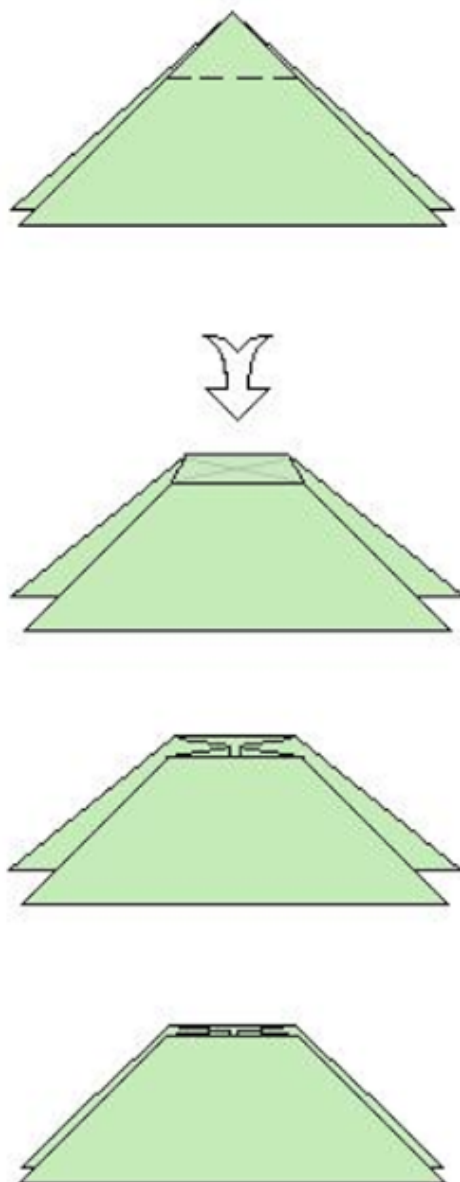
F: I II^8-7 $\text{V}^8-7-9-10$ I I II^8-7 V^8-7 (“II” *div.*) V^7 I

= *sunken II chord*

Example 11. The concept of unfolding illustrated with two napkins as a visual aid



Example 12. Origami sink fold applied to *water bomb base*



Example 13. Dominant sink fold yielding \Downarrow II at c)

a) \Downarrow

b)

c) $(\Downarrow \text{II})$

C: I V I I V—I I I V— $(\Downarrow \text{II})$ —I

Example 14. Top: Schenker's deceptive cadence prototype from *Der freie Satz* (reproduction of Fig. 71, Ex. 1). At b), the rising succession V—VI is "led back by means of interpolated fifths into the direction of the descending fifth V—I" (70). Bottom: Fux-ian feigned closes (*inganno*) quoted in *Harmony*, (reproduction of Example 108 with added annotations). The second feigned close is suggestive of a dominant sink fold.

1

a)

b)

V—VI V—I V—I

Example 108 (142):

3 — 8

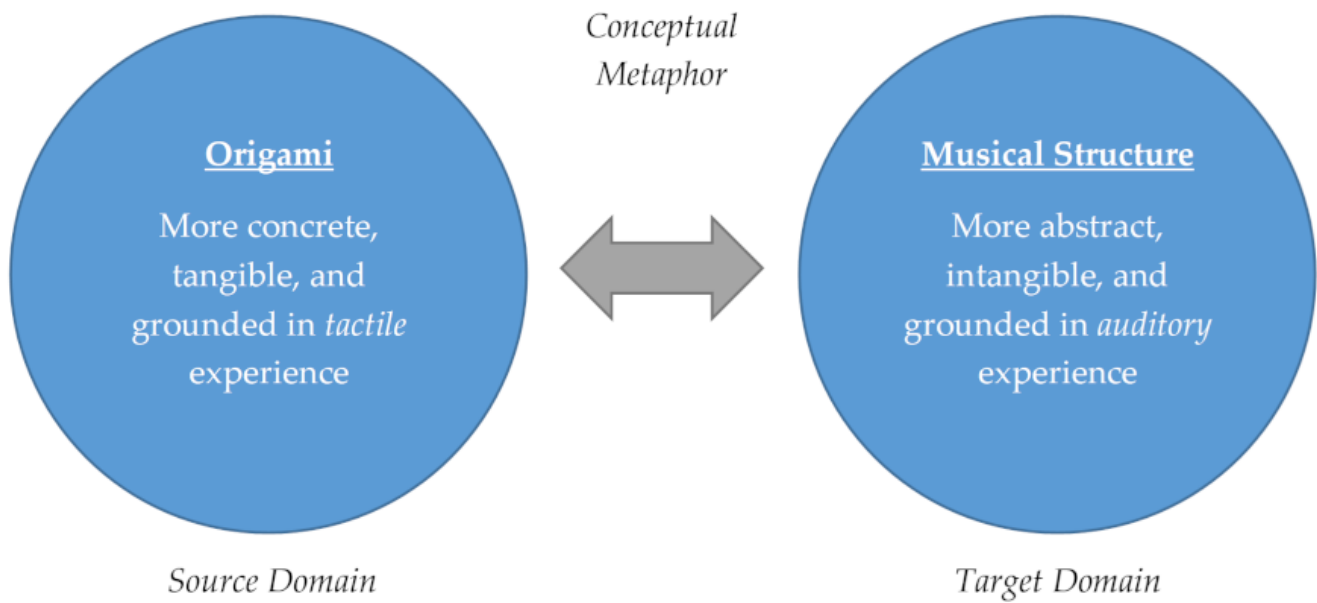
3 — 6!

10 — 5!

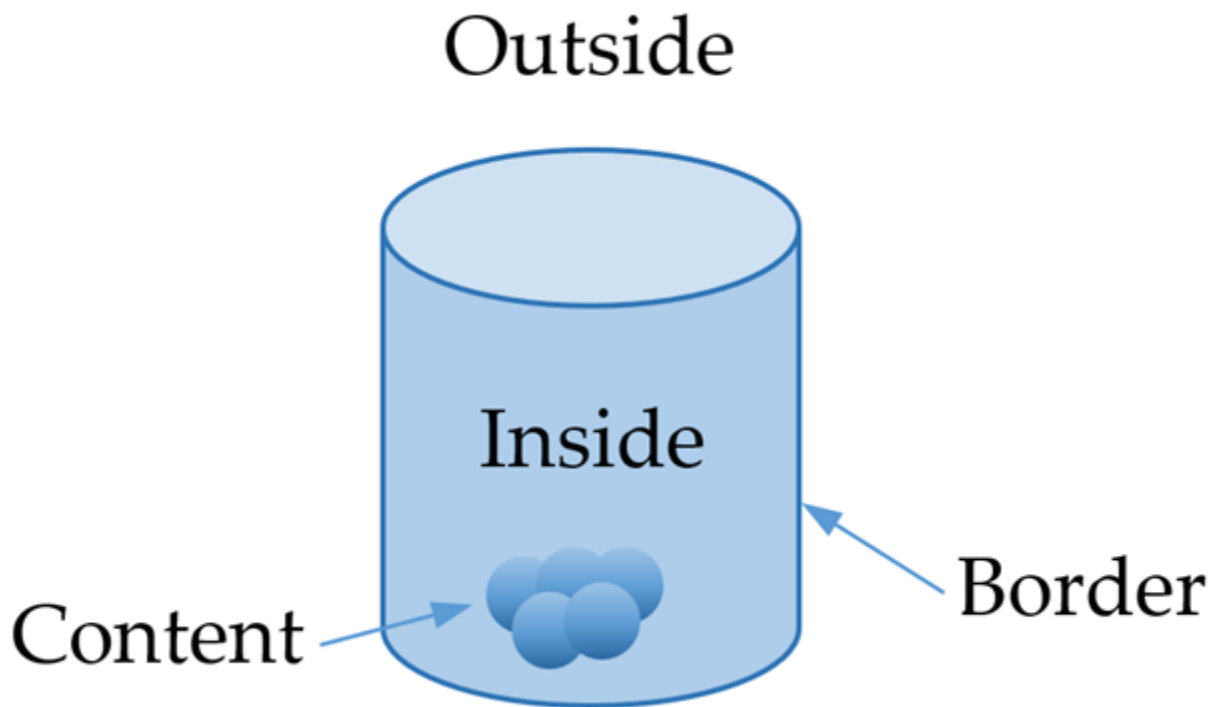
CLAUS. FORM. FICTA.

(= G: IV V⁴—³ I (IV V⁴—³ IV⁶) DC (IV FICTA. V⁴—³ II)

Example 15. Cross-domain mapping



Example 16. CONTAINER schema



Example 17. “Der Nussbaum” text and translation
 Translation copyright © by Emily Ezust, from the LiederNet Archive

German	English Translation
Es grünet ein Nußbaum vor dem Haus, Duftig, Luftig Breitet er blättrig die Aeste aus.	A walnut tree blossoms in front of the house, fragrantly and airily spreading out its leafy branches.
Viel liebliche Blüthen stehen d’ran; Linde Winde Kommen, sie herzlich zu umfahn.	Many lovely blossoms does it bear; gentle winds come to caress them.
Es flüstern je zwei zu zwei gepaart, Neigend, Beugend Zierlich zum Kusse die Häuptchen zart.	They whisper, paired two by two, gracefully inclining their tender heads to kiss.
Sie flüstern von einem Mägdlein, das Dächte die Nächte, und Tagelang, wüsste, ach! selber nicht was.	They whisper of a maiden who thinks day and night long of... but alas! she does not herself know!
Sie flüstern—wer mag versteh’n so gar Leise Weis’?— Flüstern von Bräut’gam und nächstem Jahr.	They whisper—who can understand such a soft song?— they whisper of a bridegroom and of the coming year.
Das Mägdlein horchet, es rauscht im Baum; Sahnend, Wähnend Sinkt es lächelnd in Schlaf und Traum.	The maiden listens, the tree rustles; yearning, hoping, she sinks smiling into sleep and dream.

Example 18. Score to Schumann, "Der Nussbaum," no. 3 from *Myrthen* op. 25

Nº 3. **Prelude** A₁

Allegretto.

p Es grü - net ein Nuss - baum vor dem Haus,

Pedale

5 duf - tig, luf - tig brei - - tet er

9 blätt - rig die Ae - ste aus. *p* Viel

A₂

13 lieb - li - che Blü - then ste - hen d'ran;

17

lin - de Win - de kom - - men, sie herz - lich zu um - fahn.

A₃

21

p Es flü - stern je zwei zu zwei gepaart,

25

nei - gend, heu - gend zier - lich zum

B

29

Kus - se die Häupt - chen zart. *riten.* *p* Sie

33

flü - stern von ei - nem Mägd - lein, das däch - te die Näch - te und

37

Ta - - - ge lang, wüss - te, ach! sel - ber nicht was.

ritard. -

41

Sie flü - stern, sie flü - stern, —

p

45

wer mag verstehn so gar lei - se Weis?

49

flü - stern vom Bräut' - gam und

ritard.

Coda

53

näch - stem Jahr, vom näch - stem Jahr. Das Mägd - lein

p *ritard.*

58

hor - chet, es rauscht im Baum; seh - nend, wä - nend

pp

62

sinkt es lä - chelnd in Schlaf und Traum.

Example 19. Formal outline for Schumann, “Der Nussbaum,” no. 3 from *Myrthen* op. 25

Section:	Prelude	A ₁	A ₂	A ₃	B	A ₄	Coda
Measures:	1–2	3–12	13–22	23–30	31 – 42	43–56	57–66
Key Area(s):	G	G → D	G → D	G → D	a → G: V	G	G
Stanza:		1	2	3	4	5	6
Poetic Content:		Tree; branches	Blossoms	Flower-heads	Maiden	Bridegroom	Dreams

Example 20. Schumann, “Der Nussbaum” no. 3 from *Myrthen* op. 25. Clarification of $mi/3^{\wedge}3$ as accented passing tone in mm. 1–2, mm. 3–7, and similar passages

The image shows two musical passages, labeled a) and b), from Schumann's "Der Nussbaum". Both passages are in G major and 3/4 time. Passage a) shows a sequence of chords: G (I), IV, V⁸₆ (= 7), and I. Passage b) shows a similar sequence: I, IV, V⁸₆ (= 7), and I. The notation includes a treble and bass staff with a key signature of one sharp (F#). Above the treble staff, there are markings for a triplet of eighth notes (3 with a ^ above it) and a triplet of sixteenth notes (3 with a ^ above it). The bass staff shows a simple harmonic accompaniment with quarter and eighth notes.

a) $\hat{3}$

b) $\hat{3}$

G: I IV V⁸₆ = 7 I I IV V⁸₆ = 7 I

Example 21. Foreground graph of the A sections

A₁₋₃

3	4	5	6	7	8	9	10
13	14	15	16	17	18	19	20
23	24	25	26	27	28	29	30

$\hat{3}$ $\hat{2}$ ||

fgd.

(I ——— 6 IV V $\frac{8}{6}=\frac{7}{5}$ I ——— II $\frac{26}{3}$ V 6 I)

G: I ——— II $\frac{8}{6}=\frac{7}{5}$ V

Example 22. Middleground graph showing interruption

<i>nature</i> (objective)		<i>maiden</i> (subjective)		<i>nature</i> (objective)
A		B		A'
1-29	30	31-36	37 38	42
			39 40	
			41	


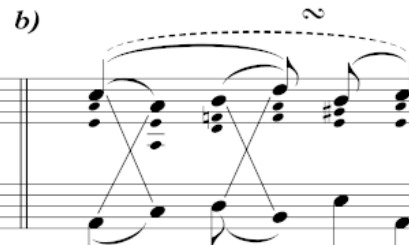
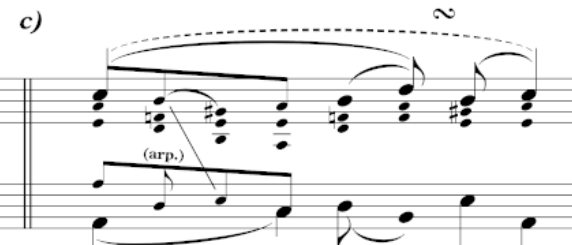
$\hat{3}$ $\hat{2}$ ——— ! ——— || $\hat{3}$

mgd.

(= \Downarrow II)

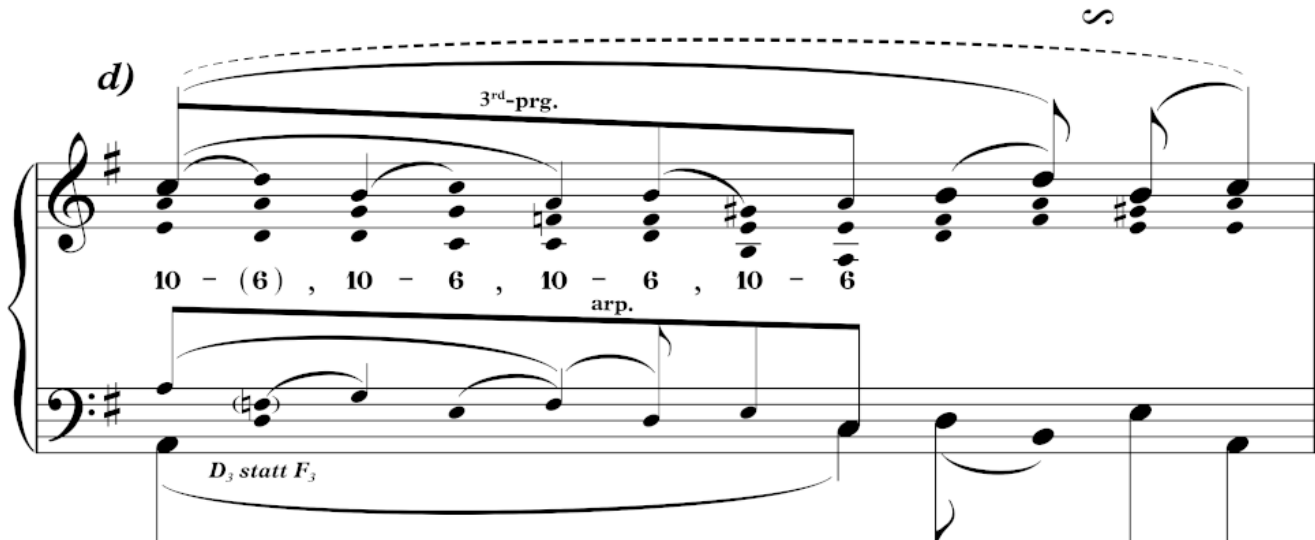
G: I II $\frac{7}{5}$ V $\frac{8}{8}$ ——— 7 ——— 6 ——— $\frac{7}{5}$ I

Example 23. A generative approach to the B section

a)  b)  c) 

a: I II⁶ V I I 6 II⁶ 7 V I I — 6 II⁶ 7 V I

= G: ↓ II

d) 

10 - (6) , 10 - 6 , 10 - 6 , 10 - 6

3rd-prg. arp.

D₃ statt F₃

(= a: I IV⁶ VII III⁶ VI II⁶ V I⁶)

a: I — 6 II⁶ 7 V I

Example 24. Moment-to-moment graph of the B section

a)

31 32 33 34

a: $\hat{3}$ $\hat{2}$ a: $\hat{3}$ $\hat{2}$

a: I Π^6 V (div.) I Π^6 [V?]

b)

31 33 35 36 37 38

a: $\hat{3}$ $\hat{2}$ $\hat{1}$ $\hat{2}$

a: I 6 Π^6 7 V (div.)

no, seq.!

arp.

end of phrase?

c)

31 36 39 40

a: $\hat{3}$ $\hat{2}$ $\hat{1}$ $\hat{2}$

a: I 6 () Π^6 7 V I

HC \Rightarrow IAC

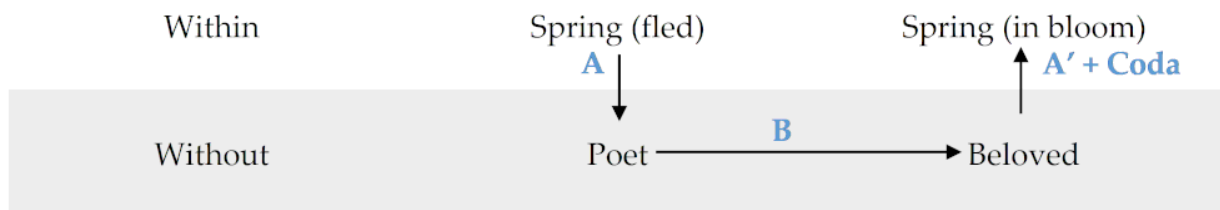
no, bifurcation!

The image displays three systems of musical notation, labeled a), b), and c), each representing a different moment-to-moment graph of the B section. Each system consists of a grand staff (treble and bass clefs) with various musical notations including notes, rests, and accidentals. Above the staves, measure numbers are indicated. System a) covers measures 31-34, system b) covers measures 31-38, and system c) covers measures 31-40. Annotations include 'a: $\hat{3}$ ' and 'a: $\hat{2}$ ' above the staves, and 'a: I', ' Π^6 ', 'V (div.)', and '[V?]' below the staves. A dashed arrow labeled 'no, seq.!' points from measure 34 of system a) to measure 35 of system b). Another dashed arrow labeled 'end of phrase?' points from measure 38 of system b) to measure 39 of system c). A third dashed arrow labeled 'no, bifurcation!' points from measure 39 of system c) to measure 40 of system c). In system c), measure 40 is annotated with 'HC \Rightarrow IAC' and two symbols: a triangle and a circle. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings like 'arp.' (arpeggiato).

Example 25. “Ich hab’ in mich gesogen” text and translation
 Translation copyright © by Emily Ezust, from the LiederNet Archive

German	English Translation
Ich hab’ in mich gesogen Den Frühling treu und lieb, Daß er, der Welt entflohen, Hier in der Brust mir blieb.	I have drunk in the Spring true and dear, so that, having fled the earth, it will remain here in my breast.
Hier sind die blauen Lüfte, Hier sind die grünen Aun, Die Blumen hier, die Däfte, Der blühnde Rosenzaun.	Here are the blue skies, here are the green meadows, the flowers here, the breezes, the blooming rose fence.
Und hier am Busen lehnet Mit süßem Liebesach, Die Liebste, die sich sehnet Den Frühlingswonnen nach.	And here on my bosom leans with a sweet love sigh, my sweetheart, who longs for the bliss of spring.
Sie lehnt sich an, zu lauschen, Und hört in stiller Lust Die Frühlingsströme rauschen In ihres Dichters Brust.	She leans on me to listen and hears with quiet joy the murmuring of spring streams in her poet’s breast.
Da quellen auf die Lieder Und strömen über sie Den vollen Frühling nieder, Den mir der Gott verlieh.	There spring forth songs and they stream over her, full of the spring that God has conferred on me.
Und wie sie, davon trunken, Umblicket rings im Raum, Blüht auch von ihren Funken Die Welt, ein Frühlingstraum.	And as she, intoxicated by it all, gazes around in space, the world blooms also from her sparks: a dream of Spring.

Example 26. Poetic progression in Rückert, “Ich hab’ in mich gesogen”



Example 27. Score to Schumann, "Ich hab' in mich gesogen," no. 7 from *Liebesfrühling* op. 37

Einfach innig. **Prelude**

4 **A** *p*
Ich hab' in mich ge-so-gen den Frühling treu und lieb, dass er der Welt ent-flo-gen

8 *mf* **B**
hier in der Brust mir blieb. Hier sind die blau-en Lüf-te, hier sind die grün-en Au'n, die

11
Blu-men hier, die Düf-te, der blühn-de Ro-sen-zaun. Und hier am Bu-sen leh-net mit

F: HC **F: PAC** **F: HC** **F: PAC** **C: PAC** **C: PAC** **V-**

14 *ritard.* - *p*

sü-ßem Liebesach die Lieb-ste die sich sch-net den Frühlingswonnen nach. Sie lehnt sich an zu lauschen, und

ritard. *p*

g: PAC

18 *ritard.* *f*

hört in stiller Lust die Frühlingsströme rauschen in ihres Dichters Brust. Da quellen auf die Lieder und

ritard. *f*

-V^{||}

22 *f* Coda

strömen über sie den vollsten Frühling nieder den mir der Gott verlieh. Und wie sie davon trunken

f

F: HC F: PAC

26 *ritard.*

um blicket rings im Raum, blüht auch von ihren Funken die Welt ein Frühlingstraum.

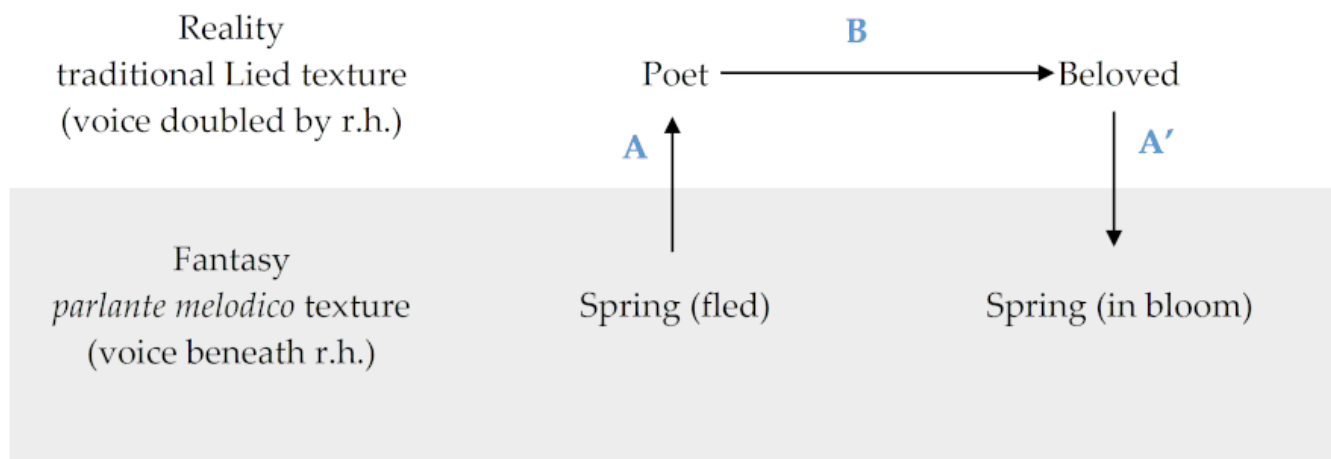
ritard. *p*

(F: PAC)

Example 28. Formal outline for Schumann, “Ich hab’ in mich gesogen,” no. 5
from *Liebesfrühling* op. 37

	Prelude	A		B		A'	Coda
Measures:	1–4	5–8	9–10	13–16	17–20	21–24	25–29
			(=11–12)				
Cadence:	F: PAC	F: PAC	C: PAC	g: PAC	F: HC	F: PAC	F: PAC
Stanza:		1	2	3	4	5	6

Example 29. Schumann, “Ich hab’ in mich gesogen,” textural map



Example 30. Schumann, “Ich hab’ in mich gezogen,” middleground graph of A section

A

5 7 8 9 10

mgd.

(F: I ————— VI⁷ $\frac{5}{5}$ II ————— 6 V⁷ I)

F: I⁵ ————— 6 II⁷ V

Example 31. “Ich hab’ in mich gesogen,” expansion of first branch into B section

A

B

a)

5 4 3 2

10 10 10

A

B

b)

5 4 3 2

10 10 10

(♭II)

F: I⁵—6 II⁷ V⁸—7—6—5

A

B

b)

5 4 3 2

10 10 10

(♭II [V⁶₃] “I” II⁷₂) V

F: I⁵—6 II⁷ V¹⁰₂—9—8—7—6—5

F: V

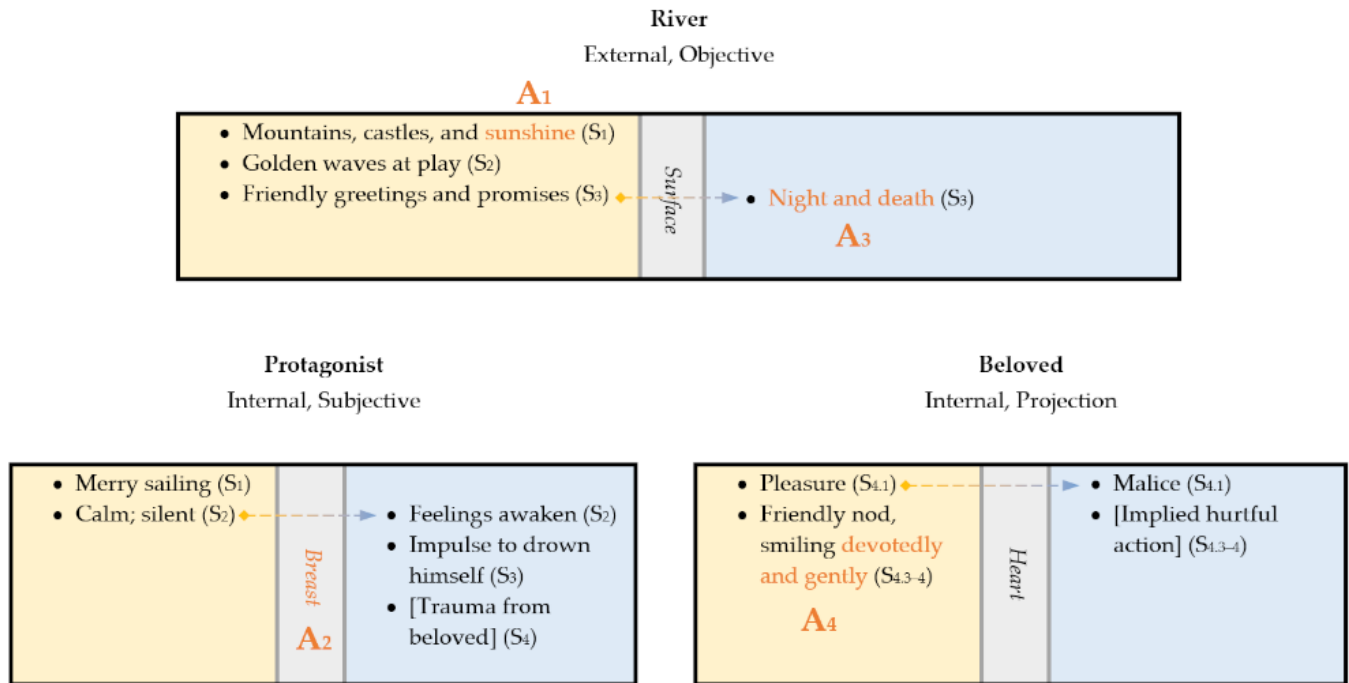
A

Example 33. “Berg’ und Burgen schau’n herunter” text and translation
 Translation copyright © by Emily Ezust, from the LiederNet Archive

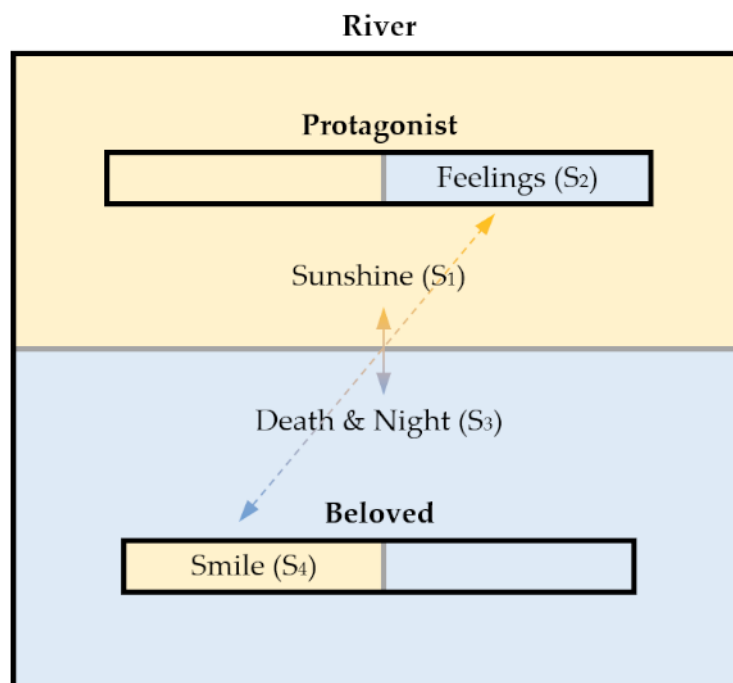
Text	English Translation
Berg und Burgen schau’n herunter in den spiegelhellen Rhein, und mein Schiffchen segelt munter, rings umglänzt von Sonnenschein.	Mountains and castles gaze down into the mirror-bright Rhine, and my little boat sails merrily, the sunshine glistening around it.
Ruhig seh’ ich zu dem Spiele goldner Wellen, kraus bewegt; still erwachen die Gefühle, die ich tief im Busen hegt’.	Calmly I watch the play of golden, ruffled waves surging; silently feelings awaken in me that I have kept deep in my heart.
Freundlich grüssend und verheißend lockt hinab des Stromes Pracht; doch ich kenn’ ihn, oben gleißend, birgt sein Innres Tod und Nacht.	With friendly greetings and promises, the river’s splendor beckons; but I know it—gleaming above it conceals within itself Death and Night.
Oben Lust, im Busen Tücken, Strom, du bist der Liebsten Bild! Die kann auch so freundlich nicken, lächelt auch so fromm und mild.	Above, pleasure; at heart, malice; O river, you are the very image of my beloved! She can nod with just as much friendliness, also smiling so devotedly and gently.

Example 34. “Berg und Burgen” triple central image

The river, protagonist, and beloved each partake in a CONTAINER schema. **Yellow** indicates that which lies *without*; **blue**, *within*. Boundaries appear grey; the **two-toned** arrows connote *concealment*. The words highlighted in **amber** are paired with ♫II in Schumann’s strophic setting.



Example 35. “Berg und Burgen” stanzaic pairings and chiastic structure



Example 36. Schumann, "Berg' und Burgen" score

Prelude
Ruhig, nicht schnell.

A₁₋₃
Part 1

1. Berg' und Bur - gen
2. Ru - hig seh' ich
3. Freund - lich grü - ssend

Part 2

7
schau'n her - un - ter in den spie - gel - hel - len Rhein, und mein
zu dem Spie - le gold' - ner Wel - len, kraus - be - wegt, still er -
und ver - hei - ssend lockt hin - ab des Stro - mes Pracht; doch ich

E: PAC

14
Schiff - chen se - gelt mun - ter, rings um - glänzt vom Son - nen - schein,
wa - chen die Ge - füh - le, die ich tief im Bu - sen hegt,
kenn' ihn, o - ben glei - ssend bringt sein Inn' - res Tod - und Nacht,

b: PAC

Postlude

21
rings um - glänzt vom Son - nen - schein:
die ich tief im Bu - sen hegt.
bringt sein Inn' - res Tod - und Nacht.

A: PAC **(A: PAC)**

The image shows a musical score for Schumann's 'Berg' und Burgen'. It is written for voice and piano. The score is divided into several sections: a Prelude, Part 1, Part 2, and a Postlude. The key signature is D major (two sharps) and the time signature is 3/8. The Prelude is marked 'Ruhig, nicht schnell.' and begins with a piano (p) dynamic. Part 1 and Part 2 contain vocal lines with German lyrics. Part 2 includes a 'ritard.' (ritardando) marking. The Postlude also includes a 'rit.' (ritardando) marking. The score concludes with two different endings, labeled 'A: PAC' and '(A: PAC)'. The piano accompaniment features flowing sixteenth-note patterns in the right hand and more rhythmic, often dotted, patterns in the left hand.

A₄ simile

29

4. O - ben Lust, im Bu - sen Tü - cken, Strom — du

34

bist der Lieb - sten Bild! Die kann auch — so

rit.

39

freund - lich ni - cken, lä - chelt auch so fromm — und

44

mild, lä - chelt auch so fromm — und mild.

rit.

49

mf *p* *rit.*

Example 37. Foreground graph of Part 1

A₁₋₄
Part 1

5 6 7 8 9 10 11

3 **2**

fgd.

DN

DN

DN

(=E: II⁶ V⁷ I)

A: I⁵₃ 6 5₃ II⁷₃ V

The musical score is for Part 1 of Example 37, labeled A₁₋₄. It consists of two staves, treble and bass, in the key of A major (three sharps). The time signature is 3/4. The score is marked *fgd.* (foreground). The notes are as follows: Treble staff: Measure 5: A4 (quarter), C#5 (quarter), E5 (quarter). Measure 6: G#4 (quarter), B4 (quarter), D5 (quarter). Measure 7: C#5 (quarter), B4 (quarter), A4 (quarter). Measure 8: G#4 (quarter), F#4 (quarter), E4 (quarter). Measure 9: D4 (half), C#4 (quarter). Measure 10: B3 (half), A3 (quarter). Measure 11: G#3 (half), F#3 (quarter), E3 (half). Bass staff: Measure 5: A2 (quarter), C#3 (quarter), E3 (quarter). Measure 6: G#2 (quarter), B2 (quarter), D3 (quarter). Measure 7: C#3 (quarter), B2 (quarter), A2 (quarter). Measure 8: G#2 (quarter), F#2 (quarter), E2 (quarter). Measure 9: D2 (half), C#2 (quarter). Measure 10: B1 (half), A1 (quarter). Measure 11: G#1 (half), F#1 (quarter), E1 (half). There are three 'DN' (down-bow) markings above the treble staff in measures 6, 7, and 9. There are three 'DN' (down-bow) markings below the bass staff in measures 6, 7, and 9. The figured bass notation at the bottom is: A: I⁵₃ 6 5₃ II⁷₃ V. Above the first three figures is the text '(=E: II⁶ V⁷ I)'. Above measure 10 is a '3' with a caret (^) above it. Above measure 11 is a '2' with a caret (^) above it.

Example 38. This sketch outlines a textbook approach to “Berg’ und Burgen.”

[illegible]

Example 39. Expansion of V in Part 2

a) $\hat{3} \quad \hat{2} \quad \hat{1}$ b) $\hat{3} \quad \hat{2} \quad \hat{1}$

A: I II $\frac{7}{4}$ V I I II $\frac{7}{4}$ V $\frac{8}{3} = \frac{7}{4} = \frac{6}{4} = \frac{5}{4}$ I

A₁₋₄

Part 1

Part 2

1-10 11

12... 20 21 22 23 24

c) $\hat{3} \quad \hat{2} \quad \hat{1}$

mgd. 10 3rd-prg. 10 10 10

[avoids fgd. par. 8^{vs}] P

(\downarrow II [V $\frac{6}{5}$] "I")

A: I II $\frac{7}{4}$

V $\frac{8}{3} = \frac{9}{4} = \frac{8}{4} = \frac{7}{4}$ I

Example 40. Expansion of \Downarrow II within V in Part 2; complete foreground graph of Part 2

A₁₋₄

Part 1 **Part 2**

1-10 11 12... 16 17 18 19 20 21 22 23 24

a)

(=b: III II⁶ V⁷ I aux. cad.)

\Downarrow II

A: I II⁷ V⁸ $\frac{9}{5}$ $\frac{8}{4}$ $\frac{7}{3}$ I

A₁₋₄

Part 1 **Part 2**

1-10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

b)

(= b: III II⁶ V⁷ I aux. cad.)

\Downarrow II

A: I II⁷ V⁸ $\frac{9}{5}$ $\frac{8}{4}$ $\frac{7}{3}$ I

Example 41. Expected cadence in A major conceals actual cadence in B minor

	A₁									Part 2									
	Part 1								⌣	Part 2								⌣	
actual measure	5 9 12									13 17 20									
measure of the form	1	2	3	4	5	6	7	8		9	10	11	12	13	14	15	16		
rhyme scheme	<i>a</i>								<i>b</i>		<i>a</i>								<i>b</i>
key	E: $\Pi^6 \ V^7 \ I$								V: PAC		<i>expectation</i> A: $I^6 \ IV \ [V_{4/4}^6 = \frac{5}{3} \ I]$ <div style="text-align: right;">A: PAC</div>								
										<div style="text-align: center;">\nwarrow <i>sp</i> \searrow</div> <i>reality</i> b: $III \ \Pi^6 \ V^7 \ I$ <div style="text-align: right;">b: PAC</div>									

Example 42. Hypothetical re-composition of mm. 13–20 leading to A: PAC in m. 20

13 14 15 16 17 18 19 20

und mein Schiff - chen se - gelt mun - ter, rings um - glänzt vom Son - nen - schein.

A: (IN) V $\frac{3}{4}$ (P) V $\frac{3}{4}$ I⁶ IV V $\frac{8}{4} = \frac{7}{3}$ I