



## MTO 22.2 Examples: Reenan and Bass, Types and Applications of P<sub>3,0</sub> Seventh-Chord Transformations

(Note: audio, video, and other interactive examples are only available online)  
[http://www.mtosmt.org/issues/mto.16.22.2/mto.16.22.2.reenan\\_bass.php](http://www.mtosmt.org/issues/mto.16.22.2/mto.16.22.2.reenan_bass.php)

**Table 1.** Types of Parallel P<sub>3,0</sub> Transformations

Antecedent Seventh Chord (example)	Consequent Seventh Chord (example)
Major Seventh (C <sup>M</sup> 7)	Half-Diminished Seventh at unison (C <sup>o</sup> 7) Dominant Seventh at m2 above (C#7)
Dominant Seventh (C7)	Diminished Seventh at unison (C <sup>o</sup> 7) Major Seventh at m2 below (B <sup>M</sup> 7) Minor Seventh at M2 below (B <sup>b</sup> m7) and m2 above (C# <sup>m</sup> 7) Augmented Dominant Seventh at m2 below (B7#5) French Sixth at P5 below (G7 <sup>♭</sup> 5) and m2 above (C#7 <sup>♭</sup> 5)
Minor Seventh (C <sup>m</sup> 7)	Half-Diminished Seventh at M2 below (B <sup>b</sup> o7) and m2 above (C# <sup>o</sup> 7) Dominant Seventh at m2 below (B7) and M2 above (D7)
Half-Diminished Seventh (C <sup>o</sup> 7)	Diminished Seventh at m2 above (C# <sup>o</sup> 7) Major Seventh at unison (C <sup>M</sup> 7) Minor Seventh at m2 below (B <sup>m</sup> 7) and M2 above (D <sup>m</sup> 7) Augmented Dominant Seventh at m3 above (E <sup>b</sup> 7#5) French Sixth at P5 (F7 <sup>♭</sup> 5) and m2 below (B7 <sup>♭</sup> 5)
Diminished Seventh (C <sup>o</sup> 7)	Dominant Seventh at unison (C7), m3 (E <sup>b</sup> 7), tritone (F#7), and M6 above (A7) Half-Diminished Seventh at m2 (B <sup>o</sup> 7), M3 (A <sup>b</sup> o7), P5 (F <sup>o</sup> 7), and m7 below (D <sup>o</sup> 7)
Augmented Dominant Seventh (C7#5)	Dominant Seventh at m2 above (C#7) Half-Diminished Seventh at m3 below (A <sup>o</sup> 7)
French Augmented Sixth (C7 <sup>♭</sup> 5)	Dominant seventh at m2 (B7) and P5 below (F7) Half-Diminished Seventh at m2 (C# <sup>o</sup> 7) and P5 above (G <sup>o</sup> 7)

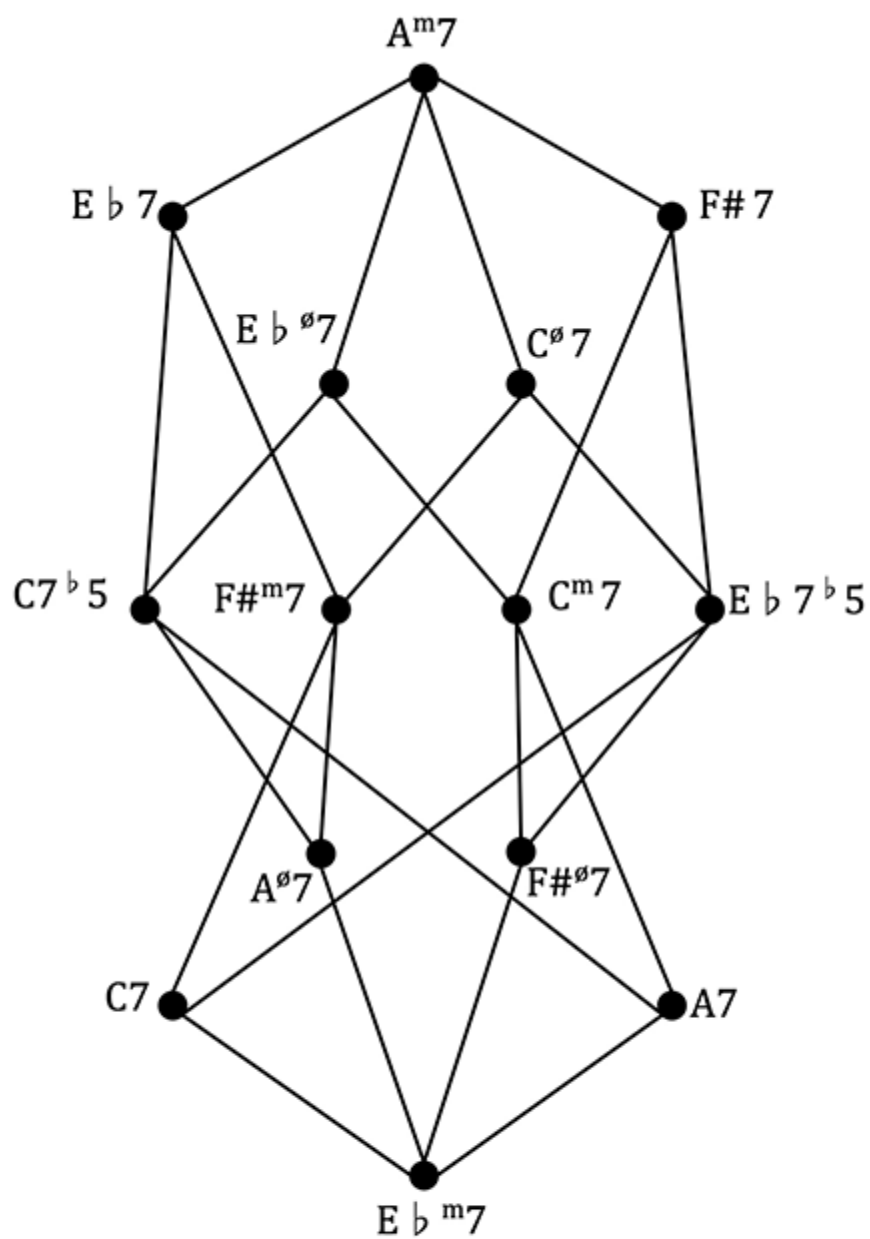
**Table 2.** Types of Contrary P<sub>3,0</sub> Transformations

<b>Antecedent Seventh Chord (example)</b>	<b>Consequent Seventh Chord (example)</b>
Major Seventh (C <sup>M</sup> 7)	Half-Diminished Seventh at M2 (B <sup>b</sup> °7) and P4 below (G <sup>°</sup> 7) Dominant Seventh at m3 (E <sup>b</sup> 7) and tritone above (F <sup>#</sup> 7)
Dominant Seventh (C7)	Major Seventh at m3 (A <sup>M</sup> 7) and tritone below (F <sup>#M</sup> 7) Minor Seventh at (E <sup>b</sup> m7) and tritone above (F <sup>#m</sup> 7) Augmented Dominant Seventh at m3 above (E <sup>b</sup> 7 <sup>#</sup> 5) and below (A7 <sup>#</sup> 5) French Sixth at m3 above (E <sup>b</sup> 7 <sup>b</sup> 5) and below (A7 <sup>b</sup> 5)
Minor Seventh (C <sup>m</sup> 7)	Half-Diminished Seventh at m3 (E <sup>b</sup> °7) and tritone above (F <sup>#°</sup> 7) Dominant Seventh at m3 (A7) and tritone below (F <sup>#</sup> 7)
Half-Diminished Seventh (C <sup>°</sup> 7)	Minor Seventh at m3 (A <sup>m</sup> 7) and tritone below (F <sup>#m</sup> 7) Major Seventh at M2 (D <sup>M</sup> 7) and P4 above (G <sup>M</sup> 7) Augmented Dominant Seventh at m2 (B7 <sup>#</sup> 5) and P5 below (F7 <sup>#</sup> 5) French Sixth at m3 above (E <sup>b</sup> 7 <sup>b</sup> 5) and below (A7 <sup>b</sup> 5)
Diminished Seventh (C <sup>°</sup> 7)	None
Augmented Dominant Seventh (C7 <sup>#</sup> 5)	Dominant Seventh at m3 above (E <sup>b</sup> 7) and below (A7) Half-Diminished Seventh at m2 (C <sup>#</sup> °7) and P5 above (G <sup>°</sup> 7)
French Augmented Sixth (C7 <sup>b</sup> 5)	Dominant Seventh at m3 above (E <sup>b</sup> 7) and below (A7) Half-Diminished Seventh at m3 above (E <sup>b</sup> °7) and below (A <sup>°</sup> 7)

**Table 3.** P<sub>3,0</sub> Notation

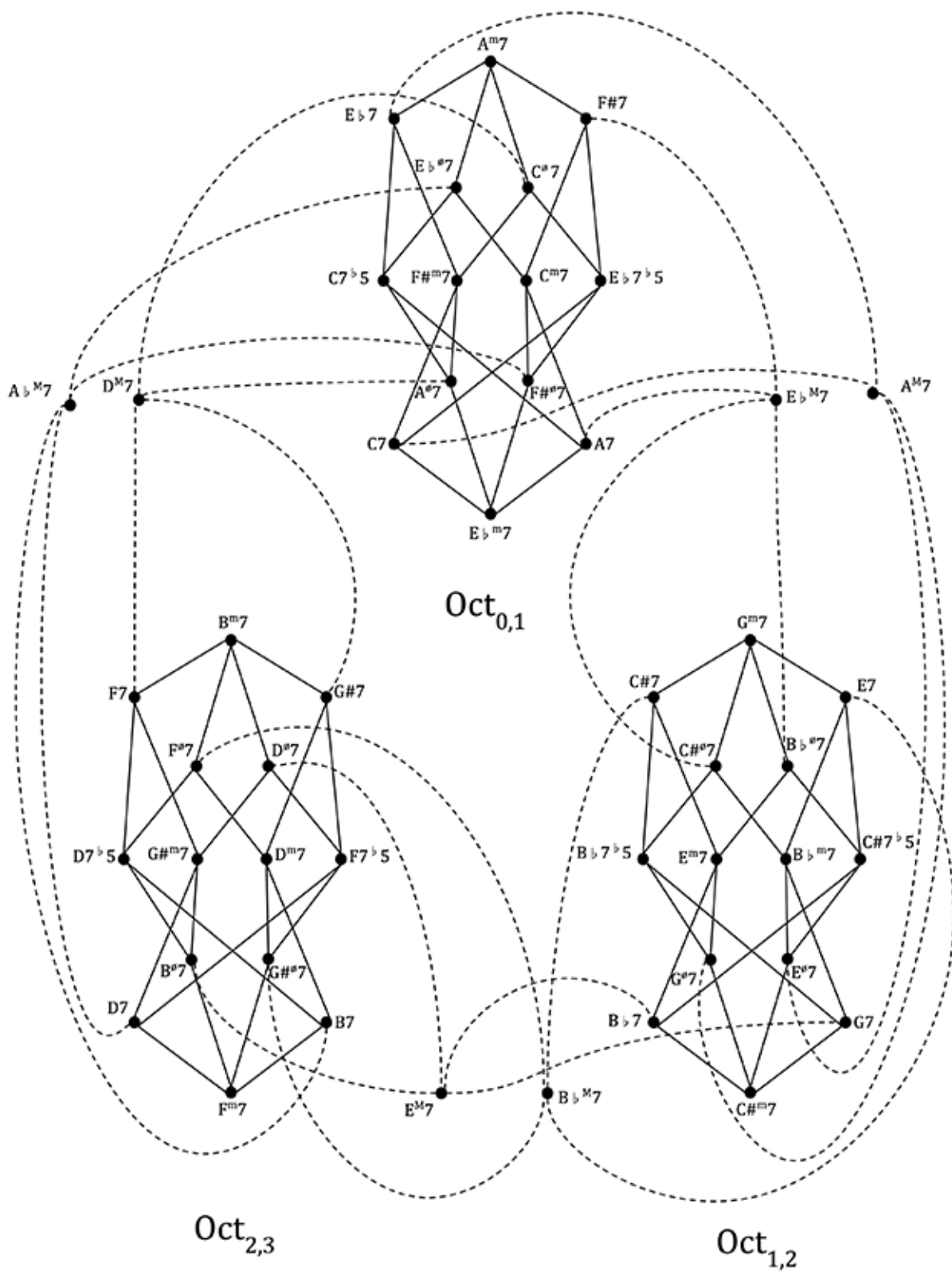
<b>P<sub>3,0</sub> Type</b>	<b>Examples</b>
P <sub>3,0</sub> p↑(r)	C <sup>ø</sup> 7-C <sup>M</sup> 7; C <sup>o</sup> 7-C7
P <sub>3,0</sub> p↑(3)	C7-C# <sup>m</sup> 7; C <sup>ø</sup> 7-Eb7#5; C <sup>o</sup> 7-Eb7; C7 <sup>b</sup> 5-C# <sup>ø</sup> 7
P <sub>3,0</sub> p↑(5)	C7-C#7 <sup>b</sup> 5; C <sup>m</sup> 7-C# <sup>ø</sup> 7; C <sup>o</sup> 7-F#7; C7#5-C#7
P <sub>3,0</sub> p↑(7)	C <sup>M</sup> 7-C#7; C7-Bb <sup>m</sup> 7; C <sup>m</sup> 7-Bb <sup>ø</sup> 7; C <sup>ø</sup> 7-C# <sup>o</sup> 7; C <sup>o</sup> 7-A7; C7 <sup>b</sup> 5-G <sup>ø</sup> 7
P <sub>3,0</sub> p↓(r)	C <sup>M</sup> 7-C <sup>ø</sup> 7; C7-C <sup>o</sup> 7; C <sup>m</sup> 7-D7; C <sup>ø</sup> 7- D <sup>m</sup> 7; C <sup>o</sup> 7- D <sup>ø</sup> 7; C7#5-A <sup>ø</sup> 7; C7 <sup>b</sup> 5-F7
P <sub>3,0</sub> p↓(3)	C <sup>m</sup> 7-B7; C <sup>ø</sup> 7-B7 <sup>b</sup> 5; C <sup>o</sup> 7- F <sup>ø</sup> 7
P <sub>3,0</sub> p↓(5)	C7-B7#5; C <sup>ø</sup> 7-B <sup>m</sup> 7; C <sup>o</sup> 7-Ab <sup>ø</sup> 7; C7 <sup>b</sup> 5-B7
P <sub>3,0</sub> p↓(7)	C7-B <sup>M</sup> 7; C <sup>o</sup> 7-B <sup>ø</sup> 7
P <sub>3,0</sub> c↑[7] (r)	C <sup>ø</sup> 7-A <sup>m</sup> 7
P <sub>3,0</sub> c↓[3] (r)	C <sup>m</sup> 7-F# <sup>ø</sup> 7; C <sup>ø</sup> 7-F <sup>M</sup> 7
P <sub>3,0</sub> c↓[5] (r)	C7 <sup>b</sup> 5-A <sup>ø</sup> 7
P <sub>3,0</sub> c↑[7] (3)	C <sup>M</sup> 7-Bb <sup>ø</sup> 7; C7-A <sup>M</sup> 7; C <sup>ø</sup> 7-Eb7 <sup>b</sup> 5; C7 <sup>b</sup> 5-A7
P <sub>3,0</sub> c↑[5] (3)	C7#5-C# <sup>ø</sup> 7
P <sub>3,0</sub> c↓[r] (3)	C <sup>M</sup> 7-F#7; C7-F# <sup>m</sup> 7; C <sup>m</sup> 7-Eb <sup>ø</sup> 7; C <sup>ø</sup> 7-F7#5; C7#5-A7
P <sub>3,0</sub> c↓[5] (3)	C <sup>ø</sup> 7-B7#5
P <sub>3,0</sub> c↑[7] (5)	C <sup>M</sup> 7-G <sup>ø</sup> 7; C7-A7#5; C <sup>m</sup> 7-A7; C <sup>ø</sup> 7-F# <sup>m</sup> 7
P <sub>3,0</sub> c↑[3] (5)	C7-Eb7#5
P <sub>3,0</sub> c↓[r] (5)	C <sup>M</sup> 7-Eb7; C7-Eb7 <sup>b</sup> 5; C <sup>ø</sup> 7-D <sup>M</sup> 7; C7 <sup>b</sup> 5-Eb <sup>ø</sup> 7
P <sub>3,0</sub> c↑[5] (7)	C7-F# <sup>M</sup> 7; C <sup>m</sup> 7-F#7; C7#5-G <sup>ø</sup> 7
P <sub>3,0</sub> c↑[3] (7)	C7 <sup>b</sup> 5-Eb7
P <sub>3,0</sub> c↓[r] (7)	C7-Eb <sup>m</sup> 7; C7#5-Eb7

**Example 1.** An OctaCrystal network formed from contrary  $P_{3,0}$  transformations acting on subsets of the  $Oct_{0,1}$  set



$Oct_{0,1}$

**Example 2.** A partial Power Crystals graph, showing some of the contrary  $P_{3,0}$  transformational “bridges” between the closed OctaCrystal networks



**Table 4.** Comparisons of  $P_{3,0}$  between dominant and diminished seventh chords

The image displays two musical staves illustrating chord progressions. The first staff shows a progression from a dominant seventh chord (V7) to a diminished seventh chord (°7) and back to a dominant seventh chord (V7). Below the first chord is the label  $P_{1,0}$  and below the second is  $P_{1,0}$ . The second staff shows a similar progression, but with the label  $P_{3,0}$  placed below each chord.

**Figure 1a.**  $P_{3,0}$  in established harmonic paradigms: Strauss, *Das Geheimnis* op. 17, no. 3, mm. 1–3

The image shows a musical score for the first three measures of Strauss's *Das Geheimnis*. The top staff is for the voice (Gesang), marked *Andante* and *p*. The bottom two staves are for the piano (Piano), marked *pp*. The piano part features a sequence of chords with annotations:  $P_{3,0}p\uparrow(3)$  above the first two measures and  $P_{3,0}p\downarrow(r)$  below the first two measures. The lyrics "Du frag'st mich, Mäd - chen," are written under the vocal line.

**Figure 1b.** P<sub>3,0</sub> in established harmonic paradigms: Franck, *Quatrième Trio* op. 2, mm. 71–82

The image shows a piano score for Franck's *Quatrième Trio*, measures 71 through 82. The score is in 4/4 time and G major. It features a piano part with various harmonic paradigms and performance instructions.

- Measures 71-73:** Marked *p* (piano). A bracket labeled  $P_{1,0}$  spans measures 72-73. Asterisks (\*) are placed below the bass line in measures 73, 74, 75, and 76.
- Measures 74-76:** Marked *sempre dim.* (sempre diminuendo).
- Measures 77-79:** Marked *rall.* (rallentando). A bracket labeled  $P_{1,0}$  spans measures 78-79. Asterisks (\*) are placed below the bass line in measures 77, 78, 79, and 80.
- Measures 80-82:** Marked *Tempo Primo* and *dolce* (dolce). A bracket labeled  $P_{3,0}p\uparrow(5)$  spans measures 81-82. Asterisks (\*) are placed below the bass line in measures 80 and 81.

At the bottom left, the text  $P_{4,0}$  indicated by "\*" is present. At the bottom right, the text  $P_{3,0}p\uparrow(5)$  is present.

**Figure 1c.** P<sub>3,0</sub> in established harmonic paradigms: Scriabin, op. 11, no. 2, mm. 7–12

The image shows a piano score for Scriabin's op. 11, no. 2, measures 7 through 12. The score is in 3/4 time and B-flat major. It features a piano part with various harmonic paradigms and performance instructions.

- Measures 7-9:** Marked *a tempo*. A bracket labeled  $P_{3,0}p\downarrow(5)$  spans measures 8-9. Below this bracket, the chord symbols  $(B\flat 7\flat 5 A7)$  are indicated.
- Measures 10-12:** Marked *cresc.* (crescendo).

**Figure 2a.**  $P_{3,0}$  usage in the combination of successive semitone shifts: Strauss, “Die Zeitlose” op. 10, no. 7, mm. 7–14

Figure 2a displays a musical score for Strauss's "Die Zeitlose" (op. 10, no. 7), measures 7 through 14. The score is presented in two systems. The first system covers measures 8, 9, and 10, and the second system covers measures 11, 12, and 13. The vocal line (top staff) includes the lyrics: "die Farb' von ei-ner Ro - se; doch es ist Gift, was aus dem Kelch, dem rei - nen, blinkt so". The piano accompaniment (bottom staves) features complex harmonic textures. Two specific areas are highlighted with boxes and labeled  $P_{3,0}p\downarrow(r)$ : one spanning measures 8-10 and another spanning measures 11-13. The key signature changes from one sharp (F#) to one flat (Bb) between measures 10 and 11.

**Figure 2b.**  $P_{3,0}$  usage in the combination of successive semitone shifts: Harmonic reduction of “Die Zeitlose,” mm. 8–13

Figure 2b shows a harmonic reduction of the piano accompaniment from Figure 2a, covering measures 8 through 13. The reduction is presented in two staves (treble and bass clef). The notes are grouped into chords, with some notes marked with a flat symbol (b). Below the staves, several annotations are provided:  $P_{2,0}$  and  $P_{1,0}$  are placed under measures 8 and 9;  $P_{4,0}$  is under measure 10;  $P_{1,0}$  and  $P_{2,0}$  are under measures 11 and 12; and  $P_{0,1}$  and  $P_{2,0}$  are under measure 13. Three larger brackets at the bottom indicate  $P_{3,0}p\downarrow(r)$  usage: one spanning measures 8-9, one spanning measures 10-11, and one spanning measures 12-13.



**Figure 2c.**  $P_{3,0}$  usage in the combination of successive semitone shifts: Balakirev, 10 Songs (1895-96) no. 4, mm. 27–28

27 28

*Poco Più animato*

*mf*

$P_{3,0}p\downarrow(r)$   $P_{1,0} + P_{1,0} + P_{1,0}$   $P_{3,0}p\uparrow(r)$

**Figure 3a.** Parallel  $P_{3,0}$  transformations in non-functional progressions between dominant and minor seventh chords: Strauss, “Die Verschweigenen” op. 10, no. 6, mm. 5–15

The musical score for Figure 3a consists of two systems. The first system covers measures 5 to 9. The vocal line (treble clef) has lyrics: "al - ler Welt ver - kün - digt," (m. 5), "gar vie - len heim - lich an - ver - traut," (m. 7), and "9". The piano accompaniment (grand staff) features chords in the right hand and bass line. A box highlights measures 7 and 9, with annotations  $P_{3,0}p\uparrow(7)$  and  $P_{3,0}p\downarrow(r)$  below the piano part. The second system covers measures 11 and 15. The vocal line (treble clef) has lyrics: "was du an mir ge - sün - digt;" (m. 11) and "11". The piano accompaniment (grand staff) features chords in the right hand and bass line. The dynamic marking  $mf$  is present at the start of the second system, and  $f$  is present in the piano part.

**Figure 3b.** Parallel  $P_{3,0}$  transformations in non-functional progressions between dominant and minor seventh chords: A harmonic reduction of Rachmaninoff, “Duma” op. 8, no. 3, mm. 21–25

The harmonic reduction for Figure 3b shows measures 21 to 25. The top staff (treble clef) contains chords, and the bottom staff (bass clef) contains bass notes. The annotations below the bass staff are:  $P_{3,0}p\uparrow(7)$  (m. 21),  $P_{3,0}p\downarrow(r)$  (m. 22),  $P_{3,0}p\downarrow(r)$  (m. 23),  $P_{3,0}p\uparrow(7)$  (m. 24),  $P_{3,0}p\downarrow(r)$  (m. 25),  $P_{2,0}$  (m. 26),  $P_{2,0}$  (m. 27),  $c: V^7$  (m. 28), and  $I$  (m. 29).

**Figure 3c.** Parallel  $P_{3,0}$  transformations in non-functional progressions between dominant and minor seventh chords: Liszt, *Ce qu'on entend sur la montagne* S. 95, rehearsals W–X

The figure shows a musical score with two staves. The top staff is in treble clef and the bottom in bass clef. Above the top staff, the letters 'W' and 'X' are placed above the first and last chords respectively. The chords are connected by horizontal lines, indicating parallel motion. Below the bass staff, the following chord symbols are written:  $f\sharp:$ ,  $i \frac{6}{4}$ ,  $iv^7$ ,  $E\sharp: V^7$ , and  $I$ . A bracket under the  $iv^7$  and  $E\sharp: V^7$  chords is labeled  $P_{3,0}p\uparrow(3)$ .

**Figure 4a.** Instances of parallel  $P_{3,0}$  in pairings other than dominant and minor sevenths: A harmonic reduction of Wolf, *Genialisch Treiben*, mm. 39–47

The figure shows a musical score with two staves. The top staff is in treble clef and the bottom in bass clef. Above the top staff, the measure numbers 39, 41, 43, 45, and 47 are placed above the first, third, fifth, seventh, and ninth chords respectively. The chords are connected by horizontal lines, indicating parallel motion. Below the bass staff, the following chord symbols are written:  $P_{3,0}p\uparrow(7)$ ,  $P_{3,0}p\uparrow(7)$ ,  $P_{1,0}$ ,  $P_{3,1}$ ,  $P_{3,0}p\uparrow(7)$ ,  $P_{4,0}$ ,  $P_{4,0}$ ,  $P_{4,0}$ ,  $P_{2,0}$ ,  $B: V^7$ , and  $I$ . The lyrics "es ist ein Nichts, und ist ein Was." are written below the top staff, with an arrow pointing from the word "ein" to the  $P_{2,0}$  chord symbol.

**Figure 4b.** Instances of parallel  $P_{3,0}$  in pairings other than dominant and minor sevenths: Liszt, “Ich Liebe Dich” S. 315, mm. 22–29

The image displays two systems of musical notation for Liszt's "Ich Liebe Dich" (S. 315), measures 22–29. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat major/C minor), and the time signature is 3/4.

**System 1 (Measures 22–26):**

- Measure 22: Vocal line has a whole rest. Piano accompaniment features a *pp* dynamic.
- Measures 23–24: A box labeled  $P_{3,0}p\downarrow(r)$  encompasses the piano accompaniment. The vocal line has the lyrics "ich lie - be dich".
- Measure 25: The piano accompaniment continues with the  $P_{3,0}p\downarrow(r)$  pairing. The vocal line has the lyrics "durch ei - nen".
- Measure 26: The piano accompaniment ends with a *rit.* marking. The vocal line has the lyrics "durch ei - nen".

**System 2 (Measures 27–29):**

- Measure 27: A box labeled  $P_{3,0}p\downarrow(5)$  encompasses the piano accompaniment. The vocal line has the lyrics "Zau - ber - bann".
- Measure 28: The piano accompaniment continues with the  $P_{3,0}p\downarrow(5)$  pairing. The vocal line has the lyrics "Zau - ber - bann".
- Measure 29: The piano accompaniment ends with a fermata. The vocal line has the lyrics "Zau - ber - bann".

**Figure 5a.** Contrary  $P_{3,0}$  transformations in non-functional progressions between dominant and minor seventh chords: Balakirev, 10 Songs (1895–96) no. 4, mm. 1–2

The musical score for Figure 5a is in 3/4 time, marked *Andantino*. It consists of a vocal line and a piano accompaniment. The piano part features a sequence of chords: a dominant seventh chord (F major with a flat seventh) in measure 1, which transforms into a minor seventh chord (F major with a natural seventh) in measure 2. This transformation is labeled as  $P_{3,0}c\downarrow[r](3)$ . The vocal line has a whole rest in measure 1 and a quarter note in measure 2.

**Figure 5b.** Contrary  $P_{3,0}$  transformations in non-functional progressions between dominant and minor seventh chords: Rachmaninoff, “Duma” op. 8, no. 3, mm. 28–29

The musical score for Figure 5b is in 3/4 time. It shows measures 28 and 29. The piano part features a sequence of chords: a dominant seventh chord (F major with a flat seventh) in measure 28, which transforms into a minor seventh chord (F major with a natural seventh) in measure 29. This transformation is labeled as  $P_{3,0}c\uparrow[7](5)$ . The vocal line has a quarter note in measure 28 and a quarter note in measure 29. The piano part also includes dynamic markings: *pp* in measure 28 and *mf* in measure 29.

Figure 6a. Other instances of Contrary  $P_{3,0}$ : Strauss, *Elektra* op. 58, mm. 16–19

16 18

*molto espressivo*

$D \flat_2$   $B \flat 7^{\#5}$

$P_{3,0}c\uparrow[7](5)$   $P_{3,0}c\downarrow[r](7)$   $\uparrow$   $\downarrow$   $\uparrow$

Figure 6b. Other instances of Contrary  $P_{3,0}$ : Liszt, “Der du von dem Himmel bist” S. 279, mm. 5–9

The image displays a musical score for Liszt's "Der du von dem Himmel bist" (S. 279, mm. 5–9). The score is written in G major and 3/4 time. It features a piano accompaniment and a vocal line. A box highlights a harmonic progression from measure 5 to 7:  $D7 \flat 5 \rightarrow P_{3,0} c \uparrow [7](3) \rightarrow B7$ . The piano part in measures 5-7 includes a *pp* dynamic marking and a *dolcissimo* marking. The vocal line begins in measure 8 with the lyrics "Der du von dem". The piano accompaniment in measures 8-9 includes a *smorz. et rit.* marking and triplet figures in the right hand.

**Figure 7.** P<sub>3,0</sub> analysis of the opening sequence of the Tristan Prelude, mm. 1–11

**a. Piano reduction**

**b. Annotated harmonic reduction**

**mm. 2-3 (P<sub>2,0</sub> (DOUTH2))**  
 Chords: F<sup>♯</sup>7, F7<sup>♯5</sup>, E7<sup>♯5</sup>, E7  
 P<sub>3,0</sub> labels: P<sub>1,0</sub>, P<sub>4,0</sub>, P<sub>1,0</sub>  
 P<sub>3,0</sub> analysis: P<sub>3,0</sub>p↓(3), P<sub>3,0</sub>p↓(5)  
 pcs: [ 2 3 4 5 8 9 t e ]

**mm. 6-7 (P<sub>2,0</sub> (DOUTH2))**  
 Chords: A<sup>♭</sup>7, A<sup>♭</sup>7<sup>♯5</sup>, G7<sup>♯5</sup>, G7  
 P<sub>3,0</sub> labels: P<sub>1,0</sub>, P<sub>4,0</sub>, P<sub>1,0</sub>  
 P<sub>3,0</sub> analysis: P<sub>3,0</sub>p↓(3), P<sub>3,0</sub>p↓(5)  
 pcs: [ 0 1 2 5 6 7 8 e ]

**mm. 10-11 (P<sub>4,0</sub>)**  
 Chords: D<sup>7</sup>, F<sup>7</sup>, P<sup>(C)</sup>, B7<sup>♯5</sup>, B7  
 P<sub>3,0</sub> labels: P<sub>1,0</sub>, P<sub>2,0</sub>, P<sub>1,0</sub>  
 P<sub>3,0</sub> analysis: P<sub>3,0</sub>c↑[7](3), P<sub>3,0</sub>c↑[5](7)  
 pcs: [ 0 2 3(4) 5 6 8 9 e ]



**Figure 8.** Karl Henckell, "Ruhe, meine Seele!"

Nicht ein Lüftchen  
Regt sich leise,  
Sanft entschlummert  
Ruht der Hain;  
Durch der Blätter  
Dunkle Hülle  
Stiehlt sich lichter  
Sonnenschein.  
Ruhe, ruhe,  
Meine Seele,  
Deine Stürme  
Gingen wild,  
Hast getobt und  
Hast gezittert,  
Wie die Brandung,  
Wenn sie schwillt.  
Diese Zeiten  
Sind gewaltig,  
Bringen Herz  
Und Hirn in Not --  
Ruhe, ruhe,  
Meine Seele,  
Und vergiß,  
Was dich bedroht!



Figure 9b. Strauss, “Ruhe, Meine Seele!”: harmonic reduction and analysis

1 2 3 4 7 11  
 (Sonnenschein)

B: V7/V V7 V7/IV

$P_{3,0} c\downarrow[r] (3)$   $P_{3,0} c\uparrow[5] (7)$   $P_{3,0} c\downarrow[r] (3)$   $P_{2,0}$

14 16 18 20 22 24 26 28

C: V7 iv V9/V

$P_{4,0}$   $P_{1,1}$   $P_{3,0} p\downarrow(r)$   $P_{3,0} p\downarrow(r)$   $P_{1,0}$   $P_{3,0} c\downarrow[r] (3)$   $P_{2,0}$   $P_{2,0}$

31 33 34 35 37 39 41

$V_5^6 /IV$   $V_5^6 /ii$  ii iv  $V^8 - 7$   $V^6 - 5$   $V^7/IV$   $iv^{add6}$  I

$P_{1,1}$   $P_{3,0} p\downarrow(r)$   $P_{3,0} c\downarrow[r] (3)$

Figure 10. Strauss, "Ruhe, Meine Seele!"

**RUHE, MEINE SEELE!**  
**REST THEE, MY SPIRIT!**

Für hohe Stimme.  
*For a high voice.*

*The English Words by John Bernhoff.* (Karl Henckel.)

Richard Strauss, Op. 27. N<sup>o</sup> 1.

**Langsam.**  
*Lento.*

Gesang.  
(Voice.)

Piano.

Nicht ein Lüft-chen regt sich lei - se.  
*Not a breath of wind is stir - ring;*

[Open full PDF score](#)