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

<table>
<thead>
<tr>
<th>Example</th>
<th>Progression</th>
</tr>
</thead>
<tbody>
<tr>
<td>op. 6, no. 1</td>
<td>“Spanisches Lied”</td>
</tr>
<tr>
<td>op. 7, no. 2</td>
<td>“Parole”</td>
</tr>
<tr>
<td>op. 7, no. 6</td>
<td>“Heimkehr”</td>
</tr>
<tr>
<td>op. 14, no. 1</td>
<td>“Vor dem Fenster”</td>
</tr>
<tr>
<td>op. 19, no. 3</td>
<td>“In der Ferne”</td>
</tr>
<tr>
<td>op. 43, no. 1</td>
<td>“Von ewiger Liebe”</td>
</tr>
<tr>
<td>op. 47, no. 2</td>
<td>“Liebesglut”</td>
</tr>
<tr>
<td>op. 57, no. 5</td>
<td>“In meiner Nächte Sehnen”</td>
</tr>
<tr>
<td>op. 58, no. 1</td>
<td>“Blinde Kuh”</td>
</tr>
<tr>
<td>*op. 58, no. 5</td>
<td>“Schwermut”</td>
</tr>
<tr>
<td>*op. 59, no. 1</td>
<td>“Dämmerung senkte sich von oben”</td>
</tr>
<tr>
<td>op. 59, no. 4</td>
<td>“Nachklang”</td>
</tr>
<tr>
<td>op. 59, no. 6</td>
<td>“Eine gute, gute Nacht”</td>
</tr>
<tr>
<td>op. 59, no. 7</td>
<td>“Mein wundes Herz”</td>
</tr>
<tr>
<td>op. 71, no. 2</td>
<td>“An den Mond”</td>
</tr>
<tr>
<td>op. 71, no. 4</td>
<td>“Willst du, dass ich geh?”</td>
</tr>
<tr>
<td>op. 85, no. 4</td>
<td>“Adel!”</td>
</tr>
<tr>
<td>*op. 86, no. 6</td>
<td>“Todessehnen”</td>
</tr>
<tr>
<td>*op. 94, no. 1</td>
<td>“Mit vierzig Jahren”</td>
</tr>
<tr>
<td>op. 96, no. 1</td>
<td>“Das Mädchen”</td>
</tr>
<tr>
<td>op. 96, no. 3</td>
<td>“Es schauen die Blumen”</td>
</tr>
<tr>
<td>op. 96, no. 5</td>
<td>“Vorschneller Schwur”</td>
</tr>
<tr>
<td>op. 97, no. 1</td>
<td>“Nachtigall”</td>
</tr>
<tr>
<td>*op. 105, no. 2</td>
<td>“Immer leiser wird mein Schlummer”</td>
</tr>
<tr>
<td>op. 107, no. 2</td>
<td>“Salamander”</td>
</tr>
<tr>
<td>*op. 121, no 2</td>
<td>“Ich wandte mich”</td>
</tr>
<tr>
<td>*op. 121, no. 3</td>
<td>“O Tod, wie bitter bist du”</td>
</tr>
</tbody>
</table>

*Songs in bold font deal with themes of life and death or darkness and light*
Example 3. Graph of “Todessehnen,” op. 86, no. 6 with narrative annotations
Example 4. “Todessehnen,” A section, mm. 1–10, showing phrase structure and motives
Example 5. “Todessehnen,” AⅠ section, mm. 15–23, showing the recomposed and extended continuation phrase

Recomposed (Extended) Continuation Phrase

Root motion: F♯ → B → E → A → F♯ → B → E

A major: I → V/V → V

Auxiliary cadence models
“Hier” → “Dort” and present → imagined future

"HC"
Example 6. Score of “Todessehnen,” transition between sections B and C, mm. 27–31
Example 7. Graph of “Todessehnen,” transition between sections B and C, mm. 27–36

Nascent F♯-major tonic remains veiled within the prolonged bass tone C♯2

Prolonged dominant models beginning of the speaker’s prayer
Example 8. Score of “Todessehnen,’’ section C, mm. 42–55

Attempt #1 to tonicize D major

Unexpected tonicization of G4 major portrays death's otherworldly power

"Rearticulation" of F major's dominant
Example 9. Graph of “Todessehnen,” section C, mm. 31–55

Prolonged dominant signifies present anticipation and prayer
Example 10. Score of “Todessehnen,” section C¹, mm. 63–73

Attempt #2 to tonicize D major → E♯ respelled as F♯

kennt, wo die Geister­sprache Le­ben mit der

F♯: V♯

[D: V3]

63

Lie­be Na­men nennt, mit

D-major tonicization implies spiritual transformation at "mit der Liebe Namen nennen"
Example 11. Graph of “Todessehnen,” section C1 mm. 63–75

"Lieber" enables spiritual transformation  Repeated text: "mit der Liebe Namen nenni →

D-major tonicization is fulfilled within F♯ major’s prolonged V
Example 12. Score of “Todessehnen,” section C1 mm. 73–85, showing the structural cadence
Example 13. Graph of “Todessehnen,” structural cadence, mm. 76–85
Example 14. Score of “Todessehnen,” section C, mm. 36–43, showing the melody that accompanies the speaker’s first entrance into prayer
Example 15. Karl Candidus, “Schwermut,” and form chart for Brahms, op. 58 no. 5
Example 16. “Schwermut,” A section, mm. 1–17

Sehr langsam

Chorale topic and rising fourth B♭–E♭

Mir ist so

Lament bass

weh ums Herz, mir ist, als ob ich weinen möchte

poco a poco cresc.

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

v/IV

V/V

V4

I

Tonic six-four chord delays root-position F5-minor tonic
Example 17. Graph of “Schwermut,” section A, mm. 1–17 with narrative annotations
Example 18. “Schwermut,” recomposition of mm. 6–9, showing the expected imperfect authentic cadence in m. 9

Brahms’s alternate version of mm. 9–15
Example 20. Transcription of Brahms’s alternate version for “Schwermut,” mm. 9–15
Example 21. “Schwermut,” transition and section B, mm. 17–32

Nascent E♭-major tonic emerges

Piano undercuts melodic closure in the vocal line
(end of poem)

Unencumbered rise of fourth-motive $B_\flat$–$E_\flat$

Näch- te, in die Nacht der Näch-

Structural cadential six-four chord confirms the $E_\flat$-major tonic and extinguishes $G_\flat$

Postlude places lament bass motive in a new world
Example 23. Johann Wolfgang von Goethe, “Dämmrung senkte sich von oben,” and form chart for Brahms, op. 59 no. 1

<table>
<thead>
<tr>
<th>Temporal Progression/Poetic Plot</th>
<th>Form</th>
<th>Tonal Narrative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Twilight descended from above,</td>
<td>A</td>
<td>G minor (I)</td>
</tr>
<tr>
<td>Already all that was near is far away, yet first is raised on high with its fair light, the evening star.</td>
<td>(mm. 1–24)</td>
<td></td>
</tr>
<tr>
<td>Everything sways toward uncertainty, mists steal upward; reflecting intensified black darkness, the lake calmly rests.</td>
<td>A1</td>
<td></td>
</tr>
<tr>
<td>(past tense yields to present narration)</td>
<td>(mm. 25–45)</td>
<td></td>
</tr>
<tr>
<td>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.</td>
<td>B</td>
<td>Eb major (VI)</td>
</tr>
<tr>
<td>Illumination by the moon’s light (present)</td>
<td>(mm. 46–61)</td>
<td>Standing on V7 of G...</td>
</tr>
<tr>
<td>Through the play of moving shadows trembles Luna’s magical shine, and through the eyes, coolness steals soothingly into my heart.</td>
<td>A2</td>
<td>C major /minor (IV)</td>
</tr>
<tr>
<td>Internalization of the moon’s light (transcendent present)</td>
<td>(mm. 62–94)</td>
<td>Standing on V7 of G...</td>
</tr>
<tr>
<td>IV-V4-3, I</td>
<td></td>
<td>Nascent G-major key emerges across A2 reprise</td>
</tr>
</tbody>
</table>
Example 24. "Dämmerung senkte sich von oben," section A, mm. 1–21
Example 25. “Dämmrung senkte sich von oben,” section A₁, mm. 21–41

Antecedent Phrase

| 4mm. group | 4mm. group |
| basic idea | contrasting idea |

21

stern.

25

G-F-E-D

G-F-E-D

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

30

D-B-E-F-G

Continuation/Cadential Phrase

| 4mm. continuation |

1

in die Höh,

35

schwarz - ver - tief - te Fin - ster -

Implicit C-major or minor key

4 + 1 mm. expanded cadential progression

40

nis - se wi - der - spiegelnd ruht der See.

C-minor cadence

evaded

V/IV

IV VI

I

IV II V₆ I
Example 26. “Dämmerung senkte sich von oben,” sections B and A², mm. 44–67

Ascending octave depicts the rising moon

(G maj): bV7¹

[B♭ maj: I

Authentic cadence establishes B♭ major

ascending fifths portray the rising moon

Compare mm. 13–16 & mm. 33–36

E♭ signals nascent G-major key

Nascent G-major key veiled within dominant prolongation

V⁷
Example 27. “Dämmrung senkte sich von oben,” section A², mm. 68–94

End of poem is undercut by a deceptive motion to VI

Arrival six-four chord

Structural cadence confirms G-major key

Original ending revised to include a deceptive motion and bassline $D\rightarrow D\flat \rightarrow E$, accommodating text repetition.
Example 29. Graph of “Dämmrung senkte sich von oben” sections A¹ (end), B, and A², and the structural cadence, mm. 38–94, with narrative annotations.
Example 30. “Dämmrung senkte sich von oben,” structural cadence and postlude, mm. 85–94