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Die Beispiele sind nicht nur in Beziehung auf die Harmonien, sondern auch in Beziehung auf die Stimmführung sorgfältig zu studiren, ferner in andere Tonarten zu übertragen und rhythmisch zu verändern. Die nur angedeuteten Harmonieverbindungen sollten in weiter ausgeführtem Satze angewandt werden, wie gegebene Beispiele zeigen. Jede Stimme ist so melodisch als möglich zu führen.

The student should study carefully the part-setting as well as the harmonies and their connections. The examples may be transposed and rhythmically altered. Single harmony-connections are to be elaborated similar to the more extended examples. Every part should be worked out as melodiously as possible.

Septimenaccorde

Seventh-chords

ditt

Leitereigene Septimenaccorde mit kleiner Septime, bei halbtöneriger Stimmführung mit einander verbunden, als *Modulationsmittel*.

Diatonic Seventh-chords with small Seventh, connected by half-tone part-progression, as means of modulation.

trichordous

12/2/31

Dominant-und kleiner Septimenaccord
durch zufällige Dissonanzen
mit Dur und Molldrei-
klängen verbunden

*The dominant and the small Seventh-
chord connected to major and
minor triads by acciden-
tal dissonances*

I. a) Der *Dominant-Septimenaccord* fortschreitend
nach Dur und Molldreiklängen mit einem Vorhalt.

I. a) *The dominant Seventh-chord progressing to major
and minor triads with a suspension.*

b) Der *Dominant-Septimenaccord* mit einem Durch-
gang fortschreitend nach Dur und Molldreiklängen.

b) *The dominant Seventh-chord with a passing
tone progressing to major and minor triads.*

a)

b)

II. a) Der *kleine Septimenaccord* fortschreitend
nach Dur und Molldreiklängen mit einem Vorhalt.

II. a) *The small Seventh-chord progressing to major
and minor triads with a suspension.*

b) Der *kleine Septimenaccord* mit einem Durch-
gang fortschreitend nach Dur und Molldreiklängen.

b) *The small Seventh-chord with a passing tone
progressing to major and minor triads.*

a)

b)

Dominant-Septimenaccorde durch zufällige Dissonanzen mit einander verbunden

Dominant Seventh-chords connected by accidental dissonances

- a) ein Vorhalt im zweiten Accord.
- b) ein Durchgang im ersten Accord.

- a) a suspension in the second chord.
- b) a passing tone in the first chord.

a)

Musical notation for example a), showing a suspension in the second chord. The notation is in G major, 2/4 time, and consists of two staves (treble and bass clef). The first chord is G7, and the second chord is D7. A suspension (F#) is shown in the second chord.

Musical notation for example b), showing a passing tone in the first chord. The notation is in G major, 2/4 time, and consists of two staves. The first chord is G7, and the second chord is D7. A passing tone (F#) is shown in the first chord.

Musical notation for example c), showing both cases combined. The notation is in G major, 2/4 time, and consists of two staves. The first chord is G7, and the second chord is D7. Both a suspension and a passing tone are shown.

b)

Musical notation for example b), showing a passing tone in the first chord. The notation is in G major, 2/4 time, and consists of two staves. The first chord is G7, and the second chord is D7. A passing tone (F#) is shown in the first chord.

Musical notation for example c), showing both cases combined. The notation is in G major, 2/4 time, and consists of two staves. The first chord is G7, and the second chord is D7. Both a suspension and a passing tone are shown.

Musical notation for example c), showing both cases combined. The notation is in G major, 2/4 time, and consists of two staves. The first chord is G7, and the second chord is D7. Both a suspension and a passing tone are shown.

- c) Beide Fälle im Zusammenhang
- c) Both cases combined

Musical notation for example c), showing both cases combined. The notation is in G major, 2/4 time, and consists of two staves. The first chord is G7, and the second chord is D7. Both a suspension and a passing tone are shown.

Dominant- und kleine Septimenaccorde
mittelst Durchgängen verbunden

*Dominant and small Seventh-chords
connected by a passing tone*

Einige weiter ausgeführte Beispiele

A few examples of greater extent

Dominant- und kleine Moll-Septimenaccorde
mittelst Durchgängen verbunden

*Dominant and small minor Seventh-chords
connected by a passing tone*

Kleine Septimenaccorde durch zufällige
Dissonanzen mit einander verbunden

*Small Seventh-chords connected by
accidental dissonances*

The first system of music consists of two staves, treble and bass clef. It features a sequence of small seventh chords. The chords are connected by accidental dissonances, which are indicated by sharp and flat signs on the notes. The key signature has two sharps (F# and C#). The rhythm is primarily quarter and eighth notes.

The second system continues the sequence of small seventh chords. It includes a melodic line in the treble clef with some slurs and ties. The bass clef continues with the harmonic accompaniment. The dissonances are maintained throughout the system.

Kleine und Dominant-Septimenaccorde
durch zufällige Dissonanzen
mit einander verbunden

*Small and dominant Seventh-chords
connected by accidental
dissonances*

The third system introduces dominant seventh chords alongside the small seventh chords. The dissonances are still present, connecting the different chord types. The notation remains consistent with the previous systems.

The fourth system continues the progression of small and dominant seventh chords. The melodic line in the treble clef shows some chromatic movement. The bass clef provides a steady accompaniment.

The fifth and final system concludes the piece. It features a final sequence of small and dominant seventh chords. The melodic line in the treble clef ends with a few notes, and the bass clef provides a final accompaniment. The dissonances are still present.

A musical score for piano, consisting of two staves. The right hand features a complex melodic line with many accidentals (sharps and naturals) and some slurs. The left hand provides a harmonic accompaniment with chords and moving lines. The key signature has two sharps (F# and C#).

*Der kleine Septimenaccord
mit kleinen Moll-Septimen-
accorden mittelst Durch-
gängen verbunden*

The small Seventh-chord
connected to small minor
Seventh-chords by pass-
ing tones

A musical score for piano, consisting of two staves. The right hand shows a series of chords connected by passing tones. The left hand has a similar harmonic structure. The key signature has two sharps.

Der kleine Moll-Septimenaccord nach an-
deren Accorden fortschreitend mittelst
durchgehender übermässigen Octave

*The small minor Seventh-chord progressing
to other chords by means of the
passing augmented Octave*

A musical score for piano, consisting of two staves. The right hand features a melodic line with many accidentals. The left hand has a harmonic accompaniment. The key signature has two sharps.

A musical score for piano, consisting of two staves. The right hand features a melodic line with many accidentals. The left hand has a harmonic accompaniment. The key signature has two sharps.

Bruckner
F moll Messe
p. 45

A musical score for piano, consisting of two staves. The right hand shows a series of chords. The left hand has a harmonic accompaniment. The key signature has two sharps.

Sequenzen

Sequences.

The first sequence consists of eight measures. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The sequence is marked with 'X' at the end of the eighth measure.

The second sequence consists of eight measures, continuing the harmonic progression from the first sequence. It is marked with 'X' at the end of the eighth measure.

Mehr zufällige Dissonanzen.

A few more accidental dissonances.

The third sequence consists of eight measures, showing an increase in dissonance between the right and left hand parts. It is marked with 'X' at the end of the eighth measure.

The fourth sequence consists of eight measures, where the dissonances become more complex, leading to the formation of ninth chords. It is marked with 'X' at the end of the eighth measure.

Zufällige Dissonanzen führen Nonenaccorde herbei.

Accidental dissonances forming Ninth-chords.

The fifth sequence consists of eight measures. The first four measures are marked with 'r', indicating retrograde inversions of the preceding examples. It is marked with 'X' at the end of the eighth measure.

The sixth sequence consists of eight measures. The first four measures are marked with 'r', indicating retrograde inversions of the preceding examples. It is marked with 'X' at the end of the eighth measure.

Die mit r bezeichneten Beispiele sind die rückläufige Umkehrung der vorhergehenden.

The examples marked r are the retrograde inversion of the preceding examples.

Alterirte Septimenaccorde nach leiter- eigenen Septimenaccorden mit klei- ner Septime fortschreitend

Die alterirten Septimenaccorde sind wesentliche Dissonanzen, und bestehen aus einer verminderten Terz und zwei grossen Terzen, oder einer verminderten, einer grossen und einer kleinen Terz.

Statt mit willkürlich erfundenen Namen mögen sie durch Ordnungszahlen bezeichnet werden.



Nr. II und III klingen überein, doch bedingt die Verschiedenheit ihrer Schreibweise, dass ihre Fortschreitungen verschieden sind.

Chromatic Seventh-chords progressing to diatonic Seventh-chords with small Seventh

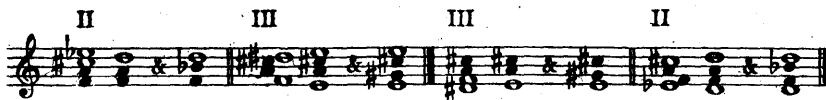
The chromatic Seventh-chords are essential dissonances, and consist of a diminished Third and two large Thirds, or of a diminished, a large and a small Third.

The designation of the chromatic Seventh-chords by numbers is preferable to names chosen at random.

Nos II and III are the same in sound, but the orthography is different, and, consequently, their progressions are not the same.

Diese Accorde mit ihren strengen Auflösungen

These two chords with their strict resolutions



Nr. IV & V klingen wie ein Dominant Septimenaccord,
» VI & VII wie ein kleiner, und
» VIII & IX wie ein kleiner Moll-Septimenaccord.

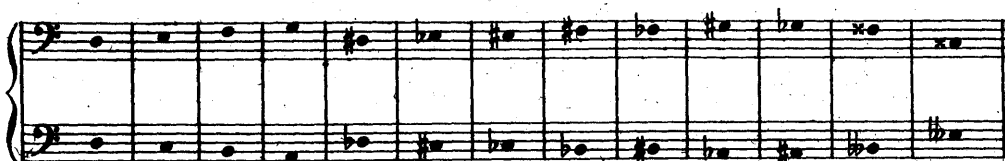
Nos IV & V have the sound of a dominant Seventh-chord,
» VI & VII the sound of a small Seventh-chord, and
» VIII & IX the sound of a small minor Seventh-chord.

Symmetrische Umkehrung ist Umkehrung in Gegenbewegung, doch so, dass ungleich dem Contrarium reversum die Grösse der Intervalle durchaus unverändert bleibt, und „d“ als Ausgangspunkt angenommen wird.

Symmetrical inversion means inversion in contrary motion, but, unlike the Contrarium reversum, the size of the intervals remains unaltered, and “d” is considered center.

Symmetrisch entsprechen einander:

Symmetrically corresponding are:



und so weiter.

and so on.

Die durch punktirte Linien miteinander verbundenen Beispiele stehen in symmetrischer Umkehrung zueinander.

Die Abkürzung „sym.“ bei einzelnen Beispielen bedeutet, dass das betreffende Beispiel die symmetrische Umkehrung des vorhergehenden ist.

Examples connected by dotted lines are arranged in symmetrical inversion.

An example marked "sym." is the symmetrical inversion of the preceding example.

Examples I, II, VI, and IV. Examples I and II are connected by a dotted line. Examples VI and IV are connected by a dotted line.

Examples V, VII, and VIII. Examples V and VII are connected by a dotted line.

Example I, with a 'V' above the staff and a 'V' above the final measure.

Example I, with a 'I' above the staff.

Examples II and III. Examples II and III are connected by a dotted line.

Examples III, II, and II. The first III and the second II are connected by a dotted line.

Aufeinanderfolge alterirter
Septimenaccorde

Succession of chromatic
Seventh-chords

sym.

sym.

Die alterirten Septimenaccorde über dem Grund-
ton ihrer Auflösungsaccorde.

The chromatic Seventh-chords above the fun-
damental tone of their resolution chords.

Durbeispiele

Examples in major

Musical notation for the first system of Mollbeispiele, showing chords III, II, II, V, VI, VI, and I.

Musical notation for the second system of Mollbeispiele, showing chords VII, VII, VIII, IX, and IV.

Schein-Septimenaccorde

Pseudo-Seventh-chords

sind Harmonien, die wie Septimenaccorde aussehen, aber entweder auf einer Stufe zweierlei Töne, oder einen Ton auf zweierlei Stufen zeigen.

are harmonics which seem to be Seventh-chords, but have either two different tones on one degree, or one and the same tone on different degrees.

1: eine enharmonische Verwechslung des kleinen Nonenaccordes.

1: an enharmonic change of the small Ninth-chord.

2: ihre symmetrische Umkehrung.

2: its symmetrical inversion.

3 & 4, und 7 & 8: enharmonische Verwechslungen des grossen Nonenaccordes.

3 & 4, and 7 & 8: enharmonic changes of the large Ninth-chord.

5 & 6: enharmonische Verwechslungen des kleinen Moll-Septimenaccordes mit beigefügter Quarte.

5 & 6: enharmonic changes of the small minor Seventh-chord with additional Fourth.

9 & 10: enharmonische Verwechslungen des grossen Nonenaccordes mit übermässiger oder verminderter Quinte.

9 & 10: enharmonic changes of the large Ninth-chord with augmented or diminished Fifth.

Musical notation for the first system of Schein-Septimenaccorde, showing examples 1, 1, 1, and 1.

Musical notation for the second system of Schein-Septimenaccorde, showing examples 1 and 2, with "sym." written below.

The musical score is divided into four systems, each with two staves (treble and bass clefs).
 System 1: Measures 3 and 5. Measure 3 shows a complex chord structure in both hands. Measure 5 continues with similar harmonic complexity.
 System 2: Measures 4 and 6. Measure 4 features a series of chords in the bass line. Measure 6 shows a melodic line in the treble hand.
 System 3: Measures 7 and 9. Measure 7 consists of several chords in both hands. Measure 9 continues with similar harmonic texture.
 System 4: Measures 8 and 10. Measure 8 shows a sequence of chords. Measure 10 features a melodic line in the treble hand.

Diejenigen Schein-Septimenaccorde, welche auf zweierlei Stufen denselben Ton führen, sind enharm. Verw. des Dur, Moll und übermässigen Dreiklanges, und gehören zum vierstimmigen Satz.

Those pseudo- $Seventh_7$ chords showing the same tone on different degrees are enharmonic changes of the major, the minor and the augmented triad, and belong to four-part setting.

The example shows three chords in a single staff:
 1. A major triad (C major): C4, E4, G4.
 2. A minor triad (C minor): C4, E♭4, G4.
 3. An augmented triad (C augmented): C4, E4, G♯4.
 These three chords share the same root (C) and have the same intervallic structure (triad), but differ in the quality of the third and fifth.

Nonenaccorde

Ninth-chords

Der grosse Nonenaccord im Quintenzirkel.

The large Ninth-chord in the circle of Fifths.

etc. 9 9^b etc.

6 5 etc. 6 5 8^b 9 etc.

4 5 etc. 4 5 6 5 etc. 6 4 5 6 5 4 5

10 9 8 9
6 5 6 5
6 7 6 5
4 3 6 5
4 3

In den letzten drei Sätzen erfolgt die Auflösung der Vorhalte erst im nächsten Accord.

In the last three examples the suspensions resolve not in the same but in the next chord.

Der erste alterirte Septimenaccord und
grosse Nonenaccorde.

*The first chromatic Seventh-chord
and large Ninth-chords*

Der zweite und dritte alterirte Septimenaccord
und grosse Nonenaccorde

*The second and third chromatic Seventh-chords
and large Ninth-chords*

Der grosse Nonenaccord mit nachfolgenden
Vorhaltsaccorden

*The large Ninth-chord followed
by suspension chords*

Der grosse Nonenaccord fortschreitend nach
Dominant-Septimenaccorden mit zwei Vorhalten

*The large Ninth-chord connected to dominant
Seventh-chords having two suspensions*

The first exercise consists of two staves of music. The treble staff features a series of chords, with some notes marked with 'bd' (basso continuo) and 'h' (harmonica). The bass staff provides a harmonic accompaniment with various chordal textures.

The second exercise continues the sequence of chords, with similar notation in both staves, including 'bd' and 'h' markings.

The third exercise shows further chordal progression, maintaining the two-staff format with 'bd' and 'h' markings.

Der übermässige Dreiklang und der
grosse Nonenaccord

*The augmented triad and the
large Ninth-chord*

The fourth exercise focuses on the augmented triad and the large ninth chord. The notation includes a 'sym.' marking at the end of the piece.

Der grosse Nonenaccord und der
übermässige Dreiklang

*The large Ninth-chord and the
augmented triad*

The fifth exercise focuses on the large ninth chord and the augmented triad, continuing the two-staff notation.

Da der grosse Nonenaccord sich sehr leicht mit jedem Dominant-, kleinen, und kleinen Moll-Septimenaccord verbinden lässt, so ist er ein vortreffliches *Modulationsmittel*.

The large Ninth-chord is easily connected to any dominant, small, or small minor Seventh-chord, therefore very useful for modulation.

Der grosse Nonenaccord und der Dominant-Septimenaccord

The large Ninth-chord and the dominant Seventh-chord

Der grosse Nonenaccord und der kleine Septimenaccord der zweiten Stufe in Moll

The large Ninth-chord and the small Seventh-chord of the second degree in minor

Der grosse Nonenaccord und der
kleine Septimenaccord der
siebenten Stufe in Dur

*The large Ninth-chord and the
small Seventh-chord of the
seventh degree in major*

First system of musical notation, showing the large ninth chord and small seventh chord of the seventh degree in major.

Second system of musical notation, showing the large ninth chord and small seventh chord of the seventh degree in major.

Third system of musical notation, showing the large ninth chord and small seventh chord of the seventh degree in major.

Fourth system of musical notation, showing the large ninth chord and small seventh chord of the seventh degree in major.

Der grosse Nonenaccord und kleine
Moll-Septimenaccorde

*The large Ninth-chord and small
minor Seventh-chords*

Fifth system of musical notation, showing the large ninth chord and small minor seventh chords.

Sixth system of musical notation, showing the large ninth chord and small minor seventh chords.

Seventh system of musical notation, showing the large ninth chord and small minor seventh chords.

Dominant-Septimenaccord und grosser Nonenaccord

Dominant Seventh- and large Ninth-chord

a) der Nonenaccord mit einem Vorhalt

a) *the Ninth-chord with a suspension*

b) der Dominant-Septimenaccord mit einem Durchgang

b) *the dominant Seventh-chord with a passing tone*

2)

b)

Kleiner Septimenaccord und grosser Nonenaccord

Small Seventh- and large Ninth-chord

a) der Nonenaccord mit einem Vorhalt

a) *the Ninth-chord with a suspension*

b) der kleine Septimenaccord mit einem Durchgang

b) *the small Seventh-chord with a passing tone*

a)

b)

Der grosse Nonenaccord und der
kleine Septimenaccord der
siebenten Stufe in Dur

*The large Ninth-chord and the
small Seventh-chord of the
seventh degree in major*

First system of musical notation, showing the large ninth chord and small seventh chord of the seventh degree in major. The notation is in treble and bass clefs, with a key signature of one sharp (F#).

Second system of musical notation, showing the large ninth chord and small seventh chord of the seventh degree in major. The notation is in treble and bass clefs, with a key signature of one sharp (F#).

Third system of musical notation, showing the large ninth chord and small seventh chord of the seventh degree in major. The notation is in treble and bass clefs, with a key signature of one sharp (F#).

Fourth system of musical notation, showing the large ninth chord and small seventh chord of the seventh degree in major. The notation is in treble and bass clefs, with a key signature of one sharp (F#).

Der grosse Nonenaccord und kleine
Moll-Septimenaccorde

*The large Ninth-chord and small
minor Seventh-chords*

Fifth system of musical notation, showing the large ninth chord and small minor seventh chords. The notation is in treble and bass clefs, with a key signature of one sharp (F#).

Sixth system of musical notation, showing the large ninth chord and small minor seventh chords. The notation is in treble and bass clefs, with a key signature of one sharp (F#).

Seventh system of musical notation, showing the large ninth chord and small minor seventh chords. The notation is in treble and bass clefs, with a key signature of one sharp (F#).

Dominant-Septimenaccord
und grosser Nonenaccord

*Dominant Seventh- and
large Ninth-chord*

- a) der Nonenaccord mit einem Vorhalt
b) der Dominant-Septimenaccord mit einem Durchgang

- a) *the Ninth-chord with a suspension*
b) *the dominant Seventh-chord with a passing tone*

a)

b)

b)

Kleiner Septimenaccord und
grosser Nonenaccord

*Small Seventh- and
large Ninth-chord*

- a) der Nonenaccord mit einem Vorhalt
b) der kleine Septimenaccord mit einem Durchgang

- a) *the Ninth-chord with a suspension*
b) *the small Seventh-chord with a passing tone*

a)

b)

b)

Der grosse Nonenaccord kann mit jedem anderen grossen Nonenaccord mittelst halbtoniger Stimmführung verbunden werden.

The large Ninth-chord can be connected to any other chord of the same kind by half-tone part-progression.

First system of musical notation showing piano accompaniment with complex chordal textures. A circled chord in the left hand of the first system is highlighted.

Second system of musical notation showing piano accompaniment with complex chordal textures.

Einige vermischte Beispiele

Miscellaneous examples

Third system of musical notation showing piano accompaniment with a sequence of chords and half-tone part-progression.

Fourth system of musical notation showing piano accompaniment with a sequence of chords and half-tone part-progression.

Fifth system of musical notation showing piano accompaniment with a sequence of chords and half-tone part-progression, ending with a 'sym.' marking.

Der grosse Nonenaccord
mit kleiner Terz

findet sich vor auf der 2. und 6. Stufe in Dur, und der 4. Stufe in Moll. Er kann auch modulirend angewandt werden, wie die letzten drei Beispiele zeigen.

*The large Ninth-chord
with small Third*

is located in major on the 2^d and 6th degrees, and in minor on the 4th degree. In the last three of the following examples the chord is used as a means of modulation.

Drei andere grosse Nonen-
accorde in Dur:

- 1.) mit kleiner Terz und verminderter Quinte, auf der 2. Stufe;
- 2.) mit grosser Septime;
- 3.) mit grosser Septime und kleiner Terz. Beide auf der 4. Stufe.

*Three other large Ninth-
chords in major:*

- 1.) with small Third and diminished Fifth, on the 2^d degree;*
- 2.) with large Seventh;*
- 3.) with large Seventh and small Third. Both chords on the 4th degree.*

Der kleine Nonenaccord

The small Ninth-chord

Der kleine Nonenaccord in Verbindung
mit leitereigenen Septimenaccorden

*The small Ninth-chord in connection
with diatonic Seventh-chords*

Der kleine Nonenaccord in Verbindung
mit grossen Nonenaccorden

*The small Ninth-chord in connection
with large Ninth-chords*

Aufeinanderfolge kleiner No-
nenaccorde.
*Succession of small Ninth-
chords.*

Der kleine Nonenaccord mit
zufälligen Dissonanzen.
*The small Ninth-chord with
accidental dissonances.*

Der kleine Nonenaccord in
Verbindung mit alterirten Sep-
timenaccorden.
*The small Ninth-chord in
connection with chromatic
Seventh-chords.*

Leitereigene und alterirte Septimenaccorde in
Verbindung mit kleinen Nonenaccorden

*Diatonic and chromatic Seventh-chords in
connection with small Ninth-chords*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands, primarily using diatonic and chromatic seventh and ninth chords.

Second system of musical notation, continuing the piece with various chordal textures and melodic movements in both staves.

Third system of musical notation, showing further development of the harmonic and melodic material.

Fourth system of musical notation, featuring more complex chordal structures and melodic lines.

Fifth system of musical notation, concluding the piece with final chordal and melodic statements.

Die Harmonie der symmetrischen Umkehrung
des kleinen Nonenaccordes bei
Wagner und Bruckner

*The harmony of the symmetrical inversion
of the small Ninth-chord
in literature*

Bruckner, 1863,
D moll Messe,
Agnus

„Götterdämmerung“

Alterirte Nonenaccorde

Chromatic Ninth-chords

bestehen wie die alterirten Dreiklänge und Septimenaccorde aus leitereigenen Terzen und einer verminderten Terz.

consist like chromatic triads and Seventh-chords of diatonic Thirds and a diminished Third.

- | | |
|--|--|
| 1. der grosse Nonenaccord mit verminderter Quinte. | 1. The large Ninth-chord with diminished Fifth |
| 2. " " " " übermässiger " | 2. The large " " " augmented " |
| 3. " kleine " " " verminderter " | 3. The small " " " diminished " |
| 4. " " " " übermässiger " | 4. The " " " " augmented " |
| 5. " " " " verminderter Septime | 5. The " " " " diminished Seventh |
| 6. " " " " " " " " " " " " | 6. The " " " " " " " " |
| und Quinte | and Fifth |
| 7. der kleine Nonenaccord mit grosser Septime | 7. The small Ninth-chord with large Seventh |

Schein-Nonenaccorde

sind Harmonien, die wie Nonenaccorde aussehen, aber entweder auf einer Stufe zweierlei Töne, oder einen Ton auf zweierlei Stufen zeigen.

1. eine enharmonische Verwechslung des Dominant Septimenaccordes.
2. eine enharmonische Verwechslung des kleinen Septimenaccordes.
3. eine enharmonische Verwechslung des grossen Nonenaccordes, dessen verdoppelte Quinte hier auf zwei verschiedenen Stufen erscheint, während Grundton und None eine doppelt-übermässige Octave bilden.
4. der grosse Nonenaccord mit verminderter und übermässiger Quinte: die ganztonige Tonleiter im Zusammenklang.
5. der kleine Nonenaccord mit verminderter und übermässiger Quinte.

Pseudo-Ninth-chords

are harmonies which seem to be Ninth-chords, but have either two different tones on one degree, or one and the same tone on different degrees.

- 1. an enharmonic change of the dominant Seventh-chord.*
- 2. an enharmonic change of the small Seventh-chord.*
- 3. an enharmonic change of the large Ninth-chord containing different tones on one degree, and one tone on different degrees.*
- 4. the large Ninth-chord with a diminished and an augmented Fifth: the whole-tone scale in concert.*
- 5. the small Ninth-chord with a diminished and an augmented Fifth.*

sym.

Der Dominant-Septimenaccord mit
beigefügter grossen Sexte

The dominant Seventh-chord with
additional large Sixth

(13th)

Johann Walther
1524

Bruckner
T. Deum

Bruckner
IV. Symph.

30 Der kleine Moll-Septimenaccord mit beigefügter Quarte

ist auf der 2., 3. und 6. Stufe in Dur anzutreffen. Wegen dieses mehrmaligen Vorkommens ist er harmonisch mehrdeutig. So gehört z. B. der A kleine Moll-Septimenaccord mit beigefügtem d auf die 6. Stufe in C dur, die 2. Stufe in G dur und die 3. Stufe in F dur.

Steht der beigefügte Ton in der Oberstimme, so macht er zunächst den Eindruck eines Vorhaltes; steht er im Bass, so scheint er Grundton zu sein. Vergleiche das erste Beispiel.

Diese Harmonie kann wie jede andere als Modulationsmittel dienen.

The small minor Seventh-chord with additional Fourth

is located on the 2^d, 3^d and 6th degrees in major. Consequently, it is of harmonic plurisignificance. For ex., the A small minor Seventh-chord with d added may be found on the 6th degree in C major, on the 2^d in G major, and on the 3^d in F major.

The additional tone appearing in the upper part makes at first the impression of a suspension; when placed in the bass it seems fundamental tone. See the first example.

This harmony, the same as any other harmony, may be employed as a means of modulation.

+) Enharmonische Ver-
wechslungen der betref-
fenden Harmonie. Der Satz
ist seine eigene symmet-
rische Umkehrung.

+) Enharmonic changes
of the harmony in ques-
tion. This example and
its sym. inversion are
identical.

Die drei in Dur (hier C dur) möglichen Harmo-
nien dieser Art unmittelbar nacheinander.

The harmonies of the 2^d, 3^d and 6th degrees in
C major in immediate succession.

Schubert, Op. 50^a, N^o 13

Debussy, Pelléas et Mélisande, end of first act.

Bruckner, IX. Symphony, Adagio,
letters A and H.

154529

Der grosse Nonenaccord mit
beigefügter grossen Sexte.

*The large Ninth-chord with
additional large Sixth.*

The first system of musical notation consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many chords, including large ninth and sixth chords, and some melodic lines in the upper register.

The second system continues the musical piece, showing further development of the complex chordal texture and melodic lines across the two staves.

The third system of musical notation shows the continuation of the piece, with intricate chordal structures and melodic passages.

The fourth system of musical notation continues the complex harmonic and melodic development of the piece.

The fifth system of musical notation shows the progression of the piece, maintaining its dense harmonic texture.

The sixth system of musical notation continues the piece, with various chordal and melodic elements.

The seventh and final system of musical notation on this page concludes the piece with a final complex chordal structure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and one flat (Bb). It consists of several measures of complex, chromatic piano accompaniment with many accidentals.

Second system of musical notation, continuing the complex piano accompaniment from the first system. The notation is dense with many accidentals and chromatic lines.

Third system of musical notation, showing further development of the chromatic piano accompaniment. The texture remains dense and intricate.

Fourth system of musical notation, continuing the complex piano accompaniment. The notation is dense with many accidentals and chromatic lines.

Fifth system of musical notation, showing further development of the chromatic piano accompaniment. The texture remains dense and intricate.

Charpentier, "Louise"

Debussy, "Pelléas et Mélisande"

Sixth system of musical notation, comparing the beginning of Debussy's Ariette "C'est l'extase." with the beginning of Charpentier's "Louise." The system shows the melodic line in the treble clef and the piano accompaniment in the bass clef for both pieces.

compare the
beginning of
Debussy's A-
riette "C'est
l'extase."

Die ganztonige Tonleiter lässt unzählige Möglichkeiten der Harmonisation zu. Hier sind einige im mehr als vierstimmigen Satz gegeben.

Out of an unlimited number of harmonizations a few are here given in settings of more than four parts.

I. Die Tonleiter in Gruppen von 3, 2 und 4 Noten.

I. The scale in groups of 3, 2 and 4 notes.

II. Ganztonige und halbtöneige Tonleiter in Gegenbewegung.

II. The whole-tone and the half-tone scale in contrary motion.

III. Die ganztonige Tonleiter in Gegenbewegung III. The whole-tone scale in contrary motion

The image displays a musical score for piano, consisting of five systems of staves. Each system contains two grand staves (treble and bass clef). The music illustrates the whole-tone scale in contrary motion. The first system includes the word "sym." in both staves. The second system includes "sym." in the bass staff. The third system includes "sym." in the treble staff. The fourth and fifth systems do not have explicit labels. The score features various key signatures, including B major, E major, and B minor, and includes complex rhythmic patterns and chordal textures. Vertical bar lines separate the measures, and some measures contain multiple notes, indicating a fast tempo or a specific rhythmic value.

Ein feste Burg ist unser Gott

A mighty fortress is our God

Mel. by Johann Walther, 1529

The first system of musical notation consists of three staves. The top staff is a vocal line with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It begins with a half rest followed by a series of quarter and eighth notes. The middle staff is a vocal line with a treble clef, containing a similar melodic line. The bottom staff is a piano accompaniment with a bass clef, featuring a steady eighth-note bass line and block chords.

The second system of musical notation continues the three-staff format. The vocal lines in the top two staves show further development of the melody, with some notes beamed together. The piano accompaniment in the bottom staff maintains its rhythmic pattern, providing harmonic support for the vocal parts.

The third system of musical notation continues the three-staff format. The vocal lines in the top two staves show further development of the melody, with some notes beamed together. The piano accompaniment in the bottom staff maintains its rhythmic pattern, providing harmonic support for the vocal parts.

The fourth system of musical notation concludes the three-staff format. The vocal lines in the top two staves show further development of the melody, with some notes beamed together. The piano accompaniment in the bottom staff maintains its rhythmic pattern, providing harmonic support for the vocal parts.

Herzliebster, Jesu, was hast du verbrochen *Beloved Jesus, what law hast Thou broken*

Mel. by Johann Crüger, 1640

Musical score for the hymn 'Herzliebster, Jesu, was hast du verbrochen'. The score is written for a three-part setting (Soprano, Alto, and Bass) and a piano accompaniment. The piano part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody is primarily in the soprano part, with the alto and bass parts providing harmonic support. The piano accompaniment features a steady bass line and a more active upper line.

Jesus, meine Zuversicht

Jesus Christ, my sure defence

Mel. by Johann Crüger, 1653
Original version

Musical score for the hymn 'Jesus, meine Zuversicht'. The score is written for a three-part setting (Soprano, Alto, and Bass) and a piano accompaniment. The piano part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The key signature is two sharps (F-sharp, C-sharp) and the time signature is 3/4. The melody is primarily in the soprano part, with the alto and bass parts providing harmonic support. The piano accompaniment features a steady bass line and a more active upper line.

Liebster Immanuel

Blessed Immanuel

Danish air: "Sang af Thomas Kingo," about 1670

The first system of musical notation consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a series of quarter and eighth notes. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano parts feature chords and moving lines in both hands.

The second system continues the musical piece. The vocal line features a melodic phrase with a fermata over the final note. The piano accompaniment provides harmonic support with chords and moving lines.

The third system shows the vocal line with a melodic phrase that includes a fermata. The piano accompaniment continues with chords and moving lines.

The fourth system concludes the piece. The vocal line ends with a final note and a fermata. The piano accompaniment ends with a final chord.

Wie schön leucht uns
der Morgenstern

*How lovely now the
morning-star*

Mel. by Philipp Nicolai, 1598

The first system of musical notation consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with a melodic line of quarter and eighth notes. The middle staff is the right-hand piano accompaniment, starting with a half note G4 and a half note F#4, followed by a series of eighth and sixteenth notes. The bottom staff is the left-hand piano accompaniment, starting with a half note G2 and a half note F#2, followed by a series of eighth and sixteenth notes.

The second system of musical notation continues the piece. The vocal line (top staff) has a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with a melodic line of quarter and eighth notes. The piano accompaniment (middle and bottom staves) continues with similar rhythmic patterns of eighth and sixteenth notes.

The third system of musical notation continues the piece. The vocal line (top staff) has a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with a melodic line of quarter and eighth notes. The piano accompaniment (middle and bottom staves) continues with similar rhythmic patterns of eighth and sixteenth notes.

The fourth system of musical notation concludes the piece. The vocal line (top staff) has a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with a melodic line of quarter and eighth notes. The piano accompaniment (middle and bottom staves) continues with similar rhythmic patterns of eighth and sixteenth notes.