

Structural table of Prelude 1					
1-13	14-24	25-41	42-45	46-52	53-55
Introduction of melodic / harmonic elements of motifs A and B (see below)	Development of motifs; gradual gaining of momentum and thickening of texture	Staggered build-up: 25-31: melody-seeking; brief peak 31-41: Motif C; chromatic bass 38-41: concentrated build-up	Climax, 'outburst'	Rapid dénouement	Harmonic and textural preparation for song 1
d (open fifths until f at b.8)	d (more secure)	[V/d] → fast chromatic shifts	(~g) / °7	[chromatic]	(V/d)

Dynamic / textural shape: 'organic', continuous



Orientation: entirely forward-looking towards first song; gaining in momentum throughout.



**Motifs used from Brahms, 'Denn es gehet dem Menschen...' (Op. 121/i):**



Motif A) Opening piano part: clear melodic outline and simple harmony; dominant pedal.



Motif B) End of tonic pedal passage that (aside from final two chords) concludes the song. Voice ends on the dominant, in the same register as the piano's upper line.



Motif C) Triplet figure from central 'Allegro' section: chromatic / diminished scalic and arpeggiated motion; tonic pedal.

**Introduction of motifs A and B (Glanert bb.8-13):**

Musical score for measures 8-13, featuring Flute (Fl.), Horn (Hm. in D), Trombone (Pk.), Violin (Vln.), Viola (Vc.), and Cello/Double Bass (Kb.). The score includes dynamics such as *pp* and *p*.

**Alternative melody-making derived from motif A (Glanert bb.25-31)**

Musical score for measures 25-31, featuring Flute (Fl.), Oboe (Ob.), Clarinet (Kl. in B), and Bassoon (Fg.). The score includes dynamics such as *mp*, *p*, *cresc.*, *mf*, *f*, and *dim.*.

**Triplet (to semiquaver) texture, derived and quickening from motifs B and C (Glanert bb.29-33):**



Musical score for strings (VI I, VI II, Vla., Vc., Kb.) showing a triplet texture. The score is in 3/4 time and features a prominent triplet of eighth notes in the upper strings, which quickens as it progresses through the measures.

**Climactic restatement of motif A's melodic outline (Glanert bb.42-45):**



Musical score for woodwinds and strings (Ob., Kl., Fg., Kb., (in F), Hrn., (in D), Trp., (in D), Pos. 1-3, Pt., VI I, VI II) showing a climactic restatement of motif A's melodic outline. The score is in 3/4 time and features a climactic restatement of motif A's melodic outline, highlighted by red boxes around the first and second measures of the Flute I part.

Structural table of Prelude 2					
154-158	159-163	164-167	168-171	172-175	176-180
Tying up loose ends from first prelude and first song (motifs A and B above)		Lighter texture; woodwind-heavy, with alternating solo based on simple lilting 3/4 figure. Clearly pre-empting second song's style.			
Motivically tied to first prelude's opening	Continues searching for new extended melodic line	oboe	clarinet	bassoon	clarinet
Slow 9/8 $\text{♩} = \text{♩}$ from 'Denn es gehet...'		3/4 $\text{♩} = \text{♩}$ , tempo of 'Ich wandte mich...'			
d	(Bb) → V/g	g (decreasingly full and chromatic string chords)			v/g

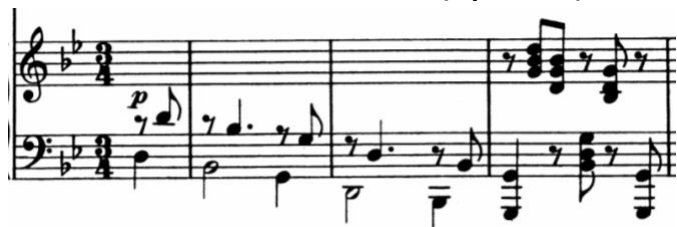
Dynamic / textural shape: center-orientated; bipartite



Orientation:



Motif used from 'Ich wandte mich' (Op.121/ii):



Motif D) opening accompanimental figures of 'Ich wandte mich'

**Motivic and textural links to Prelude 1 (bb.154-7):**

Andante ♩. = ♩.

VI. I

VI. II

Vla.

Vc.

Kb.

arco

*p*

*mf*

*f*

This musical score shows measures 154-157. It features five staves: Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The tempo is marked 'Andante' with a note equal to a half note. The key signature has two flats. The Viola part is marked 'arco' and features triplet patterns. Dynamics range from piano (*p*) to mezzo-forte (*mf*) and forte (*f*).

**Textural and harmonic shift (bb.164-5)**

**Continuation of first prelude's melody-seeking from song 1 motifs (bb.159-61):**

VI. I

VI. II

Vla.

Vc.

Kb.

*p*

*mf*

*cresc.*

*div.*

This musical score shows measures 159-161. It features five staves: Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The dynamics are marked *p*, *mf*, and *cresc.* (crescendo). The Viola part has a '2' above it, and the Violoncello part has a 'div.' (divisi) marking.

Solo

Ob.

Kl. (in B)

Fg.

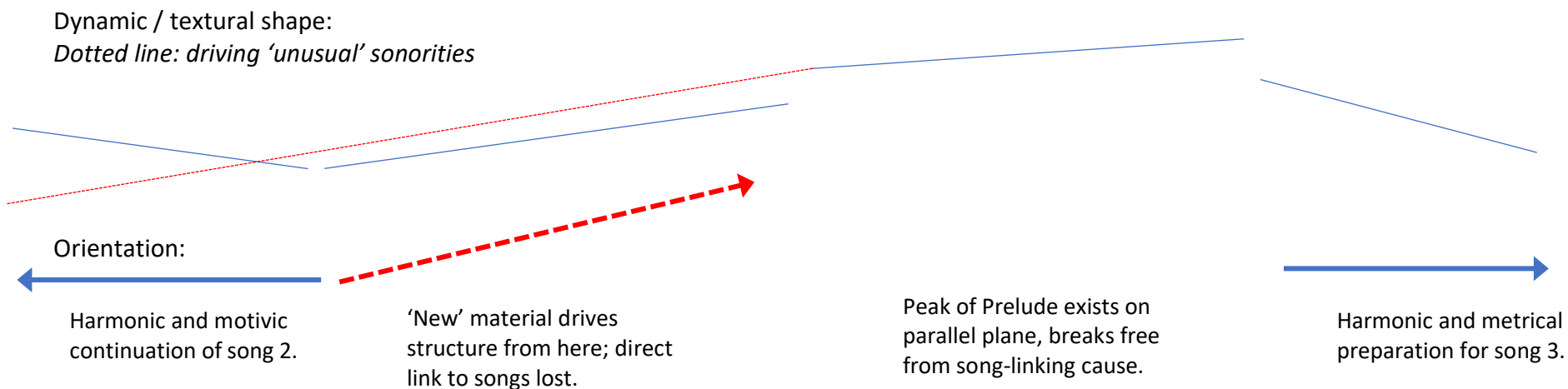
Kfg.

*p*

*a 2*

This musical score shows measures 164-165. It features four staves: Oboe (marked 'Solo'), Clarinet in B, Fagott, and Kontrafagott. Dynamics are marked *p*. The Fagott part has a '1 2' and 'a 2' marking.

Structural table of Prelude 3				
254-259	260-265	266-271	273-288	288-293
G major wind/lower strings/ harp chords, falling in arpeggiated motion of 2 <sup>nd</sup> song	Development of falling 3 <sup>rd</sup> motif (E) that links 'O Tod' with 'Ich wandte mich'; simultaneously grows from opening upper string figures. 4 x 3-bar phrases, each building in texture and dynamic. - Offbeat quaver motif - Brass chorale-like underpinning - String and wind flourishes		Strident waltz melody reached, taken from melodic content of upper strings' dotted/swung figure.  Pointing stylistically towards <b>Mahler</b> – a dark dance episode.	Short but lyrical dénouement of waltz; strong harmonic preparation for next song.
<i>Quiet chromatic 'ponticello' string figures, becoming louder and more intrusive</i>		<i>Repetitive 3rds-based upper strings figure</i>		
G	[chromatic] (d)	[chromatic] (A – E – v/e)	Diminished → V/e	V/e



**Motif used from 'O Tod' (Op.121/iii), linked to 'Ich wandte mich':**

The image shows two musical excerpts. The first is a vocal line for 'Ich wandte mich, und' in a 4/4 time signature, with lyrics 'Ich wand - te mich, und'. The second is a piano accompaniment for 'O Tod, o Tod,' in a 4/4 time signature, marked 'Grave'. The piano part features a prominent falling thirds figure in the right hand and a chordal motion in the left hand.

Motif E) Falling thirds figure; beginnings of 'Ich wandte mich' and 'O Tod'. Note chordal motion in piano of 'O Tod', which can also be found in Glanert's prelude.

**Continuation of Song 2 in ww/lower strings; unexpected and sonically disruptive violin figure (bb.254-7):**

The image shows a musical score for 'Quasi Allegretto' (♩ = 84) starting at measure 254. The score includes parts for Flutes 1-3, Clarinets in A (1 and 2), Bassoon, Violin I, Violin II, Viola, Violoncello, and Kontrabaß. The Violin I part features a highly rhythmic and sonically disruptive figure starting at measure 254, marked 'pp' and 'sul ponticello'. The other instruments provide a harmonic and rhythmic accompaniment, with the bassoon and cello also marked 'pp'.

Thirds figure (derived from Motif E) in violin; chorale texture in ww/horn (bb. 264-5):

Musical score for brass and woodwinds, measures 264-277. The score includes parts for Kl. (in A), Fg., Kfg., Hrn. (in Es), Trp. (in Es), Pos. 1-3, Pk., VI. I, VI. II, Vla., Vc., and Kb. The woodwinds play a chorale texture with dynamics *pp* and *p*. The violins play a thirds figure with dynamics *pp* and *p*. The strings play a rhythmic accompaniment with dynamics *pp* and *p*.

(bb.273-7):

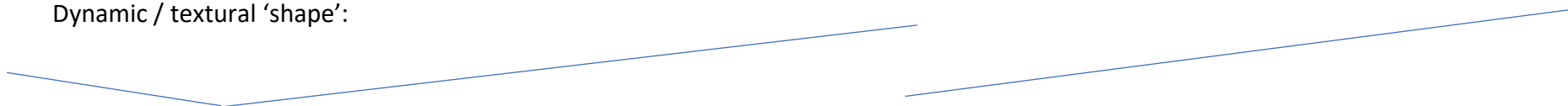
Final form of thirds figure in quasi-Mahlerian peak of Prelude

Musical score for strings, measures 273-277. The score includes parts for VI. I, VI. II, Vla. div., Vc., and Kb. The violins play a thirds figure with dynamics *ff*. The violas, violoncellos, and double basses play a rhythmic accompaniment with dynamics *ff*.



Structural table of Prelude 4					
333-359			360-375		
333-335	336-349	350-359	360-366	366-369	370-375
Adagio, 3/2			'A tempo' (crotched 120), 4/4		
Delay of final 'O Tod' E major cadence by 2 bars, through C-sharp minor interjection	Developing (variation of) whole-tone melodic line derived from opening figure of Song 4 (Motif F).	Continuation of whole-tone line, but addition of falling thirds from 'O Tod' (Motif E/variant)	Whole-tone line less prominent; texture dominated by 'Ich wandte mich' quaver figures (falling thirds)	Strident string development (melodic) of whole-tone line.	Quickening of tempo, thickening of texture, rising of dynamic. Eb (key of Song 4) secure before song begins.
E	E (increasing saturation of whole-tone motion)		E / E-flat	E / E-flat → (Eb)	(Eb)

Dynamic / textural 'shape':



Orientation: motivically, generally driving towards song 4; harmonically, caught between songs 3 and 4



Motif used from 'Wenn ich mit Menschen- und mit Engelszungen redete':



Motif F) Bright, major opening to final song.

**Opening delay of 'O Tod' E Major cadence, and first appearance of Motif F (in E major) from which whole-tone lines develop (bb.333-6):**

Musical score for strings (Violins I & II, Viola, Cello, and Double Bass) showing the opening delay of the 'O Tod' cadence and the first appearance of Motif F. The score includes dynamic markings like 'espressivo' and 'div.'

(bb.366-8):

**Whole-tone melodic lines over falling thirds**

Musical score for woodwinds (Flutes, Oboes, Clarinets in Bb, and Bassoons) showing whole-tone melodic lines over falling thirds. The score includes dynamic markings like 'p', 'mf', and 'ff'.

**Appearance of 'O Tod' falling thirds (Motif E) (bb.340-4):**

Musical score for strings (Violins I & II) showing the appearance of 'O Tod' falling thirds (Motif E). The score includes dynamic markings like 'pp feierlich' and 'a 3'.

**Final whole-tone scalic ascent, leading directly into Song 4:**

Musical score for strings (Violins I & II, Viola, Cello, and Double Bass) showing the final whole-tone scalic ascent leading into Song 4. The score includes dynamic markings like 'p', 'cresc.', and 'ff'.

**Andante con moto ed anima**

Structural table of Postlude		
474-481	481-493	494-504
Sustained E-flat major chords across much of texture. Brief motifs from 1 <sup>st</sup> and 2 <sup>nd</sup> songs.	Busier texture; fleeting motifs from all songs, sometimes overlocking.	Motifs shorter, chords quieter; sense of fading out.
Eb (stable, pedals throughout)		

Dynamic / textural 'shape'

Orientation: entirely backward-looking, to fourth song's stable E-flat ending and to motifs from all four songs.

Recalling of motifs from across the songs (bb.489-95):

The image shows a musical score for measures 489-495. The score includes parts for Flute (Fl. 1-3), Clarinet (Cl.), Clarinet in B (Cl. (in B)), Bassoon (Fg. 1, 2), Contrabassoon (Kfg.), Horns (Hrn. 1, 2), and Horns in E-flat (Hrn. (in Es) 1, 2). The key signature is E-flat major. The score is marked with dynamics such as *ppp* and *con sord.*. Red arrows point to specific motifs in the score, labeled as follows:

- Song 1 ('Denn es gehet...')**: Points to a motif in the Flute part, measure 490, marked *ppp*.
- Song 2 ('Da waren Tränen...')**: Points to a motif in the Horns (in E-flat) part, measure 490, marked *ppp*.
- Song 3 ('O Tod, O Tod')**: Points to a motif in the Clarinet (in B) part, measure 490, marked *ppp*.
- Song 4 ('...und hätte der Liebe nicht...')**: Points to a motif in the Bassoon part, measure 490, marked *ppp*.

**Overview of the Preludes' forward- and backwards-looking orientation and reach:**

