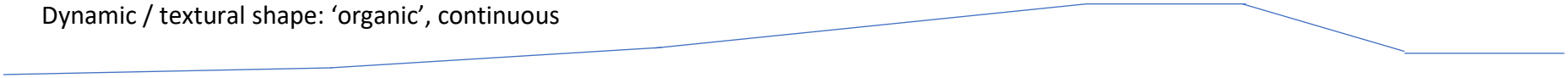
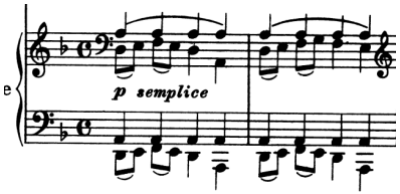
Structural table of Prelude 1					
1-13	14-24	25-41	42-45	46-52	53-55
Introduction of melodic / harmonic elements of motifs A and B (see below)	Development of motifs; gradual gaining of momentum and thickening of texture	Staggered build-up: 25-31: melody-seeking; brief peak 31-41: Motif C; chromatic 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

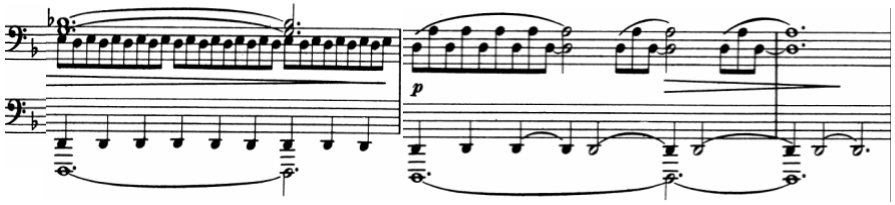


Orientation: entirely forward-looking towards first song; gaining in momentum throughout.

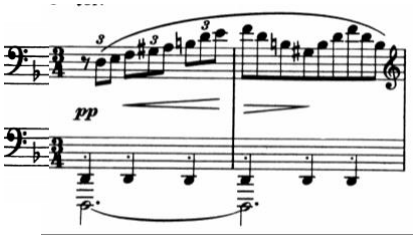
Motifs used from Brahms, 'Denn es gehet dem Menschen…' (Op. 121/i):



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

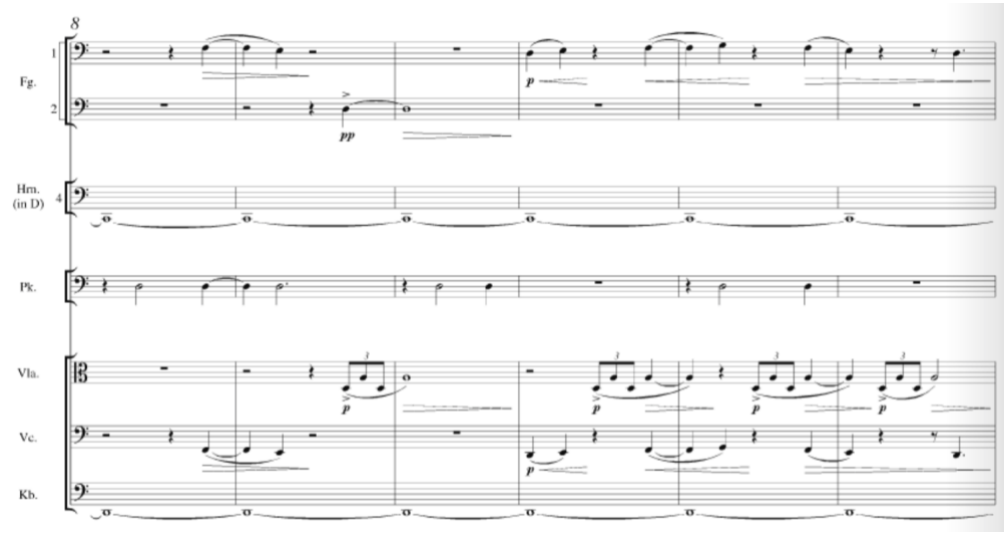


Motif B) End of tonic pedal passage that (aside from final two chords) concludes the song. Voice ends on the dominant, in the same register as the piano's upper line.

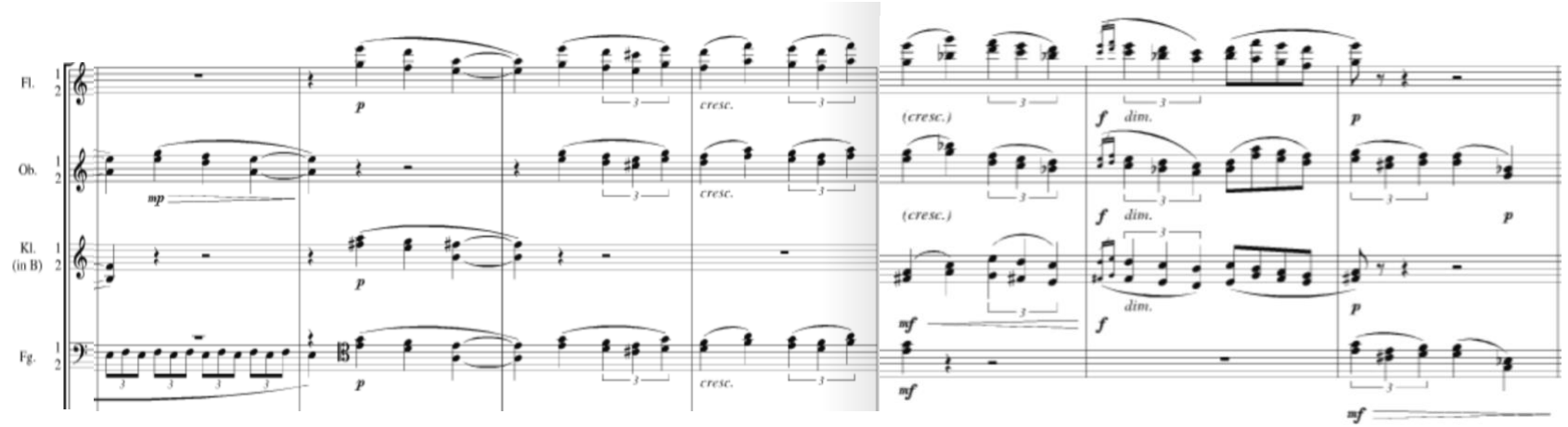


Motif C) Triplet figure from central 'Allegro' section: chromatic / diminished scalic and arpeggiated motion; tonic pedal.

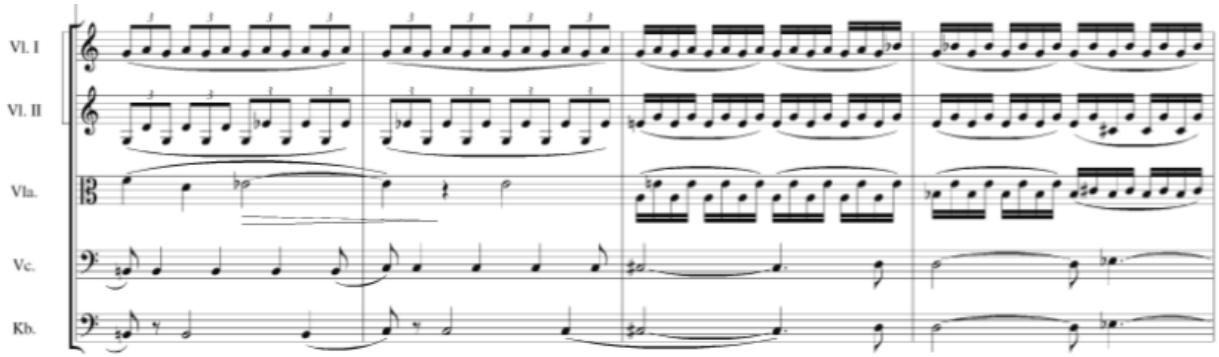
Introduction of motifs A and B (Glanert bb.8-13):



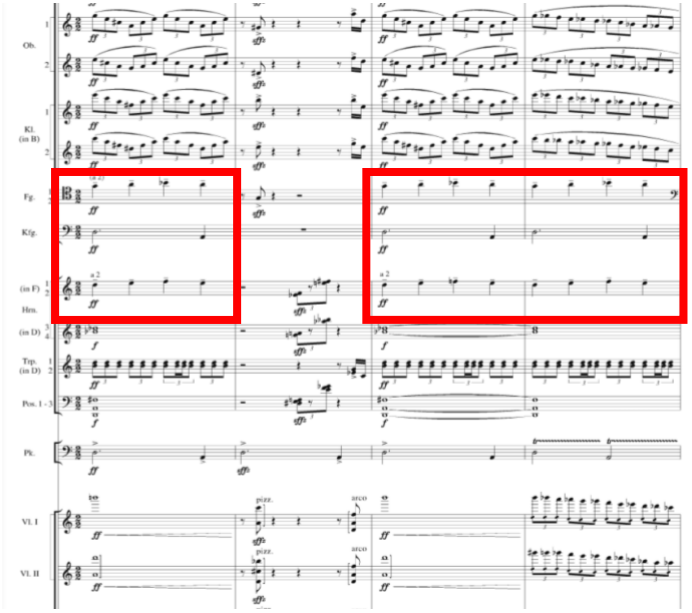
Alternative melody-making derived from motif A (Glanert bb.25-31)



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

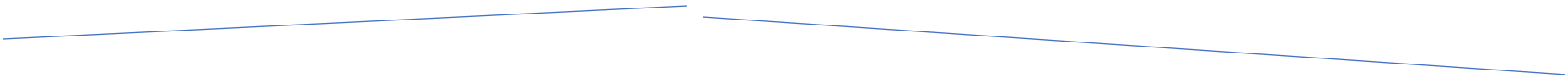


Climactic restatement of motif A's melodic outline (Glanert bb.42-45):



<table>
<tr><th colspan="6">Structural table of Prelude 2</th></tr>
<tr><td>154-158</td><td>159-163</td><td>164-167</td><td>168-171</td><td>172-175</td><td>176-180</td></tr>
<tr><td colspan="2">Tying up loose ends from first prelude and first song (motifs A and B above)</td><td colspan="4">Lighter texture; woodwind-heavy, with alternating solo based on simple lilting 3/4 figure. Clearly pre-empting second song's style.</td></tr>
<tr><td>Motivically tied to first prelude's opening</td><td>Continues searching for new extended melodic line</td><td>oboe</td><td>clarinet</td><td>bassoon</td><td>clarinet</td></tr>
<tr><td colspan="2">Slow 9/8 from 'Denn es gehet…'</td><td colspan="4">3/4 , tempo of 'Ich wandte mich…'</td></tr>
<tr><td>d</td><td>(Bb) → V/g</td><td colspan="3">g (decreasingly full and chromatic string chords)</td><td>v/g</td></tr>
</table>

Dynamic / textural shape: center-orientated; bipartite



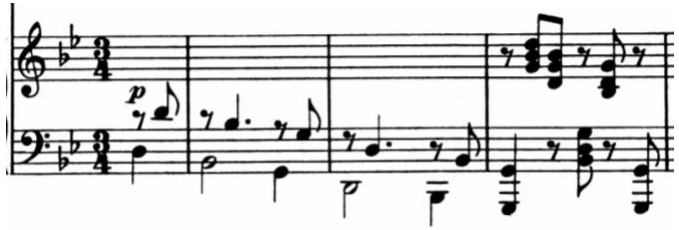
Orientation:

Backwards to song 1 (and to motifs used in Prelude 1)

Backwards, to continue new melody construction begun in Prelude 1

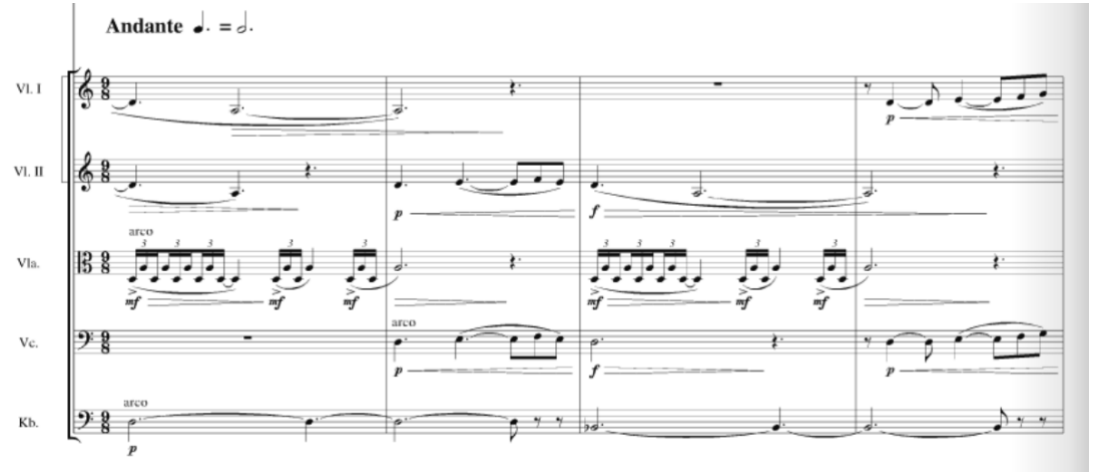
Forwards to song 2

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

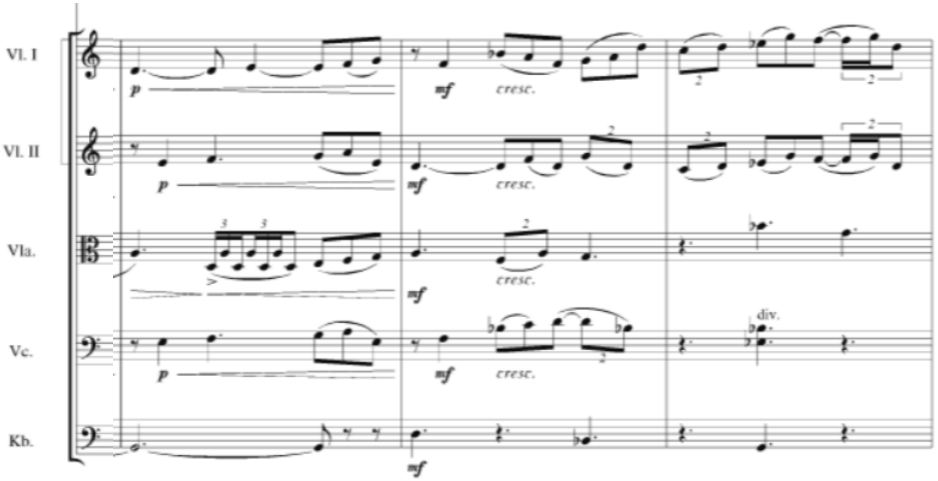


Motif D) opening accompanimental figures of 'Ich wandte mich'

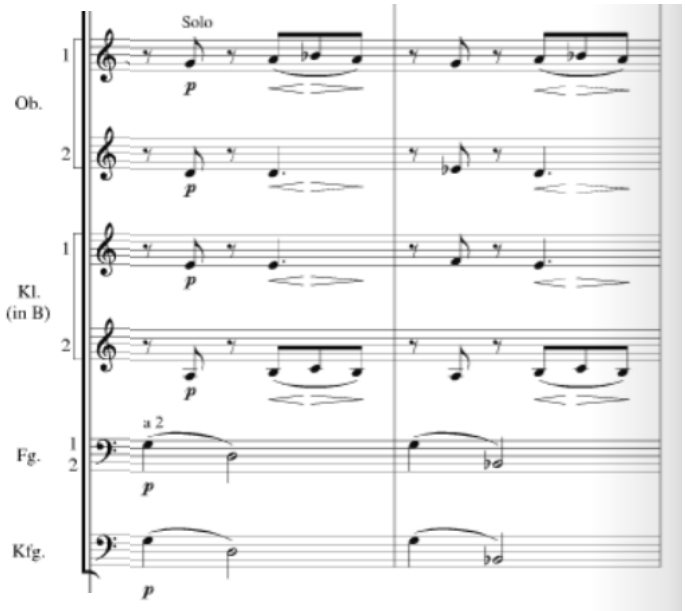
Motivic and textural links to Prelude 1 (bb.154-7)**:**



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

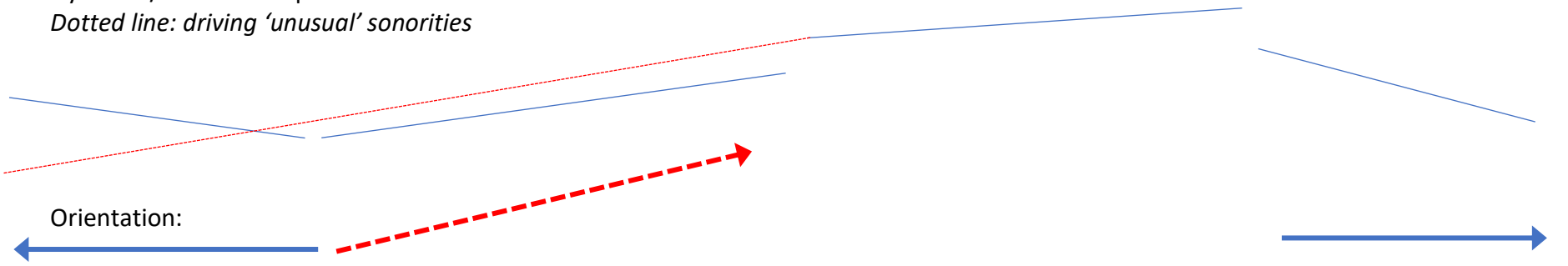


Textural and harmonic shift (bb.164-5)



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 2nd song	Development of falling 3rd 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 **Mahler** – a dark dance episode.	Short but lyrical dénouement of waltz; strong harmonic preparation for next song.
Quiet chromatic 'ponticello' string figures, becoming louder and more intrusive		*Repetitive 3rds-based upper strings figure*		
G	[chromatic] (d)	[chromatic] (A – E – v/e)	Diminished → V/e	V/e

Dynamic / textural shape:
Dotted line: driving 'unusual' sonorities



Orientation:

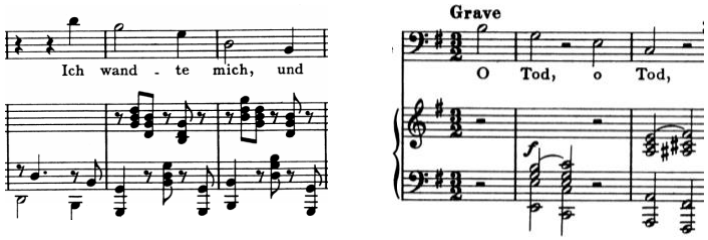
Harmonic and motivic continuation of song 2.

'New' material drives structure from here; direct link to songs lost.

Peak of Prelude exists on parallel plane, breaks free from song-linking cause.

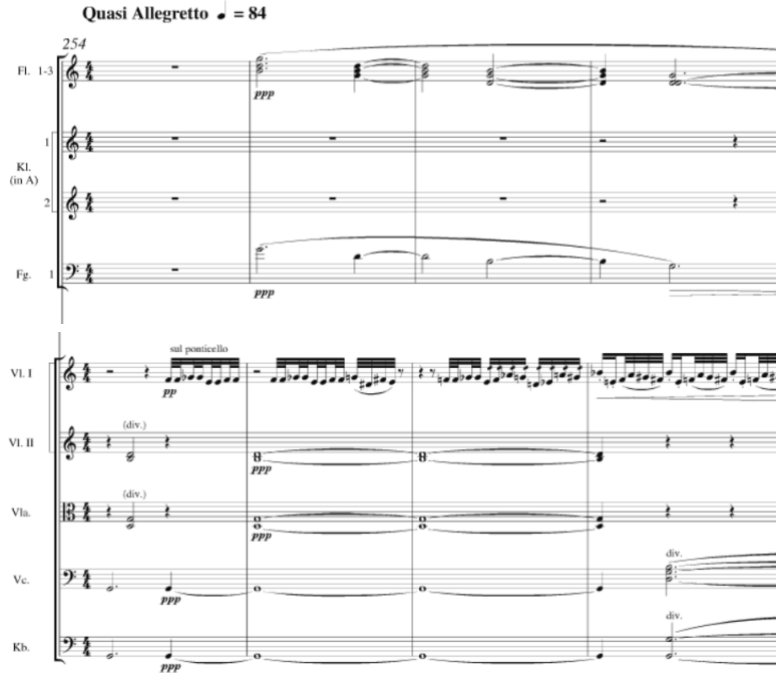
Harmonic and metrical preparation for song 3.

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

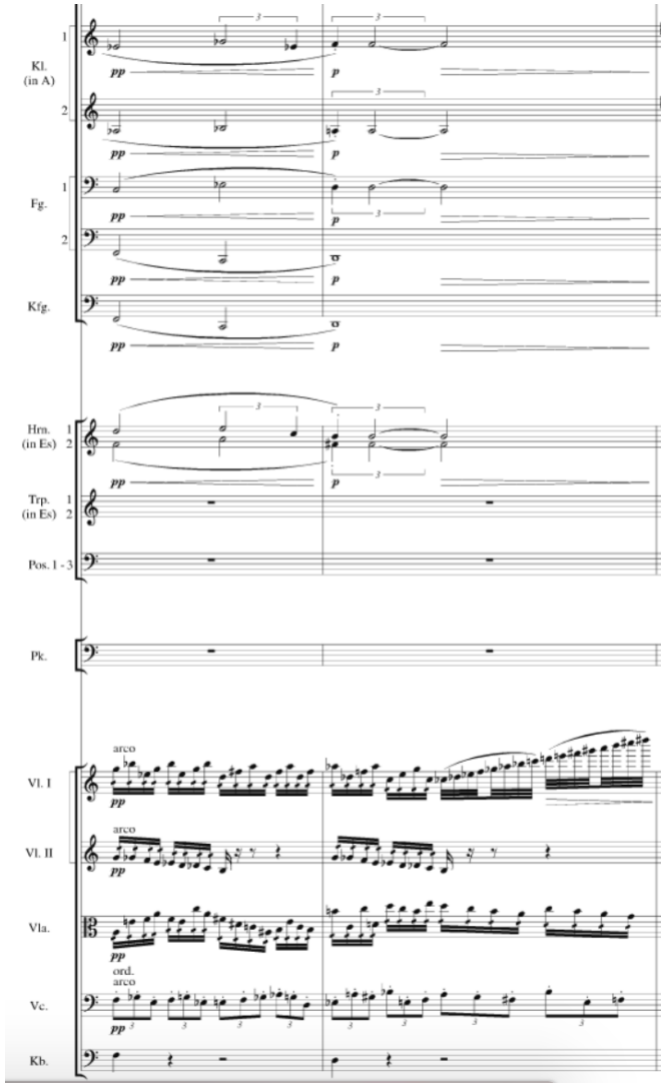


Motif E) Falling thirds figure; beginnings of 'Ich wandte mich' and 'O Tod'. Note chordal motion in piano of 'O Tod', which can also be found in Glanert's prelude.

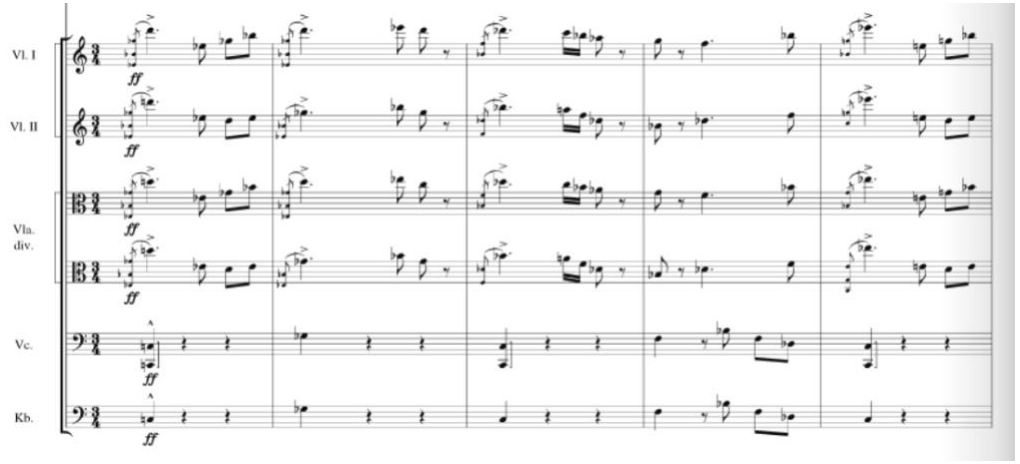
Continuation of Song 2 in ww/lower strings; **unexpected and sonically disruptive violin figure** (bb.254-7)**:**



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



Final form of thirds figure in quasi-Mahlerian peak of Prelude (bb.273-7):

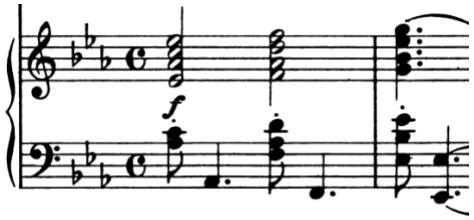


Structural table of Prelude 4					
333-359			360-375		
333-335	336-349	350-359	360-366	366-369	370-375
Adagio, 3/2			‘A tempo’ (crotched 120), 4/4		*stringendo*
Delay of final ‘O Tod’ E major cadence by 2 bars, through C-sharp minor interjection	Developing (variation of) whole-tone melodic line derived 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, thicking 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’:

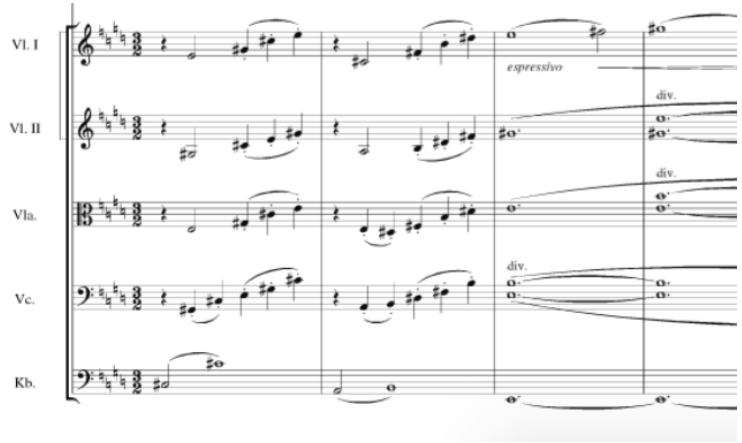
Orientation: motivically, generally driving towards song 4; harmonically, caught between songs 3 and 4

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



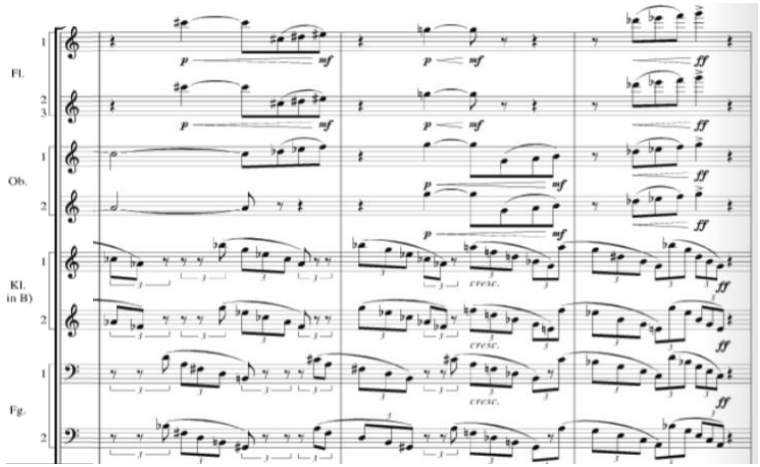
Motif F) Bright, major opening to final song.

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)**:**



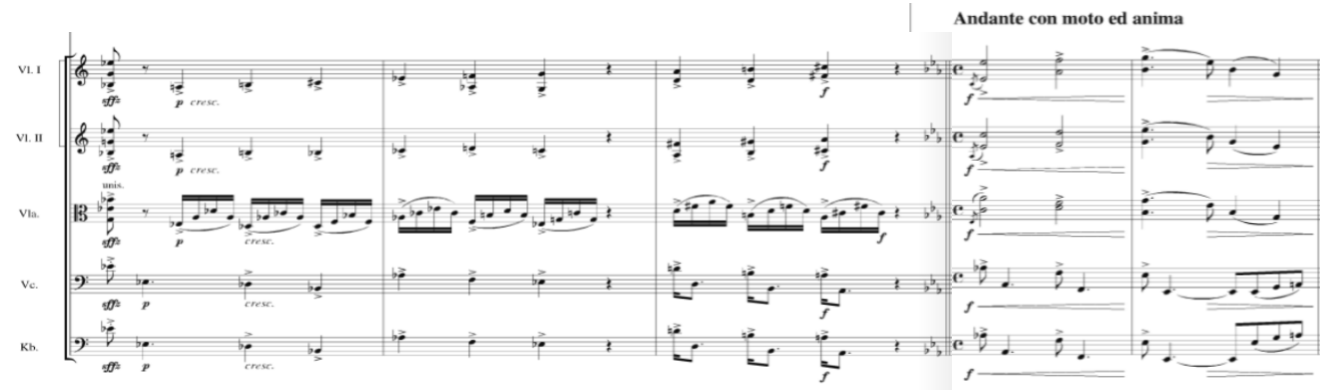
(bb.366-8)**:**

Whole-tone melodic lines over falling thirds



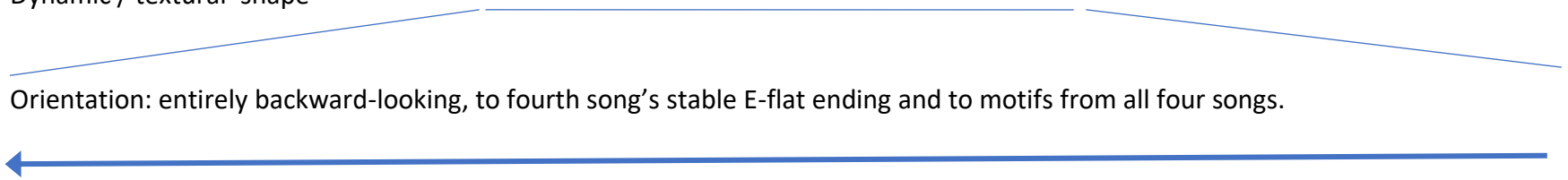
Appearance of 'O Tod' falling thirds (Motif E) (bb.340-4):

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



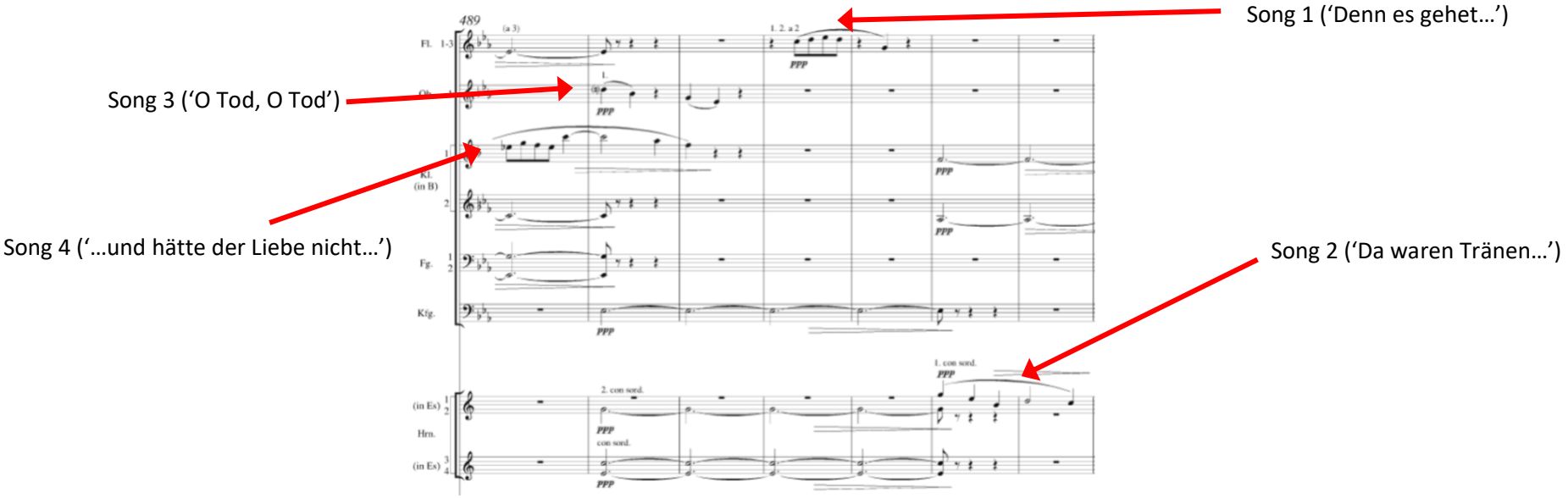
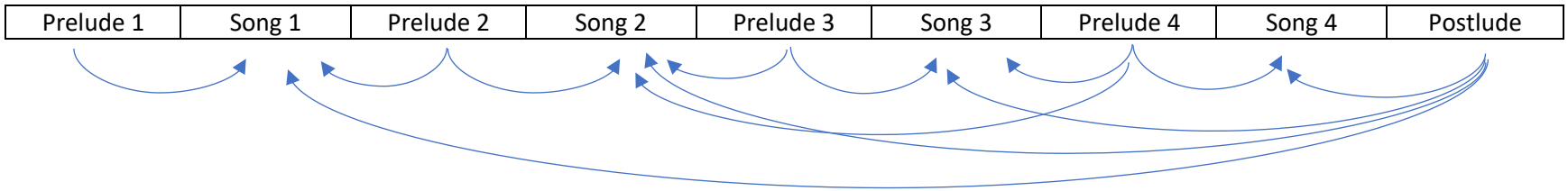
Structural table of Postlude		
474-481	481-493	494-504
Sustained E-flat major chords across much of texture. Brief motifs from 1st and 2nd songs.	Busier texture; fleeting motifs from all songs, sometimes overlocking.	Motifs shorter, chords quieter; sense of fading out.
Eb (stable, pedals throughout)		

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):



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