

Online Supplemental
Material for *Heinrich
Schenker's Conception of
Harmony*, by Robert W.
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Appendix C

The Main Text, Associated Musical Examples, and Tables in HL Not Printed in HA¹

To facilitate the insertion of missing examples embedded within text cut from *HA*, we have designated all of the following “examples,” to be consistent with *HA*. Note that these “examples” are called “figures” in the index to *HL*, but nowhere else, and appear simply as numbers with right brackets in the text. The “examples” here are numbered to correspond to Schenker’s *HL* numbers, preserved in parentheses in *HA*, and given here as “Example *HL.x*.”

Of the eighteen tables in *HL*, Table I was preserved (*HL*, 71; *HA*, 56). Table III became “Table 2” in a footnote, though reduced to text description instead of musical notation (*HL*, 117; *HA*, 93, footnote 7). Table VIII became “Table 2” in the text proper, surely an error in numbering (*HL*, 240; *HA* 185). Tables IX and X became Tables 3 and 4 (*HL* 315f; *HA*, 237). The fourteen remaining tables in *HL* were eliminated. We reinstate all tables below that are associated with the main text.

1. §7, *HL*, 25; *HA*, 16. Suspension of Parallelism as an Exception. Insert the example and the following paragraph after the text ending on *HA*, 15 (before *HA*, Ex. 12, 16).

1 By “main text” we refer to text that is more than a passing reference to a musical example. 25 musical examples in the book are either not mentioned at all or mentioned very briefly.

Example HL.14: C. P. E. Bach, “Keyboard Concerto in A minor” (manuscript)

The image displays a musical score for C. P. E. Bach's "Keyboard Concerto in A minor" (manuscript). The score is arranged in four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), and Bass (Basso). The music is written in A minor and common time. The score is divided into three systems. The first system contains measures 1 through 4. The second system begins at measure 5 and contains measures 5 through 8. The third system begins at measure 9 and contains measures 9 through 12. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *tr* (trill). Asterisks (*) are placed above certain notes in measures 1, 2, 5, 6, 9, and 10, indicating the beginning of a specific musical idea or phrase. The score concludes with a final measure in each system.

On account of the length of the idea, we would also have expected a two- or three-part form here, as in the earlier example ($a_1 : a_2$ or $a_1 : b : a_2$). However, we see the realization and forge ahead straightaway without the five component parts, attaining to repetition as such. (I have identified the respective beginning of each with an *.) The essential point is certainly not altered thereby, in that within the individual parts countless miniature

repetitions occur. For clearly it is precisely the activity of the individual motives that has spared the author from a larger repetition in the construction of the whole.

2. End of §19, *HL*, 55–59; *HA*, 41–44. “Comments on some Elements of the System” (c.f., errors in Borgese translation). Insert at end of the last paragraph to *replace* the sentence that begins, “No one would have even as much as suspected. . . ,” *HA*, 44.

It never occurred to them to entertain the idea that a substantial part of the system is the complete and original property of the Artist [emphasis in the original], as is, for example, reversion and its consequences, the first lower fifth, and the tempering of the system [to hold transposition within bounds]. Thus, the system as a whole must be regarded only as a compromise between Nature and Art—as a mixture of the natural and the Artistic, though with the preponderance of the natural, which was the point of departure. My task here is to demonstrate that to which Artists may lay claim as their own achievements.

3. §24, *HL*, 67; *HA*, 52. “The Artificial System Characterized as Enhancement.” Insert as a complete section, replacing the single short paragraph. (c.f., Morgan, *Becoming Heinrich Schenker*, 65; also c.f., [DTS] [§23]).

In this sense, the minor system is actually the fundamental property of the Artist, standing as it does in opposition to the major system, which, at least in its basic structure, flowed directly from Nature, we might say. [Only this first paragraph appears in *HA*.]

Since time immemorial, this bilateral relationship of the two systems has been instilled in the mind of Artists—not that awareness of this would have been available to their thinking before now, of course. Major is to Artists always Nature Herself, or at least the symbol of Her, or the return to Her. As opposed to the major system, the Aeolian system is positioned approximately as Nature is to human culture in general. For millennia, culture has distanced itself from Nature in manifold ways, more and more, and yet, how confidently culture has persisted, unweakened in its drives. Moreover, Nature has taken the complete stock and reserve of culture into its own repository, so to speak, such that all of culture has become a new component of Nature. We need think only of the many technical inventions of the last century, which humanity knew how to force upon and incorporate into Nature. Somewhere

Heine speaks of poetry as an “enhancement of Nature.” Without wishing to make myself complicit in the same disrespect for Mother Nature—whom I certainly hold to be the greater—I would nonetheless recommend, without hesitation, viewing the Aeolian system as such an “enhancement of Nature.”²

4. §25, *HL*, 69–70; *HA*, 54. “The Use of Minor by Primitive Cultures is not Evidence against Its Artificiality.” Insert after last paragraph. (c.f., Morgan, *Becoming Heinrich Schenker*, p. 65–6).

Finally, I fear that one might sense a contradiction, when above, I first designated minor as an “enhancement of Nature,” and here, secondly, merely as a step in preparation to the truth of major. The contradiction is only apparent, however. For as true as it is from the point of view of evolution that minor occurs before major, on the other hand, as I showed earlier, so much that is Artistic and original is expressed in the Artistic exploitation of minor and in the way this stage in the development of the art is used, that all of this alone justifies the conception of minor as an “enhancement of Nature”—inasmuch as Nature Herself had not prefigured all of the requirements of the motivic element very clearly. To the Artists belong the discovery of motives and their associative effect. And since the enhancement of Nature announces itself unconditionally in this discovery, it also expresses itself no less forcefully in the minor system, which surely has to be evaluated historically as preparatory to major, but which is so fused with the motivic element that for this reason it must be deemed an enhancement of Nature.

5. § 27, *HL*, 74; *HA*, 58. Continuation of footnote 1; insert after text taken from Fux.

C.f. further the textbook on counterpoint of Heinrich Bellermann (Berlin: 1887), p. 113:

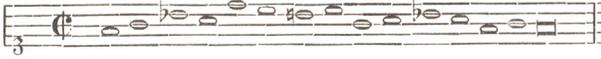
Since this interval (namely the tritone) from F to B in particular species of the octave (namely the lydian and dorian) is particularly harsh, the B must be lowered to B \flat in both of these modes under certain circumstances. However B \flat may only be used when the melody descends. Musicians of earlier times stated the rule as follows: when, starting from D, the melody ascends to the sixth and then descends to A, the B \natural must be inflected to B \flat ;

2 C.f. Gleichnis, 8; Marston, “. . . Heinrich Schenker and the Path to “Likeness,” 23.

if the melody ascends to C and then farther, in that case it remains B \natural . Both cases occur in the following example.

Example *HL.52*: Example from Heinrich Bellermann, *Der Contrapunkt* (Berlin: Springer Verlag, 1901, 4th Edition), 116.

53]



The rule for the lydian mode goes similarly. When the melody ascends to the fifth and continues farther, the B \natural must be used; when the melody descends to the cadence, B \flat is used, for example,

Example *HL.53*: Example from Heinrich Bellermann, *Der Contrapunkt* (Berlin: Springer Verlag, 1901, 4th Edition), 116.

52]



6. §35, *HL*, 103–5; *HA*, 82. Transpositions of the Modes.

It still remains to be said that the methods of transposition, as we have already learned them, are obviously applicable to the old systems. The table of transposition in all systems is thus given as Table II.

Tabelle II. Transpositionen in allen Systemen.

Systeme:	$\flat\flat$	\flat	Ausgangs- punkt	\times
Dur:				
Moll:				
Dorisch:				
Phrygisch:				
Lydisch:				
Mixolyd.:				

Table *HL. 2*: Transpositions in All Systems

This table makes it clear how many accidentals A Mixolydian or C Dorian have, for example, as opposed to A-major or -minor, so that the musician who comes upon old scores can know immediately which key of which system was thought of by the author. See, for example, D. Scarlatti, *Klavierwerke* (Breitkopf & Härtel) V. A. Number 454, in which no. 11 is in C Dorian, no. 12 in G Dorian, no. 20 in E Mixolydian, and no. 26 is in A Mixolydian, etc.

7. §47, *HL*, 116–17; *HA*, 93.

[In *HA*, all information from Table III (*HL*, 117) is included in a footnote to this section (*HA*, 93), though presented such that no musical notation is used. It is renumbered “Table II,” since Table II was removed.]

Tabelle III
Die Dreiklänge der I., IV. und V. Stufe in allen Mischungsreihen.

	IV	I	V
in Dur:			
	Dur	Dur	Dur
in der ersten Reihe (der sogenannten melodischen Mollreihe):			
	Dur	Moll	Dur
in der zweiten Reihe:			
	Moll	Dur	Dur
in der dritten Reihe (einer mixolydischen):			
	Dur	Dur	Moll
in der vierten Reihe (der sogenannten harmonischen Mollreihe):			
	Moll	Moll	Dur
in der fünften Reihe (einer dori- schen):			
	Dur	Moll	Moll
in der sechsten Reihe:			
	Moll	Dur	Moll
in Moll:			
	Moll	Moll	Moll

Table *HL*. 3: The Major and Minor Triads in All Mixed Series

Passages 7–10: §58–§61 (*HL* 157–60) were cut completely (*HA*, 123); insert text and accompanying tables as appropriate.

8. §58 *HL*, 157–58; *HA*, 123. The number of intervals in diatonic major.

§ 58

Tabelle IV. Die Intervalle in der Durdiatonie.

Die Zahl der
Intervalle in der
Durdiaonie

	Sekund	Terz	Quart	Quint	Sext	Sept	Oktav
I. Stufe							
II. Stufe							
III. Stufe							
IV. Stufe							
V. Stufe							
VI. Stufe							
VII. Stufe							

Table *HL*. 4: Intervals of Diatonic Major

One finds here two seconds, major and minor, holding a whole and half tone; two thirds, major (two whole tones) and minor (1 ½ tones); two fourths, perfect (2 ½ tones) and augmented (3 whole tones); two fifths, perfect (3 ½ tones) and diminished (3 tones); two sixths, major (4 ½ tones) and minor (4 tones); two sevenths, major (5 ½ tones) and minor (5 tones); and one perfect octave.

If one is so inclined as to count the perfect unison (which in the strictest sense does not represent an interval³) as an interval nonetheless, the total number of intervals available in diatonic major is 14.

3 C. f. Ph. Em. Bach, §23 of the theory of accompaniment, *Versuch über die wahre Art das Klavier zu Spielen* (Berlin: 1753), zweiter Theil, [Part II: Accompaniment and Free Fantasy. 16f.]: “The unison or prime occurs in its true sense when two or more voices come together on the same note. However, this cannot be called an interval.”

9. §59 *HL*, 158; *HA*, 123, elimination of other intervals from the purely diatonic system. First of all, the augmented second, diminished third, diminished fourth, diminished octave, etc., are absent, as can be seen. These intervals are in no way possible to create from the pure, unmixed diatonic system, just as they do not lead to a diatonic collection.

10. §60 *HL*, 158–59; *HA*, 123 The same number of intervals in the minor diatonic system. Basically, it is superfluous to include the table of intervals in Aeolian, for it is the same as the one in Ionian:

Example *HL*.111: Major and Minor Series Aligned



And therefore, with regard to the determination of intervals, the result in minor can be no different than it was in major; thus here there are the same seconds, thirds, etc., as in major. Nonetheless, I am prompted to introduce these tables here not only because of their visual effect, but because of the use they can be put to in contributing to the understanding of the next paragraph. In that regard the table is not placed on A as a point of departure, but transposed to C, the basis of the previous table.

Tabelle V. Die Intervalle in der Molldiatonie.

	Sekund	Terz	Quart	Quint	Sext	Sept	Oktav
I. Stufe							
II. Stufe							
III. Stufe							
IV. Stufe							
V. Stufe							
VI. Stufe							
VII. Stufe							

Table *HL*. 5: Intervals of Diatonic Minor

11. §61 *HL*, 159–60; *HA*, 123. Intervals from mixture.

Now on to the intervals that mixture produces. First, we must remember that only tonalities of the same name may mix. Thus we will mix C major with C minor, not A minor, which is in a completely different world. And one other thing. The intervals that come into question via mixture are only the third, sixth and seventh. Thus it is sufficient from the outset, when, in the following tables, only the mixtures that take place with the third, sixth, and seventh are demonstrated.

Besides the intervals that are already well-known to us, we find

1. Two diminished fourths under A and E,
2. Two augmented fifths under B and D,
3. An augmented second under C and finally
4. A diminished seventh under F.

The most interesting and surprising result of this procedure, however, is that completely new intervals are produced: the augmented second (1 ½ tones); the diminished fourth (3 tones), the augmented fifth (4 tones), and the diminished seventh (4 ½ tones).

Tabelle VI. Die Mischungsintervalle.

	Sekunden und Quartan	Quinten und Septen
III. Stufe	A)	B)
VI. Stufe	C)	D)
VII. Stufe	E)	F)

The table contains musical notation for six intervals (A-F) across three staves (III, VI, VII). Each interval is shown as a pair of notes on a five-line staff. The notation includes various accidentals (sharps, flats, naturals) and stems. The intervals are: A) Diminished fourth, B) Augmented fifth, C) Augmented second, D) Diminished fourth, E) Diminished fourth, and F) Diminished seventh.

Table *HL*. 6: Intervals Resulting from Mixture

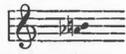
12. §66 *HL*, 164–8; *HA*, 127. Insert as a whole section in *HA*.

Deducing the Key from the Position of Intervals within It.

Now, to the consequences of this discussion. When we come upon an interval with a single meaning, e.g., an augmented second, there is no doubt that we have a case of mixture—here, a relationship of the sixth and seventh step,

an interval that may only have its place there, according to the previous positional assignments. Therefore, for example,

112]



can only mean $\flat 6/ \flat 7$, and where else than in C major/minor? We infer this from the uniqueness of meaning, the single position of the interval, and the clarity of the key.

Accordingly, for example,

113]



as an augmented fourth, $G\#/D\#$ bound to position $4/7$, belongs exclusively to the key of D# major; likewise, for example,

113 a]



as a diminished fifth, $F/C\flat$ is indicated by virtue of its position as $7/4$. Finally, for example, the diminished seventh $G\#/F$

114]



only occurs in A major/minor, and thus in the mixture of the two A diatonic [series].

The situation is different with intervals that have two and more meanings. For if, for example, we see a minor second that can occupy two positions ($3/4$ and $7/8$), that is essentially equivalent to saying that every minor second could claim this double meaning. If, however, we allow the minor second:

115]



to take the meaning of $3/4$ and $7/8$, have we not indicated two tonalities that every minor second has to belong to: in this case, $A\flat$ major and $D\flat$ major? In this manner, the minor second, with its double meaning, provides entry to two keys.

Likewise, the diminished fourth $C/F\flat$ can be at home in two keys, for example,

116]



as $\sharp 3/\flat 6$ in $A\flat$ major/minor, and as $\sharp 7/\flat 3$ in $D\flat$ major/minor
The augmented fifth, for example,

117]



leads to A major/minor by the strength of the meaning of $\flat 3$ (minor)/ $\sharp 7$ (major), and also to E major/minor by the power of $\flat 6$ (minor)/ $\sharp 3$ (major).

Also the major seventh, for example,

118]

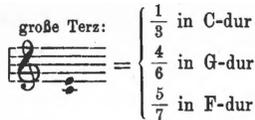


in C major and G major.

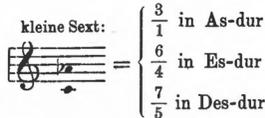
The intervals with three meanings are similar to those with two meanings. These offer entry to three keys, by virtue of the triple-meaning of each.

Examples:

119]



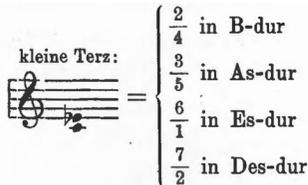
120]



With intervals having four meanings, four keys open up.

Examples:

121]

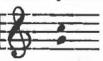


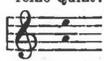
122] große Sext:  =
$$\left\{ \begin{array}{l} \frac{1}{6} \text{ in A-dur} \\ \frac{2}{7} \text{ in G-dur} \\ \frac{4}{2} \text{ in E-dur} \\ \frac{5}{3} \text{ in D-dur} \end{array} \right.$$

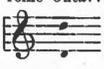
Examples of quintuple- and sextuple-meaning intervals follow now:

123] große Sekund:  =
$$\left\{ \begin{array}{l} \frac{1}{2} \text{ in Des-dur} \\ \frac{2}{3} \text{ in Ces-dur} \\ \frac{4}{5} \text{ in As-dur} \\ \frac{5}{6} \text{ in Ges-dur} \\ \frac{6}{7} \text{ in Fes-dur} \end{array} \right.$$

124] kleine Sept:  =
$$\left\{ \begin{array}{l} \frac{2}{1} \text{ in H-dur} \\ \frac{3}{2} \text{ in A-dur} \\ \frac{5}{4} \text{ in Fis-dur} \\ \frac{6}{5} \text{ in E-dur} \\ \frac{7}{6} \text{ in D-dur} \end{array} \right.$$

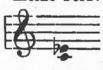
125] reine Quart:  =
$$\left\{ \begin{array}{l} \frac{1}{4} \text{ in G-dur} \\ \frac{2}{5} \text{ in F-dur} \\ \frac{3}{6} \text{ in Es-dur} \\ \frac{5}{1} \text{ in C-dur} \\ \frac{6}{2} \text{ in B-dur} \\ \frac{7}{8} \text{ in As-dur} \end{array} \right.$$

126] reine Quint:  =
$$\left\{ \begin{array}{l} \frac{1}{5} \text{ in A-dur} \\ \frac{2}{6} \text{ in G-dur} \\ \frac{3}{7} \text{ in F-dur} \\ \frac{4}{1} \text{ in E-dur} \\ \frac{5}{2} \text{ in D-dur} \\ \frac{6}{3} \text{ in C-dur} \end{array} \right.$$

127] reine Oktav:  =
$$\left\{ \begin{array}{l} \frac{1}{8} \text{ in D-dur} \\ \frac{2}{2} \text{ in C-dur} \\ \frac{3}{8} \text{ in B-dur} \\ \frac{4}{4} \text{ in A-dur} \\ \frac{5}{5} \text{ in G-dur} \\ \frac{6}{6} \text{ in F-dur} \\ \frac{7}{7} \text{ in Es-dur} \end{array} \right.$$

13. §67, *HL*, 168–71; *HA*, 127. Keys Deduced from the meaning of Degrees in both Diatonic Series. Insert as whole section in *HA*.

I must emphasize as well that with strictly diatonic intervals—that is, those that arise from the diatonic series and not through mixture, as, for example, the major and minor second, the major and minor third, and so forth (as opposed to the augmented second, for example)—the meaning of degrees in the aeolian system, in minor (compare §60) is obviously different, and thus the keys are different in which they occur.

128] kleine Terz:  =
$$\left\{ \begin{array}{l} \frac{1}{8} \text{ in C-moll} \\ \frac{2}{4} \text{ in B-moll} \\ \frac{4}{6} \text{ in G-moll} \\ \frac{5}{7} \text{ in F-moll} \end{array} \right.$$

129] vermind. Quint:  $\frac{2}{6}$ in Es-moll

130] überm. Quart:  = $\frac{6}{2}$ in His-moll

131] große Sext:  =
$$\left\{ \begin{array}{l} \frac{8}{1} \text{ in Fis-moll} \\ \frac{4}{2} \text{ in E-moll} \\ \frac{6}{4} \text{ in Cis-moll} \\ \frac{7}{5} \text{ in H-moll} \end{array} \right.$$

and so forth.

In this way the intervals with two meanings really have four with respect to both diatonic series: those with three have six, the intervals with five meanings have ten, and so forth. The following table illustrates (Table VII)

Tabelle VII. Die Ein- und Mehrdeutigkeit der Intervalle.

Deutigkeit	Das Intervall	Sitz der Stufen
1-deutige (aus der Mischung)	übermäßige Sekund	$\frac{p_6}{q_7}$
	verminderte Sept	$\frac{p_7}{q_6}$
1- resp. 2-deutige	übermäßige Quart	Dur: $\frac{4}{7}$ Moll: $\frac{6}{2}$
	verminderte Quint	Dur: $\frac{7}{4}$ Moll: $\frac{2}{6}$
Deutigkeit	Das Intervall	Sitz der Stufen
2-deutige (aus der Mischung)	verminderte Quart	$\frac{p_3}{p_6}, \frac{p_7}{p_8}$
	übermäßige Quint	$\frac{p_8}{q_7}, \frac{p_6}{q_3}$
2- resp. 4-deutige	kleine Sekunden	Dur: $\frac{3}{4}, \frac{7}{8}$ Moll: $\frac{2}{8}, \frac{5}{6}$
	große Septen	Dur: $\frac{1}{7}, \frac{4}{(10)8}$ Moll: $\frac{3}{2}, \frac{6}{5}$
3- resp. 6-deutige	große Terzen	Dur: $\frac{1}{8}, \frac{4}{6}, \frac{5}{7}$ Moll: $\frac{3}{5}, \frac{6}{8}, \frac{7}{2}$
	kleine Sexten	Dur: $\frac{3}{8}, \frac{6}{4}, \frac{7}{5}$ Moll: $\frac{1}{8}, \frac{2}{7}, \frac{5}{3}$
4- resp. 8-deutige	kleine Terzen	Dur: $\frac{2}{4}, \frac{3}{5}, \frac{6}{8}, \frac{7}{2}$ Moll: $\frac{1}{3}, \frac{2}{4}, \frac{4}{6}, \frac{5}{7}$
	große Sexten	Dur: $\frac{1}{6}, \frac{2}{7}, \frac{4}{2}, \frac{5}{8}$ Moll: $\frac{3}{8}, \frac{4}{2}, \frac{6}{4}, \frac{7}{5}$
Deutigkeit	Das Intervall	Sitz der Stufen
5- resp. 10-deutige	große Sekunden	Dur: $\frac{1}{2}, \frac{2}{3}, \frac{4}{5}, \frac{6}{7}$ Moll: $\frac{1}{2}, \frac{3}{4}, \frac{4}{5}, \frac{6}{7}, \frac{7}{8}$
	kleine Septen	Dur: $\frac{2}{8}, \frac{3}{2}, \frac{5}{4}, \frac{6}{5}, \frac{7}{6}$ Moll: $\frac{1}{7}, \frac{2}{8}, \frac{4}{3}, \frac{5}{4}, \frac{7}{6}$
6- resp. 12-deutige	reine Quarten	Dur: $\frac{1}{4}, \frac{2}{5}, \frac{3}{6}, \frac{5}{8}, \frac{6}{2}, \frac{7}{3}$ Moll: $\frac{1}{4}, \frac{2}{5}, \frac{3}{6}, \frac{4}{7}, \frac{5}{1}, \frac{7}{3}$
	reine Quinten	Dur: $\frac{1}{5}, \frac{2}{6}, \frac{3}{7}, \frac{4}{8}, \frac{5}{2}, \frac{6}{3}$ Moll: $\frac{1}{5}, \frac{3}{7}, \frac{4}{8}, \frac{5}{2}, \frac{6}{3}, \frac{7}{4}$

Table HL. 7: Intervals of Single and Multiple Meanings

14. §89 *HL* 220–4; *HA*, 174. The Task of the Essential Harmony in Composition

Footnote regarding Reger, Quintett, op. 64. Insert in *HA* at the end of sentence, “In sober and Artistic terms, what is lacking is a proper step progression.”

Con moto ed agitato.

Violino I.

Violino II.

Viola. *espress.*

Violoncello. *espress.*

Pianoforte.

Con moto ed agitato.

p *f* *sempre*

piu f *ff*

piu f *ff*

piu f *ff*

piu f *ff*

ore - - - - - scen - - - - - do ff

ore - - - - - scen - - - - - do ff

Example HL 173: Max Reger, Quintett, Op. 64

The image displays a page of musical notation for the beginning of Max Reger's Quintet, Op. 64. The score is written in C minor and consists of multiple staves for woodwinds, strings, and piano accompaniment. The notation is dense and complex, featuring polyphonic textures. Dynamics such as *ff*, *f*, and *p* are used throughout. Performance markings include *sempre ff* and *sempre rit.* The piano part features a prominent bass line with chords and arpeggiated figures.

As a cautionary example, I include here the beginning of the Quintett, op. 64 by a modern composer.

With respect to form, this opening is by far the clearest part of the first movement; what follows is in many, many respects more confused. However, I ask: do we hear C minor, or is it more likely E \flat major? What do measures 6–8 mean in themselves, and with respect to the whole? It is not that the progression of chords would be difficult to identify (it is something like the following—though viewed from the point of view of E \flat major/minor, to be sure—I \flat 3, \flat II (phrygian), —IV and finally II \flat 3, as though it wanted to go to the dominant). It is merely a question of what this progression of chords wants to say: where does it come from, and where is it headed? In what sense do these chords want to serve precisely the alleged primary tonality of C minor, and how should the E \flat major/minor that has been drawn in here position itself finally with regard to C minor? Where is the way out

of this problem? Nowhere. No passage in the work provides any information on the main key. It is only with work that something that follows relates to that which precedes it, and when occasionally such a relationship enters, it is too meager, too trivial, and too short. No plan for the keys, no plan for the apparent keys: everything is merely a single, large, irrational passing mass of notes. And in German countries, such an author lacking all instincts for music is earnestly celebrated as a “master of music”—only a few years after the death of Brahms. Oh what indolence of the German public, what cowardliness of journalists, writers, and musical tastemakers!

15. §92 *HL*, 230–5; *HA*, 180. The Authority of the Theory of Voice-Leading in the Thorough-Bass Era. Insert the following text after the sentence, ending, “would form a suitable accompaniment!” and just before Schenker’s text, which starts again with *HA*, 180, “At that time there seems to have been some sort of tacit agreement. . . .”

Two examples from Bach’s “St. Matthew’s Passion,” in which such filling voices are lacking, may elucidate the value and goal of the theory of accompanying voices and examples of that type in general.

In the first example, all filling-out is lacking completely. In the second, on the other hand, some accompanying material is given by the author himself; other accompaniment is nonetheless also possible, and even indicated expressly through the bass figures, and advised as well by the annotation “organ and continuo.”

Example *HL*. 176: St. Matthew Passion, BWV 244, no. 6, “Buss und Reu.”

6. Aria

Flauto traverso I

Flauto traverso II

Alto

Continuo Organo

Buß und Reu, Buß und Reu knirscht das Sünden

Example *HL*. 177: St. Matthew Passion, BWV 244, no 39, “Erbarme dich.”

39. Aria

16. §97, Table VIII (*HL*, 240) is renumbered as Table II (*HA*, 185)

Tabelle VIII.

A	B	C	D
F-dur I D-dur IV C-dur V E-moll III H-moll VI A-moll VII	F-dur II Es-dur III B-dur VI G-moll I D-moll IV C-moll V	As-dur VII F-moll II	F-dur III H-dur VI

Table *HL*. 8: Four types of Triads and Their Scale-Degree Positions

Passages 16–22 (§100–§106) were cut completely in *HA*; insert as appropriate; see *HA*, p. 189. Again, insert as a whole section in *HA*.

17. §100 *HL*, 243–4. Classification of Seventh Chords According to the Lowest Triad

For a quick orientation, the simplest and most useful classification of seventh chords is first of all according to the lower triad: in other words, to take over the previous classification of triads to that of seventh chords.

We need only add a further third to each triad of the three triad-types demonstrated in §95, and we gain likewise three types of seventh chords:

190]

A.

in dur: I IV V
in moll: III VI VII

B.

in dur: II III VI
in moll: IV V I

C.

in dur: VII
in moll: II

In Group A we find seventh chords based on the major triad, with first a major and then a minor seventh. In Group B we find a minor triad with minor seventh throughout.

Finally, in the last Group C, where the lonely diminished triad serves as a basis, we meet once again naturally only one single seventh chord, whose seventh is minor.

18. §101 *HL*, 244. Classification According to the Seventh

However, since we have come upon a characteristic distinction connected with the seventh, which is sometimes major and sometimes minor, in this group it is obviously necessary to separate the two types of seventh chords into two subsidiary groups, as follows:

A 1) the chord with the major seventh

191]

in dur: I IV
in moll: III VI

In major: I IV

In minor: III VI

And

A 2) this chord with the minor seventh, which in the major system is called the dominant seventh chord

192]

in Dur: V
in Moll: VII

19. §102 *HL*, 244. The Four Possible Diatonic Seventh Chords

Thus there are in total four types of seventh chords that are possible diatonically:

193]

A 1) A 2) B) C)

20. §103 *HL*, 244–5. Three Further Types from Mixture

194]

D)
 in Dur: I IV
 in Moll: I IV

E)
 in Dur: III VI
 in Moll: III VI

F)
 in Dur: VII°
 in Moll: VII°

However, mixture (c.f., §96) contributes the following types of seventh chords

D) In Maj/Min: I and IV (mM 7)

E) In Maj/Min: III and VI (+M 7)

F) In Maj/Min: VII° 7

and indeed the seventh chords at D) and E) are distinguished by the augmented triad from third to seventh in the first case, and from root to fifth in the second.

The seventh chord at F) bears the special name diminished seventh chord, on account of the diminished seventh, which occurs only here.

21. §104 *HL*, 245. Overview of All Seventh Chords

A summary of all possible seventh chords follows, in which, I have placed them over the same root, in order to make the distinctions emerge more clearly:

195]

A) B) C) D) E) F)

22. §105 *HL*, 245–8. Modulatory Meaning of Seventh Chords

As in the case of triads, in that of seventh chords we must distinguish between those with one meaning and those with multiple meanings.

A. Those that occur on one step:

196]



197]



198]



B. Those that occur on two steps:

199]



200]



201]



C. Those that occur on three steps: mm7

202]



Therefore, the following have a single meaning:

α. The so-called “dominant seventh chord,” the seventh chord on the fifth step in major and the seventh step in minor; and the seventh chord on the seventh step in major and the second step in minor.

β. The so-called “diminished” seventh chord of the seventh step in major/minor, which concentrates both systems of major and minor into a single meaning of this step. This chord, from the point of view of chordal spelling,

has one meaning, while the chords introduced under *a*) can take two meanings, in a certain sense, inasmuch as one keeps their allegiance to both systems in mind.

Chords of double meaning: the seventh chord on the first and fourth steps in major, and on the third and sixth steps in minor; the seventh chord on the first and fourth steps in major-minor with minor third and major seventh; and finally the seventh chord on the third and sixth steps in major-minor with the augmented fifth, the latter two resulting from mixture.

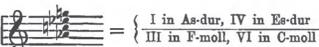
Chords of triple meaning: seventh chords with a minor seventh on the second, third and sixth steps in major, and the fourth, fifth and first steps in minor.

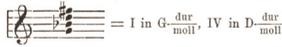
The following examples show to which keys the single-, double- and triple-meaning of seventh chords leads.

203]  = { V in Des-dur
VII in B-moll

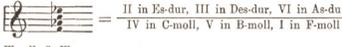
204]  = { VII in A-dur
II in Fis-moll

205]  = VII in Fis^{dur}_{moll}

206]  = { I in As-dur, IV in Es-dur
III in F-moll, VI in C-moll

207]  = I in G^{dur}_{moll}, IV in D^{dur}_{moll}

208]  = III in E^{dur}_{moll}, VI in B^{dur}_{moll}

209]  = II in Es-dur, III in Des-dur, VI in As-dur
IV in C-moll, V in B-moll, I in F-moll

u. s. w., u. s. w.

23. §106 HL, 248–9. Inversion of Seventh Chords

The most essential elements of the phenomenon of the seventh chord are, as is clear from the name, the root and seventh, for the third and fifth are implicitly given via the construction in thirds, even if only the root and seventh are known—presuming, of course, that a particular non-diatonic alteration is not expressly called for. Therefore, with the inversion of seventh

chords, as similarly with that of triads, we will look most of all at the new register of the root and seventh, as they arise from each inversion.

In the first inversion of the seventh chord, for example, from



into



(where the third has fallen to the lowest level, since the root has been displaced an octave higher), we must provide information regarding the registral position of G as the former root [*Grundton!*] and F as the former seventh. These tones stand in the relationship of fifth and sixth to the new bass tone [*Grundton!*], on which account the inversion is called simply

I. the six-five chord. The former fifth, which now has become the third, need not be shown expressly (c.f., above).

In the second inversion,



in which the fifth becomes the bass tone [*Grundton*], the sought-after structural [*maßgebend*] tones find themselves in the new registral position of the fourth and third, on which account this inversion is called

II. the four-three chord.

Since the same tones (G and F) stand in the relation of a second to one another in the third inversion,



where the seventh (F) itself has become the bass tone [*Grundton*], the third inversion is called

III. the two chord.

Expressly figuring the sixth in the four-three chord, and the fourth and sixth in the two chord, when they are retained diatonically, is superfluous.

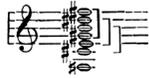
24. §114; *HL*, 273–7; *HA*, 208. Rejection of Chordal Formations of Further Stacks of Thirds. Insert after last paragraph.

Permit me one more example from the Seventh Symphony of Bruckner, which, in the first movement, progressively gathers intensity, yielding to the suspension-effects of the second, fourth, and sixth [over the

dominant, F#, in this passage locally in B minor] up until the return of the F#¹ [F#7 #5]:

Example HL 242: Suspensions over V in Bruckner Seventh Symphony, First Movement, mm. 103-123

242]



Example HL 243: Bruckner Seventh Symphony, First Movement, mm. 103-23

10

100 zu 2

Fl.

Ob.

Kl.

Hr. (F)

Vl.

Br.

Vo.

Kb.

III.

immer hervortretend

arco

immer hervortretend

arco div.

pp

arco

div. pp

arco

pp

Vl.

Br.

Vo.

Kb.

div.

arco

Example HL 243: Bruckner Seventh Symphony, First Movement, mm. 103–23,
continued

110 11

Fl. *p poco a poco cresc.*

Ob. *pp poco a poco cresc.*

Kl. *pp poco a poco cresc.*

Fg. *pp poco a poco cresc.*

Hr. (F) *pp poco a poco cresc.* *poco*

Tr. (F) *I. II.* *pp poco a poco cresc.* *poco*

Pos. *p poco a*

Tb. *p poco a*

Vl. *poco a poco cresc.*

Br. *poco a poco cresc.*

Va. *poco a poco cresc.*

Kb. *poco a poco cresc.*

Example HL 243: Bruckner Seventh Symphony, First Movement, mm. 103–23,
continued

12 *etwas belebend*

zu 2

Fl.

Ob.

Kl.

Fg.

Hr.
(F)

Tr.
(F)

Pos.

Tb.

VL

Br.

Wo.

Kb.

a poco cresc.

a poco cresc.

poco cresc.

poco cresc.

ff

ff

ff

ff

Example HL 243: Bruckner Seventh Symphony, First Movement, mm. 103–23,
continued

12 *etwas belebend*

zu 2

Fl.

Ob.

Kl. zu 2

Fg.

Hr. (F) *a poco cresc.*

Tr. (F) *a poco cresc.*

Poa. *poco cresc.*

Tb. *poco cresc.*

Vl.

Br.

Wo.

Kb.

Example HL 243: Bruckner Seventh Symphony, First Movement, mm. 103–23, concluded

18

zu R. 120 rit.

Fl. I.

Ob.

Kl. I.

Fg.

Hr. (F)

Tr. (F)

Poa.

Tb.

Vl.

Br.

Vo.

Kb.

ff

¹ Perhaps it is not superfluous to remark that this F#, on account of its decisive character as seventh of G#, as it is composed here, will forfeit its relationship as octave to the root, F#. This is similar to the Beethoven Sonata, op. 101, measures 1 and 2.



25. §123. *HL*, 299–304; *HL*, 226. Other Cadences. Insert just before last paragraph on p. 226.

Comment: On the other hand, the structure of the antecedent phrase in measures 4–12 of “Don Quixote” of Richard Strauss, op. 35, appears to me unnatural and therefore impermissible.

At least I clearly sense how the author wanted to avoid the normal development to the dominant, merely because it is normal.

However, it is not “modern” to respect Nature and what is natural, where they would be appropriate. Perhaps the author believes that since the birth of his opus, Nature will want to instill another first upper-fifth (here Ab instead of A to the tonic D) and accustom the listener to it? I do not want to be misunderstood: I have nothing against the antecedent phrase starting in Ab, but I do object that the realization of this idea is not composed in an Artistically mature fashion—as, for example, in the passage by Schubert mentioned above. Rather, as though mocking Nature, it is simply inserted unmotivated, appearing via the caprice of a person who does not know what he wants, and what is appropriate.

2 Clar. (B) rit. a tempo (ausdrucksvoll) p

2 Fag. p dim.

4 Hörner (F) p dim.

Pauke. p mf p

Harfe. mf dim. p

I. Violinen. rit. a tempo cresc. dim. 1 mf dim. p (nicht geteilt)

II. Violinen. cresc. dim. mf dim. p

Bratschen. arco pp pizz. arco mf dim. p

Violonc. pp p arco mf dim. p

Contrab. p mf dim. p

26. §127 (*HL*, 315–18; *HA*, 236–38) Tables IX and X are renumbered as Tables III and IV.

27. §129. *HL*, 325–6. The Origin of Thematic Groups. For the final footnote of this section that gives an extensive list of pieces that illustrate various types of thematic groups, see *HSCH*, Table 2.2, pp. 128–29.

28. §135. *HL*, 337; *HA*, 255. On the Caution taken Concluding as to the Key from the Work's Opening. Add this footnote at the end of §135.

One may certainly call it lamentable, when Haydn's String Quartet, op. 33/1, which is really in B minor, is published as a quartet allegedly in D major (it says so on the title page!) in Payne's well-known miniature score edition (No. 165), merely because of the opening of the piece, which goes as follows:

B. With the assistance of two chords, whereby the one standing before the dominant will naturally want to be used as a II, and thus will be a minor triad:

Tabelle XIII.

VII	III	VI	II	V	I	IV Zug der fallenden Quinten
$\text{II}^{(\sharp 5)}$	$\text{V}^{(\sharp 3)}$	I	.	.	.	bei der Tendenz der VI. Stufe zum Tonikawert bei der Tendenz der IV. Stufe zum Tonikawert
				$\text{II}^{(\flat 3)}$	V . I	

Table HL. 13: Tonicization by Fifth, Preceded by II

C. Chart showing the connection of two tonicization-processes immediately following one another

Tabelle XIV.

VII	III	VI	II	V	I	IV
$\text{V}^{(\sharp 5)}$	$\text{V}^{(\sharp 3)}$	I	.	.	.	
$\text{V}^{(\sharp 3)}$	$\text{V}^{(\sharp 3)}$	I	.	.	.	
	$\text{V}^{(\sharp 3)}$	$\text{V}^{(\sharp 3)}$	I	.	.	
		$\text{V}^{(\sharp 3)}$	$\text{V}^{(\sharp 3)}$	I	.	
			$\text{V}^{(\sharp 3)}$	$\text{V}^{(\sharp 3)}$	I	
				$\text{V}^{(\sharp 3)}$	V	

Table HL. 14: Tonicization by Fifth, Preceded by $\text{V}^{\sharp 3}$

With regard to schema C), I cannot avoid stressing that such members of a diatonic pitch-collection, to the extent that they are affected by chromaticism being used for tonicization, develop into full-fledged major triads, which leads to the following picture:

Tabelle XV.

VII	III	VI	II	V	I	IV
$\text{V}^{(\sharp 5)}$	$\text{V}^{(\sharp 3)}$	$\text{V}^{(\sharp 3)}$	$\text{V}^{(\sharp 3)}$	I	in Dur
	$\text{V}^{(\sharp 3)}$	$\text{V}^{(\sharp 3)}$	$\text{V}^{(\sharp 3)}$			

Table HL. 15: Chain of Dominant Triads on Each Degree

Better yet on the dominant than the triad, the dominant seventh chord is suited for the purposes of tonicization by virtue of its unassailable unity of meaning. I add that the same chromatic procedure also has its place in minor, mutatis mutandis. Thus, the last chart appears as follows with use of the dominant seventh chord:

Tabelle XVI.

VII	III	VI	II	V	I	IV
$V \begin{pmatrix} 7 \\ \sharp 5 \\ \sharp 3 \end{pmatrix}$	$V \begin{pmatrix} 7 \\ \sharp 3 \end{pmatrix}$ (I)	$V \begin{pmatrix} 7 \\ \sharp 3 \end{pmatrix}$ (I)	$V \begin{pmatrix} 7 \\ \sharp 3 \end{pmatrix}$ (I)	V^7 (I)	$V^{\flat 7}$	I in Dur
$V \begin{pmatrix} 7 \\ 5 \\ 3 \end{pmatrix}$	$V \begin{pmatrix} \flat 7 \\ 3 \end{pmatrix}$ (I)	$V \begin{pmatrix} \flat 7 \\ 3 \end{pmatrix}$ (I)	$V \begin{pmatrix} 7 \\ \sharp 3 \end{pmatrix}$ (I)	$V \begin{pmatrix} 7 \\ \sharp 3 \end{pmatrix}$ (I)	$V^7 \sharp 3$ (I)	I in Moll

Table *HL*. 16: Chain of Dominant Sevenths in Major and Minor

A consequence, however, is that in all of these cases of an indirect tonicization, there cannot be any question of a true modulation, as is clear from what is described in §137.

31. §141. *HL*, 355. Tonicization by Descending Third (final footnote after Schubert, *Die Allmacht*)

Compare also Fig. 263 [*HL*, 305; *HA*, Ex. 198, p. 227], in which the deceptive cadence $V\text{--}III^{\sharp 3}$ appears, resembling $III\text{--}I^{\sharp}$ in A minor/major; it has all the more beautiful an effect because the continuation remains in F major: $III^{\sharp}\text{--}VI\text{--}II^{\sharp 3}\text{--}V$, etc. (Symphony VI, 2nd theme, measure 41)

Finally, compare, in the Beethoven Ninth Symphony, 1st movement, measures 301–15 (at the beginning of the reprise), the progression in D minor/major: $I\text{--}^{\flat}VI$ (D–F#–A to B \flat –D–F), which has the secondary effect of $III^{\sharp}\text{--}I \natural 5$.

32. §142. *HL*, 357–8. *HL*, 357–9. Tonicization by Ascending Second

Similarly, the table of tonicization by progression by second in major goes as follows:

Tabelle XVII.

Stufen	Notierung	Wirkung
I—II	$\left\{ \begin{array}{l} \#I^5-II \\ \#I^7-II \end{array} \right.$	$\left\{ \begin{array}{l} VII^3-I \\ VII^7-I \end{array} \right.$
II—III	$\left\{ \begin{array}{l} \#I^{\#3}_5-II \\ \#I^{\#3}_7-II \end{array} \right.$	$\left\{ \begin{array}{l} VII^3-I \\ VII^7-I \end{array} \right.$
III—IV	$\left\{ \begin{array}{l} III^{\flat 5}-IV \\ III^{\flat 7}-IV \end{array} \right.$	$\left\{ \begin{array}{l} VII^3-I \\ VII^7-I \end{array} \right.$
IV—V	$\left\{ \begin{array}{l} \#IV-V \\ \#IV^7-V \end{array} \right.$	$\left\{ \begin{array}{l} VII^3-I \\ VII^{\flat 7}-I \end{array} \right.$
V—VI	$\left\{ \begin{array}{l} \#V^5-VI \\ \#V^7-VI \end{array} \right.$	$\left\{ \begin{array}{l} VII^3-I \\ VII^7-I \end{array} \right.$
VI—VII	$\left\{ \begin{array}{l} \#VI-VII^{\flat}, \#^{\#5}_3 \\ \#VI^7-VII^{\flat}, \#^{\#5}_3 \end{array} \right.$	$\left\{ \begin{array}{l} VII^3-I \\ VII^7-I \end{array} \right.$

Table HL. 17: Chain of "VII-I" Progressions

33. §143. *HL*, 360–1 Chromatic Alteration of the Deceptive Cadence

With respect to the individual degrees of the C-major diatonic collection, for example, and indeed with chromaticism used directly with the seventh, the chromatic deceptive cadence goes as follows:

Tabelle XVIII.

Stufen in C-dur	Notierung	Wirkung
I—II	I ^{b7} —II	V—VI in F-dur
II—III	II ^{#7} —III	V—VI in G-dur
III—IV	III ^{#7} —IV	V—VI in A. $\frac{\text{dur}}{\text{moll}}$

Stufen	Notierung	Wirkung
IV—V*	IV ^{b7} —V ^{b3}	V—VI in B-dur
VI—VII*	$\left\{ \begin{array}{l} \text{VI}^{\#3} - \text{VII}^{\#5} \\ \text{VI}^{\#3} - \text{bVII}^{\flat 5} \end{array} \right.$	V—VI in D. $\frac{\text{dur}}{\text{moll}}$

Table *HL*. 18: Chain of Rising Deceptive Cadences

In the last two cases where an * occurs in the above chart, a chromatic alteration must be used with the second degree as well as with the first, which runs contrary to the other cases. For if the chromatic alteration of the second degree were not to occur, the effect in the first case would be once again only IV 7/#3 —V ♯3 in C major/minor⁴; in the second case, however, on account of the diminished seventh chord, a sixth step would not be expressed, since this would demand a minor triad (or, in minor, a major triad).

⁴ The figures are peculiar. Presumably the #3 should be ♯3 (to be consistent with the next figure). Whether the 7 is simply that or b7 depends on the key signature of "C major/minor."

34. §154. *HL*, 378. Substitution of the Usual Means of Tonicization Via Chromatic Alteration [missing second paragraph]

Therefore, in Table XVI of § 140, the altered forms (*Erscheinungen*) may always and under any circumstances sit in for the simple V7-chords that have produced the tonicization, since they embody the fifth step no less, even if they are mixed with another.

35. §159. *HL*, 388–9. The Duration of a Chromatic State Does Not Void the Diatonic [Substratum] [Missing footnote]

Unfortunately, it is always the passages of greatest genius in the masterworks that fall victim most easily to misunderstanding. In Artistic performances that one has occasion to hear on a daily basis, as also in aesthetic and theoretical writings—whether monographs, biographies, analyses or journalistic pieces in the music section, etc.—unfortunately, we miss first and foremost, in all of them, that empathy for genius, which the product of genius has surely earned. With regard to Beethoven, for example, who alone provided the occasion for this remark, I would almost claim that to this point scarcely an atom of his genius has borne fruit in the solicitous world of art. Why the enthusiasm for Beethoven? In that regard, one only responds—or so it seems to me—to that which one is mature enough to hear, not, rather, to that which we are obligated to hear when we desire to dignify the genius in him. The genius of Beethoven is a powerful, fathomless, and incomprehensible ocean. In his writing, even Richard Wagner, despite a beautiful depth of thought, and despite honest emotion and fervid enthusiasm—even he merely scratches the surface and loses himself in Beethoven’s immensity.

36. §160. *HL*, 395. Overview of Apparent Chromatic Tonalities within the Diatonic [Series]

Accordingly, in this manner we could gain in this way the following apparent tonalities in C major/minor: see HSCH, Figure 2.4a–b, p. 116.

37. §176. *HL*, 433–36. Even Chromaticism is not an Impediment to Change of Tonal Function; insert after *HA*, 329, 1st paragraph.

Finally, we look at the case of modulation despite chromatic alteration of the root itself, which is far more interesting. As an example, I choose the Prelude number 2 by Chopin (cf. Fig. 281), from measure 7 until the end.

Right at the beginning of the example, namely in measures 7–8, the modulation from G major to B minor is consummated via change of

meaning from the first degree of G, to the sixth degree of B minor. The latter turns out to be a sixth degree in D major, as is clear from the progression. Measure 8 contains the sixth degree, and measures 9 and 10 the dominant with $6/4$ suspension and its resolution, so that finally the tonic is expected in measure 11. The composer chromatically alters precisely the root that is expected—the tonic D, into D#. Indeed, this chromatically altered tone itself could now even be put into the service of tonicization internally in the D major diatonic system, if, for example, the composer wanted to inaugurate the second degree, and with it a new cycle of fifths, or merely a second cadence. However, since we cannot speak of any D major in the progression, this sort of chromatic alteration obviously is not the intention of the composer. For, if the previously mentioned seventh-chord D# F# A C# could be regarded in any sense as the chromatically altered second degree in D major, we nonetheless would have to interrupt the D major immediately with the next chord under all circumstances. In short, it is fruitless to claim the chromatic D# for the benefit of D major.

What then is the truth of the matter here?

When we view the further course of the harmonies, we find that they represent a cadence in A minor. The pedal point on the dominant E may already be heard without any doubt in measure 15, after which a sixth degree (F A C) in measures 16–17 sounds, a fourth degree (D F A C) in measures 18–19, and second degree in measures 20–21. Then, in the second half of measure 21, the fifth degree, up to this point merely the bearer of the pedal, without any help from other degrees (c.f., §137) becomes itself tonic, in that it ushers in simply a pseudo-I–V–I in the true E major, after which the tonic finally appears as resolution in measure 23. Now, in this sense the cadence in measure 15 until the end would represent simply V–I, to be sure, which, even if at least satisfying, is certainly not a complete exhaustion of the cadential energy. Yet it is precisely this cadence that helps us to unlock the meaning of the harmony D# F# A C# in measure 11. For even viewed from the standpoint of a cadence in A minor [Schenker surely means E major], the seventh-chord D# F# A C# certainly permits itself also to be heard in A minor, and indeed as a fourth degree—chromatically altered, to be sure—such that now with the fourth degree and only that one, the cadence has regained its normal course, in which #IV–V–I suffices to characterize the key of A minor.

With this, I believe that the limiting border of the tonalities of D major and A minor is established irrefutably: it happens undoubtedly with the harmony D# F# A C# in measure 11. Despite the chromatic alteration, the harmony may also be heard as the fourth degree of A minor. From this

we learn that the chromatic alteration did not disturb the silent modulation, but much more, in that while having competed against the function of tonicization, it also supported the new key in the strongest fashion.

Surely an ellipse may also be assumed here as well, when a completely pure root D is regarded as thoroughly obligatory for the silent modulation that is taking place here. One comes to the same result much more rapidly, however, when, in the manner of Chopin, one adds to the root destined as goal of the modulation a chromatic transformation of it, measured according to the needs of the new diatonic area.

38. §178. *HL*, 440. The Distinction between Chromatic Modulation and a Silent Modulation Produced by Chromatic Spelling

This chromatic modulation is certainly not to be confused with that silent modulation in which a chromatic tone is combined by chance with another pitch-level with the same letter name, as was demonstrated above in regard to the Chopin Prelude No. 2. A chromatic modulation cannot be assumed there, because then the seventh chord D# F# A C# (to the extent that it can be taken as a seventh chord in its true sense—can be taken at its word, so to speak) would have had to have been led to E major or C# minor as seventh or second degree (or via mixture possibly to E minor and C# major). Chopin takes the D#, as we saw, not really as D# (that is, as the root)—which alone would be the requirement of chromatic modulation, but rather, his D# has a split personality: that is, it is a D and D# at the same time, of which the former (D) represents the tonic of D, which is transformed silently into the fourth degree of A minor, while the latter (D#) represents a chromatic alteration of the former (D), which was created by the tonicization of the fourth degree utilized at the same time in the cadence to the new key.

Appendix D

List of the Seventy-Five Musical Examples in *HL* Not Printed in *HA*

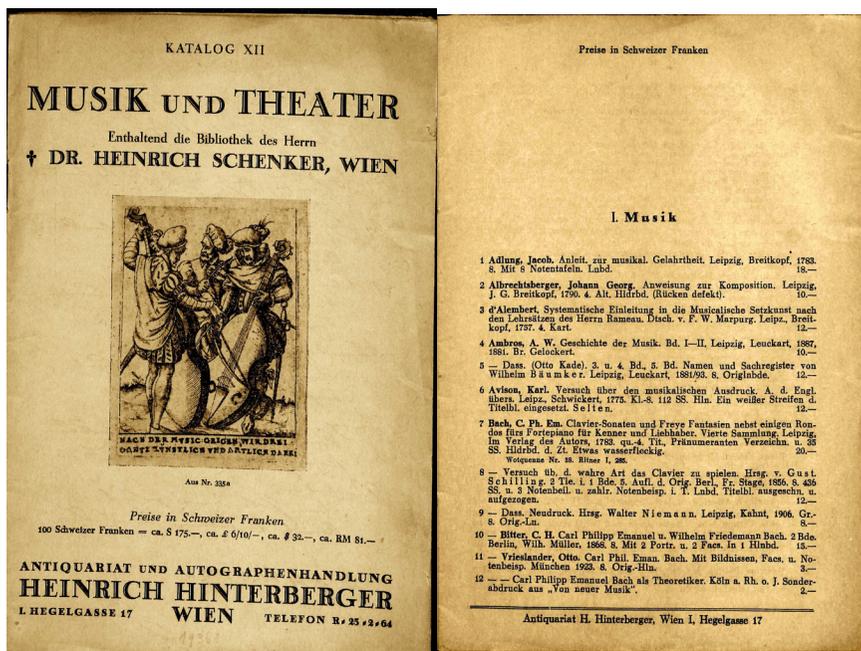
Ex. 9	Mendelssohn, Streichquartett op. 44, Nr 1	(\$5)
Ex. 10	Mendelssohn, Lied ohne Worte, erstes Heft, Nr 2	(\$5)
Ex. 14 + text	Philipp Emanuel Bach, Klavierkonzert in A-moll (manuskript)	(\$7)
Ex. 16	J. Haydn, Streichquartett Es-dur, op. 20, Nr. 1.	(\$7)
Ex. 36	[J.] S. Bach, Präludium, Wohltemperiertes Klavier (I)	(\$17)
Ex. 52	Heinrich Bellermann (Berlin 1887), Cantus firmus	(\$27)
Ex. 53	Heinrich Bellermann (Berlin 1887), Cantus firmus	(\$27)
Ex. 78	Scarlatti, Klaviersonate F-dur.	(\$49)
Ex. 79	J. S. Bach, Partita 1, Gigue, B-dur.	(\$49)
Ex. 85	Mozart, Klaviertrio G-dur, erster Satz.	(\$49)
Ex. 90	Beethoven, Klaviersonate, op. 106, erster Satz.	(\$49)
Ex. 92	Schubert, Klaviersonate C-moll, op. posth., erster Satz.	(\$49)
Ex. 94	Liszt, Sonate H-moll.	(\$49)
Ex. 111	Töne im Aeolischen und Ionischen	(\$60)
Ex. 112	Augmented second $\flat 6-\#7$	(\$66)
Ex. 113	Augmented fourth $4/\#7$	(\$66)
Ex. 113a	Diminished fifth	(\$66)
Ex. 114	Diminished seventh	(\$66)
Ex. 115	Diminished second	(\$66)
Ex. 116	Diminished fourth	(\$66)
Ex. 117	Augmented fifth $\flat 3-\#7$	(\$66)
Ex. 118	Major seventh	(\$66)

Ex. 119	Major third	(\$66)
Ex. 120	Minor sixth	(\$66)
Ex. 121	Minor third	(\$66)
Ex. 122	Major sixth	(\$66)
Ex. 123	Major second	(\$66)
Ex. 124	Minor seventh	(\$66)
Ex. 125	Perfect fourth	(\$66)
Ex. 126	Perfect fifth	(\$66)
Ex. 127	Perfect Octave	(\$66)
Ex. 128	Minor third	(\$67)
Ex. 129	Diminished fifth	(\$67)
Ex. 130	Augmented fourth	(\$67)
Ex. 131	Major sixth	(\$67)
Ex. 173	Max Reger, Quintett, op. 64	(\$89)
Ex. 176	J. S. Bach, St Matthew Passion, Aria Part. S. 30	(\$92)
Ex. 177	J. S. Bach, St Matthew Passion, Aria Part. S. 168	(\$92)
Ex. 190	Seventh Chords	(\$100)
Ex. 191	Major Sevenths	(\$101)
Ex. 192	Dominant Sevenths	(\$101)
Ex. 193	Diatonic Sevenths	(\$102)
Ex. 194	Minor/Major Sevenths	(\$103)
Ex. 195	Varieties of Sevenths	(\$104)
Ex. 196	Modulatory function of Dominant Sevenths	(\$105)
Ex. 197	Modulatory function of half-diminished Sevenths	(\$105)
Ex. 198	Modulatory function of diminished Sevenths	(\$105)
Ex. 199	Modulatory function of major Sevenths	(\$105)
Ex. 200	Modulatory function of minor/major Sevenths	(\$105)
Ex. 201	Modulatory function of augmented Sevenths	(\$105)
Ex. 202	Modulatory function of minor Sevenths	(\$105)
Ex. 203	Modulatory function of Seventh Chords	(\$105)
Ex. 204	Modulatory function of Seventh Chords	(\$105)
Ex. 205	Modulatory function of Seventh Chords	(\$105)
Ex. 206	Modulatory function of Seventh Chords	(\$105)

Ex. 207	Modulatory function of Seventh Chords	(§105)
Ex. 208	Modulatory function of Seventh Chords	(§105)
Ex. 209	Modulatory function of Seventh Chords	(§105)
Ex. 210	Inversions of sevenths...root	(§106)
Ex. 211	Inversions of sevenths...first	(§106)
Ex. 212	Inversions of sevenths...second	(§106)
Ex. 213	Inversions of sevenths...third	(§106)
Ex. 241	Beethoven Klaviersonate, op. 101	(§114)
Ex. 242	A. Bruckner VII. Sinfonie (D-E)	(§114)
Ex. 243	A. Bruckner VII. Sinfonie (D-E)	(§114)
Ex. 262	Richard Strauss, Don Quixote, op. 35, mm. 4-12	(§123)
Ex. 284	Haydn, Streichquartett, op. 33 Nr. 1	(§137)
Ex. 297	[J.] S. Bach Organpräludium, E-moll.	(§140)
Ex. 334	Beethoven, Klaviersonate, op. 7/1 (Es-dur).	(§159)
Ex. 340	[J.] S. Bach, Eng. Suite A-dur Sarabande	(§164)
Ex. 345	Liszt, Ricordanza	(§164)
Ex. 361	Beethoven V Sinfonie	(§169)
Ex. 370	Chopin Prelude Nr. 2	(§176)
Ex. 371	[J.] S. Bach, Wohltemperiertes Klavier, Präludium Es-Dur	(§177)
Ex. 372	[J.] S. Bach, Wohltemperiertes Klavier, Präludium Es-Dur	(§177)

Appendix E

Heinrich Hinterberger's Catalogue of Schenker's Books on Music



4 Preise in Schweizer Franken I. Musik

- 13 Bach, Joh. Seb. Kaffeekantate Facsimile-Rep. d. Handschr. i. d. Press. St. B. Berl. Wien 1923. Fol. Orig.-Kart. 10.—
14 — Passio Domini nostri secundum Mattheum. Facsimilire Partitur. Lpz. Insel-Verl. 1922. Fol. Orig.-Ganzleiderl. mit reicher Gildpr. 150.— No. 27 von 100 Ex. des stimmungl. Auf.
15 — Die Kunst der Fugen durch Herrn Johann Sebastian Bach, ehemaligen Capelmester u. Musik-Director zu Leipzig v. Hess. Uebers. gleichzeitig mit dem 2. Druck der 1732 in Leipzig erschienenen Originalausg. angefertigt, sehr sorgfältige und gut leserliche Abschrift. Fol. 1. S. Titel, 6 SS. Vorbericht von M. A. P. u. g. d. Hrg. 4. 2. Druckes. 160 SS. Musik. Hdrdb. d. Zl. (Rücken etwas schundhaft). 100.—
16 — Choralsbuch. 238 Choralmelodien mit beriffeneren Bass. Handschrift, die nach dem Schriftrautektur der Orthographie zu schließen aus der Mitte des 18. Jahrhunderts stammt. Enthält auch Melodien, die von C. Ph. E. Bach nicht in das von ihm herausgegebene Choralsbuch aufgenommen wurden. 286 SS. Klein-ou-Quart. Hörgt. d. Zl. Am Rücken zeitgenöss. Beschriftung: Seb. Bachs Choralsbuch. 250.—
17 — Spitta, H. 88 ff. Magischerweise ist vollständiges Bach eine der verzierten Abschriften, welche Breitkopf 1784 post. Choralsbuch J. S. Bachs, enthalten in 480 Hss. beiden, auches. Hss. — Spitta II, 489. Anz. 2. least die in Berlin v. Herrn Krakau in Dresden befindl. handschriftl. Choralsbuch, das in Format und Gebirgschrift mit d. verlegenen theoretischem. — Wahrscheinl. authentischer, kürzest möglich Handschrift.
18 — Vierstimm. Choralesänge. (Hrg. v. C. Ph. E. Bach.) 4 Tle. in 1. Bd. Lpz. Breitkopf, 1784—87. 4. 2. 218 SS. in Typend. Alle Hdrdb. (ausgeh. 60.—) Zweite, nach veränd. Aussatz in 4. Ausgabe. Die erste enthält nur 200. — 8. 1. t. a. s. Stellenweise gebräut. Titel gestrichelt.
19 — Dahms, Walter, Johann Sebastian Bach. Ein Bild seines Lebens. München 1924. 8. Mit Portr. Orig.-Kart. 3.—
20 — Bruyck, Carl v. Technische und aesthetische Analysen des Wohltemperierten Klaviers nebst e. allg. Seb. Bachs u. s. sogen. contrapunkt. Kunst betriff. Einleit. 2. Aufl. Lpz. 1920. 8. Br. 3.—
21 — Dörffel, Alfr. Thematischer Instrumentalverke Katalog. Leipzig. Peters. Geolockert.
22 — Franz, Robert, Mitteilungen über Johann Sebastian Bachs „Magnificat“. Halle 1883. 8. Br. 2.—
23 — Ritter, Max. Der Stil Joh. Seb. Bachs in seinem Choralsatz. Bremen 1913. 8. Br.
24 — Schuster, Albert, J. S. Bach. Leipzig. Br. u. H., 1922. gr.-8. Mit Portr. mit Facs. Br. 12.—
25 — Spitta, Philipp, Johann Sebastian Bach 2. Bde. Leipzig. Br. u. H., 1872—80. Gr.-8. Br. Umschl. Orig.-Kart. 12.—
26 — Todt, Prof. Dr. B. Vademenue durch d. Bacheschen Cantaten. Lpz. Br. u. H., 1892. 8. Br. 2.—
27 — Wolfram, Philipp, Joh. Seb. Bach. Berd. Marquardt u. Co. (1906). Kl.-8. Mit 10 Vollbüchern und 11 Facs. (Die Musik herausg. v. Richard Strauß). Orig.-Kart. Rücken defekt. 3.—

Katalog XII: Musik und Theater

5 Preise in Schweizer Franken I. Musik

- 27 Beethoven, Faksimile-Ausg. d. Orig.-Handschrift d. 9. Symphonie, die alle Einzelheiten in Orig.-Größe zusammenfaßt. Lpz. F. Kistner & C. F. W. Siegel. 1924. Qu.-Fol. Gr.-8. Orig.-Ganzleiderl. in Orig.-Kart. 100.— Verlags-Ausgabe des prächtigen Facsimiles.
28 — Sonate Appassionata (Opus 57), Faksimile-Ausgabe („Edition d'Art H. Piazza, Paris“), num. Ausg. No. 843. geb. 20.—
29 — Skizzenbuch (facsimil.) Exposes Autographes de Louis Van Beethoven. En signe d'amitié à M. M. J. Artot et Lullier. Vienne, 19. Mai 1852 par Auguste Artaud.
30 — Sämtliche Briefe hrg. von Emerich Kastner u. Neuausgabe Dr. Julius Kapp. Leipzig, Henze u. Becker, 1928. 8. Origin.
31 — Briefe herausgeg. v. N. o. l. l. Cottä 1862. 8. Br. Etwas schadh. 3.—
32 — Neue Briefe Beethovens nebst ungedruckten Gelegenheitscompositionen herausg. v. Lud. N. o. l. l. Cottä 1867. gr.-8. Br. 3.—
33 — Becking, Dr. Gustav, Studien zu Beethovens Personaltat. Das Scherzthema. Lpz. 1911. 8. Br.
34 — Beethovens Werke. Sammlung der von ihm selbst ausgezogen oder angefertigten Stellen aus Dichtern und Schriftstellern hrg. v. L. N. o. l. l. Leipzig, Gumbert, 1870. 12. Mit Portr. Orig.-L. 3.—
35 — Bekker, Paul, Beethoven. Berlin, Schuster u. Löffler, 1912. Lex.-8. Orig.-Hfgrgt.
36 — Brunting, Gerh. v. Aus dem Schwarzspanienausg. Erinnerungen an L. Beethoven aus m. jugendzeit. M. o. biber. unveröffentl. Portr.-Medallion. Wien, 1874. Neudruck mit Ergänzungen, v. A. Chr. A. H. s. c. h. e. r. Lpz. 1907. 8. VIII, 221 SS. Mit Tafel. Orig.-Kart.
37 — Brimmell, Theodor von, Beethoven Festsang. 8. H. Wien 1911—18. 8. Br.
38 — Ludwig van Beethoven. VI. Aufl. Berlin o. J. Gr.-8. Illustr. Orig.-L. Mit zahl. Facs. 4.—
39 — Beethoven u. Wolff. Separatdruck aus dem All-Wiener-Kalender 1918.
40 — Grove, George, Beethoven und seine Neun Symphonien des von Max Felsenau u. London 1906. 8. Br. 3.—
41 — Halm, Aug. Beethoven. Berlin 1922. 8. Orig.-L. Mit Portr. 3.50
42 — Kastner, Em. Bibliotheca Beethoveniana. Vers. e. B.-Bibliogr. Lpz. 1913. Gr.-8. Br. 2.—
43 — Landau, Hermann, Jos. Erstes poet. Beethoven-Album. Zur Erinnerung an d. großen Tonbildner u. an dessen Schulerfahre befragen den 17. Dez. 1870. Prag 1872. 8. XIV, 450 SS. Orig.-Lwd. mit Reliurefac. 7.— Mit Holzgr. v. J. Sedl. Gulligauer, F. Hesse, R. Wagner, L. A. Prackl u. A.
44 — Lenx, Wilhelm v. Beethoven I. Das Leben des Meisters. Neudruck mit Orig. u. Erläut. hrg. v. Kalscher, Berlin, Schuster u. Löffler, 1908. 8. Br. 1.—
45 — — Beethoven. Eine Kunst-Studie. 2. verb. Aufl. 5 Teile in 2 Bdn. Hgberg, Hoffmann u. Campe, 1860. 8. Hdrb. Seiten. 75.—
46 — Marx, Adolf Bernhard, Anleitung zum Vortrag Beethovenscher Klavierwerke. III. Aufl. Hrg. v. Prof. Gustav Beckmann. Berlin 1896. Gr.-8. Orig.-L. 5.—

Antiquariat H. Hinterberger, Wien I., Hiegelgasse 17

6 Preise in Schweizer Franken I. Musik

- 47 — Nagel, Willibald, Beethoven und seine Klavierkonzerte. 2 Bde. Langensala 1903—05. 8. Br. 10.—
48 — Nottubahn, Gust. Ein Skizzenbuch v. Beethoven 2. d. J. 1803. In Ausg. hrg. dargestellt. Leipzig. Br. u. H., 1890. gr.-8. Br. Lockert. 6.—
49 — — Thematisches Verzeichnis der im Druck erschienenen Werke L. van Beethovens. II. verm. Aufl. Leipzig. Br. u. H., 1868. Gr.-8. Br. Geolockert. Umschl. defekt. 20.—
50 — — Studien. 1. Bd. Beethovens Unterricht bei Haydn, Albrechtsberger und Salieri. Leipzig, Ritter-Biedermann, 1874. Lex.-8. Hll. 15.—
51 — — Aufsätze und Mitteilungen. Leipzig 1822. 8. Br. Lockert. 3.—
52 — — Beethoveniana. Zweite, nachgelassene Aufsätze. Leipzig 1887. 8. Br. Geolockert. Mit Namen- und Sachverz. zu beiden Teilen v. E. Mandyczewski. 12.—
53 — — Pambaur, Joseph d. J. Ludwig v. Beethovens Sonaten, op. 31, Nr. 2 und op. 37. München 1915. 4. Br. 2.—
54 — — Pfaffensteiner, Richard, Beethoven, der große Musikant zur Ehre Gottes. Leipzig o. J. Kl.-8. Br. 3.—
55 — — Das, Br. Mit Widmung. 1.—
56 — — (Porträt). Beethoven in ganzer Figur, mit langem Gehrack und Cylinder, die Hände auf dem Rücken, ein Notensblatt haltend. Lithogr. Orig.-Fol. „Jeyck lith. Prag 1847.“ — Geodr. bei A. Mackay. — Frag bei Joh. Hoffmann. Mit Facsimile der vollen Unterschrift. 24.—
57 — — Salz seligen und hitzigen Porträt, in d. Adressen an des kaiserl. Post, das J. P. 1807. 1808. 1809. 1810. 1811. 1812. 1813. 1814. 1815. 1816. 1817. 1818. 1819. 1820. 1821. 1822. 1823. 1824. 1825. 1826. 1827. 1828. 1829. 1830. 1831. 1832. 1833. 1834. 1835. 1836. 1837. 1838. 1839. 1840. 1841. 1842. 1843. 1844. 1845. 1846. 1847. 1848. 1849. 1850. 1851. 1852. 1853. 1854. 1855. 1856. 1857. 1858. 1859. 1860. 1861. 1862. 1863. 1864. 1865. 1866. 1867. 1868. 1869. 1870. 1871. 1872. 1873. 1874. 1875. 1876. 1877. 1878. 1879. 1880. 1881. 1882. 1883. 1884. 1885. 1886. 1887. 1888. 1889. 1890. 1891. 1892. 1893. 1894. 1895. 1896. 1897. 1898. 1899. 1900. 1901. 1902. 1903. 1904. 1905. 1906. 1907. 1908. 1909. 1910. 1911. 1912. 1913. 1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226. 2227. 2228. 2229. 2230. 2231. 2232. 2233. 2234. 2235. 2236. 2237. 2238. 2239. 2240. 2241. 2242. 2243. 2244. 2245. 2246. 2247. 2248. 2249. 2250. 2251. 2252. 2253. 2254. 2255. 2256. 2257. 2258. 2259. 2260. 2261. 2262. 2263. 2264. 2265. 2266. 2267. 2268. 2269. 2270. 2271. 2272. 2273. 2274. 2275. 2276. 2277. 2278. 2279. 2280. 2281. 2282. 2283. 2284. 2285. 2286. 2287. 2288. 2289. 2290. 2291. 2292. 2293. 2294. 2295. 2296. 2297. 2298. 2299. 2300. 2301. 2302. 2303. 2304. 2305. 2306. 2307. 2308. 2309. 2310. 2311. 2312. 2313. 2314. 2315. 2316. 2317. 2318. 2319. 2320. 2321. 2322. 2323. 2324. 2325. 2326. 2327. 2328. 2329. 2330. 2331. 2332. 2333. 2334. 2335. 2336. 2337. 2338. 2339. 2340. 2341. 2342. 2343. 2344. 2345. 2346. 2347. 2348. 2349. 2350. 2351. 2352. 2353. 2354. 2355. 2356. 2357. 2358. 2359. 2360. 2361. 2362. 2363. 2364. 2365. 2366. 2367. 2368. 2369. 2370. 2371. 2372. 2373. 2374. 2375. 2376. 2377. 2378. 2379. 2380. 2381. 2382. 2383. 2384. 2385. 2386. 2387. 2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426. 2427. 2428. 2429. 2430. 2431. 2432. 2433. 2434. 2435. 2436. 2437. 2438. 2439. 2440. 2441. 2442. 2443. 2444. 2445. 2446. 2447. 2448. 2449. 2450. 2451. 2452. 2453. 2454. 2455. 2456. 2457. 2458. 2459. 2460. 2461. 2462. 2463. 2464. 2465. 2466. 2467. 2468. 2469. 2470. 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2637. 2638. 2639. 2640. 2641. 2642. 2643. 2644. 2645. 2646. 2647. 2648. 2649. 2650. 2651. 2652. 2653. 2654. 2655. 2656. 2657. 2658. 2659. 2660. 2661. 2662. 2663. 2664. 2665. 2666. 2667. 2668. 2669. 2670. 2671. 2672. 2673. 2674. 2675. 2676. 2677. 2678. 2679. 2680. 2681. 2682. 2683. 2684. 2685. 2686. 2687. 2688. 2689. 2690. 2691. 2692. 2693. 2694. 2695. 2696. 2697. 2698. 2699. 2700. 2701. 2702. 2703. 2704. 2705. 2706. 2707. 2708. 2709. 2710. 2711. 2712. 2713. 2714. 2715. 2716. 2717. 2718. 2719. 2720. 2721. 2722. 2723. 2724. 2725. 2726. 2727. 2728. 2729. 2730. 2731. 2732. 2733. 2734. 2735. 2736. 2737. 2738. 2739. 2740. 2741. 2742. 2743. 2744. 2745. 2746. 2747. 2748. 2749. 2750. 2751. 2752. 2753. 2754. 2755. 2756. 2757. 2758. 2759. 2760. 2761. 2762. 2763. 2764. 2765. 2766. 2767. 2768. 2769. 2770. 2771. 2772. 2773. 2774. 2775. 2776. 2777. 2778. 2779. 2780. 2781. 2782. 2783. 2784. 2785. 2786. 2787. 2788. 2789. 2790. 2791. 2792. 2793. 2794. 2795. 2796. 2797. 2798. 2799. 2800. 2801. 2802. 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