

Brahms's op. 78 Rondo and the op. 59 *Regenlieder*: A Fantasy in Context

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Table 1: Formal Outlines of “Regenlied” and “Nachklang.”

“Regenlied”		“Nachklang”	
mm. 1–44	A	mm. 1–16	A
1–4	prelude	1–16	X prolongs V of F# minor
5–20	X prolongs V of F# minor	17–20	interlude
21–24	Prelude repeated		
25–44	X' , ending on V of A major		
45–94	B	21–27	B
45–70	A major, avoids a perfect cadence until m. 67–68.		A major
71–94	3/2, D major, begins with a root position D chord.		Two phrases and a piano interlude, all using variants of the dotted motive.
89–94	Transition	27–30	Transition
95–147	A'	31–44	A'
95–110	X , without the prelude	31–38	X varied
110–115	Prelude		
115–138	X'' ends on II, Cadential phrase, moving to I in m. 138.	39–44	Cadential phrase moving to I in m. 44.
138–147	Postlude LH dotted motive and in augmentation	44–50	Postlude RH dotted motive

Table 2: Formal Outline of the Violin Sonata op. 78, Rondo.
Y is a variant of op. 59's X.

mm.	Sections	Harmonies and Keys
1-22	Refrain	
1-13	Y	G minor: V –
14-22	Y varied	Tonic Stufe in m. 22
23-28	Transition Based on accompaniment figuration in the Refrain	Destabilizes G minor, and prepares for V of D minor
29-52	B Rounded binary Based on rising and falling thirds in Y , mm. 1-2	begins on V of D minor.
53-60	Transition varying mm. 1-2	Prolongs V of D, ending with an augment 6 th that resolve to V of G minor.
61-82	Refrain Y and Y varied (i.e. mm. 1–28)	G minor: V – Tonic Stufe in m. 82.
83-113	C Rounded Binary Recalls opening melody of movt. 2. Mm. 96-105, rising third motive from Y	E flat major
113-123	Transition using dotted motive	Modulating back to the tonic, but doesn't reach a G minor tonic chord
124-139	Refrain Y is recomposed after the first two measures	G minor: V Tonic Stufe in m. 139
140-164	Coda m. 149 draws on material from C mm. 159-160 recall dotted motive	G major

“Regenlied,” mm. 20-86

Section A, X'

143 11

Wenn die

mat. te Som - mer - schwü - le lä - sig - stritt mit

fri - scher Küh - le, und die blan - ken Blät - ter

tau - ten, und die Saa - ten dunk - ler

12 (144)

blau - ten, die Saa - ten dunk - ler blau

Section B: A major

ten. Wel - che Won - ne, in dem Flie - ßen dann zu

A: I6

stehn mitnack - ten Fü - ßen, an dem Gra - se hin zu strei - fen und den

Schaum mit Hän - den grei - fen, o - der mit den hei - ßen Wan - gen

kal - te Trop - fen auf - zu - fan -

p cresc. *sf*

- - - gen, und den neu - er - wach - ten Duf - ten sei - ne

sf *p* *sf*

Kin - derbrust zu lüf - ten, sei - ne Kin - der - brust zu

lüf - ten! Wie die

m. v. *p*

D major

Kel - che, die da trof - fen, stand die See - le atmend of - fen, wie die

p

Blu - men, düf - te - trun - ken, in dem Him - mels - tau ver - sun - ken.

Schauernd kühl - te je - der Trop - fen tief bis

an des Herzens Klop - fen, und der Schöp - fung hei - lig We - ben drang bis

p

Brahms's Large-Scale Auxiliary Cadence Compositions, 1868-ca.1888

Composition	Date	Large-scale progression
Die Schale der Vergessenheit, op. 46, no. 3	1868	${}^{\circ}7$ iii-V-I
Die Liebende schreibt, op. 47, no. 5	1858, pub. 1868	${}^{\circ}7$ I6-V-I
Botschaft op. 47, no. 1	1868	Stanza 1, iii-V-I
Liebesklage des Mädchens, op. 48, no. 3	1868	V-I
<i>Liebeslieder</i> op. 52, no. 18 (chorus, 2 pianos)	1869	vi- V-i
Es träumte mir, op. 57, no. 3	1868-71	V6/4-5/3 – i
Die Schnur, die Perl, op. 57, no. 4	1868-71	V7-I
Regenlied, op. 59, no. 3	1873	V-VI-V-i
Nachklang, op. 59, no. 4	1873	V- I
Vom Strande, op. 69, no. 6	1877	VI-V-I (refrain of a rondo)
Intermezzo, op. 76, no. 4	1878	V7-I
Capriccio, op. 76, no. 8	1878	V6/5- I
Violin Sonata op. 78, last movt.	1878/79	V-i; v-V-i; VI-V-I
Mondenschein, op. 85, no. 2	1882	\flat VI-V-I; \flat VI-V-I
Mädchenlied, op. 95, no. 6	1883/84	V7-I
Symphony no. 3, finale	1883	V-I
Auf dem Schiffe, op. 97, no. 2	1885	II7-V-I
Violin Sonata op. 108, first movement	1886-88	III-V-I (tonic major arrives towards the end of the Recap.)