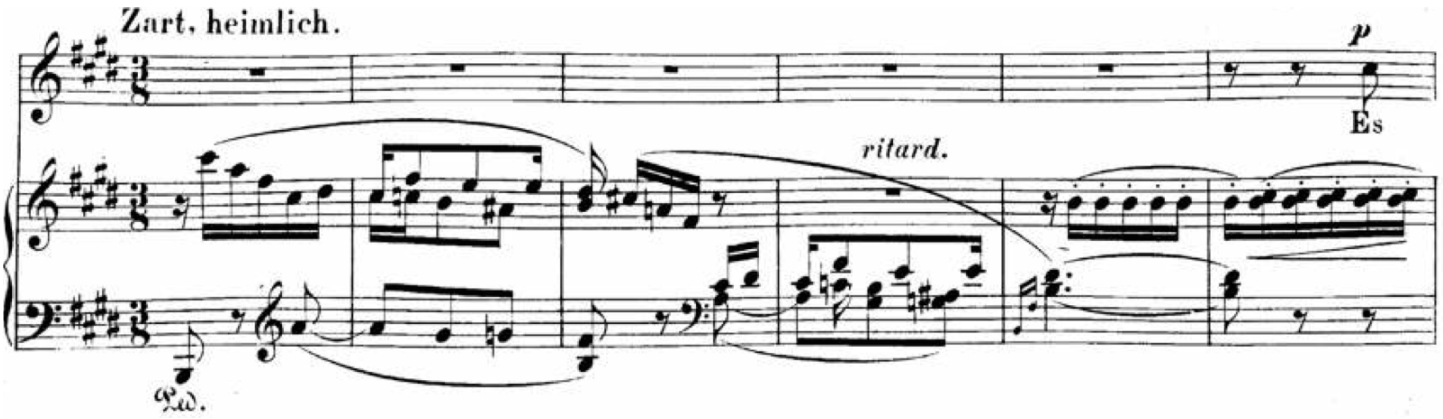
Mondnacht Analysis Name: _____

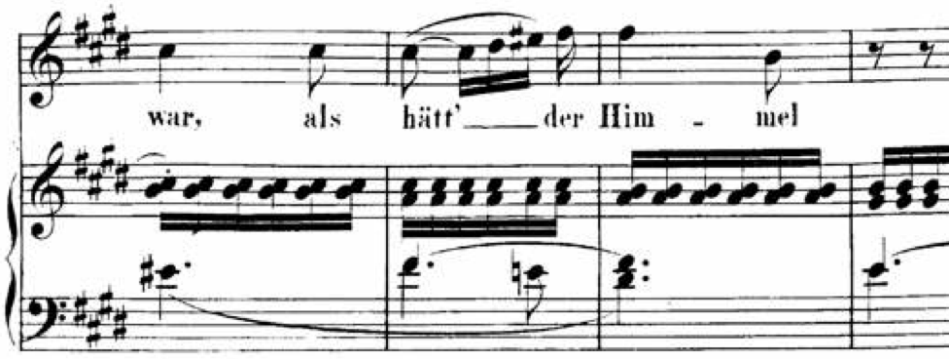
1. E: V ——————————————————————————————

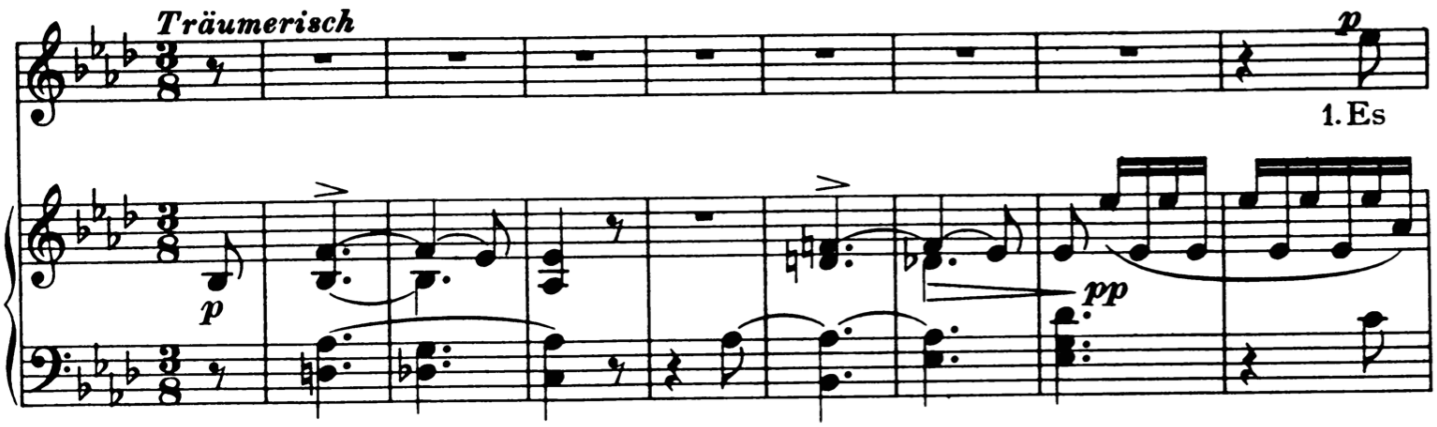


	9		6	6	4	9		6	6	4			
	7		♮		#2	7		♮		#2			
2. E:	V	IV	ii°	I	vii°/V	V	IV	ii°	I	vii°/V	V		

Which harmonic analysis of mm. 1–5 of Schumann's setting (above) best reflects the music to your ears, #1 or #2? Why?

Provide a harmonic analysis for mm. 7–10 of Schumann's setting.





6 4 6 7 7
5 2 ♮
Ab: V/V V I V/V V ————————

Brahms's setting of "Mondnacht" (above) begins with an applied chord. The "leading tone" of that applied chord is in the bass, and does *not* resolve up by step as we might expect. Why does that work? What effect does it have?

What moment in either setting is the most intriguing/interesting/confusing? Why?