

Übergreifen in Schenker's writings

A work in progress. This is the state of the work on 9 July 2018.

The entries hereunder list Schenker's mentions of the technique of reaching over, and a few additional cases where the technique is not specifically mentioned, or at least not named. The entries are sorted by date of publication in Schenker's writings. The first explicit usage of the term *Übergreifen* by Schenker is in *Der Tonwille* 5, p. 5 (entry 4 in the list hereunder). The three earlier entries in the list describe the technique without naming it. All references are to the original German writings. The translations, although inspired by the available ones, often are more literal.

Reaching over, in all these examples, appears as the transfer of a segment of a descending line above another descending line. Usually, the voice leading is clarified by an obligatory progression, the descending resolution of a dissonance or the resolution of a leading note, making it clear that the lines involved are separate lines. None of the examples describes the transfer of only one note as a reaching over; each of the lines continues its progression for one or several notes under the next, overlapping one. For more details about the technique, see my *Übergreifen* paper read at the Fifth International Schenker Symposium, Mannes College, New York, 16 mars 2013, published in *Gamut* 8/1 (2018), p. 97-122 (<http://trace.tennessee.edu/gamut/vol8/iss1/6>).

1 – L. VAN BEETHOVEN, Sonata in A major, op. 101, II, bars 1-8 *Erläuterungsausgabe* (1920), p. 36

This is the first mention of the *Urlinie* in Schenker's writings. Fig. 25 is meant to elucidate the "thematic obscurity" (*Das thematische Dunkel*) of bars 1-8. But what the figure shows obviously is a case of reaching over, several descending lines overlapping each other.

Fig. 25

Urlinie:
T.1 2 3 4 5 6 7 8

Ausführung:

5-6-7-6 6 6-7 1 IV-V 1 V I VI^{#3} II^{#3}-V I

2 – L. VAN BEETHOVEN, Sonata in F minor, op. 2 n. 1, II, Adagio, bars 1-8 *Der Tonwille* 2 (1922), p. 31 and folding plate

Schenker refers to the folding plate at the end of the volume (p. 3 of the leaflet) that shows the *Urlinie* above a verticalized rewriting. He writes that in bar 6 the line "wafts up" (*atmet empor*) to the neighbour note b_{b1} and adds that "at the same moment we see the line in the lower figure reaching back (*zurückgreifen*) a third higher, so that the line falling from d_2 to f_1 now presents two rounds or thirds, the basic third [$b_{b1}-a_1-g_1$] and at the same time the one projected above (*deren Überwurf*) [$d_2-c_2-b_{b1}$] (to which the numbers 1 and 2 refer)."

This is an obvious case of reaching over, where the upper voice from d_2 in bar 6 overlaps the one starting from a_1 in bar 5, which continues under it, $a_1-g_1-f_1-f_1-e_1-f_1$ etc., because of the obligatory leading note resolution. The words *Zurückgreifen* and *Überwurf* may later have suggested *Übergreifen*. The actual voice leading in the Sonata is even more complex: Beethoven transfers a fragment of the first voice to the higher octave, where it becomes $d_2-e_2-f_2$ in bar 6, descending rapidly back to a_1 in bar 7.

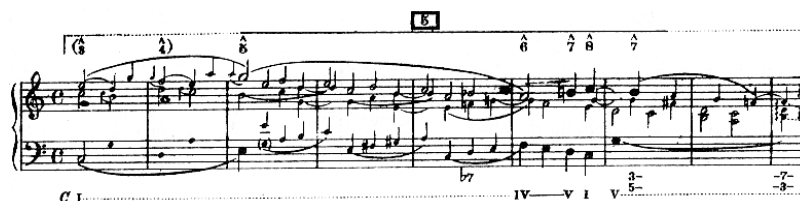
The situation in bars 1-4 may also be considered a case of reaching over, where the voice descending $a_1-g_1-f_1-e_1$ continues to f_1 (resolving the leading note) under the second, overlapping voice in bar 3, $c_2-b_{b1}-a_1-g_1$.

Adagio

F dur: 1 V 1 - V 1 IV(V 1 IV) V - 1

3 – J. S. BACH, Little Prelude in C major, BWV 924, bars 1-9

Der Tonwille 4 (1923), pp. 3-6 and folding plate



Scale degrees $\hat{4}$ and $\hat{5}$ are gained by the technique of reaching-over; scale degree $\hat{6}$ appears after a full line descending through b_1 . Common notes and suspensions in the voice leading make it obvious that the first lines are overlapping each other. In bar 1, for instance, c_2 becomes a $4\sim 3$ suspension above g in the bass; d_2 therefore must descend, and g_2 can only result from an ascending register transfer from g_1 . The situation is similar in bar 2.

Schenker did not yet describe this as a “reaching over” in 1923, but the passage may be at the origin of the description of the second transformation of the octave scale in *Erläuterungen*: see item 8 below.

4 – J. S. BACH, Little Prelude in D major, BWV 925, bars 1-4

Der Tonwille 5 (1923), p. 5 and folding plate

“In the first four bars, $\hat{1}\text{--}\hat{3}$ come about, actually produced by the cooperation of the **reaching-over** technique with an octave descent in the bass (divided into fourth- and fifth-lines), and the application of a fugal form in the motivic imitations.” This is the first usage of the term *Übergreifen* by Schenker.

On the downbeat of bar 2, $c\sharp_2$ is the leading note: it goes up to d_2 under f_2 , which in turn engages in a $7\text{--}6\text{--}7\text{--}6\text{--}7\text{--}6$ syncopated progression above $g\text{--}f\text{--}e\text{--}d$ in the bass. On the third beat of bar 3, g_2 therefore initiates a third descending line.



5 – L. VAN BEETHOVEN, Fifth Symphony, II, bars 1-8

Der Tonwille 5 (1923), p. 32 and folding plate

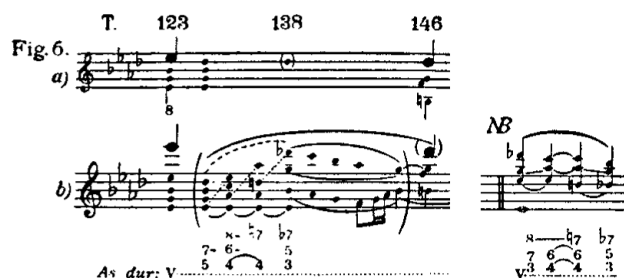
This passage is not identified as a reaching over in *Der Tonwille* but, as William Drabkin (English translation, vol. I, p. 203, note 38) rightly notes, this figure is the source of *Der freie Satz*, Fig. 41.2 (see item 32 below).



6 – L. VAN BEETHOVEN, Fifth Symphony, II, bars 127-138

Der Tonwille 5 (1923) p. 37

[p. 37] “Considered more closely, bars 123-141 evidence an ascending transfer of the seventh, linked with a $\frac{7-6\sim 5}{3-4\sim 3}$ progression. While in the normal course of such voice leading [...] the 7 must descend to 5 and is thus lost to the upper voice (see the NB to Fig. 6b), the technique of **reaching over** [...] renders the important service of enabling the seventh to remain in the upper voice by means of an ascending register transfer; see Fig. 6b.”

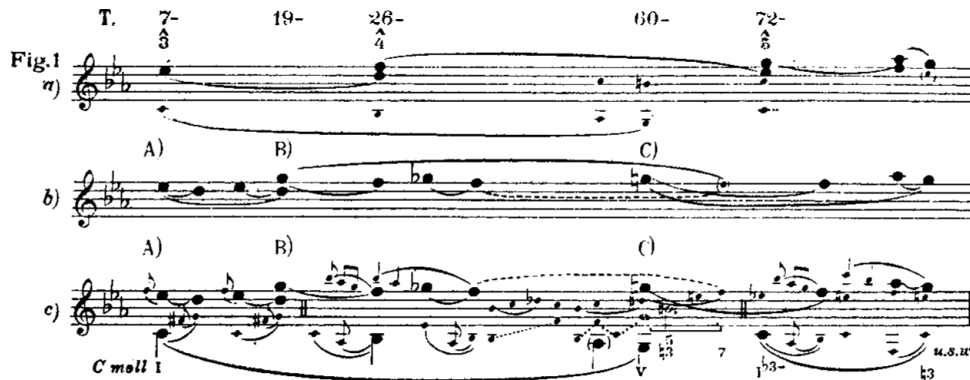


Only the part of Fig. 6 concerning the reaching over is reproduced here; the NB at the right shows the “normal” voice leading in bars 127-138.

7 – L. VAN BEETHOVEN, Fifth Symphony, III, bars 1-97

Der Tonwille 6 (1923), pp. 9 and 17

[p. 9] “Just as with $\hat{3}-\hat{5}$ of the theme of the Andante (bars 1-8), the ascent here, see under a), inclusive of $\hat{5}$, should also take place entirely above degree I. Although the simpler adornment with neighbour notes in the earlier movement is replaced here with the more artistic technique of **reaching over**, degree I for the rest, exactly as there, receives its upper-fifth, clearer there at bar 7, somewhat less clear in bar 60 on account of the reaching-over technique. On the other hand, there is a more fundamental difference in the course of the bass: there the bass ascends in accordance with the basic plan, as it were to make its way through degree III to degree V; here it descends linearly through a fourth to the root of the upper-fifth divider, which effects a complete change in the voice-leading.



“[...] Was there indeed in bar 26 for $\hat{4}$ any other possible root than that of degree VII, given that with degree II or IV, as diminished or minor triad, the effect of a half cadence would have been altogether unattainable? And if $\hat{5}$, see under a), had indeed to be supported ultimately by I (bar 72) but, in conformity with the **reaching-over** technique, see under b), had to be anticipated above f_2 (bar 60), was there any other possibility than progressing from the VII chord to that of degree V



or, considering the whole, of achieving the line I-V? [...] The second group of bars [20-72], see B) in Fig. 1 b) and c), is governed by $\hat{4}$. The **reaching over** is served by the upper neighbour note g_2 which (one must merely imagine g_2 instead of g_1 here above d_2) begins already in bar 19 and thus indicates both the status of the bar as an upbeat and the reaching over.”

[p. 17] “The technique of **reaching over** described above can be expressed and is easily accessible for the conductor: if he introduces the horn in bar 19 even before the fermata of bar 18 has finished, if he also introduces in bar 60 the **reaching-over** g_2 as a previewed and long-expected note and concentrates on this note alone until bar 70, and finally if he lets the tension reach its climax in the **ff** in bars 79ff., he will have expressed the reaching-over construction of $\hat{3}-\hat{5}$ as the composer understood it.”

8 – Transformation of dissonant passing notes into consonant ones

Der Tonwille 8-9, p. 50 (also *Der Tonwille* 10, p. 41; *Das Meisterwerk in der Musik* I, p. 204, and II, p. 194)



The figure concerns the transformation of an octave scale in which 2, 4 and 7 are dissonant passing notes. The transformation occurs either by a series of parallel thirds, or through reaching over. The difference between the two cases really is a matter of how the voice leading is conceived. The slurs in the second transformation indicate that each note of the ascending scale is the first note of a descending line, overlapped by the following descending line.

One may note the presence of $b_{\flat 1}$ in the second transformation, intended to avoid the direct succession of two major thirds, which would have resulted in the false relation $f_1-b_{\flat 1}$. A similar situation arises in Bach's Little Prelude BWV 924 (see item 3 above).

9 – C. Ph. E. BACH, Fantasie in D major (*Versuch*)

Das Meisterwerk in der Musik I, Fig. 7 and pp. 27 and 29

[p. 27] “As can be seen in Fig. 7 c), it was the Master's intention to establish a_2 for the first time as $\hat{5}$ above the divider at the upper fifth (V^{th} degree), i.e. **reaching over** (*übergreifend*). In the upper voice of the realisation, d_2 accordingly stands in the first position [...]”.

On p. 29, Schenker describes a hidden voice exchange by which d_2 , 7^{th} of the $\Pi^{\sharp 3}$ chord in (2) of Fig. 7c, resolves on $c_{\sharp 1}$ instead of $c_{\sharp 2}$, while $g_{\sharp 2}$ of an inner voices passes to the upper voice and resolves on a_2 . He adds: “In the last analysis, this voice exchange implies that **reaching over** by which $\hat{5}$, a_2 then a_3 , is achieved for the first time in the upper voice”.

Fig. 7

Fig. 7 shows three staves of musical notation with Schenkerian analysis. Staff a) is labeled 'a)' and shows a quartal progression (Quartzug) in D major. Staff b) is labeled 'b)' and shows a tertial progression (Terzzug) and an upper quintal progression (Oberquintenteiler). Staff c) is labeled 'c)' and shows a complex progression with various chords and a 'spring' (spring) marked 'Dg.'. The analysis includes Roman numerals and figured bass notation.

10 – J. S. BACH, Violin Partita in E major, BWV 1006, Praeludium

Das Meisterwerk in der Musik I (1925), pp. 77-98 and folding plate

Fig. 1

Fig. 1 shows three staves of musical notation with Schenkerian analysis. Staff a) is labeled 'a)' and shows the tonality E major. Staff b) is labeled 'b)' and shows the stages of the tonality as a minor. Staff c) is labeled 'c)' and shows the final stage of the tonality as a minor. The analysis includes Roman numerals and figured bass notation.

[p. 78] “The leap of a third in the lower voice, $a-c_{\sharp 1}$, at $\hat{4}-\hat{3}$ is again filled with a passing progression, as at $\hat{8}-\hat{7}$. Here however, because of the **reaching-over** lines in the higher voice, chromatic passing notes are inserted in the lower voice, so that the whole third-line takes on a chromatic character. [...]”

“ $\hat{2}$ unfolds in a third-line $\hat{2}_{\hat{8}-\hat{7}}$, $f_{\sharp 1}-e_1-d_{\sharp 1}$, while the **reaching over** leads higher to e_2 .” [...]”

[p. 79] “The projection of the fundamental note $c_{\sharp 1}$ in bar 38 [not shown here], that renders the original $\hat{6}_4$ passing notes consonant, see *Erläuterungen* Fig. 6, provides the occasion for the **reaching over** of $g_{\sharp 2}$ first as fifth of the passing degree; but it is only in bar 39 that $g_{\sharp 2}$ becomes the true octave of the dominant degree $g_{\sharp 1}$ and at last puts the fifth line $g_{\sharp 2}-c_{\sharp 2}$ in movement.

“The leading of the bass voice makes that in bar 87, instead of the proper fundamental $c_{\sharp 1}$, see in b), its third $e_{\sharp 1}$ appears at first. The diminished four-note chord $\sharp VII^{\sharp 7}$ is first placed on this third, of which the kinship with

the dominant degree substantiates all the more the V^7 degree in bar 90 ss.; $\#VII^7$ is elaborated by **reaching over**. [...]

[p. 80] “The second third-line, $b_2-g\#_2$, has its head note in bar 93, but reaches its end only in bar 102. Already in bar 101, however, $c\#_3$ **reaches over**, which, becoming in bar 102 the octave of the dominant degree, introduces the fifth-line $c\#_3-f\#_1$: the fifth-line is completed in bars 107-109 in the lower octave with $b_1-a_1-g\#_1-f\#_1$. The passage to the lower octave takes place in bars 104-107, where the line 9-8-7 comes to help as in bars 41-51.

“The **reaching over** at the third-line in bars 109-129 is linked with an ascending transfer of the first third-line: $f\#_1-e_2-d\#_2$ is put instead of $f\#_1-e_1-d\#_1$, so that finally e_3 is reached as $\hat{1}$, see bar 1. [The line described by Schenker began in bar 1 at e_3 as $\hat{8}$.]

[p. 81] “Some additional comments concerning bars 87-90: The *Urlinie-Tafel* shows in Fig. 1c an ascending transfer that conforms to the final realization; the reason for the transfer must be looked for in the fact that an immediate connexion of $b\#_1$ of bar 86 to $b\#_1$ in bar 87 would have made the appreciation of the crucial progression $b\#-c\#_2$ in bars 86-90 more difficult. (The **reaching over** makes use of an arpeggiation of four descending thirds instead of one step of a second.)

“In bars 113-118, the fifth-line b_1-e_1 of the bass voice (= V-I) is decisive: a leap leads from b_1 to $g\#_1$, a passing note connects $g\#_1$ to e_1 ; the construction in tenths is enlivened by inserted leaps of a fifth. And the note a_2 belonging to the **reaching over** line $b_2-f\#_2$ becomes the 7th of the dominant chord only in bar 120, see Fig. 1b and c, but in reality the 7th is already prepared and substantiated in bar 119 through the octave: a_2 then retains its validity until bar 128. [...]

[p. 83] “In bars 87-89 the fundamentals are projected from the **reaching over** lines, but they change nothing to the signification of the group of bars.”



11 – J. S. BACH, Little Prelude in D minor, BWV 940, bars 7-10

Das Meisterwerk in der Musik I (1925), Fig. 3 and p. 104

[p. 104] “In order to bring $\hat{1}$ in the register of the initial tone d^2 , Bach combines an ascending transfer with the progression to $\hat{2}$, see e^2 in the last quarter note of the next to last bar. This occurs according to the **reaching-over** scheme, Fig. 3 a):

“Fig. 3 b) shows the third-line $b\#_1-a_1-g_1$, which avoids by a melodic-diatonic unfolding the direct chromatic progression in the inner notes of the ascending transfer, see $b\#_1-b\#_1$ and $g\#_1-g\#_1$ in a), [...]

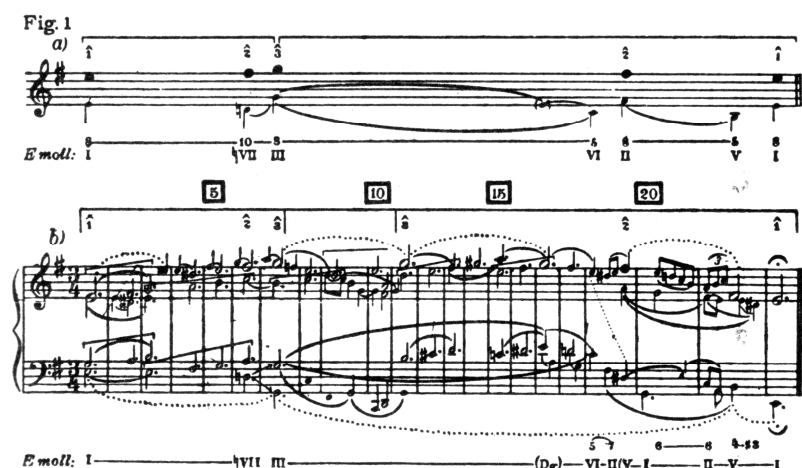
“As $b\#_1$ of the **reaching-over** line in bar 8 was to be placed at the top of the fourth-line – besides also a reminiscence of $b\#_1$ in bar 5 –, this note is diatonically resolved across bars 9-10 with a parallel fourth-line in sixteenth-notes.”

12 – J. S. BACH, Little Prelude in E minor, BWV 941, bars 3-6

Das Meisterwerk in der Musik I (1925), pp. 109-13

[p. 110] “The continuous chain of suspensions [in bars 3-6] must be lead back to a **reaching over**, see *Erläuterungen*, fig. 6.” [See entry 8 above.]

This is a case of “reaching over through voice exchange”.



Das Meisterwerk in der Musik I (1925), p. 129

“As we can see in *a*), the minor triad on D is the tonal idea (*Klangidee*) of the Sonata. It is transmuted here in the lively course $\hat{5}-\hat{1}$ of the *Urlinie*. The *Urlinie* is articulated in two linear progressions: $\hat{5}-\hat{2}$ and $\hat{5}-\hat{1}$, each decorated with a neighbor note, $\hat{6}$, see the brackets. The second line enters by **reaching over** (*übergreifend*).”

Fig. 1

a)

Tonalität: Dmoll: I — (Dg) — III — V — I[♯] IV V I

T. 3 4 5 8 12 15 16 21 24 26 27 33 34 36 37 38 39

b)

Stufen als Tonarten: IV — V — VI II — (Dg) — V — (IV) — V — F dur: Dmoll: 5 — 6 5 — 4 — (6) — 5 35 — 35 93 — 18 53 — 2 I — IV — (Dg) — V — (IV) — VI

Das Meisterwerk in der Musik I (1925), pp. 139-144

“In the key of G major, the *Urlinie* proceeds in two linear progressions, $\hat{3}\text{--}\hat{2}$ and $\hat{5}\text{--}\hat{1}$, where $\hat{5}$ must be considered superimposed (*aufgesetzt*) to $\hat{2}$ (see also in the Sonata in D minor, Fig. 1 [N. 13 above]).”

Fig. 1

a)

Tonalität: G dur. 1

T. 15 18 19 29 35 38 54 55 71 72 75 78 79 84 91 97 113

b)

Stufender Ober-
als quint-
Tarten teller

Tonalität: G dur. 1

T. 15 18 19 29 35 38 54 55 71 72 75 78 79 84 91 97 113

[p. 143] “In bar 35 the semiquavers b_1 - a_1 which leap over the *Urlinie* are projected upwards out of the inner voice – see the *Urlinie-Tafel* where they are restored to their proper place [b_1 - a]. The upward projection prepares the **reaching over** in bar 36 and leads in bar 37 [38] to a_2 as the $\hat{5}$ to which the music had been striving.”

It may be noted that Schenker apparently reads two *Quintzüge* of a fifth starting from a_2 in bar 29, the first extending to d_2 (bar 33) and d_1 (bar 36), the second descending to d_2 in bar 38. Whether he views these as forming an *Übergreifen* is unclear. On the other hand, d_2 is clearly overlapped by a_2 in bar 38: the reaching over is there unmistakable.

To be added here:

15 – Chopin, Étude op. 10 n. 5, MwM I, p. 166;

16 – Beethoven, op. 110, MwM I, p. 184;

17 – Chopin, Berceuse op. 57, MwM II, p. 14;

18 – Chopin, Étude op. 25 n. 5, MwM II, p. 15;

19 – Schubert, Walzer op. 9 n. 1, MwM II, p. 20-21;

20 – Haydn, Sonata op. 54 n. 1, MwM II, p. 47-48.

21 – J. S. BACH, Well-Tempered Clavier, I, Fugue in C minor, BWV 847b *Das Meisterwerk in der Musik II* (1926), pp. 58-84

[p. 61] “We see in c) how the neighbour note a_b^1 is expressed by its own third-line a_b^1 – g^1 – f^1 ; continuing the first half note g^1 , it progresses in half notes, which brings the passing note in the middle, g^1 , on the strong beat of the second bar and makes it an exchange note. In such circumstances, however, the situation in b) and indirectly the basic content a) can only be gained back by the **reaching over** of a_b^1 in the third quarter of the second bar, which also provides an overarching tie, see the dotted slur. [...]

“In d) one sees how lower thirds of an inner voice, f^1 – e_b^1 – d^1 accompany the first third-line; on the downbeat of the second bar, e_b^1 participates in the character of exchange note of g^1 . Besides, the **reaching-over** is replaced by the ascending movement in the form of an appoggiatura (*schleiferartig*) f^1 – g^1 – a_b^1 (see Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen*, Part 2, Section 7); here it is necessary to give a_b^1 the value of a quarter note in order to realize the overarching tie between the two a_b^1 and that of the syncope ~ 7 –6 in the sense of the leading-voice level c) through the overall quarter-note values.”

Add Fig. 12 (p. 75) and commentary.

22 – J. S. BACH, Suite in C major for Violoncello, BWV 1009, Sarabande *Das Meisterwerk in der Musik II* (1926), pp. 99-104 and folding plate

Anh. VI zu Seite 99
C. Bach, *Sechs Suiten für Violoncello Solo Nr. 3, Sarabande*
Fig. 1

Takte: 4 8 12 16 20 24

Urtabelle

p. 100: “Because of the fundamental A, g in the upper voice, the final note of the fourth-line [see Fig. c) above, the line descends c^1 – b^1 – a – g in bars 1-5; the g under discussion is that on the beat in bar 5] is bound as seventh: g must descend to f^\sharp ; therefore c^1 can be regained only through a **reaching-over** line, see the first two brackets in c). [...] **Reaching-over** lines also help bringing 4 – 3 – 2 an octave higher. [...] Fig. c) notes with brackets the two **reaching-over** lines.”

p. 101: “The development of the voice leading in c) is sufficiently detailed to express the functioning of the tonalities on the foreground, and so the first **reaching over**, c^1 – b^1 – a – g , can already be considered a modulation to G major. On the other hand it would on no account be allowed to consider the following **reaching over** [bars 9-15,

see the second pair of brackets], $\overset{g^1-f^1}{b-a-}$, as a modulation to D minor; rather, the entry of b and the f linked to G# as its seventh must be understood as a modulation from G major back to C major. Decisive here is that the **reaching-over** line does not bring b \flat -a (which alone may have indicated a degree IV active in D minor), but b \natural -a, and that it brings further the A minor chord instead of the A major chord as dominant of D minor.”

[...]

p. 102: [*Urlinie-Tafel*] “The motive (b-d-g) [across bars 4-5], seemingly incidentally produced by the voice leading, becomes a most important factor in the diminution. The first **reaching over** makes use of this new motive, see the arpeggiation f \sharp -a-c \flat for $\overset{c^1}{f\sharp}$ of the voice leading in c). Much as the first two arpeggiated motives were in the service of the seventh-exchange and of the **reaching-over** line, the motive in bar 7, a-c \flat -e \flat on the third beat of the bar, is in the service of the following octave-coupling in that with e \flat it surpasses the two preceding motives and effectively prepares for the g \flat in bar 13.”

Cases in the analysis of Mozart's G minor Symphony to be added here:

23 – 1st mvt., *MwM* II, pp. 110, 113, 115;

24 – 2^d mvt., *MwM* II, p. 140;

25 – 4th mvt., *MwM* II, p. 151

Cases in the analysis of Beethoven's Third Symphony to be added here:

26 – 1st mvt., *MwM* III, pp. 33-35; 37-39; 43-44; 47-48; 53;

27 – 2^d mvt., *MwM* III, pp. 54, 56, 57, 62;

28 – 3^d mvt., *MwM* III, pp. 68, 69;

29 – 4th mvt., *MwM* III, p. 83-84.

30 – F. CHOPIN, Étude in F major, op. 10 n. 8

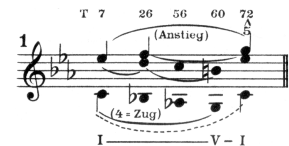
Five Graphic Analyses, p. 48.

31 – L. VAN BEETHOVEN, Fifth Symphony, III, bars 7-72

Der freie Satz, Fig. 41.1 and §§131-132

§131: “The **reaching over** in true superposition restricts the passage harmonically, since the two [superposed] notes must belong to the same chord.”

§132: “In the service of the primary tone, a **reaching over** can occur with the effect of [...] a linear progression as initial ascent.”



32 – L. VAN BEETHOVEN, Fifth Symphony, II, bars 1-8

Der freie Satz, fig. 41.2 and §§131-132

§131: “The disposition is freer when the notes occur consecutively in succession, as the two notes concerned can be supported by different intervals; in this way the formation of the entries will also be clearer.”

§132: “In the service of the primary tone, a **reaching over** can occur with the effect of [...] a linear progression as initial ascent.”



33 – S. BACH, Brandenburg concerto n. 5, BWV 1050, II, bars 1-5

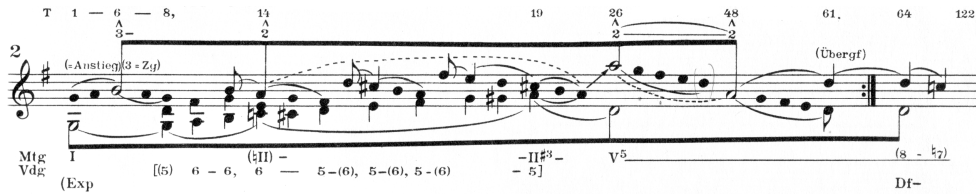
Der freie Satz, Fig. 41.3 and

§132

“In the service of the head note, a reaching over can occur with the effect of [...] an arpeggiation.”



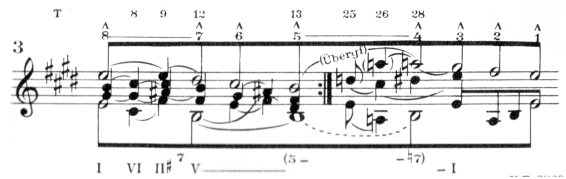
34 – L. VAN BEETHOVEN, Sonata in G major, op. 14 n. 2, I, bars 1-122
Der freie Satz, fig. 47.2 and §132



“In the service of the head note, a **reaching over** can occur with the effect of [...] an arpeggiation.”

35 – J. S. BACH, French Suite in E major, BWV 817, II, Courante
Der freie Satz, Fig. 47.3

Schenker (§150) mentions the progression from $\hat{5}$ to $\hat{4}$ (bars 13-26) as an indirect register transfer, but the figure makes it clear that the transfer occurs trough reaching over.

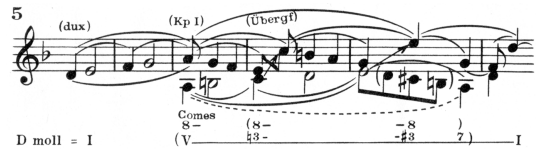


36 – J. S. BACH, Well-Tempered Clavier, I, Fugue in D minor, BWV 851b,
bars 1-6

Der freie Satz, Fig. 53.5 and §§163 and 232

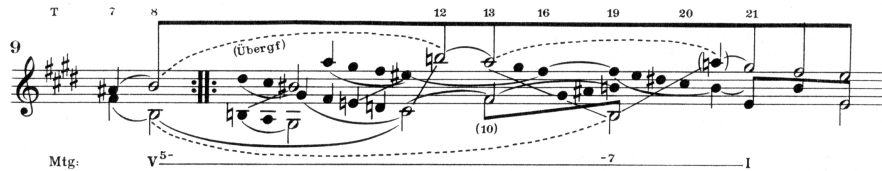
§163: “The parallel octaves are avoided with a **reaching over** and off-beats.”

§232: In a discussion of a reaching over that aims at an arpeggiation, Schenker refers to this example. Here, the arpeggiation concerns the A minor chord of the Comes.



This may be one case that comes closest to the reaching over resulting from the transfer of a single note; however, Bach's score makes it clear that each of the lines continues under the overlapping one: e¹ in bar 4 goes up to f¹, and g¹ in bar 5 becomes the dominant 7th and resolves on f¹ in bar 6, while e² resolves on d².

37 – J. S. BACH, French Suite in E major, BWV 817, III, Sarabande
Der freie Satz, Fig. 62.9



Schenker does not comment the reaching over in this example, an obvious case of register transfer through reaching over.

38 – G. F. HÄNDEL, Suite in F major, HHA IV/1,10, I, bars 8-9

Der freie Satz, Fig. 65.6 and §§ 182, 232

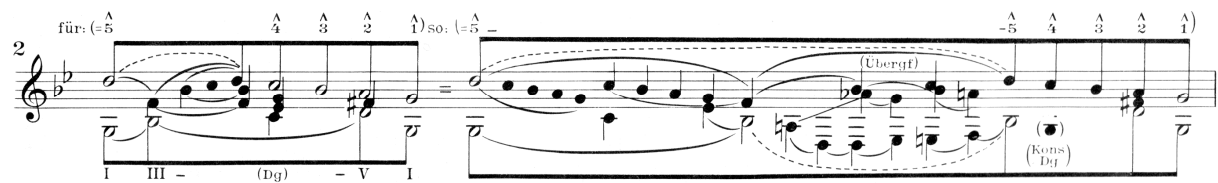


§182: “The tied-over ~ 7 is only seemingly forced upward. In reality, e^2 is introduced through **reaching over**, which provides the ascending passing tone.”

§232: In a discussion of a reaching over that aims at an arpeggiation, Schenker refers to this example. Here, the arpeggiation concerns the D minor chord, $a^1-d^2-f^2$.

39 – F. SCHUBERT, Divertissement à la hongroise, op. 54, bars 1-15

Der freie Satz, Fig. 89.2



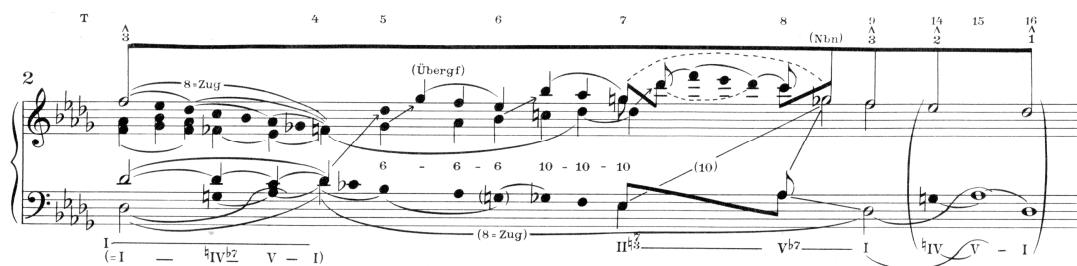
The mention *Übergf* in the example is never mentioned in the text (§ 214, § 243). The passage concerned is bars 11-15:



In bar 11, b_{b1} is the head note of a line which leads to $a_{\sharp 1}$ in bar 12. The passing note c_2 (which belongs to no other line than this ascending one and therefore is not in itself a reaching-over) leads to d_2 in bar 13, head note of a new reaching-over line descending to g_1 in bar 15. The two *Übergreifzüge* in this case are (1) $b_{b1}-a_{\sharp 1}-b_{b1}$ in bars 11-13 and (2) $d_2-c_2-b_{b1}$ in bars 13-14; both lines unite for the end of the descent, $b_{b1}-a_1-g_1$. The overall movement resulting from the reaching-over is the ascending third $b_{b1}-d_2$, completing the arpeggio of the B flat chord, $f_1-b_{b1}-d_2$, which Schenker underlines by the slur marked *Übergf*; but the interesting aspect of this example is the passing note c_2 filling in the third.

40 – F. CHOPIN, Polonaise in C-sharp minor, op. 26 n. 1, bars 50-65

Der freie Satz, Fig. 99.2 and §229



(Schenker's Fig. 99.2 erroneously refers to bars 1-16: the passage is in bars 1-16 of the central section in D-flat major, i.e. bars 50-65 of the piece.)

“The octave-line f^2-f^1 is followed by a **reaching over** that aims at the neighbour note g^2 , bar 8, and is counterpointed by an octave progression in the bass, producing partial linear progressions in parallel sixths and tenths.”

41 – J. HAYDN, Sonata in E-flat major, H. XVI:52, III, bars 1-8

Der freie Satz, Fig. 101.1 and §232

“The pitch level g^1 is maintained by means of the **reaching over**.”



42 – W. A. MOZART, Fantasy in C minor, KV 475, bar 26

Der freie Satz, Fig. 101.2 and §232

“The **reaching over** produces the effect of a neighbour note, since the interval between the final note of the first entry and the head note of the second is a third, e^1-g^1 .”



There is a voice exchange (not shown) between the two hands, the tenor voice producing $g-e$ under e^1-g^1 ; but both hands unite on f^\sharp / f^\sharp at the end of the bar.

43 – L. VAN BEETHOVEN, Sonata in E major, op. 109, III, var. V, bars 1-5

Der freie Satz, Fig. 101.3 and §232

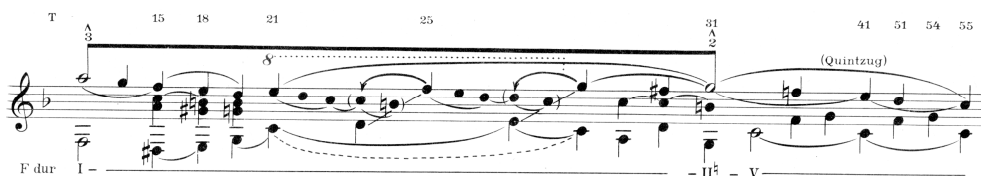
“A series of ascending seconds towards the neighbour note is produced by the distance of a fourth from the finale note of the first to the initial one of the next entry. A syncope counterpointing the third-arpeggiation extends the entry to the note in fifth-relation to the head note [of the next one].”

[This is a somewhat confused description, and Oster’s translation does not really clarify it. Compare var. II, bars 9-13, where the voice leading may be clearer. The figure hereby provides an alternative reading of the voice leading in Schenker’s Fig. 101.3.]



44 – L. VAN BEETHOVEN, Sonata in F major, op. 10 n. 2, I, bars 1-55

Der freie Satz, Fig. 101.4 and §232



“The **reaching over** occurs in three notes.”

[The head notes of the entries appear ‘in succession’, but the arrows indicate where they would belong ‘in superposition’, as the oblique lines confirm; Oster’s footnote in *Free Composition*, p. 83, is somewhat unclear.]

45 – W. A. MOZART, Concerto in A major, KV 488, I, bars 5-8

Der freie Satz, Fig. 101.5 and §232

“The **reaching over** aims at the arpeggiation of the triad $a-c^\sharp-e^1$, hence the intervals between the entries should normally be fourths; Mozart combines with the **reaching over** in succession a sort of **reaching over** in superposition, in that he precedes the head notes of the second and third entries with fifths, which make a **reaching over** in



superposition possible.”

46 – F. CHOPIN, Étude in C major, op. 10 n. 3

Der freie Satz, Fig. 153.3 and §310

3 a) $\overset{\Lambda}{3}$ $\overset{\Lambda}{3}$ (Nbn) $\overset{\Lambda}{3}$ $\overset{\Lambda}{2}$ $\overset{\Lambda}{1}$

T 6 9 13 22 41 53 68

b) (Nbn) (Nbn) (Nbn) (Übergf) (=Wdhg) 8-7 (6/9) I — Vdg (= I IV II V I, IV - II^{#3} V - I, II^{#3} - V⁸ - $\frac{1}{2}7$ I) A₂ (a₁ - b - a₂) B - (a₁ - b - a₂)

“The **reaching over** in the B part is of amazing breadth and power: what fantasy is the construction of the neighbour-note harmony $\Pi_{\sharp 3}^7$ in bars 21-39 and in the figurations of bars 40-52!”

47 – L. VAN BEETHOVEN, Sonata in C major, op. 2 n. 3, I, bars 1-47

Der freie Satz, Fig. 154.2 and §313

T 1 5 15 25 27 39 41 42 43

2 5-6, 6 6 5, 5-6, 6 6 5) (Übergf) (5-Zug)

I (b3) (T1) (= G dur: II[#] V I -

“This case is more difficult. What happens in bars 27-43 may not be taken for an elaboration of $\hat{2}$. It is much more a continuation of d^2 which appeared above the divider in bar 25. The contents consist only in the ascending transfer d^2-d^3 for the sake of the obligatory register – see e^3 – by means of a **reaching over** and the diminution $d^{(3)}-c^2-(b,^2)-c^{\sharp 3}-d^3$.”