

A black and white portrait of Max Reger, a German composer, pianist, and teacher. He is shown from the waist up, wearing a dark, high-collared coat over a light-colored shirt. He has dark hair and is wearing glasses. The background is a soft-focus studio backdrop.

Space, Time, and Harmony in Max Reger's 'Morgen,' op. 66/10

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Mackay's Poem

Und morgen wird die Sonne wieder scheinen
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonnenatmenden Erde ...

Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes Schweigen ...

And tomorrow the sun will shine again
And on the path that I shall take.
It will unite us, happy ones, again,
Amid this same sun-breathing earth ...

And to the shore, broad, blue-waved,
We shall quietly and slowly descend,
Speechless we shall gaze into each other's eyes,
And the speechless silence of bliss shall fall on us ...

trans. Richard Stokes

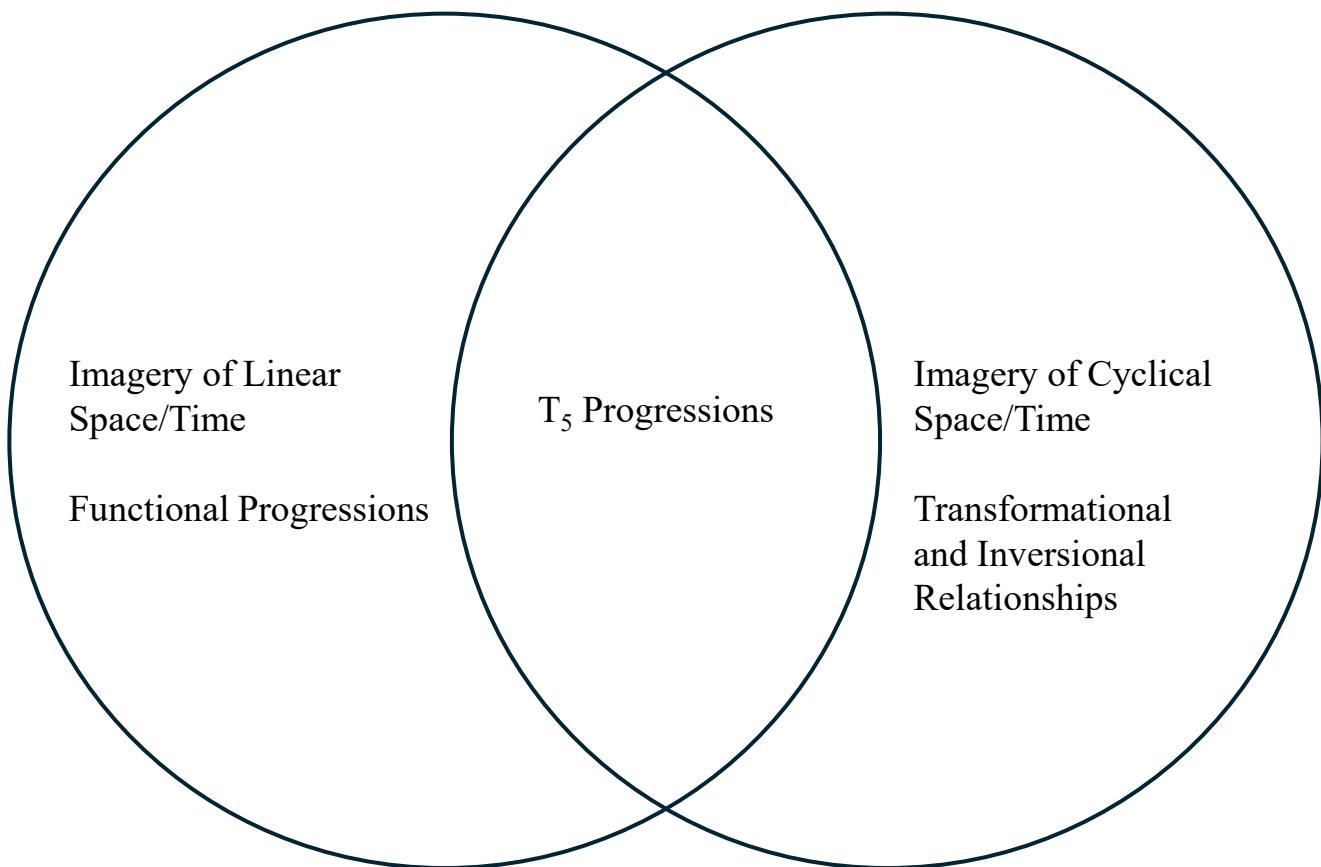
Cyclical Space and Time: “again,” “waves,” “each other’s eyes,”

Linear Space and Time: “tomorrow,” “path,” “descent”

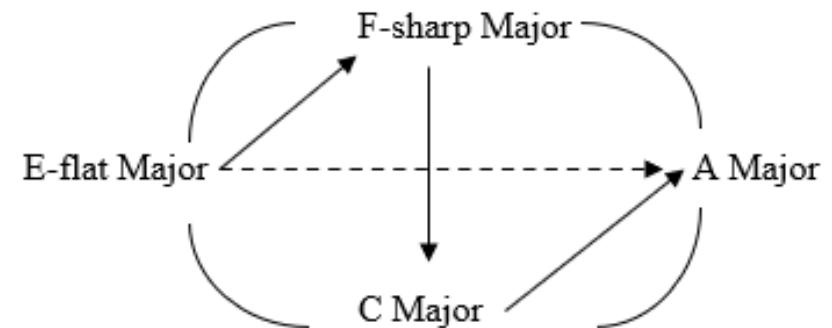
Nature/Outer World



Individual/Inner World



Example 2. Tonal Structure of “Morgen”



“Morgen”

Piano Introduction
and
A section

Morgen

(John Henry Mackay)

Max Reger, op. 66,10

Intro

Ziemlich langsam, mit innigstem Ausdruck (nie schleppend)

A *p espressivo*

sempre dolce

Singstimme

Klavier

Und mor-gen wird die Son-ne wie-der

schei - nen und auf dem We - ge, den ich ge - hen wer - de,

wird uns, die Glück - li - chen,

(quasi 12)

molto

pp



Example 2. Functional Interpretation of the Introduction in E-flat Major

Notated Form	Revised Form	Analysis	Hauptton(s)	Function in E-flat
D, F#, A#	Ebb, Gb, Bb	G ^b Ebb Gb Bb D ^b	°Gb ⁺	°S/T of °Tp
D, F#, A	Ebb, Gb, Bbb	Ebb Gb Bbb	Ebb ⁺	°S of °Tp
C#, E#, G, B	Db, F, Abb, Cb	Abb Cb Ebb Db F Ab	Abb ⁺ /Db ⁺	°S /D of °Tp
F#, A#, C#, E	Gb, Bb, Db, Fb	Gb Bb Db Fb Abb Cb	Gb ⁺ /°Cb	°S/D of °Sp
B, D#, F#, A	Cb, Eb, Gb, A	Ab Cb Eb Gb F A C	Cb ⁺ /F ⁺	°Sp/(DofD)
D, F, Ab, C		Bb D F Ab C E ^b	Bb ⁺ /Ab ⁺	S/D
E, G, Bb, Db		E E G Bb Db F	C ⁺ /F	T; (S/D) of Sp
Bb, D, F#, Ab, C		Bb D F D F# A Ab C E ^b	Bb ⁺ /D ⁺ /Ab ⁺	(S/D/DofF)
Eb, G, Bb		Eb G Bb	Eb ⁺	T

Example 3. Functional Interpretation of the Introduction in A Major

Klavier

PP

Promising A Major

Notated Form	Revised Form	Analysis	Hauptton(s)	Function in A
D, F#, A#	Bb, D, F#	G Bb D D F# A	°D ⁺	S/(°S of S)
D, F#, A		D F# A	D ⁺	S
G, B, C#, E#		E G B C# E# G#	°B/C# ⁺	°D/(D of Tp)
F#, A#, C#, E		F# A# C# E G B	F# ⁺ /°B	(°S/D) of Sp (B minor)
B, D#, F#, A		B D# F# A C E	B ⁺ /E	(°S/D) of D (E Major)
D, F, Ab, C	D, F, G#, B#	G# B# D# D F A	G# ⁺ /°A	°S/(D of F)
[A, C#, E]		[A C# E]	A ⁺	[T]
E, G, Bb, Db	E, G, Bb, C#	A C# E G Bb D	A ⁺ /D	T; (°S/D) of S
Bb, D, F#, Ab, C	Bb, D, F, G#, B#	Bb D F D F# A- G# B# D#	Bb ⁺ /D ⁺ /G# ⁺	°S /S ⁺ /(D of F)
[A, C#, E]		[A C# E]	A ⁺	[T]

Example 4. Transformational Motives in the Introduction

Implied Root Motion

descending maj 3 prog. descending fifths progression d maj3 d5 prog.

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in 4/4 time with a key signature of three sharps. The score is divided into four measures by vertical bar lines. Above the top staff, the first measure is labeled "descending maj 3 prog.", the second measure is labeled "descending fifths progression", and the third measure is labeled "d maj3 d5 prog.". Below the bottom staff, the first measure is labeled "T8" under a bracket, the second measure is labeled "T5" under a bracket, the third measure is labeled "T5" under a bracket, the fourth measure is labeled "T5" under a bracket, the fifth measure is labeled "T5" under a bracket, and the sixth measure is labeled "T8" under a bracket. The notes are represented by black dots on the staff, and the chords are indicated by vertical stems extending upwards from the notes.

Example 5. Functional Analysis of the A Section

Bar 2

Simplified Analysis

Eb:	T	D of S	S	S of S	D of S	(D)	S/T (S/D) of S	S/T	D of D	D	T
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D of S
(evaded cad.)

Notated Form	Revised Form	Analysis	Hauptton(s)	Function in Eb
Eb, G, Bb		Eb G Bb	Eb ⁺	T
G, D, Bb		G Bb D	°D	°F
Eb, G, Bb, Db		Eb G Bb Db F Ab	Eb ⁺ /Db ⁺	(S/D) of S
Ab, C, Eb, (Bb)		Eb G Bb Ab C Eb	Eb ⁺ /Ab ⁺	S
C#, E, G#	Db, Fb, Ab	Db Fb Ab	°Ab	°S of S
C, E, G#	Fb, Ab, C	Db Fb Ab Ab C Eb	°Ab ⁺	(°S of S)/S
C#, E, G, B	Db, Fb, G, B	Db Fb Ab G B D	°Ab/G ⁺	(°S/DofF) of S
Bb, D, F, Ab		Bb D F Ab C Eb	Bb ⁺ /Ab ⁺	S/D
G#, B, D#, F#	Ab, Cb, Eb, Gb	Eb, Gb, Bb Ab, Cb, Eb	°Bb/°Eb	°S/°T
E, G, B	Fb, G, B	Db Fb Ab G B D	°Ab/G ⁺	(°S/DofF) of S
Ab, C, Eb, Gb		Eb Gb Bb Ab C Eb	°Bb/Ab ⁺	S/°T
F, A, C		F A C	F ⁺	D of D
D, F#, A		D F# A	D ⁺	D of F
Bb, D, F, Ab		Bb D F Ab C Eb	Bb ⁺ /Ab ⁺	S/D
Eb, G, Db, Fb		Eb G Bb Db Fb Ab	Eb ⁺ /°Ab	T; (°S/D) of S

Example 6. Transformational Analysis of the A Section

(Eb: T S S D D D T)

T3 T3 T3

From bar 2

T9 T9 T9 T8 T5

Example 7. Inversional Relationships in the A Section

°D °F °Ab °Cb

I1 I1 I1 I1

Cb⁺ Ab⁺ F⁺ D⁺

“Morgen,” B section

B Phrase 1

Musical score for B Phrase 1, measures 6-8. The score consists of three staves. Measure 6 starts with a treble clef, a key signature of four sharps, and a tempo marking of $\frac{12}{8}$. The vocal line begins with "sie wie - der ei - nen in -" followed by a piano dynamic *p*. Measure 7 continues the vocal line and includes a piano dynamic *pp*. Measure 8 begins with a vocal dynamic *poco stringendo*, followed by a piano dynamic *poco a poco ritardando* and a tempo marking *molto espress.* The vocal line continues with "mit - ten die - ser son - - nen - at - men - den Er - de." Measure 9 follows with a vocal dynamic *poco stringendo*, a piano dynamic *poco a poco ritardando*, and a tempo marking *quasi f*. The vocal line concludes with "dan - do". The score ends with a measure number M. R. 32.

Phrase 2

Musical score for Phrase 2, measures 26(76)-12. The score consists of three staves. Measure 26(76) starts with a vocal dynamic *a tempo* and a piano dynamic *p*. The vocal line begins with "Und zu dem Strand, dem wei - ten, wo - gen - blau - en, wer - den wir still und". Measure 27 continues with a vocal dynamic *poco* and a piano dynamic *p*. Measure 28 begins with a vocal dynamic *poco a poco* and a piano dynamic *pp*. Measure 29 continues with a vocal dynamic *poco* and a piano dynamic *p*. Measure 30 begins with a vocal dynamic *poco* and a piano dynamic *pp*. Measure 31 continues with a vocal dynamic *poco* and a piano dynamic *p*. Measure 32 begins with a vocal dynamic *ritardando* and a piano dynamic *pp*. The vocal line concludes with "lang - sam nie - der stei - gen, A'". The score ends with a measure number 12.



Example 8. Functional and Transformational Analyses of the B Section's First Phrase

Bar 7 T1 T10

G minor G# minor F# Major G minor F minor

T₁
“T₅”
T₁₀

Notated Form	Revised Form	Analysis	Hauptton(s)	Function in...
Eb, G, Db, Fb		Eb G Bb Db Fb Ab	Eb ^{+/o} Ab	G: (°S/D) of °S
A, C, Eb, G		D F# A C Eb G	D ^{+/o} G	G: °S/D
D, F#, A, C		D F# A C Eb G	D ^{+/o} G	G: °S/D
E, G#, D, F		E G# B D F A	E ^{+/o} A	G#: (°S/D) of °S
A#, C#, E, G#		D# Fx A# C# E G#	D# ^{+/o} G#	G#: °S/D
G, A#, C#, E	Fx, A#, C#, E	D# Fx A# C# E G#	D# ^{+/o} G#	G#: °S/D; C#: °S/(DofD)
Db, F, Ab, Bb	C#, E#, G#, A#	F# A# C# C# E# G#	F# ^{+/o} C# ⁺	C#: S/T; F#: D/T
C, D, E, G#	B#, D, Dx, G#	G# B# D# D F# A	G# ^{+/o} D ⁺	F#: °Sp/(DofD)
F#, A#, C#		F# A# C#	F# ⁺	F#: T [!]
F#, A#, D	F#, A#, Cx	D# F# A# A# Cx E#	°A# ⁺	F#: Tp/(DofS)
D#, F#, A#		D# F# A#	°A#	F#: S
B#, D#, F#, A#		D# F# A# G# B# D#	°A#/G# ⁺	F#: S/(DofD)
A, C#, E, G		G B D A C# E	G ^{+/o} A ⁺	F#: (S/D) of °P
F, A, C, Eb	E#, Gx, B#, D#	E# Gx B# D# F# A#	E# ^{+/o} A#	F#: (°S/D) of °P
C, Eb, G, Bb		G Bb D C Eb G	°D ^{+/o} G	G: °S/°T
D, F#, A, C		D F# A C Eb G	D ^{+/o} G	G: °S/D
Bb, Db, F, Ab		F Ab G Bb Db F	°C ^{+/o} F	F: °S/°T
C, E, G		C E G	C ⁺	F: D

Example 9. Functional and Transformational Analyses of the B Section's Second Phrase Phrase

Bar 10

T2

"T9"

C: S DofD D^\flat
DofTp!!

Notated Form	Revised Form	Analysis	Hauptton(s)	Function in...
C, E, G	C E G	C	C: T	
G, B, D#, F	G B D^\flat B D# F# F A C	G ⁺ /B ⁺ /F ⁺	C: S/D/(DofTp)	
E, G#, B, D	E G# B D F A	E ^{+/0} A	C: (⁰ S/D) of Sp	
A, C#, E#, G	A C# E C# E# G# G B D^\flat	A ⁺ /C [#] /G ⁺	D: S/D/(DofTp)	
F#, A#, C#, E	F# A# C# E G B	F# ^{+/0} B	D: (⁰ S/D) of Sp	
D, F, A, C	D F A F A C	${}^0\text{A}$ /F ⁺	D: ${}^0\text{T}$ / ${}^0\text{D}$; C: S/Sp	
F#, A, C, E	D^\flat F# A A C E	D ⁺ / ${}^0\text{E}$	C: S^\flat /(DofD); E: ${}^0\text{S}$ / ${}^0\text{Dp}$	
E, G#, B	E G# B	E ⁺	E: T; [C: DofTp]	
D, F#, A	D F# A	D ⁺	E: S of Sp; [C: DofD]	
F, A, C#	C#, E#, A or [Db F A]	C# E# G# F# A C# or [F A G Db F A A^\flat]	${}^0\text{C}^\#$ ⁺ or [F ⁺ /Db ⁺]	E: (DofSp)/Sp [C: S/ ${}^0\text{S}$]
C, E, G	C E G	C ⁺	C: T	
C, Bb, D, F	C E G Bb D F	C ⁺ /Bb ⁺	C: (S/D) of S	
A, C, E	A C E	${}^0\text{E}$	C: S^\flat	
B, D#, F#	B, D#, F#	B ⁺	B: T	
A#, C#, E#	A#, C#, E#	${}^0\text{E}^\#$	B: D^\flat	
F#, A, C, E	D^\flat F# A A C E	B ⁺ / ${}^0\text{E}$	B: (${}^0\text{S}$ / ${}^0\text{Dp}$) of S; C: S^\flat /(DofD)	

T₂

"T₉"

Example 10. Inversional Relationships in the B Section

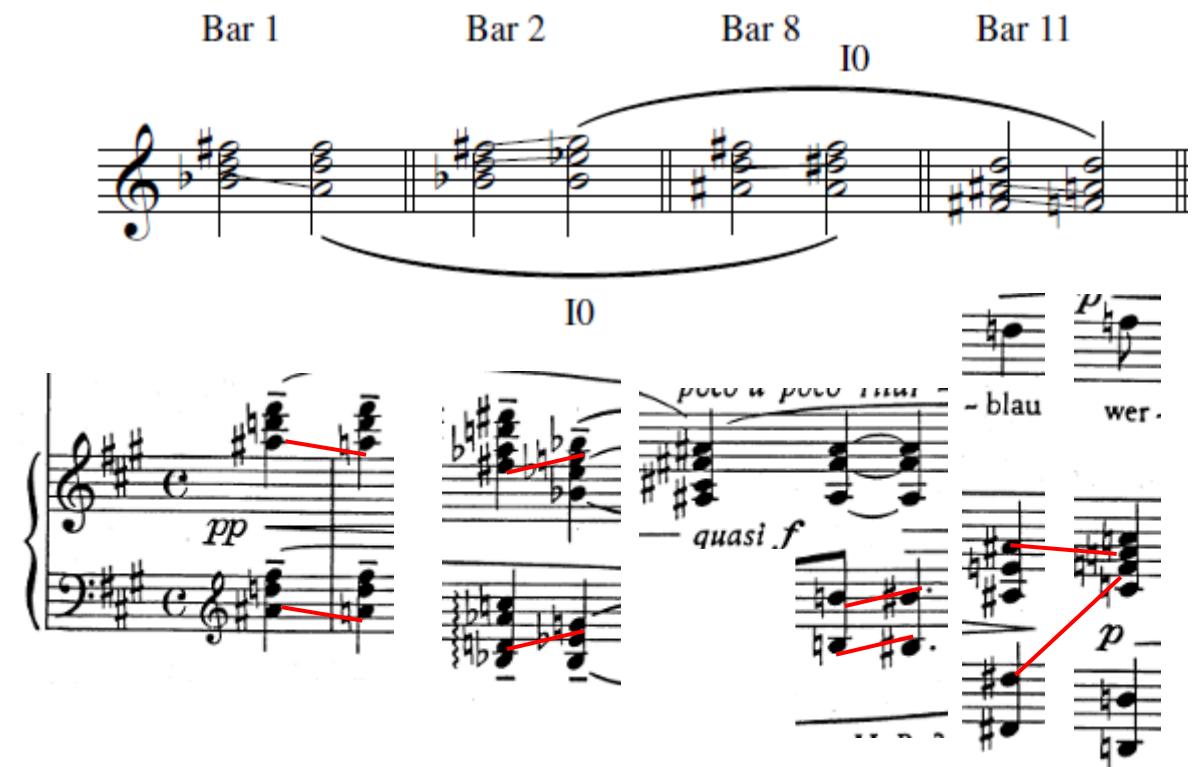
Bars 9.3-10.2 Bars 10.3-11.2

I9 I7 I5

I7 I9 II11

Example 11. Inversional Resolutions of the Augmented Triad

Bar 1 Bar 2 Bar 8 Bar 11



I9 II11

I9 II11

I9 II11

I9 II11

pp f p

blau wer.

quasi f

“Morgen,”
A’ section



12

a tempo p *sempre dolcissimo*
stumm wer - den wir uns in die Au - gen

14

a tempo *poco*
molto espressivo
schau - en, — und auf uns sinkt des

espressivo
p *pp*

16

sempre ritardando *molto pp*
Glück - kes stum - mes Schwei - gen.

sempre ritardando *molto pp* *una corda ppp*

M. R. 32



Example 12. Summary of Transformational “Harmony-Motives” Throughout the Song

a = augmented triad, T₈ — “transfiguration” motive

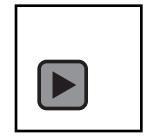
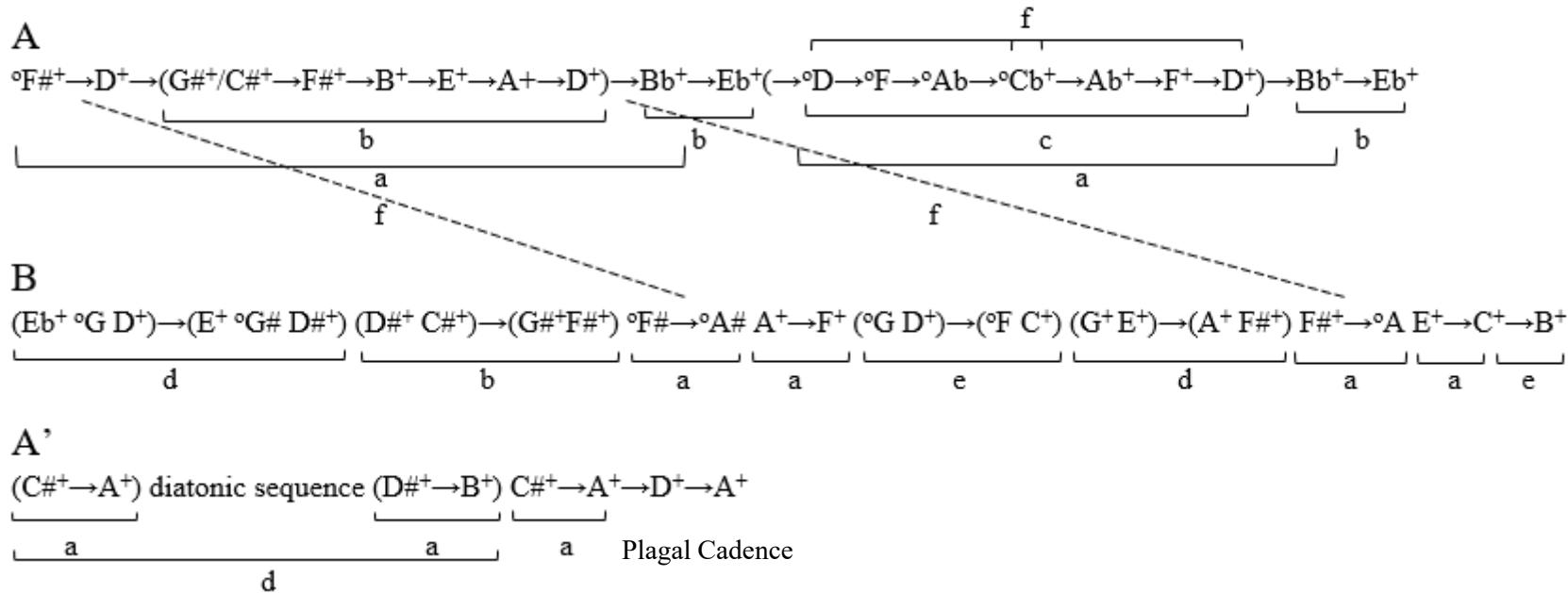
b = T₅ — “tomorrow” motive

c = T₃, T₉ — “world-path” motive

d = T₁, T₂ — “ascent” motive

e = T₁₀ — “descent” motive

f = I — “reflection” motive



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