



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 ...

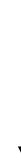
And to the shore, broad, blue-waved,
We shall quietly and slowly descend,
Speechless we shall gaze into each other's eyes,
And the speechless silence of bliss shall fall on us ...

trans. Richard Stokes

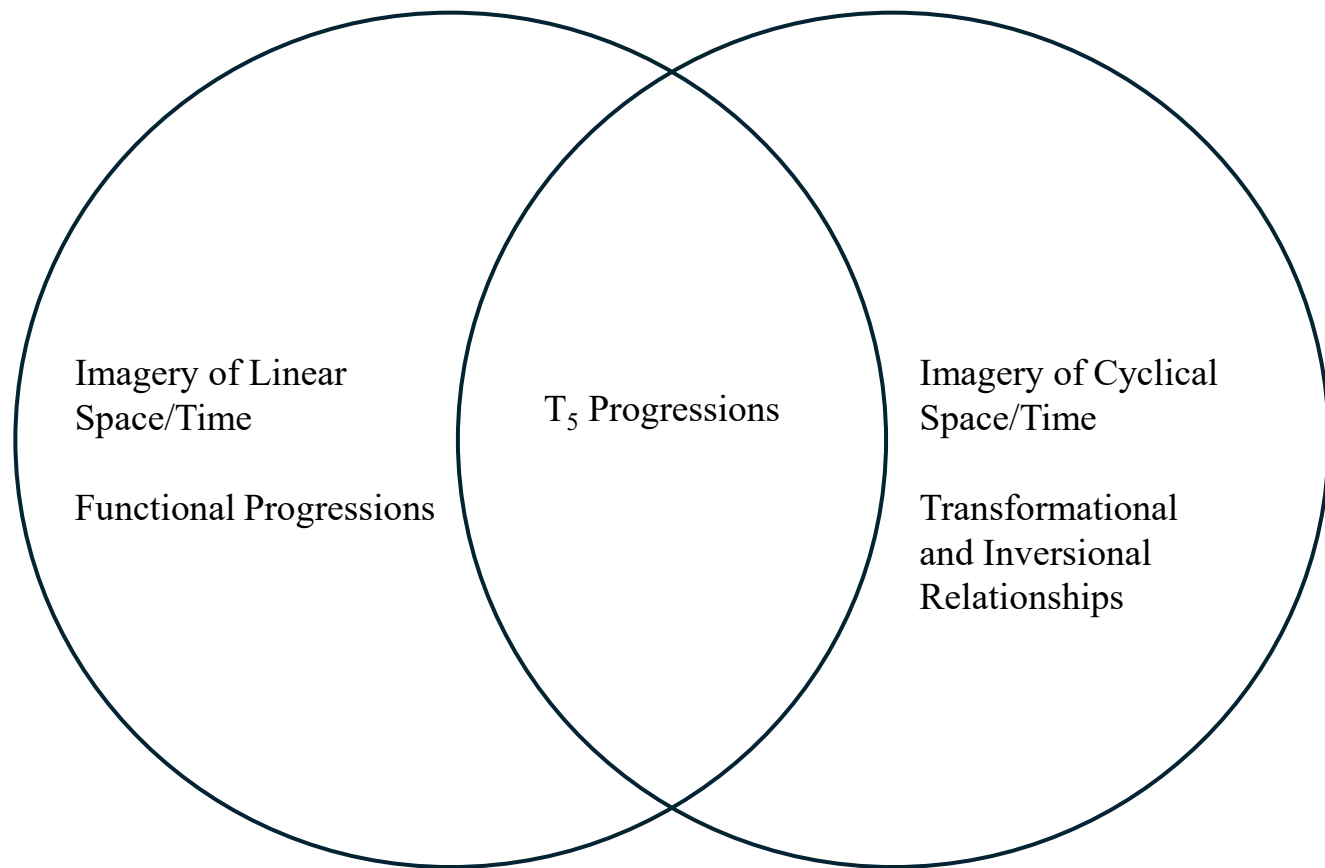
Cyclical Space and Time: "again," "waves," "each other's eyes,"

Linear Space and Time: "tomorrow," "path," "descent"

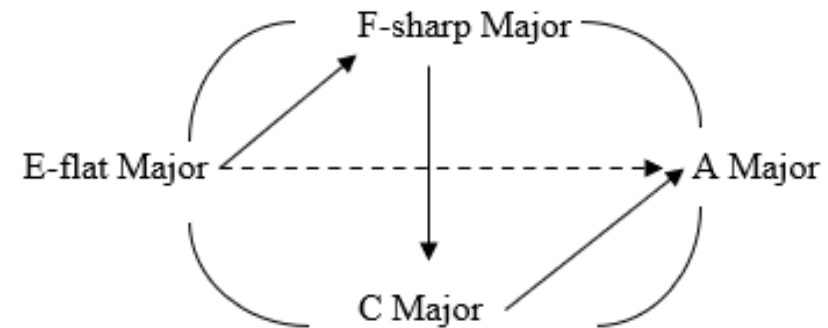
Nature/Outer World



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*)

Singstimme *A p espressivo sempre dolce*

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

Klavier *pp*

4 *sempre p poco*

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

sempre p

6 *molto molto espressivo p*

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	Cb Ebb Gb Bb Db	°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 Ebb	Bb ⁺ /Ab ⁺	S/D
E, G, Bb, Db		C E G Bb Db F	C ⁺ /°F	T; (S/D) of Sp
Bb, D, F#, Ab, C		Bb D F Db F# A Ab C Ebb	Bb ⁺ /D ⁺ /Ab ⁺	(S/D/DofF)
Eb, G, Bb		Eb G Bb	Eb ⁺	T

Example 3. Functional Interpretation of the Introduction in A Major



Promising A Major

Klavier *pp*

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

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

Implied Root Motion

The image shows a musical score for piano in 4/4 time, key of D major. The score is divided into three measures. The first measure contains a D major triad. The second measure contains a descending major third progression: D major triad, C major triad, B major triad. The third measure contains a descending fifths progression: D major triad, C major triad, B major triad, A major triad, G major triad, F major triad, E major triad, D major triad. The bass line shows implied root motion: D (T8), C (T5), B (T5), A (T5), G (T5), F (T5), E (T5), D (T8). The labels T8 and T5 indicate tritone and fifth relationships between consecutive roots.

“Morgen,” B section

B Phrase 1

6 *(quasi $\frac{12}{8}$) sempre espressivo*
sie wie - der ei - nen in -
p

8 *poco stringendo* *poco a poco ritar -* - - dan - - do
mit - ten die - ser *molto espress.*
son - - nen - at - men - den Er - de.
quasi f

poco stringendo *poco a poco ritar -* - - dan - - do
quasi f

M. R. 32

Phrase 2

26(76)
10 *a tempo* *p* *poco* *p* *dolcissimo* *poco a poco*
Und zu dem Strand, dem wei - ten, wo - gen - blau - en, wer - den wir still und

a tempo *poco a poco*
pp *poco* *p*

12 *ritar* *poco* - dan - do *pp* *a tempo*
lang - sam nie - der stei - gen, A'
ritar - dan - do
pp *a tem*



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

T1 T10

Bar 7

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

T₁

“T₅”

T₁₀

Notated Form	Revised Form	Analysis	Haupttons(s)	Function in...
E _b , G, D _b , F _b		E _b G B _b D _b F _b A _b	E _b ⁺ /°A _b	G: (°S/D) of °S
A, C, E _b , G		D F# A C E _b G	D ⁺ /°G	G: °S/D
D, F#, A, C		D F# A C E _b G	D ⁺ /°G	G: °S/D
E, G#, D, F		E G# B D F A	E ⁺ /°A	G#: (°S/D) of °S
A#, C#, E, G#		D# Fx A# C# E G#	D# ⁺ /°G#	G#: °S/D
G, A#, C#, E	F _x , A#, C#, E	D# F _x A# C# E G#	D# ⁺ /°G#	G#: °S/D; C#: °S/(DofD)
D _b , F, A _b , B _b	C#, E#, G#, A#	F# A# C# C# E# G#	F# ⁺ /C# ⁺	C#: S/T; F#: D/T
C, D, E, G#	B#, D, D _x , G#	G# B# D# D F# A	G# ⁺ /D ⁺	F#: °Sp/(DofD)
F#, A#, C#		F# A# C#	F# ⁺	F#: T [!]
F#, A#, D	F#, A#, C _x	D# F# A# A# C _x E#	°A# ⁺	F#: T _p /(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 ⁺ /A ⁺	F#: (S/D) of °F
F, A, C, E _b	E#, G _x , B#, D#	E# G _x B# D# F# A#	E# ⁺ /°A#	F#: (°S/D) of F
C, E _b , G, B _b		G B _b D C E _b G	°D/°G	G: °S/°T
D, F#, A, C		D F# A C E _b G	D ⁺ /°G	G: °S/D
B _b , D _b , F, A _b		F A _b C B _b D _b F	°C/°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

C: S DofD \emptyset
DofTp!!

Notated Form	Revised Form	Analysis	Haupttons(s)	Function in...
C, E, G		C E G	C	C: T
G, B, D#, F		G B \emptyset B D# F# F A C	G ⁺ /B ⁺ /F ⁺	C: S/D/(DofF)
E, G#, B, D		E G# B D F A	E ⁺ / ^o A	C: (^o S/D) of Sp
A, C#, E#, G		A C# \emptyset C# E# G# G B D	A ⁺ /C# ⁺ /G ⁺	D: S/D/(DofF)
F#, A#, C#, E		F# A# C# E G B	F# ⁺ / ^o B	D: (^o S/D) of Sp
D, F, A, C		D F A F A C	^o A/F ⁺	D: ^o T/ ^o D; C: S/Sp
F#, A, C, E		\emptyset F# A A C E	D ⁺ / ^o E	C: S/(DofD); E: ^o S/ ^o 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 C Db F A#]	^o C# ⁺ or [F ⁺ /Db ⁺]	E: (DofSp)/Sp [C: S/ ^o S]
C, E, G		C E G	C ⁺	C: T
C, Bb, D, F		C \emptyset G Bb D F	C ⁺ /Bb ⁺	C: (S/D) of S
A, C, E		A C E	^o E	C: S
B, D#, F#		B, D#, F#	B ⁺	B: T
A#, C#, E#		A#, C#, E#	^o E#	B: \emptyset
F#, A, C, E		\emptyset F# A A C E	B ⁺ / ^o E	B: (^o S/ ^o Dp) of S; C: S/(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 I11

Example 11. Inversional Resolutions of the Augmented Triad

Bar 1 Bar 2 Bar 8 Bar 10 Bar 11

I0

pp

quasi f

p

- blau wer.

“Morgen,”
A' section

12

a tempo *p* *sempre dolcissimo*

stumm wer - den wir uns in die Au - gen

a tempo *poco*

14

molto espressivo *pp*

schau - en, — und auf uns sinkt des

espressivo *p* *pp*

16

sempre ritar *molto* *pp*

Glük - kes stum - mes Schwei - gen.

sempre ritar *molto* *pp* *una corda* *ppp*

dan - do *dan - do*



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

a = augmented triad, T₈ — “transfiguration” motive

b = T₅ — “tomorrow” motive

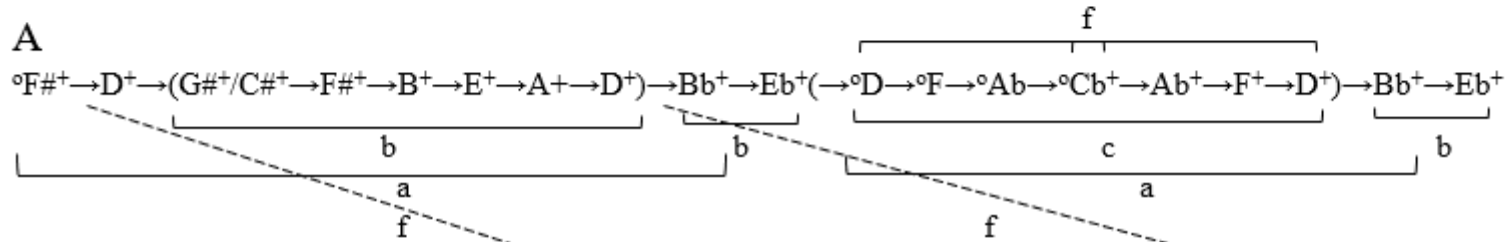
c = T₃, T₉ — “world-path” motive

d = T₁, T₂ — “ascent” motive

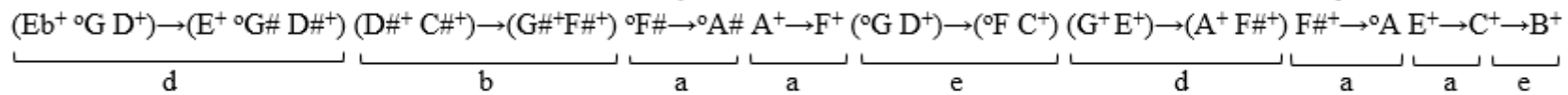
e = T₁₀ — “descent” motive

f = I — “reflection” motive

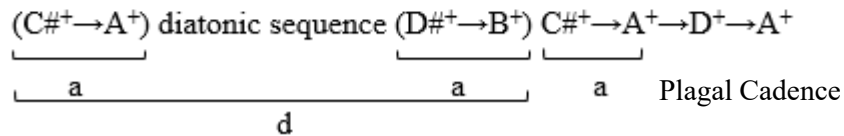
A



B



A'



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