

two passages from schubert, "Die Nebensonnen": mm. 9-12 and mm. 19-23

9 10 11 12

*f* etc.

i iv<sup>6</sup> V<sub>4</sub><sup>6</sup> → iv i V<sup>6</sup> 5 i

A major:

vi

19 20 21 22 23

*f* etc.

I V V<sup>7</sup> → IV I V<sup>6</sup> 5 i V 7<sub>6</sub> 5 → VI

A minor:

III

Notice that the bright, upwards-tending e-sharp of measure 12 (as the leading tone of F-sharp minor), becomes the dark, downwards-tending f-natural of measure 23. measure 23 sets "die besten zwei"--the best two, referring to the best two suns among the three (the eyes of his beloved?)