

EXAMPLE 9.9

A. B.

C: I V⁷ I I V⁷ I

Schubert's song "Wasserfluth," from the song cycle *Winterreise* (Example 9.10), demonstrates how V₇ works within a musical context. Note how the tonic controls mm. 4–5 and the vocal line mostly arpeggiates the F#-minor triad. Dominant harmony enters in m. 6 and returns to the tonic in m. 7. In m. 6, C#⁵ in the vocal line descends by step to B⁴, which is the dissonant seventh, which resolves appropriately to A⁴. Thus, B⁴ functions as a passing tone that connects C#⁵ and A⁴. Once again, we label the figured bass "8–7" to show the voice leading, with respect to the bass C#, of the passing seventh from the octave. The dash connecting the two numbers means that this voice leading takes place in a single voice, any one of the upper voices, or, as here, in the vocal part (for a review of figured bass symbols, refer to Chapter 5). Note also how the V₇ chord can participate in an authentic cadence (here, the IAC in mm. 6–7); the addition of a seventh only enhances the dominant triad's tendency to resolve to tonic. Therefore, in your part writing, always use the dominant triad at a half cadence.

EXAMPLE 9.10 Schubert, "Wasserfluth" ("Torrent"), *Winterreise*, op. 89, no. 6, D. 911

Man - che Thrän' aus mei - nen Au - gen ist ge - fal - len in den Schnee;
Many tears from my Eyes have fal - len on the Snow;

f# i V 8 - 7

With the addition of the V₇ chord to our harmonic palette, we can add $\hat{4}$ to the soprano scale degrees that can be harmonized by the chords discussed thus far: $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{4}$, $\hat{5}$, $\hat{7}$. Using $\hat{4}$ opens up the possibility of harmonizing a descending line from $\hat{5}$ to $\hat{3}$. Since we are already familiar with linking $\hat{3}$ down to $\hat{1}$, we can now harmonize a complete descending-fifth soprano melody from $\hat{5}$ to $\hat{1}$ (Example 9.11). The passing motion from $\hat{5}$ to $\hat{3}$ in the soprano is imitated in the tenor over the last three beats.