Dichterliebe by Robert Schumann

Thesis

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By

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The purpose of this work, an analysis of the song cycle Dichterliebe (Op. 48) by Robert Schumann, is to recognize the special features of the songs which will contribute to their understanding and musical interpretation and performance. The Dichterliebe was chosen as the composition to be analyzed because of its prominent position in the vocal literature of the Romantic period.

An acquaintance with the life of the poet, Heinrich Heine, as well as the life of the composer of these songs and their relationship to each other contributes toward an understanding of the cycle. Each of the sixteen songs in the cycle is analyzed according to its most important characteristics, including text setting, general harmonic structure, important role of the accompaniment, expressive techniques, mood, tempo, rhythm, and dynamics. It is not the aim of this work to offer an extensive formal or harmonic analysis of this song cycle.
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IV  Wenn ich in deine Augen seh'
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VI  Im Rhein, im heiligen Strome
VII Ich grolle nicht
VIII Und wüssten's die Blumen, die
     kleinen
IX   Das ist ein Flöten und Geigen
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CHAPTER I

BACKGROUND OF THE DICHTERLIEBE

Biographical Sketch of Robert Schumann

Robert Schumann was born in Zwickau, Saxony, on June 8, 1810. His father, Friedrich August Gottlieb, developed his home to a high degree of prosperity by his hard work and intelligence. He had always longed to be creative in writing but resigned himself to selling and publishing books. He was an affectionate father, and he supervised the intellectual development of his children—especially Robert, his youngest son. Robert's mother was not so understanding a parent. She forced him to study law along with his music, since she believed that it might lead to a more secure career.

At seven, after having received the best musical instruction that could be obtained in Zwickau, Robert was sent to the local private school of Döhner. Here he began receiving piano lessons from Johann Gottfried Kuntzsch; how well he displayed his talent at this time is not known. He made definite attempts at composing at the age of nine, and at eleven he acted as accompanist at a performance of Georg Schneider's.  

Welgericht. Before long his teacher, Kuntzsch, felt that Schumann was more advanced than he.

The period spent at the Lyceum in Zwickau (1820-1828) was dominated as much by literary as by musical influences. About 1827 he became passionately interested in the novels of Jean Paul, whose extreme style he began imitating in his letters. Later he wove Jean Paul's mystical philosophies into his music, and his admiration for him never wavered during his lifetime. After the tremendous loss of his father, who died on August 10, 1826, Schumann conceded to his mother's persistent wish that he study law and so entered the Leipzig University in March, 1828.

Early in his university career he became acquainted with a fellow student, Gisbert Rosen, for whom he established a devoted friendship. It was while in company with Rosen that Schumann met Heinrich Heine.

Schumann was slow in becoming accustomed to the student life, but after a while he became more congenial with society. He was a frequent house guest of Professor Carus where he met

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2 His reading of Jean Paul encouraged him to acknowledge his own dual personality, and in his writings on music even adopted Jean Paul's method of expression—signing himself with different names corresponding to the moods of his writings. In referring to the publication of 1832 of his Papillons, Schumann insisted that the spirit of the music could not be grasped unless it was realized that it had been inspired by a reading of the closing chapter of Jean Paul's Die Flegeljahre. Cf. Robert Jacobs, "Schumann and Jean Paul," Music and Letters, XXX, July, 1949, 251-252.
Friedrich Wieck, who was destined to become Schumann's father-in-law, and from whom he took piano lessons. Thus he first met Clara Wieck when she was nine years of age. Since these influences were not conducive to study of law, he joined his friend Rosen at the University of Heidelberg. Schumann's playing consumed almost all of his time. It was here that his first, and only public appearance as a pianist was made, even though he was often requested to play afterwards.

As late as his third year at Heidelberg, Schumann was still trying to channel his energies into his law studies, even though his nature deemed otherwise. His mother finally consented to leave the decision concerning the choice between music and law up to his teacher, Wieck, whose reply was to the effect that the final decision could only lie with Schumann himself. Music won out. He soon was in Wieck's household pursuing his piano studies with intense vigor in anticipation of being a performing artist. Because of this goal he was uncertain of his abilities as a composer. But as the Toccata (Op. 7) had been begun in 1829, the first part of Papillons (Op. 2) was written the same year, and the "Abegg" variations (Op. 1) followed in 1830, it is clear that composition had claimed him by this time. In 1831 he placed himself in a course of theoretical study under Heinrich Dorn, but he certainly did not work for his new teacher in a conventional

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3The "classical" love story of Robert and Clara Schumann is one of the best loved and well known in history. This paper, however, will dwell upon this relationship only when it concerns Schumann's writings.
manner. Dorn, however, recognized the talents of his gifted pupil and highly respected the young musician.

In April, 1832, a tragedy entered the life of Schumann. He maimed his right hand by experimenting too strenuously with a device designed to strengthen and add agility to his fingers. Thus he saw his future as a performer vanish before his very eyes in his distorted and practically useless right hand.

In the spring of 1834 he started Die neue Zeitschrift für Musik, the paper in which appeared the greater part of his critical writings. In this paper he gave praise to Chopin and Berlioz, whose music was being neglected at the time for that of now unknown composers.

4None of Schumann's writings are more famous than those he devoted to Chopin ("An Opus II," and "Hats off, gentlemen! A genius!"). He had a generous amount of enthusiasm for Chopin, but the only mutual gesture of friendship that Chopin ever made was the dedication of the F major Ballade.

In a letter to Delfina Potocka, Chopin reveals his feelings toward Schumann's adulations:

"Though Schumann does praise me very highly... nevertheless, what he writes is fiddle-faddle, idle talk, and nonsense, but not criticism. I am always afraid that with the best of intentions he will write something which will ruin me for eternity. I should prefer his silence, but it is I who must be silent, thankful, and give the impression of being satisfied.

"That Schumann will go crazy, I do predict and guarantee. After reading his critiques, I feel nauseated as though I had eaten a pot of honey. Should he in his foolish way ridicule me some day, no one will ever be able to undo the harm. Pray for me sincerely, my Life, my Dearest, that he may once leave me in peace." Cf. "Notes of the Day," (author not given), Monthly Music Record, LXXX (January, 1950), 2.

Chopin obviously regarded Schumann the critic as a fool, but what he thought of him as a composer is not known.
The summer of 1834 Schumann became engaged to Ernestine von Fricken, a girl of sixteen, but the engagement was broken off by Schumann for vague reasons, even though rings were secretly exchanged. He remembered her by the sub-title "Estrella" to one of the sections in the *Carnaval* (Op. 9; 1834–1835).

On the third of October, 1835, Schumann met Mendelssohn at Wieck's house in Leipzig and showed great admiration for him which lasted throughout his life.

In 1836 Schumann's acquaintance with Clara Wieck, already famous as a pianist, developed into a deep love, and a year later he asked her father's consent to their marriage. This was met with a stern refusal which Robert and Clara finally disregarded two years later. They became husband and wife on September 12, 1839, at Schönfeld.

The important piano compositions which Schumann produced during the period 1836–1840 are: *Phantasiestücke* (Op. 12; 1838), *Kreisleriana* (Op. 16; 1838), the *Phantasie* (Op. 17; 1836), and *Faschingschwank aus Wien* (Op. 26; 1839).

The year 1840 saw the most unusual and abrupt change in Schumann's career. Up until this time he had written almost completely for the piano, but in this one year—the "song year"—he wrote about 150 songs, even though he had made no previous study of the human voice. His five song cycles, and

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5These eight fantasies were dedicated to Chopin.
numerous other songs, were the products of this extraordinary surge of song writing. With only two exceptions his songs were published in groups of three or more. Among his principal song collections written during this year are:

- **Liederkreis** (Op. 24), song cycle,
- **Myrthen** (Op. 25), song cycle,
- **Lieder und Gesänge Vol. I** (Op. 27),
- **Zwölf Gedichte** (Op. 35),
- **Liederkreis** (Op. 39), song cycle,
- **Fünf Lieder** (Op. 40),
- **Frauenliebe und -leben** (Op. 42), song cycle,
- **Romanzen und Balladen Vol. I** (Op. 45),
- **Dichterliebe** (Op. 48), song cycle,

The only tokens of honor presented Schumann in his lifetime were during this period of his life. They were the degree of Doctor by the University of Jena in 1840, and in 1843, a professorship in the Conservatorium of Leipzig.

One of Schumann's notable characteristics is his concentration of his energies on one form of music at a time. At first he wrote all piano music; then came 1840—the year of songs; in 1841 he wrote two of his four symphonies; 1842 was

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6 "**Belsatzar**" (Op. 74) and "**Ein Gedanke**" (no opus number).
devoted to chamber music; and *Paradise and the Peri* was written in 1843.

The first half of 1844 had been spent with Clara in Russia. On returning to Germany he had abandoned his editorial work and left Leipzig for Dresden, where he suffered from persistent nervous prostration. As soon as he would begin to work he would be seized with fits of shivering and an apprehension of death which was manifested in an abhorrence for high places, for all metal instruments, and for all drugs. He suffered from the hallucination that he heard the note A in his ear. In 1846 he had recovered and in the winter revisited Vienna, travelling to Prague and Berlin in the spring of 1847. That summer he was received with enthusiasm in Zwickau on a visit there, much to his delight.

To 1848 belongs his only opera, *Genoveva*, which was unfortunately without success. It attempted to abolish the recitative which Schumann regarded as an interruption to the musical flow.

The music to Byron's *Manfred* consumed Schumann's energies in the year 1849. In August of 1849 the then completed scenes of his *Faust* were performed in Dresden, Leipzig, and Weimar on the one hundredth anniversary of Goethe's birth. In 1850 Schumann became musical director at Düsseldorf. In January,

1854, he went to Hanover where he heard a performance of his *Paradise and the Peri*. Soon after his return to Düsseldorf the symptoms of nervousness reappeared. Besides a single note he now imagined that voices sounded in his ear. One night he suddenly left his bed saying that Schubert and Mendelssohn had sent him a theme which he must write down. On this theme he wrote five variations for the piano—his last work. On February 27 he threw himself into the Rhine and was rescued by some boatmen, but when brought to land he was quite insane. He was taken to an asylum in Endenrich near Bonn at his own request, and he remained there until his death on July 29, 1856. He was buried at Bonn. In 1880 a statue by A. Donndorf was erected on his tomb.

The Life and Work of Heinrich Heine

Heinrich Heine was born at Düsseldorf of Jewish parents on December 13, 1797. His father, after many changes in business, finally settled in Düsseldorf. His mother was the daughter of a physician of the same place. It was his mother who had the more energy of character, intellectual curiosity, and quickness of mind. Heinrich was the eldest of four children and received his education first in private schools, then in the Lyceum of his native town. Although he was not a particularly outstanding student, he acquired a knowledge of French and English.
In 1816, the year following his departure from school, his uncle, Solomon Heine, took him into his banking office in Hamburg. Soon afterwards his uncle decided to set him up in a business, which proved to be unsuccessful. The uncle then provided Heine with the money required to study law at the University of Bonn. One year later (1820) Heine left Bonn for the University of Göttingen, but six months after entering he was involved in a pistol duel with a fellow student and consequently was expelled for six months.

Heine went to Berlin where he was fortunate in having access to the chief literary circles of the city. He became acquainted with outstanding men such as Varuhagen von Ense, Alexander Humbolt, Georg Hegel, Friedrich Schleiermacher, and Adelbert von Chamisso. With such favorable contacts his own talents were soon revealed. In December, 1821, a little volume was published entitled Gedichte, his first act of authorship. He was employed at this time as a correspondent of a Rhenish newspaper and was completing his tragedies Almansor and William Ratcliff which were published in 1823 with small success. He had plans to settle in Paris, but his request was denied by his uncle upon whom he was still dependent.

In January, 1824, Heine returned to Göttingen where he remained until his graduation the following summer. It was during this time that he had an interview with Goethe. A few weeks before graduation he took a step which he had long
considered—he formally accepted Christianity. This step was taken wholly for practical reasons and was not a result of any wish on the poet's part to deny his race.

He was now faced with the necessity for future plans. He considered practicing law in Hamburg—a plan which was prompted partly by a desire to marry his cousin Therese. Meanwhile he arranged for the publication of Reisebilder, the first volume of which, Die Harzreise, appeared in May, 1826. The book was immediately successful.

In October, 1827, he accepted the position as joint-editor of the Neue allgemeine politische Annalen, its having been offered partly as the result of the success of the second volume of Reisebilder and of the Buch der Lieder. In July, 1828, since a professorship on which he had earlier set his hopes was still not available, he left Munich for a vacation in Italy where he gathered material for the third and part of the fourth volume of the Reisebilder. His father's death occurred on Heine's return to Germany. He moved to Berlin and soon back to Hamburg where he remained until 1831. During these years his primary literary concern lay in the completion and publication of the Reisebilder.

In May, 1831, his plans for settling in Paris finally materialized. Heine's first impressions of Paris were quite favorable, and he was soon well acquainted with many of the

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8 The poems for the Dichterliebe were taken from the Buch der Lieder.
notables of the city. Two series of his articles were subse-
sequently collected and published under the titles, *Französische
Zustände* (1832) and *Lutezia* (written 1840-1843, published in
the *Vermischte Schriften*, 1854). While serving as a German
correspondent in Paris he was known to be a leading writer in
the Young Germany movement. As the result of the efforts of
an estranged member of the movement, Wolfgang Manzel, in
December, 1835, the Diet adapted a resolution prohibiting for
publication not only what the Young Germany writers had al-
ready written, but also what they might write in the future.
This certainly curtailed his sources of income and prompted
him to apply to the French government for support from a
secret fund formed for the benefit of "political refugees"
who would be willing to place themselves in the service of
France.

In October, 1834, Heine became acquainted with an ill-
educated, vain and extravagant saleswoman, Eugenie Marat, and
before long had fallen passionately in love with her. She
awakened a deep and lasting affection in the poet, and in 1841,
on the eve of a duel in which he had become involved, he made
her his wife. She was not able to help the poet in days of
adversity, but he seems to have been happy with her. She
nursed him faithfully in his last illness. In 1845 there
appeared the first unmistakable signs of the spinal disease

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9A group of young reactionary writers who struck out at
the archaic political and religious conditions in Germany.
which, from the spring of 1848 until his death, restricted him to his bed.

These years of suffering seemed to have drawn out the good sides of his character, whereas ill fortune in earlier years only made him more cynical. "The lyrics of the Romanzero (1851) and the collection of Neueste Gedichte (1853-1854) surpass in imaginative depth and sincerity of purpose the poetry of the Buch der Lieder."¹⁰ Heinrich Heine died on February 17, 1856, and lies buried in the cemetery of Montmartre.

Besides the journalistic work of Heine's Paris years, he published a collection of more serious prose writings under the title Der Salon (1833-1839). In this collection is found the essays, "Zur Geschichte der Religion und Philosophie in Deutschland," which he had written for the Revue des deux mondes. Here, too, are more works of Heine's genius—Aus den Memoiren des Herrn von Schnabelewopski, Der Rabbi von Bacheraich, and Florentinische Nächte.

Robert Schumann's Relationship with Heinrich Heine

"The enthusiastic admiration with which Robert Schumann all his life regarded great personalities was one of his

most prominent and noteworthy idiosyncrasies." On the afternoon of May 5, 1828, Schumann and his friend Gisbert Rosen completed their trip to Munich. There was one purpose for the trip as far as Schumann was concerned—to meet a great man, Doctor Heinrich Heine. Heine, at thirty years of age, was already a far-famed poet and had lived for nine months in Munich. His *Reisebilder* and *Buch der Lieder* had been eagerly devoured by the youthful Schumann immediately on publication.

It was on May 7 that Schumann saw Heine for the first time, but only at a distance. The following day the two young men took their letter of introduction from the actor Krahe with them to the poet's house to make his personal acquaintance. Instead of being met with satirical humor and biting criticism for which Heine was so well known, the poet cordially received the young men. Heine honored Schumann by escorting him about Munich for hours, probably delighting in his young admirer. Yet, he could not have perceived that his companion would become, twelve years later, a clairvoyant interpreter of his lieder in song—one who would do far more for the poet than many others. Besides the laughter that they enjoyed from Heine's inexhaustible humor, there were more serious moments. In their admiration for the great French emperor Napoleon, both the poet and the young student were as one.

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Schumann later described Heine as having a "bitter, ironical smile, but a lofty smile at the trivialities of life, scornful of trivial mankind."\(^{12}\)

The meeting of the two had a much more lasting impression on Schumann than on Heine. Schumann's diaries show how industriously he sought after Heine's works. In the years that followed, Schumann made numerous references to Heine in the *Neue Zeitschrift für Musik* showing his dedication to the poet.

Certainly Schumann eagerly received personal information from his friends about Heine and his life in Paris. Clara wrote in her diary dated March 28, 1839, concerning a meeting with Heine: "The former (Heine) is melancholy and unhappy because of the impending misfortune of losing his eyesight. Still, he is often in such a debonair mood as to be irresistibly charming."\(^{13}\) It was Schumann's friend, Stephen Heller, who sent him most of the direct news of Heine. Heine must have noted Schumann's articles in his *Neue Zeitschrift für Musik*, because it was in reference to one of these articles that we have recorded the one single time that Schumann is mentioned by Heine. This remark has reference to Schumann's review of Heller's piano *Sonata No. 1* (Op. 9). This sonata appeared December 19, 1839, in the *Neue Zeitschrift für Musik*.

\(^{12}\)Ibid., p. 606: This was written in a letter to Herr Doctor Heinrich von Kurrer, dated June 9, 1828.

\(^{13}\)Ibid., p. 610.
Heller had shown the article to Heine whose only remark was, "It was wonderfully written."  

It is significant that Schumann could arouse Heine's interest only as a writer. "At the time, to be sure, there was scanty opportunity in Paris of hearing compositions by Schumann. But, even had it been otherwise, it is a question whether Heine could have detected the unique originality of Schumann's music . . ."  

In 1840 Schumann appealed to Heine by letter and a gift to be permitted to enter into closer relations with the poet, but Heine never wrote a line to Schumann.

Schumann gave up hope of renewing his personal relations with the poet, and after 1842 he concerned himself no further with Heine. His last Heine composition, the "Tragödie," was written in November, 1841. Schumann felt personally offended by Heine's attacks on Mendelssohn, causing their paths to part even further.

Schumann was either personally acquainted or had carried on correspondence with approximately twenty-five of his poets. Among them all, Heine probably received his greatest love and admiration.

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14Ibid., p. 611: Schumann's review was printed in the Neue Zeitschrift für Musik on October 12, 1839.

15Ibid., p. 612.

16The letter was found among the poet's literary remains by Privy Councillor Elster of Marbury. Cf. Ibid., p. 613.
History of Song Cycles up to and Past the Dichterliebe

The term song cycle has been defined as, "a circle (literally) or series of songs related to the same poetic subject and forming one composition of music."\(^{17}\) The first song cycle written and the first use of the German equivalent of the word (Liederkreis) appears to be Beethoven's An die ferne Geliebte (Op. 98) Ein Liederkreis von Al Jeittles. It seems quite natural that it should be Beethoven, with his genius for individualizing musical form, who would create the song cycle by grouping six small songs into one larger unit. Other cycles which followed were Schubert's Die schöne Müllerin, ein Cyclus von Liedern, twenty songs which were composed in 1823 and published in March, 1824, and Winterreise (Op. 89; 1828). Another group of songs, Schwaen-Gesang (1828), is sometimes incorrectly referred to as a song cycle. In actuality, these are merely Schubert's last fourteen songs which the publisher grouped under the title of Swan-Song. These songs were published after the composer's death.

Other than the Dichterliebe, Schumann composed four song cycles in 1840:

Liederkreis (Op. 24) with text by Heine,
Liederkreis (Op. 39) with text by Eichendorff,
Myrthen (Op. 25) with text by various poets,
Frauenliebe und -leben (Op. 42) with text by Chamisso.

Of the cycles mentioned, Beethoven's work most faithfully adheres to the name, cycle. Although the songs change their tempo and material, there is no break between the songs, and the motif of the first reappears in the last, thus closing the circle.
CHAPTER II

ANALYSIS OF THE DICHTERLIEBE

This chapter is devoted to an objective analysis of the sixteen songs which comprise the Dichterliebe in an attempt to point out the distinguishing features of each. These songs exhibit the genius of Schumann in his two most important contributions to the perfection of the art-song:

1. The elevation of the piano accompaniment in importance,¹ and

2. An increased loyalty to the poet's intentions in writing the music.²

Each song is treated separately. This facilitates reference to any single song which might be under consideration.

I

Im wunderschöne Monat Mai

It is indeed surprising that the very first chord of this song cycle should contain a nonharmonic tone. The beginning note of the introduction, a C# sixteenth note pick-up in \( \frac{2}{4} \) time, continues to sound through the first beat of the first full measure. The first measure consists primarily of a B


minor chord into which the unprepared suspension on C# resolves on the second sixteenth note of the second beat.

It is interesting to note Schumann's delay in establishing the tonality of this first song. The first measure is primarily B minor, the second F# minor, the third B minor, the fourth F# minor, the fifth B minor; and finally on the first beat of the sixth measure the vocal line establishes a strong A major tonality by the scalewise passage f#' - g#' - a'. Even then it has to be achieved without the complete cooperation of the piano, for there is a suspension on d in the chord which resolves to C# on the last sixteenth note of the first beat; it then immediately moves on to the e, leaving no third in the A chord.

These peculiarities in the harmonic structure of the piano part may seem to run directly opposite to the mood being presented in the text, especially since it is the beginning song of the cycle. The poet speaks in a smooth and simple vocal line of the love arising in his heart like the flowers in the beautiful month of May, while the piano offers a slightly different mood with its subtle dissonances. Could it be that Schumann is prematurely forecasting a disappointment in the love affair over which the poet is so rapturous? Possibly so. Throughout the entire song the tonality is never securely established in the piano part. It has a tendency to

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sound as if it were in F# minor in places and A major in others. The vocal line lies in A major the largest percentage of the time, even though the last note of the fourth phrase (measure twelve) and eighth phrase (measure twenty-three) is f#'. The piano's last chord is a C#7 (which is the V7 in the key of F#) causing more uncertainty in the tonality.

The piano accompaniment of *Im wunderschöne Monat Mai* is an excellent example of Schumann's increased emphasis on the accompaniment in his songs.\(^4\) This accompaniment has more purpose than to serve only as a background for the voice. It is so well constructed and independent that it could stand alone as a composition with its own melodic line and expressive harmonic structure. The piano is responsible for the state of anticipation caused by ending on a C# major minor seventh chord.\(^5\)

This song offers an example of Schumann's genius at adapting his musical ideas to coincide with the words of the

\(^4\)Einstein, *op. cit.*: In Schumann, from the very beginning, the piano plays a new role: it is more refined in sonority, more cunning in technique, although it seems to be simple; to it falls the task of emphasizing "the finer traits of the poem," of creating transitions in the cycles, of rounding out a group of songs, of supplying a commentary in the prelude and, particularly, the postlude, of giving final expression to the surplus feeling—in short, as Schumann himself has expressed it, of contributing to a "more highly artistic and more profound kind of song."

\(^5\)Allen McHose, *The Contrapuntal Harmonic Technique of the 18th Century* (New York, 1947), pp. 142-143. This system of chord identification will be used throughout this work.
poem. Even though it might have been more conventional to place the strongest musical accent in the same general place in each musical period of the song, he did not choose to write it this way. He constructed a pattern of musical accents whereby the emphasis would be placed, more often than not, on the most important word in the poetic line. His pattern causes the musical accent to fall on the second syllable in lines one and two, the next to last syllable in lines three and four, the second syllable in lines five and six, and on the next to last syllable in lines seven and eight. Notice the musical accents (notated by $\Rightarrow$) in the poem to which Schumann wrote this music:

1. Im $\Rightarrow$ wunderschöne Monat Mai,
2. als alle Knospen sprangen,
3. da ist in meinem Herzen $\Rightarrow$
die Liebe aufgegangen.
4. Im $\Rightarrow$ wunderschöne Monat Mai,
5. als alle Vogel sangen,
6. da hab' ich ihr gestanden $\Rightarrow$
7. mein Sehnen und Verlangen.

In the second, fourth, and sixth lines the musical emphasis is placed on words which are not as important as others in the line in order to maintain the pattern. The important words of each line are:

Line 1: wunderschöne (exceedingly beautiful)
Line 2: sprangen (springing), emphasis is placed on alle (all)
Line 3: Herzen (heart)
Line 4: Liebe (love); emphasis is placed on aufgegangen (arising)
Line 5: wunderschöne (exceedingly beautiful)
Line 6: sangen (singing); emphasis is placed on alle (all)
Line 7: gestanden (confession)
Line 8: Verlangen (desire, claim)

Schumann used the very effective device of the appoggiatura in the vocal line to place emphasis on the desired words.

The slow tempo and low dynamic level of this opening song help in creating its tender mood.

II

Aus meinen Thränen spriessen

The most unusual characteristic of this song is the fact that Schumann does not allow the voice to complete any of the four phrases that comprise it. Three of the four phrases are completed by the piano and are repetitions of the measure preceding* with a shortening of the time value of the last note of the figure:

\[
\begin{array}{c|c|c}
\text{Measure Preceding} & \text{Phrase Ending} \\
\hline
\begin{array}{c}
-\frac{6}{4} \text{ } \frac{3}{4} \text{ } \frac{3}{4} \text{ } \frac{3}{4}
\end{array} & \begin{array}{c}
\frac{3}{4} \text{ } \frac{3}{4} \text{ } \frac{3}{4} \text{ } \frac{3}{4}
\end{array}
\end{array}
\]

*See measures four, eight, and sixteen. There is an exception in measure sixteen where a quarter note with a fermata is added to the beginning of the figure and the last note is a quarter note: 

\[
\begin{array}{c}
-\frac{6}{4} \text{ } \frac{3}{4} \text{ } \frac{3}{4} \text{ } \frac{3}{4}
\end{array} \quad \begin{array}{c}
\frac{3}{4} \text{ } \frac{3}{4} \text{ } \frac{3}{4} \text{ } \frac{3}{4}
\end{array}
\]

The completion figure itself, however, remains the same.
The one instance where the vocal line was harmonically able to complete the phrase (measure twelve), the piano still repeated the last two notes of the voice part. It seems as though the piano is figuratively "nodding its head" to the poet's lines at the end of each phrase. The piano and the poet are united in expression with the piano giving added emphasis to each statement.

The harmonic progressions in this song are surprisingly simple. In phrases one, two and four it is identical: tonic-subdominant-tonic-dominant-tonic-dominant and back to tonic. The tonality is unmistakably A major. In the beginning of phrase three it seems as though a modulation to the dominant is in process, but it fails to materialize and continues toward F# minor, which also never materializes.

The actual range of the piano accompaniment in this song is unusually small. The range extends only from e to d'', which is the smallest of any song in the Dichterliebe. This restricted piano range causes the voice and piano to sound more alike than is expected in art-songs. The sound of the male voice would be sometimes just below the piano's sound, sometimes within, but never above.

Two aspects of this song show again Schumann's loyalty to the meaning of the poems to which he was setting his music.

7Every other song in the cycle contains bass notes lower than e in the piano, and only one song, No. XIII, has no notes higher than d'''. Its highest note is d'''' in measure thirty-two and thirty-three.
Note the ties through the beginnings of the first beat is the piano part in measures one, five and nine. (See Figure 1.)

Fig. 1--*Aus meinen Tränen spriessen*; upbeat and measure 1.

In the first measure, if the impulse of the piano had been added to that of the voice the word *meinen* (my) would have received an undeserving amount of emphasis over that given to the more important word *Tränen* (tears). Similarly, in measure five the word *Seufzer* (sign) is more important than *meinen*, and in measure nine he is equalizing all five words---*wenn du mich lieb hast* (when you have loved me). The last phrase is the only one on which he did not employ this technique, but there is a reason. The poet had been speaking of the flowers which bloom forth from his tears, and his sighs which become a choir of nightingales. Schumann evidently wished to stress the word *deinem* (your) in the last phrase in which the poet is addressing his love with, "When you love
me my child, before your window shall sound the song of the nightingale." The triplet in measure thirteen, which is the only one in the song, is probably used to avoid undue stress on the second syllable of the word Fenster (window). Note the difference between the expected rhythmic pattern and Schumann's:

\[
\begin{array}{c|c}
\text{Expected} & \text{Schumann} \\
\hline
\frac{2}{4} \text{ Fen-ster soll} & \frac{2}{4} \text{ Fen-ster soll}
\end{array}
\]

III

\textbf{Die Rose, die Lilie, die Taube}

After the two slow and pensive opening songs it is rather surprising to have such a spirited and fast song suddenly appear. The tempo of this song is faster than any of the other songs in the cycle. The poet gaily tells how the rose, the lily, the pigeon, and the sun were formerly all objects of his delight, but now he loves only the finest, the purest, the dearest, the one. She is now the object of all his love.

Schumann matches these high spirits with a catching and gleeful vocal line which is, in ways, rather difficult to sing. The fast pace of the song necessitates exacting diction and agil breath control. Except for one place in the entire song (measure five) the breath must be taken quickly between two sixteenth notes with little or no ritardando. This requires mental alertness with instantaneous diaphramatical response. This song must be crisp and clean to express
accurately Schumann's and Heine's intentions. The vocal line is largely composed of one basic rhythmic pattern:

```
\( \frac{2}{3} \) | \( \frac{2}{3} \) \( \frac{1}{2} \) \( \frac{1}{2} \)
```

There are variations of this when the text or musical sense requires them. Schumann uniformly allows a full one-half beat to the first syllable of each noun used to describe the object of the poet's love and the rose, lily, etc. Each of these nouns used, *Rose, Lilie, Taube, Sonne, Kleine, Feine, Reine* and *Eine*, is conveniently composed of two syllables. The first syllable of each of these nouns occurs on the beat in every instance giving it the strongest impulse. Even when Schumann chose to change pitches before the second half of the beat, he never allowed the second syllable to occur until that time. If he had, there would be syncopation which would destroy the basic impulse. This is the first song in which Schumann made word repetitions which were not in Heine's poem.

The piano has an important contrapuntal melody which is prevalent throughout the song. Except in nine instances this melody is in opposite or oblique motion with the vocal line. It begins in the middle register of the piano and progressively moves down to the lower area. During the first eight measures Schumann used sixteenth notes followed by sixteenth rests for this melody, but from the ninth measure on to the end the notes assume the value of eighths as the pitches move farther down the piano. This added legato
decreases the crispness of the song but causes it to become a bit more serious in nature. It is interesting to note the consistency of rhythmic impulses in the accompaniment. The piano is struck on every fourth division of a beat (eight sixteenth notes in each measure) throughout the song with exceptions in measures eleven, sixteen, twenty-one, and twenty-two. This retains the motion even though the bass changes to eighth notes.

The tonality of the song is D major, but there is a modulation to A major in measure four against which the key of D major is thereafter juxtaposed. Again, in measure eight there is a similar modulation to A major and back to D major in measure ten. By measure twelve there has been a modulation to G major and back to D major in measure fifteen. All of these modulations take place within the approximately thirty seconds required to perform this song.

IV

Wenn ich in deine Augen seh'

Throughout this slow song there is a prevailing rhythmic pattern: \[ \begin{array}{c|c|c|c|c|c|c|c} & & & & & & \\ \hline & & & & & & \\ \end{array} \]

In measure two a pattern is introduced which is quite similar to the one which occurs so often later in the song. The pattern in measure two is: \[ \begin{array}{c|c|c|c|c|c|c|c} & & & & & & \\ \hline & & & & & & \\ \end{array} \] The result of this dirge-like rhythm is an undertone of strong tension. The poet is quietly recounting the thrilling effects experienced when
his love looks on him, when he kisses her, and when he leans on her breast. At the ultimate thrill of hearing her say, "Ich liebe dich," he is so overwhelmed that he must weep bitterly.

An interesting antiphonal effect is achieved by the exchange of importance between the piano and the vocal lines. Beginning in measure one the vocal line takes precedence, but in measure two, before the vocal statement has been completed, the piano begins its important figure which happens to be a repetition of the voice part of measure one. In measure three the vocal line demands attention which is shifted back to the piano in measure four and returned to the vocal line in measure five. The piano and vocal line join in measure six to proceed together for over two measures. The pattern is reversed beginning in measure eight with the piano leading out with its figure before the voice assumes control in measure nine. In measure ten the piano leads out again and then becomes subordinate to the vocal line again in measure eleven. The piano begins its important figure again in measure twelve and is joined half-way through the measure by the vocal line to proceed together until the end of the vocal line in measure sixteen. Even after the vocal line has stopped, the pattern is maintained in the six measures of the piano postlude. Measures sixteen, eighteen, and twenty are dominated by the above mentioned prevailing rhythmic pattern, and the odd measures seventeen, nineteen, and twenty-one are
analogous to the points of vocal importance earlier in the song. With only one exception (measure two), the piano uses the same rhythmic pattern in shifting the attention its way.

The tonality is primarily G major. There is a strong modulation to C major which is accomplished in measure eight. Few modulations could be more obvious or more secure than this. In measure six an F natural is introduced in the vocal line and in right hand octaves in the piano part simultaneously, and the modulation is terminated in an authentic-cadence. This is followed by an equally strong modulation to E minor in measure thirteen, another modulation to A minor in measure fifteen, and another back to G major in measure seventeen. The terminating chord in three of these modulations is preceded by its V\textsubscript{7} chord, and in the other instance it is preceded by a VII\textsubscript{7} chord. These modulations bolster the poet's joy by their stability. An accompaniment with a tenuous tonality would contrast rather than complement the mood of the poet.

Schumann used various devices for emphasis in his songs. In a single measure (fourteen) he has emphasized the word liebe (love) in four ways: (1) an appoggiatura is used, (2) this appoggiatura is in octaves in the piano as well as in the vocal line, (3) the word occurs on the first beat of the measure, and (4) the modulation to A minor terminates on the first of measure fourteen. Even though the word liebe is sung on a comparatively low pitch and dynamic level, it is
the climax of the song. (See Figure 2.) Schumann used a nonharmonic tone in measure sixteen for emphasis. This time he used a suspension in the vocal line held through the third beat to stress the word *bitterlich* (bitterly).

![Musical notation](image)

**Fig. 2**—Wenn ich in deinen Augen seh'; upbeat and first beat and one-half of measure 14.

**V**

*Ich will meine Seele tauchen*

The opening of this song is similar to that of No. I in that in No. I there was an unprepared suspension on the first chord and in this song there is an unprepared seventh in the first chord. The tonality of the song is B minor, but the first chord is a C# diminished minor seventh which moves by a fifth to an F# major minor seventh chord on the second beat which in turn moves by a fifth to the tonic by the first of the second measure. This C# diminished minor seventh chord occurs in exactly the same structure four times during the song,
each time at the beginning of a phrase or period, and each time it is followed by the same progression by fifths: C#-F#-B. (See Figure 3a for its construction.) A similar chord occurs at the beginning of the fourth and eighth musical periods (measures seven and fifteen). The piano part is the same except for the addition of an a# on the fourth thirty-second note of the first half of the beat. This causes the chord to become a C# diminished diminished seventh which moves immediately to the tonic on the second half of the beat. (See Figure 3b for its construction.) These supertonic seventh chords cause a unique emphasis on the beginnings of these musical periods which is different from an accent but accomplishes the same purpose. The only other two periods
in the song (measures five and thirteen) have E diminished minor seventh chords at their beginnings which add an equal amount of the desired emphasis.

This song could be considered as a trio with a vocal line and two melodic lines in the piano. One of the melodic lines of the accompaniment is its highest notes with the other as its lowest, and the vocal-line is usually within the two or doubled with the upper line of the piano. During the duration of the vocal line the two melodic lines in the piano are related in that they are most often in contrary motion by skips of a third, fourth or a fifth within the measure. They seem to reorient at the beginning of each measure to resume the contrary skips. It is between measures that two cases of parallel motion are found—between measures four and five and between measures twelve and thirteen. After the three lines have moved independently for the first six measures, the vocal line is doubled with the upper melodic line of the piano in measure seven, and the lower melodic line of the piano moves in scale-wise contrary motion with both until its skip downward of a major seventh at the beginning of measure eight. Starting with measure nine the entire pattern is repeated, ending with the vocal line in measure sixteen. During the piano postlude the two melodic lines in the piano move in descending thirds, except for one upward leap of an octave in measure eighteen, until the last half of the second beat of measure nineteen. The alternations
between B minor and E minor chords occupy the last two mea-
sures with the lower melodic line sounding the tonic of each
chord until the end of the song.

The vocal line is exceptionally smooth in this song. There are only five cases where the voice moves other than stepwise. Each of these five skips are made downwards a major or minor third, and four of these skips are made on notes in the tonic triad only. There is no other song in the cycle with a vocal range less than this. No. II has the same range as this, a minor sixth.

As in song No. II, Schumann used a triplet to place equal accents on the syllables of a word. The only triplet in this song occurs on the first beat of measure fifteen on the word *wunderbar* (wonderful).

VI

**Im Rhein, im heiligen Strome**

This is probably the most unique song in the entire cycle. The text, the accompaniment, the vocal line, and the harmony all contrast considerably with the previous songs and also with the ones to follow.

The text is devoted to giving the setting in which is hung a golden portrait of "our loved woman" (probably the Virgin Mary). The lips and the cheeks in the portrait are the exact likeness of the one whom the poet loves. It seems

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8 Measures two, six, ten, fourteen, and fifteen.
strange that Schumann would choose this poem from Heine's *Buch der Lieder* as one to use in the cycle. Only a small percentage of the poem pertains to the lover's situation, and that occurs in the last phrase.

This song has a rhythmic pattern that prevails throughout the accompaniment with exceptions in only three measures—thirty-four, forty, and forty-one. This pattern is introduced in the first two measures of the song: $\text{\textfraktur f} | \gamma \text{\textfraktur f} \text{\textfraktur f}. \text{\textfraktur f} | \text{\textfraktur f} \text{\textfraktur f} \text{\textfraktur f} \text{\textfraktur f}$

This pattern itself is not only significant but also the pitches on which it is played are significant. For the first seventeen measures there is a prominent melody in the piano with this rhythmic pattern which also serves to outline the chordal background. From the eighteenth measure until the vocal line ends in measure forty-two, this melody partially loses its function of chordal outlining but continues on sometimes with the vocal line and at other times as a separate melody entwined within the accompaniment.

Schumann varied his technique of vocal support in the accompaniment. In measures one through seven the pitches of the vocal line are found in the accompaniment in left hand octaves, but there are rhythmic differences which are necessitated by the text between the vocal line and the octaves. The vocal line does not appear in the accompaniment in measures eight through fifteen. In measures seventeen through twenty-three the vocal line pitches are again in the accompaniment, this time with right hand octaves and with more
rhythmic differences. Single notes in the right hand continue with the vocal line in measures twenty-four through twenty-seven with only slight rhythmic differences. The piano melody is doubled with the vocal line in the accompaniment from measure thirty-one to thirty-five. From measure thirty-five to thirty-nine only the principal notes of the vocal line are found in the accompaniment. The vocal line is found within the accompaniment from measure forty until its end in measure forty-two with only one rhythmic difference between the vocal line and the accompaniment. Starting with the second measure after the vocal line ends (measure forty-four), the piano repeats the first six measures of the song without the vocal line.

The harmony is the most unique feature of this song. The key is E minor with six modulations:

1. To A minor in measure seventeen through an introduction of an F natural in measure fourteen and two full measures of an E major chord (measures fifteen and sixteen).

2. To G major in measure nineteen by going through its dominant seventh. During measures twenty-one through twenty-six there is a G pedal point over which occurs the following progression: A major, D major, B major, E minor, C major, A minor, G major, A minor minor diminished, D major and to a stable G major chord in measure twenty-seven. Immediately thereafter there is a series of chromatic harmonies acting as a transition to the next section.
3. There is one measure of a C major tonality in measure thirty-one. The chordal progressions in measures thirty-two through thirty-four are characterized by diminished diminished seventh chords which modulate to,

4. The key of A minor in measure thirty-five through an E major minor seventh chord.

5. By measure thirty-nine there has been another modulation back to C major through a G major minor seventh chord.

6. The tonality does not return to E minor until measure forty-four, even though the vocal line has ended two measures before on a half cadence on a B major chord.

There are numerous diminished seventh chords in this song and many instances where the intended chord is vague because of the absence of the third note of the triad.

The surprising f' natural in measure fourteen serves not only to facilitate the modulation to A minor, but also to promote the mood of the text. The poet is speaking of the huge sacred domes in Cologne, and the f' natural creates a Phrygian modal effect on the word heilige (holy, sacred).

VII

Ich grolle nicht

The intense emotional impact of this song is accomplished in a way different from the previous songs of the cycle. The vocal line does not flow, but it has many repeated notes with heavy accents creating a mournful tenseness
which is perpetuated by the incessant repetitious striking of the chords in the piano. This accompaniment is similar to that of No. III in the consistency of note values. In this song the piano is struck on every half division of the beat. Except for the ending of the song, the right hand plays on every eighth note, and the left hand is composed of half notes in octaves giving movement and a full solid foundation for the voice.

In many instances in the vocal line, there is an eighth rest on the beginning of the third beat at which time the octaves in the bass of the accompaniment gain importance. The three notes in the vocal line following the eighth rest serve as a prolonged pick-up leading into the first of the next bar where the emphasis of the poetic phrase is felt. This must have been Schumann's purpose, since it is logical to assume that rests could have occurred at the beginning of the measure to emphasize the bass notes or the harmonic change. This characteristic occurs thirteen times in the song. The fourth musical phrase (measures twelve through sixteen) is composed completely of this technique. See Figure 4 for an example of this characteristic.

Only one other song, No. XV, has as wide a vocal range as this. This song has an optional range of an octave and a major sixth—from c' to a''.

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9 Measures one, two, twelve through sixteen, nineteen, twenty, twenty-four, twenty-seven, thirty-one, and thirty-two.
This song marks the definite turning point of the cycle as far as the love affair is concerned. The first disappointment in his love is definitely shown in the words.

The one poetic phrase, Ich grolle nicht (I grudge thee not), occurs six times in the song. In four of the six instances where it occurs Schumann caused the word nicht to fall on the first of the measure. This stressed the fact that the poet does not hold ill will toward his love, even when his heart breaks from all of the blackness in her heart.

For the second and third occurrences of the phrase, Ich grolle nicht (measures nine and eleven), there is an eighth note pick-up on the word ich causing grolle to fall on the first of the bar.

The feature of this song which brings about the dramatic force is the harmonic structure. There are not rapidly
changing, violent chordal progressions; in fact in only one place in the entire song does the chord change more often than once every two beats. Schumann employed an unusually large number of seventh chords and often in succession. In measures five through nine there is a progression of nine seventh chords, and in measures twenty-three through twenty-nine another progression of ten seventh chords.

At first glance it seems as though Schumann ignored the downward resolution of the sevenths in a few instances in the accompaniment. (See Figure 5.) Notice the e' of the F

\[
\begin{align*}
\text{Fig. 5--Ich grolle nicht, measures 6-7 of the accompaniment.}
\end{align*}
\]

\footnotetext[10]{Measure thirty.}

\footnotetext[11]{The progression is: C major minor seventh, F major major seventh, A minor minor seventh, D minor minor seventh, F major major seventh, A minor minor seventh, D minor minor seventh, F major major seventh, B diminished minor seventh, D minor minor seventh, G major minor seventh, to a D major minor seventh.}

\footnotetext[12]{The progression is: C major major seventh, F major major seventh, A minor minor seventh, D minor major seventh, F major major seventh, B diminished minor seventh, D minor minor seventh, G major minor seventh, B diminished minor seventh, to an E diminished minor seventh.}
major major seventh chord in the first measure and the c' of the D minor minor seventh chord in the next measure; they do not resolve downward. However, the bass note of the second chord of the first measure is an E, and the bass note of the second chord of the second measure is a C. In every instance where there is not a downward resolution of a seventh, the bass note of the following chord has the same letter name as the unresolved seventh.¹³

One of Schumann's effective uses of the nonharmonic tone is found in measures three and twenty-one (two identical measures). It is the opening phrase of the song where the poet is stating that he will grudge not even when his heart breaks. The first chord of the measure is a D diminished minor seventh chord with the vocal line on an a♭'. On the third beat of the measure the chord changes to G major minor seventh chord, but the vocal line holds the a♭' as a suspension until the last eighth note of the measure at which time it resolves to a g'. The stridency of this suspension matches the mood of the words perfectly.

VIII

_Und wüsssten's die Blumen, die kleinen_

The accompaniment of this song is its most distinguishing feature. There is an abrupt change from the slower, heavier

¹³See measures six through eight and twenty-four through twenty-eight.
accompaniment of the two preceding songs, to the rapid and light mood of this one. The time is \textit{Mässig geschwind} (moderately fast) $\frac{2}{4}$, and in this song Schumann is consistent in maintaining the movement by writing a note for the piano to strike on every eighth division of the beat. This continues until an extremely abrupt interruption in measure thirty by two eighth-note chords. In measure thirty-two, after the end of the vocal line, the movement in the accompaniment is resumed by sixteenth-note triplets which continue until the last measure. For three measures, beginning in measure twenty-six, the piano inserts its own melody on eighth-notes and half-notes to coincide with its own rapid thirty-second notes and the vocal line. This melody serves also to outline the chordal background. There are three cases in which the piano doubles with the vocal line in addition to the thirty-second notes in the accompaniment. This doubling occurs in measures six, fourteen, and twenty-two and lasts for two measures in each instance. Even though this accompaniment is notably important, it could not stand alone as a composition.

The tonality is primarily A minor, but this is not established until the second measure. There are many places throughout the song where the harmonic background is not definite, but only implied by the surrounding chords. There are places where two conflicting opinions could both be acceptable. This is caused by the frequent lack of the third
note of the triads. At the very beginning the piano plays only C and E while the voice has an E; this could easily be an A minor or C major chord. On the second half of the first beat in the first measure, the piano plays only B and D with the voice on D—which could be G major or B diminished. The A and C written for the piano on the second beat with the voice on the C could imply either A minor or F major, but by this time the tonality of A minor is forming and is confirmed by the next chord which is an E chord without a third. The first chord of the second measure is definitely A minor. Three times during this song there occurs a modulation to the remote key of B♭ major. Measure four, twelve, and twenty are completely in B♭ with the seventh of the chord added near the end of the measures, and they are immediately preceded by F chords with no third. In each case the first chord of the next measure is a G# diminished diminished seventh chord returning to A minor. In measure twenty-four there is a surprising chromatic insertion of a C# in the piano part which is taken up by the vocal line in the next measure causing the A minor chord to become A major and the V7 of the new key of D minor in measure twenty-six. This is followed by a G minor minor seventh chord then a C major minor seventh chord which becomes II7 and V7 respectively in the new key of F major in measure twenty-eight. The tonality is returned to A minor in measure twenty-nine.
Schumann used his harmonies to create the mood to match the poet's words. The poet states his feeling that the flowers, the nightingales, and the stars would all try to ease his sorrow if they knew of his situation. The modulatory passage to D minor (measures twenty-four through twenty-six) is an effective turning point of the song when the poet accepts their inability to aid in realizing that they must not all know of his plight. The second of the two eighth-note chords in measure thirty produces an effective climax in the deceptive cadence which is accentuated by the sudden cessation of the thirty-second notes in the accompaniment. This deceptive cadence occurs on the word zerrissen (torn) where the poet is saying that only one knows of his pain and she has torn him. On the next and last phrase (measure thirty-one and thirty-two), zerrissen mir das Herz (torn my heart), there is a suspension on the word zerrissen giving it repeated emphasis. The first chord of measure thirty-one is a B♭ major chord, a Neapolitan sixth, with the suspension on C being in the vocal line and doubled in the piano. (See Figure 6.) This is the first song in the cycle that Schumann used in a different order from which it was found in Heine's Buch der Lieder. This poem is found following the one Schumann used for his song No. IX.
The disappointed lover is attending the wedding of his love during this song, the text being in the present tense. The rapid cheerfulness of the accompaniment displays the busy activities of the wedding day, but the despondency of the lover causes the music and gayety to fall on his ears in a minor key. The accompaniment sustains the fast motion throughout the song by having the piano strike a note on each one-half division of the beat. The time signature is $\frac{3}{8}$, and the right hand is composed completely of sixteenth-notes and only four sixteenth-rests during eighty-four of the eighty-five measures of the song. An important rhythmic pattern rules the left hand: $\frac{3}{8} \mid \frac{3}{8} \frac{3}{8} \frac{3}{8}$. This is the rhythm for the left hand in all except ten of the measures up until measure eighty. This rhythmic pattern hints at a
fast waltz tempo but avoids it by allowing a little too much emphasis to fall on the third eighth note of the measure.

Schumann begins this song with a curious chord leading into the tonic, D minor, in the second measure. The first chord could be analyzed as a C# diminished diminished seventh chord with the A as an opening pedal point, or it could be a dominant seventh chord with a lowered ninth, a diatonic dominant ninth. For the first eight measures the A on the first eighth-note of each measure becomes a pedal point, and from measure seventeen through twenty-four Schumann used a D as a pedal point in a similar way. The pedal point on A begins again in measure thirty-four and continues through measure forty-two, and the D resumes as a pedal point in measures fifty-one through fifty-eight. During the long (nineteen measure) piano postlude the pedal point is again sounded by A in measures sixty-eight through seventy-two and by d in measures seventy-three through eighty. The last five measures of the piano postlude have an inverted pedal point on f#'.

The first modulation from the key of D minor is to F major in measure twelve, but the chord at this point is an F major major seventh which progresses to a Bb augmented chord in the next measure. The tonality of F major is more definitely established in measure sixteen after the vocal line has ended in the previous measure. The key of G minor (a fifth below the opening key of D minor) is established in measure eighteen,
and a B♭ major major seventh chord (a fifth below the first modulation in the song) tenuously assumes the tonality in measure twenty-eight. An E♭ augmented chord follows in measure twenty-nine, and the key of B♭ major becomes definite in measure thirty-two, one measure after the vocal line has ended. Not only are the modulations a fifth apart in these two groups of three musical phrases each, but also the chordal progressions. Beginning in measure five the root progressions are: A--D--G#--A--D--G--C--F--B♭--G#--C to F, and beginning in measure twenty-one the root progressions are: D--G--C#--D--G--C#--F--B♭--E♭--C--F to B♭. The appearances of the b♭' in measures one, four and five and the corresponding e♭' in measures seventeen, twenty, and twenty-one cause possible diatonic dominant ninth chords in all cases. Except for two instances, however, these notes could be analyzed as upper neighboring tones. In measures one and five the notes on b♭' are resumed in the chord in the left hand on b♭ which increases the possibilities of the chords being dominant ninths, but in the other four instances the notes in question occur only once in the measure. The piano interlude separating the verses has two surprising measures before beginning a repetition of the beginning of the song. The right hand spells out an E major chord in measure thirty-three and an A major chord in measure thirty-four. These two chords effect the return to the key of D minor in measure thirty-six with the E major chord being the dominant of the dominant of D minor. The
harmonic structure and the accompaniment are identical for the second verse (measures thirty-five through sixty-five) as for the first verse (measures one through thirty-one). There is one very important difference between the verses, besides the words. The difference is between the vocal line in measures twenty-five and twenty-six in the first verse and the corresponding measures fifty-nine and sixty of the second verse. During the first verse and half of the second verse the poet is describing the festivities of the wedding, but then he says that among it all sounds the sobbing of the love song of the angels. The chord in measure twenty-six and sixty is a C minor minor seventh. The last two syllables of the word Herzallerliebste (dearest of my heart) occur in measure twenty-six, but the word schluchzen (sobbing) occupies measure sixty. Schumann increases the despairing mood of the poet by leaving the vocal line on the seventh of the chord (bb') in measure sixty rather than moving it up to the root (c') as was done in measure twenty-six.

The piano continues on at its rapid pace after the vocal line has ended, seemingly oblivious to the lover's hopeless situation. Measures sixty-five through seventy-one of the piano postlude are identical to the piano interlude between the verses. The last five measures are composed of a descending chromatic scale in octaves under the inverted pedal point of f#'. This chromatic scale diminishes toward the termination on a D major chord.
Hör' ich das Liedchen klingen

There is much contrast between this slow song and the rapid preceding one. The simple harmonies and the slow tempo create an introspective, meditative mood, but the accompaniment retains the feeling of strife by numerous subtle suspensions. There are thirteen instances of suspensions in the accompaniment. Figure 7 consists of measures nine and ten of the accompaniment which illustrate these nonharmonic tones. The mood of despondency is also suggested by the consistency in the direction of movement of the notes in the accompaniment. The time signature is $\frac{2}{4}$, and in every measure up to the last seven measures there is a quarter note for the

\[\text{Fig. 7--Hör' ich das Liedchen klingen, mm. 9-10}\]

\[14\] Measures nine, ten, eleven, twelve, nineteen, twenty, twenty-one, twenty-two, twenty-three, twenty-five, twenty-seven, and twenty-eight.
left hand and a sixteenth rest in the right hand on the beginning of each beat. From the beginning until measure twenty-two the three sixteenth notes of each beat in the right hand move downward.

Schumann's piano postludes often contribute as much to the song as the vocal line itself. This eleven-measure postlude smoothly continues after the ending of the vocal line and advances the mood of the song. In measures twenty-four and twenty-five there is an interesting line within the two outer lines which moves on divisions of the beat other than those on which the two outer lines move. From measure twenty-six until the last measure there is a descending passage on sixteenth notes which ends on the tonic tone G in the last measure.

The harmonic background matches the simplicity of the song. There is a modulation to C minor in measure ten through an introduction of a B natural in the B diminished chord in measure nine. The C minor chord in measure ten is immediately followed by a Neapolitan sixth chord in the same measure. (See Figure 7.) There is a modulation to B♭ major in measure fourteen. The tonality is returned to the dominant seventh chord of G minor in measure seventeen.

The poem to which this song was written is found in Heine's Buch der Lieder following the one which Schumann used for song No. XI.
The text of this song describes a situation of unreciprocated love and a poor marriage which breaks the hearts of those involved. The vocal line is characterized by numerous skips. Aside from the last phrase (measures twenty-nine through thirty-two) the song could easily be of a light and gay nature. The accompaniment moves steadily and is crisp, but there is one aspect of it which suggests that there is conflict. The time signature is $\frac{2}{4}$, and the strongest impulse of the measure is repeatedly placed on the second half of the first beat by a strong chord in the right hand. Except for the section from measure twenty through twenty-three and the last seven measures of the piano postlude there is a pattern of impulses in which there is an added chord on the last half of the second beat in the right hand in every fourth measure. The left hand rhythmic pattern also changes from $\frac{3}{4}$, to $\frac{1}{4}$ at these points. Figure 8 consists of measures twelve through fifteen of the accompaniment which illustrate this characteristic.

Fig. 8--Ein Jüngling liebt ein Mädchen, mm. 12-15
The tonality is $E^b$ major, but there is a progression in measure three of $E^b$ major to $F$ major which leads to the temporary key of $Bb$ major in measure four. The vocal line begins with a single note of anacrusis before measure five which is again tonic $E^b$ major. Except for the last eighth note of measure eight, the accompaniment in measures five through eight is exactly the same as the four-measure piano introduction. This results in a modulation to $Bb$ major in measure eight. The tonality moves to $F$ minor in measure nine and back to $E^b$ major through its dominant in measures eleven and twelve. An $F$ major chord in measure thirteen leads into the key of $Bb$ major in measure fourteen where the tonality remains until a modulation to $G$ minor in measure twenty-two. The key of $Bb$ major quickly returns in measure twenty-three. The accompaniment in measures twenty-five through twenty-seven serves a dominant function leading into $E^b$ major tonic in measure twenty-eight. The next three measures exhibit again Schumann's utilization of his harmonies to aid the mood of the poet's lines. It is during this musical phrase that the poet states that two broken hearts are the result of the lost love and the poor marriage related earlier in the song. Up until this time the complexities of the harmonic structure had consisted of little more than simple modulations to next related keys. But to advance the mood of the words at this point, there is the chordal progression from the tonic $E^b$ to a $Db$ major minor seventh chord to a $Gb$ major chord to a $D$
diminished diminished seventh chord to a $B^b$ major minor seventh chord and back to an $E^b$ major chord in measure thirty-two. The $D$ diminished diminished seventh chord occurring with the word of the text *bricht* (broken) colors the meaning of the phrase. Immediately after the ending of the vocal line the piano assumes its original tempo which it retains until the last chord. Measures forty through forty-four break the established pattern of rhythmic impulses by causing strong accents on the second half of each beat. This adds to the feeling of motion in the piano postlude. The last two measures consist of an extension of the cadence by three repetitions of the tonic chord.

**XII**

*Am leuchtenden Sommermorgen*

This song is similar to No. X in its slow tempo and meditative mood. The text relates that as the lover wandered about the garden the flowers gazed in pity upon him and said that his loved one is not evil. Schumann used various techniques to intensify the mood of the words.

The accompaniment creates consistent impulses by striking a note on every one-sixth division of the duple beat in $\frac{6}{8}$ time with two minute exceptions. This maintains movement and creates a consistency of impulses as a background for

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15 In measures seventeen and twenty-eight the last sixteenth note of the first beat is tied to the first of the second beat.
the voice. The accompaniment is composed chiefly of descending sixteenth-note passages in the right hand with sixteenth rests at the beginning of each beat at which time a note sounds in the left hand.

Schumann created a sometimes abstract harmonic structure to express the mood of the poet's lines. The key is B♭ major, but the first chord of the song, which leads into a B♭ major chord in the second measure, is a "German" augmented sixth chord. This particular chord appears four times\(^{16}\) in the song, and it leads into a B♭ major chord in three of the four instances. In measure twenty-four, however, this augmented sixth chord progresses to a B diminished diminished seventh chord. Schumann approached the B major minor seventh chord of measure nine in a unique way. In measure eight the first chord is a B♭ major chord which progresses to an F# major minor seventh chord. The root of the B♭ major chord is enharmonic with the third of the F# major minor seventh chord, and the other members of the first chord move by half steps to form the second chord. The F# major minor seventh chord is the V\(_7\) of the B major minor seventh chord which occupies the entire measure nine and suggests a temporary tonality of B major. The C\(^\#\) in the B major minor seventh chord is a suspension. The C major minor seventh chord which occurs on the first beat of measure ten becomes the supertonic seventh in the progression II\(_7\)--V\(_7\)--I returning to the key of B♭ major in measure eleven. There is a modulation to G major

\(^{16}\)Measures one, six, eleven, and twenty-four.
in measure seventeen which is effected in an unusual manner. The first chord in measure sixteen is the tonic, $B^b$ major, but the second beat of the measure is occupied by a $B^b$ augmented minor seventh chord (augmented sixth chord) which resolves into the pianissimo climax of the $G$ major tonality in measure seventeen. Figure 9 which is measure sixteen and the first beat of measure seventeen displays this situation.

The upward chromatic movement of the vocal line, the upward resolution of the $F^#s$ and the downward resolution of the $A^b$ in the chord all lead ingeniously into the beginning of this final climactic musical phrase. The chord changes to $G$ minor in measure nineteen which serves as a supertonic chord in the modulatory progression to $F$ major. The second beat of measure nineteen is composed of a chord containing notes enharmonic with the first chord of the song, but the spelling is different. The chord in measure nineteen is spelled $E$, $G^b$, $B^b$, $
Db rather than C#, E, Gb, Bb as the chord in measure one. The resolution of each chord demands its spelling. The C# of the first chord of the song resolved upward to D of the Bb major chord of measure two, and the Db in the chord in measure nineteen resolved downward to C of the F major chord in measure twenty. Following the modulation to F major in measure twenty the tonality is quite tenuous until its return to Bb major in measure twenty-six. Schumann employed a technique similar to a pedal point in this song. In measures seventeen to nineteen there is a series of consistent alternations in the left hand between G and g on dotted quarter notes. The same technique is immediately continued between F and f in measure twenty and f and f' in measures twenty-one to twenty-three.

The entire song is only thirty measures long, and one third of these measures consist of the noteworthy piano postlude. It is in this postlude that Schumann used nine suspensions, a technique also used in the piano postlude of No. X. Figure 10 illustrates this use of nonharmonic tones.

Fig. 10—Am leuchtenden Sommermorgen, m. 24 and first beat of m. 25.
and an unresolved suspension of $f''$ which occurs in measure twenty-four. This excerpt also shows the "German" augmented sixth chord.

XIII

_Ich hab' im Traum geweinet_

A sepulchral mood is established early in this slow song. From the first measure until measure twenty-four the piano and the voice do not sound simultaneously. This is the only song in the cycle which demonstrates _recitativo secco_\(^{17}\) characteristics. Beginning in measure twenty-four the piano and the voice proceed together until the end of the vocal line in measure thirty-two.

The key is $E^b$ minor. In the first section to measure twenty-two the vocal line controls the tonality of the song with the chords in the accompaniment abiding thereby. The vocal line introduces an $F^b$ in measure five, which is copied by the piano in measure six, to add dejection to the word _läägest_ (lying) and effect the modulation to $C^b$ major. The word occurs in a phrase in which the poet speaks of dreaming of his love lying in a grave. A similar situation is present in measure sixteen on the word _verliesest_ (leaving), a phrase where the poet dreams that his love is leaving him. The two instances\(^{18}\) in the song where the poet speaks of his


\(^{18}\)Measures seven and eight, and eighteen and nineteen.
awakening, Ich wachte auf (I awoke on), there is a G natural in the vocal line on the word auf which is present in the piano's chord immediately following. These G naturals form the augmented interval in the $C^b$ augmented chords at these points. These chords create a temporary optimistic mood coinciding with his awakening and contrasting with the depressing phrases immediately preceding.

In measure thirty there is another example of Schumann's technique of using rhythmic subleties either to emphasize or avoid placing emphasis on the desired syllables of words. The time signature is $\frac{6}{8}$, and in measures twenty-nine through thirty-two chords are sounded in the piano on each beat. Measure thirty is taken up by the two-syllable word immer (always). To avoid placing undeserving rhythmic stress on the second syllable of the word, Schumann caused the second syllable to enter on the third eighth note of the first beat which is a weak division of the beat.

The tonality is changed from the beginning $E^b$ minor to $C^b$ major in measure six, but it returns to $E^b$ minor by measure eleven in a Phrygian-like cadence. A modulation to $C^b$ major, identical to the one occurring in measure six is completed in measure seventeen, and the return to $E^b$ minor in measure twenty-two is similar to the one in measure eleven except that in measure twenty-two there is no pause and the

piano continues on $E_b$ minor chords. The top line of the piano in measures twenty-three and twenty-four (including the anacrusis) is identical to the unaccompanied vocal line in measures twelve and thirteen (including the anacrusis). There is a modulation to $D_b$ major which is completed by measure twenty-eight. Thereafter, two measures of chromatically changing chords act as a transition to a $G_b$ major chord which for an instant seems as though it will be the new key center. However, the progression continues to a $D_b$ minor chord followed by an $E_b$ major minor seventh chord which completes a modulation to $A_b$ minor in measure thirty-two and thirty-three. After a measure of rest the piano continues in $E_b$ minor for six measures to the end of the song.

The two measures twenty-nine and thirty deserve attention by their unusual chromatic chordal changes. The $D_b$ being held in the vocal line and in the piano serves as an internal pedal around which the chromaticism moves toward the $G_b$ major chord in measure thirty-one. Figure 11 illustrates this.

![Musical notation]

Fig. 11-Ich hab' im Traum geweinet, mm. 29-31
situation. The vocal line ends on e\textsuperscript{b} which is the tonic note of the song, but in this situation it is the root of the V\textsubscript{7} chord in the current key of A\textsubscript{b} minor. The postlude is again in E\textsubscript{b} minor in the style presented at the beginning of the song.

XIV

\textit{Allnächtlich im Traume seh' ich dich}

The text of this song, as well as the preceding one, relates the contrast between the disappointed lover's dreams and the harshness of reality. In his dreams his lost one loves him tenderly and gives him a bouquet of Cypress, but when the lover awakes the bouquet and her tender words are gone.

The vocal line is not as smooth in this song as in the other songs of the cycle. It is punctuated with numerous quarter and eighth-rests. In contrast there are very few\textsuperscript{20} instances where the piano is not sounding. During the first six measures the vocal line is allowed no more than three notes at a time before arriving at a quarter or eighth-rest. The vocal line is divided into five figures in these first six measures with four of these figures being composed of three eighth-notes each, and the other a dotted quarter, an eighth and a quarter-note. This characteristic permeates the

\textsuperscript{20}There are periods of eighth rests for the piano in measures eight, thirteen, twenty-one, twenty-six, and thirty-four, and one sixteenth rest in measure thirty-seven.
entire song and tends toward a weakness of musical flow. Schumann placed five appoggiaturas\textsuperscript{21} in the vocal line to serve his musical purpose and to emphasize the desired syllables of the words. In each of these cases the appoggiatura falls on the first beat of the measure. The first of these nonharmonic tones occurs in measure eight on the first syllable of the word \textit{grüßen} (greeting) with the appoggiatura note on $b^\prime$ resolving to $a^\#$ in the F$\#$ major chord.

The key of this song is B major, and it is the only song in the entire cycle which remains in the same key during its entire duration. There is a quick leaning toward the key of G$\#$ minor in measure thirty-six, but a complete change of key does not take place.

Schumann often wrote subtle, unexpected features into his songs. Twelve times\textsuperscript{22} during the song the left hand strikes the harmonic interval of a fifth, B–F$\#$, on the last eighth-note of the measure and these notes are tied through until the last eighth-note of the next measure. This technique decreases the stress usually felt on the first of each measure causing more evenness of impulse during these musical periods. The song is divided into three sections of eleven measures by two identical piano interludes of four and one-half

\textsuperscript{21}Measures eight, eleven, twenty-one, twenty-four, and thirty-four.

\textsuperscript{22}Measures one (with anacrusis), four–five, thirteen–fourteen, seventeen–eighteen, twenty-six–twenty-seven, and thirty–thirty-one.
beats each. In measures twelve and twenty-five an F\# major minor seventh chord is struck on the second half of the second beat. This chord is tied through the beginning of the next measure and resolves to the B major chord on the second half of the first beat which is an unexpected delay in the resolution. Another of Schumann’s subtle surprises occurs in measure thirty-eight, the last measure of the song. The chord on the last sixteenth-note of measure thirty-seven is an F\# major minor seventh chord which would be expected to lead directly into a B major chord on the first of the next measure. Instead of doing this, however, Schumann suspended the three notes of the F\# major minor seventh chord being played by the right hand through the first beat of the last measure and added a c\#'\' appoggiatura on the first beat. Simultaneously, the f\# being played by the left hand on the last of measure thirty-seven is tied into measure thirty-eight and to it is added a B on the first beat of measure thirty-eight. The resolution to a complete B major chord is thereby delayed until the second beat of the last measure.

XV

Aus alten Marchen Winkt es

In this, the longest song in the cycle (one hundred and thirteen measures), the poet dreams at length of the utopia

\(^{23}\) Measures eleven through thirteen and measures twenty-four through twenty-six.
where all is beautiful and he would be free from all of his anguish. The first sixty-four measures are used in describing the mystic wonders of this fairyland, and during the measures sixty-nine through eighty-three he speaks of his relief from torment in this land. In measures ninety-two until the ending of the vocal line in measure one hundred and three, the poet laments the coming of the morning sun which causes his dream to drift away like foam.

The very important leading motive which is presented in the piano introduction permeates the entire song. It prevails in the following prominent sections:

1. Piano introduction (measures one through four),
2. Entrance of the vocal line (measures nine through eleven),
3. Piano interlude (measures twenty-five through twenty-eight),
4. Piano interlude (measures thirty-seven through forty),
5. Climactic section (measures sixty-nine through eighty-three), and
6. Piano postlude (measures one hundred and five through one hundred and nine).

The key of this song is E major. There is a modulation to B major in the piano introduction (measure eight), but the vocal line begins in measure eight in E major. The piano part during the first two musical phrases of the vocal line is identical to the piano introduction resulting in another
modulation to B major in measure sixteen. The tonality remains B major through two more musical phrases until a sudden change to G major in measure twenty-four through a common tone modulation. In measure thirty-two there is a chromatic movement from D to D# in the vocal line and in the piano forming a major third of a B major chord which becomes the tonic of the new key. Another modulation to E major occurs in measure thirty-seven during a four-measure piano interlude, but the tonality is returned to B major in measure forty-one. The introduction of an A# and an E# in the piano in measure forty-seven effects a modulation to F# major the following measure. The two following musical phrases in F# major (measures forty-nine through fifty-six) are identical to the two phrases in B major in measures seventeen through twenty-four except for the key. These phrases are significant because of the changes in the rhythmic pattern in the accompaniment from the one which prevails from the beginning until measure sixty-eight. The time signature is $\frac{6}{8}$, and the usual rhythmic pattern is:

- Right hand \( \boxed{\ddash\ddash\ddash\ddash} \)
- Left hand \( \boxed{\ddash\ddash\ddash\ddash} \)

but the pattern during these four phrases is:

- Right hand \( \boxed{\ddash\ddash\ddash\ddash\ddash\ddash} \)
- Left hand \( \boxed{\ddash\ddash\ddash\ddash\ddash\ddash} \)

The eleven measures from fifty-eight through sixty-eight are used as a build-up to the climactic phrases in measures
sixty-nine through eighty-three. In measure fifty-seven a B# diminished chord sounds until the G# major minor seventh chord acts as an eighth-note pick-up into measure fifty-eight. There are two measures (fifty-eight and fifty-nine) during which this G# major minor seventh chord sounds, with the vocal line and the left hand of the piano outlining the chord and the right hand repeating full, six-note chords. The chord changes to G# minor in measure sixty until an A# major minor seventh chord leads into three measures of this chord (A# major minor seventh) arranged in the same manner as the G# major minor seventh chord previously described. In measure sixty-four a D# major chord acts as a bridge leading into four measures of a B major minor seventh chord which modulates directly into the E major climactic phrases. This progression could be described as a series of seventh chord plateaus leading into the climax. The tonality remains E major from measure sixty-nine until a modulation to A major in measure ninety-five which is followed by a series of chords in measures ninety-six through one hundred and one in which all members are not diatonic to the keys of A major or E major. The chordal progression through this section (measures ninety-six to one hundred and one) is: A# diminished--D# diminished diminished seventh--C# diminished diminished seventh--B major minor seventh--C# diminished diminished seventh to a B major minor seventh chord. This leads back to the final key of E major in measure one hundred and three.
Previous to this section of the song the accompaniment has generally followed the vocal line in its time values, but here the accompaniment changes to dotted half-notes even though the vocal line continues as before. It is at this point that the poet states that his dream "melts to nothing but foam" with the coming of the morning sun.

Schumann emphasized the climax with a technique in addition to the harmonic build-up mentioned above. He used the initial theme of the song with increased note values for the climax. Figure 12a is the beginning of the vocal line,
and Figure 12b is the beginning of the climactic section illustrating this technique of augmentation.

XVI

Die alten bösen Lieder

The declamatory style of this song matches the mood of the lover's words which describe the large coffin that a dozen giants must plunge into the sea. The contents of the coffin are withheld until the last phrase of the vocal line at which time the tempo changes to an Adagio. It is here that he reveals that he laid to rest his love and pain.

The piano accompaniment reflects the mood of the text not only by the harmonies being presented but also by the technique in which they are executed. The three measure piano introduction resembles a fanfare forecasting the conclusion of the cycle. This introduction establishes the leading motive of the vocal line. From measure four through measure thirty-five the right hand has chiefly eighth-notes, and the left hand has quarter-notes followed by two eighths. In measures thirty-six through thirty-nine the left hand plays alone the roots of the current chords on the first and third beats of each measure which are followed by the full chords themselves played by the right and left hands together on the second and fourth beats. It is during this section that the lover states that the giants must carry and plunge the coffin into the sea. In measures forty through
forty-two the accompaniment changes to full half-note chords played by both hands while accompanying the statement that such a large coffin is due a large grave. From measure forty-three through forty-seven the right hand is syncopated while the left hand plays half-notes. This section leads into the concluding Adagio phrase of the vocal line (measure forty-eight).

Schumann used an unusually large number of nonharmonic tones in this song in comparison to the other songs of this cycle. From measure four through the first two beats of measure fifteen there is an upper neighboring tone on the second half of the first and third beats of each measure in the right hand of the accompaniment. Measures fifty-three through fifty-eight of the piano postlude are quite similar to the first six measures of the piano postlude of song No. X in that both have a number of suspensions treated similarly. In measures sixty-four and sixty-five there are two occurrences of descending accented passing tones. Three appoggiaturas are used in three $\text{A}^b$ major minor seventh chords: two are in measure sixty-five and the other in measure sixty-six. The seventh of the $\text{A}^b$ major minor seventh chord in measure sixty-six is suspended through one full beat of a $\text{D}^b$ chord of that measure and resolves to the third of the $\text{D}^b$ major chord on the first beat of measure sixty-seven.

The key of this song is $\text{C}^#$ minor, and a modulation to $\text{G}^#$ minor occurs in measure thirteen. The key of $\text{E}$ major
appears suddenly in measure fifteen. The vocal line and the left hand of the accompaniment outline the E major chord in measures sixteen and seventeen. A modulation to F# minor begins in measure nineteen, however, the phrase ends (measure twenty-three) on a half cadence before the tonic has appeared. The F# minor chord is outlined by the vocal line and the left hand of the accompaniment in measures twenty-four and twenty-five just as previously described for the E major chord in measures sixteen and seventeen. A noteworthy sequence takes form here. The musical period previously analyzed from measures sixteen through twenty-three recurs in sequence in measures twenty-four through thirty-one. In measures thirty-two through thirty-five the antecedent phrase again occurs sequentially. The sequence moves upward from E major to F# minor to G# major and ends with the change to C# minor in measure thirty-six. The key remains C# minor until measure forty-four. The roots of the chords from measure thirty-eight to measure forty-one are the last four notes of an ascending C# melodic minor scale, F#-G#-A#-B#-C#. In measure forty-four an E# is introduced into the accompaniment changing the tonality to C# major where it remains until the beginning of the Adagio passage in measure forty-eight at which time the tonality is briefly D major ending with measure forty-nine. There is an immediate change of tonality in measure fifty with the progression dominant seventh, submediant, supertonic seventh, dominant seventh, to tonic in measure
fifty-three. The key signature changes from C# minor to Db major which affords the enharmonic notation for the parallel major tonality. The vocal line ends on a’ (measure fifty-one) in a supertonic seventh chord. The fact that the vocal line ends before the culmination of the cadence casts doubt on the actuality of the lover's last statement that his love and pain have been buried. The tempo changes from Adagio to Andante expressivo and the time signature from $\frac{4}{4}$ to $\frac{6}{4}$ in measure fifty-three which is the beginning of the important piano postlude.

It is understandable why Schumann would conclude the cycle with a long piano postlude, since his primary medium for musical expression was the piano. In his distinctive postludes, Schumann was not bound to the expression of the words occurring at a particular instant, but they consistently continue the mood of the song sometimes as though the vocal line were still present and at other times with their own melodic line. Musically the most important feature of this postlude is its prevailing melody which is presented in two sections. From measure fifty-three to fifty-nine the melody is found in irregular rhythm as the uppermost line in the piano, and beginning in measure sixty-one this melody is presented in quarter-notes as the lowermost line. The two

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24 Only one other song has a longer piano postlude as far as measures are concerned. No. IX has a nineteen-measure postlude, but its rapid tempo decreases the time required for its performance to less than that required for this fifteen-measure piano postlude.
measures sixty-four and sixty-five are characterized by this melody moving toward the cadence which is extended through the final measure sixty-seven. This postlude is joined smoothly to the ending of the vocal line, and yet there is a definite contrast between it and the rest of the song. The changes in the time signature, mode, tempo, and the pianistic style all add to the contrast making this postlude approach the importance of an individual division of the cycle.
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