

**Reinterpreting Schumann:**  
**A Study of Large-Scale Structural and Atmospheric Associations**  
**in Schumann's *Frauenliebe und -leben* and *Dichterliebe* Song**  
**Cycles**

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## Abstract

The study of song cycles poses difficulties for both analysts and performers. These challenges stem largely from two qualities intrinsic to the genre: (1) the inclusion of two semiotic systems, language and music, and (2) the use of multi-movement structures. Several scholars have addressed these issues; however, a model built on a balanced consideration of both text-based/dramatic events *and* purely musical elements, has yet to be offered. This study proposes such a model with separate applications for both performers and analysts. Focusing on the identification of features connecting song cycles in their entirety, deep voice-leading associations and movements in key paths are examined in the application for analysts, whereas the performers' application concentrates on recognizing underlying "atmospheres" and forms of acceleration. Each application is applied to Schumann's *Frauenliebe und –leben* and *Dichterliebe* song cycles, demonstrating the benefits of employing this model in the development of both performative and analytical interpretations.

**Keywords:** Song Cycles, Schumann, Analysis, Tonnetz, Voice-leading, Schenker, Atmospheres, *Frauenliebe und –leben*, *Dichterliebe*, Interpretations.

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## **Chapter 1: Introduction and Literature Review**

The study of song and the development of analytical models suited to this repertoire have grown throughout the years, but remain in a state of flux. Many of the difficulties in analysing this repertoire arise from the inclusion and interaction of two ostensible semiotic systems: language and music.<sup>1</sup> The study of song cycles presents further complications due to their multi-movement structures. Several models have been proposed in recent years for the analysis of both song and song cycles. Although each model has contributed to advancing the field, a problematic division between those emphasizing the consideration of dramatic text-based content versus models primarily focused on purely musical elements remains. Issues and differing opinions pertaining to the respective weighing of each element, their impact and influence on one another, and the order of process by which they *should* be studied, have been the central points of debate. This study will present a model designed specifically for the study and analysis of song cycles based on a balanced consideration of both purely musical *and* text-based dramatic elements.

The goal of this opening chapter is to present an overview of the principal ideas inspiring and unifying this study, as well as to introduce some of the terminology and analytical techniques that will be applied within the context of this study. I will begin by explaining my inspiration leading to the development of this model's two applications, describe the rationale behind each, and elucidate their underlying commonalities. I will then briefly contextualize Robert Schumann's influence on the development of the song cycle and explain my choice to focus the analysis of both applications on his *Frauenliebe und -leben*

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<sup>1</sup> Kofi Agawu, "Theory and Practice in the Analysis of 19<sup>th</sup> Century Lied," *Music Analysis* 11, no. 1 (Mar., 1992): 3-36.

and *Dichterliebe* cycles. Finally, I offer a review of the literature pertaining to this study and describe the impact of various pre-existing models designed with similar objectives.

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### **Analytical and Performance Applications**

Designed with two applications in mind, this model serves both analysts and performers alike. Originally motivated by the desire to explore the process of determining performance interpretations of multi-movement works involving text, this model was initially developed as an analytically-based graphic model for performers. Several parallels and areas of overlap became apparent from a purely analytical perspective, leading to the development of an application for analysts and offering an alternative approach to developing analytical interpretations.

The primary objective of the analytical application (chapter 2) is to explore whether or not deep underlying tonal structures exist and play a significant role in unifying song cycles. This application focuses on recognizing tonal structures and harmonic functions within song cycles and draws from Schenkerian analytical techniques. The analytical application analyzes not only individual songs, but also divides the cycle into related groupings of songs, which are then analyzed as units, as well as in the context of the cycle as a whole. While traditional Schenkerian practices are employed for analyses of individual songs, I propose a quasi-Schenkerian approach for the song groups, as well as what I have termed a “deep background”<sup>2</sup> sketch of the entire cycle.

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<sup>2</sup> “Deep background” sketches of Schumann’s *Frauenliebe und –leben* and *Dichterliebe* song cycles may be seen on pages 46 and 64 respectively, with an explanation of the contribution factors available on pages 24-26. A summary of the process involved in developing a “deep background” sketch is offered on page 27.

The primary application and purpose of the performance application (chapter 3) is to serve as a guide to aid in preparing and refining performance interpretations of song cycles. The application facilitates comprehension of large-scale associations and offers performers a method by which to construct a visual representation of underlying “atmospheres,”<sup>3</sup> drawing connections between these atmospheres and their interplay at different structural levels. It also highlights areas of rhythmic complexity and significant points of transition, emphasizing the relationship of these elements through melody, text, and accompaniment. It is the objective of this application to demonstrate how a limited number of primary atmospheres function to connect adjacent songs and song groupings, working to unify song cycles and to distinguish them from song collections and other various song groupings.

Large-scale connections extending through entire song cycles function as a significant unifying factor relevant for performance and analytical interpretations. This application does not attempt to consider or clarify all musical features that should be contemplated in the constructive and analytical processes of determining respective interpretations, but rather focuses on particular areas of interest and difficulty inherent to the study and performance of song cycles. The process of developing these interpretations is based in the study of what constitutes these underlying connections and atmospheres, with the ultimate purpose of facilitating a more comprehensive understanding in the performance of song cycles.

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<sup>3</sup> A definition of the term “atmosphere(s)” is available on pages 75-76.

## Influence of Robert Schumann and the Song Cycle

In the vast world of German Lieder, the song cycles of Robert Schumann hold a special place in the hearts of many. With the likes of few considered his equals, Schumann's song cycles rank among some of the most popular and frequently performed works from the German Lied repertoire. Central to this study and to the development of the following model are Schumann's *Frauenliebe und -leben* and *Dichterliebe* song cycles. Their individual harmonic, interpretive, and textual complexities have inspired alternative approaches to developing a deep understanding of how coherency is achieved in song cycles through the process of creating both performance and analytical interpretations.

While several composers contributed considerably to the genre of song cycles, Schumann's cycles marked a significant stylistic change within the genre.

[I]t is Schumann's return to song composition in 1840 that marks a watershed in the history of the song cycle. It was at that point that composers shifted from conveying poetry through vocal mimesis to a focus on poetic interpretation by means of harmony and the structure of the whole, through formal coherence borrowed from instrumental cycles... Notable in several of his cycles is Schumann's way of reordering the poetic material, thus assuming (in part) the role of *Dichter*. Such musical features as unification by tonal design, recapitulation of passages from earlier songs, and links between songs are prominent, as is the recurring significant use of certain harmonies (the diminished 7<sup>th</sup> chord in *Dichterliebe*, for example).<sup>4</sup>

It is these unique stylistic changes and advancements which Schumann contributed to the genre of song cycles that lie at the heart of this study. These changes, unification by tonal design, recapitulation of passages from earlier songs, links between songs, and recurring use of significant harmonies, led to a generally heightened perceptibility of unifying elements throughout song cycles.

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<sup>4</sup> *The New Grove: Dictionary of Music and Musicians*, 23<sup>rd</sup> ed. (London: Macmillan Publishers Limited, 2001), s. vv. "song cycles," 718.

When distinguishing song cycles from song collections and other song groupings, it is ultimately the presence of an additional unifying element which sets song cycles apart. Schumann, in essence, composed this coalescence directly into his cycles through the manipulation of additional musical, not utilized by composers preceding him. Many of the specific musical features employed and manipulated by Schumann to create such unity have inspired the development of this model, and as a result, this study will explore the model's application on two song cycles composed by Schumann himself.

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### **Literature review**

The literature most pertinent to this study involves the study and analysis of multi-movement works, analyses of cycles by Robert Schumann, and studies concerning the analysis of song. Various threads and theoretical frameworks, such as the use and application of Schenkerian tools and methods, discussion of issues concerning the relationship between performance and analysis, the independent and co-dependencies of text and music, and the need for structural reinterpretation in large works such as operas and cycles, are found frequently displaying a range of relationships throughout this literature. The development of criteria used for establishing “cycle-hood”—that is, that quality in a group of songs that makes us hear a real cycle, as opposed to a mere collection”<sup>5</sup>—is also frequently introduced. Many of the scholars to be discussed address overlapping issues, such as the analysis of song focusing on works by Schumann; however, given the diversity of fields involved, as well as their specific areas of influence for the models presented, the

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<sup>5</sup> Patrick McCreless, “Song Order in the Song Cycle: Schumann's 'Liederkreis', Op. 39,” *Music Analysis* 5, no. 1 (Mar., 1986): 8.

main sources largely influencing this study will be organized into the following groupings: (1) the analysis of multi-movement works with Schumann studies; (2) studies in music with text and song analysis; (3) performance analysis; and (4) rhythmic theory studies.

### **Analysis of Multi-Movement Works with Schumann Studies**

Richard Layton,<sup>6</sup> Peter Kaminsky,<sup>7</sup> Arthur Komar,<sup>8</sup> Patrick McCreless<sup>9</sup>, and David Neumeier<sup>10</sup> have each conducted studies specifically concerning the analysis of cycles by Robert Schumann, as well as issues pertaining to the analysis of multi-movement works. Significant overlaps occur throughout several of their articles, primarily a focus on issues evolving around the determinant factors constituting a state of cycle-hood. Each author presents tools to study cycles, and many explore similar challenges, inevitably contributing to overlaps in their approaches.

Layton, McCreless, Komar, and Neumeier all examine famous song cycles by Schumann, written in 1840, his “year of song.” Whereas Layton, Komar, and Neumeier address the complex narrative song cycle *Dichterliebe*, McCreless directs his attention to the equally challenging task of analysing Schumann’s *Liederkreis* Op. 39. These two cycles present drastically different areas of difficulties in their respective analyses for several reasons. When looking at *Dichterliebe*, the tonal ambiguity of its opening song, in conjunction with the cycle’s overall complex tonal movements and associations, contribute to difficulties in

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<sup>6</sup> Richard Douglas Layton, “Large-Scale Tonal Connections in Robert Schumann’s ‘Dichterliebe’,” PhD diss., (University of Maryland College Park, 1991).

<sup>7</sup> Peter Kaminsky, “Principles of Formal Structure in Schumann’s Early Piano Cycles,” *Music Theory Spectrum* 11, no. 2 (Autumn, 1989): 207-225.

<sup>8</sup> Arthur Komar, “The Music of *Dichterliebe*: The Whole and its Parts,” in *Schumann: Dichterliebe* (New York: Norton, 1971): 63-94.

<sup>9</sup> McCreless, “Song Order,” 5-28.

<sup>10</sup> David Neumeier, “Organic Structure and the Song Cycle: Another Look at Schumann’s ‘Dichterliebe’” *Music Theory Spectrum*, 4 (Spring, 1982): 92-105.

interpreting tonal structures. Both Layton and Neumeier rely on significant text to music relations in determining and supporting their analyses of tonal structure. Proportionately to the others, Komar focuses significantly less on text to music relations in his study of Schumann's *Dichterliebe*, choosing to emphasize purely musical elements that contribute to and enhance cycle-hood within the work.

Schumann's *Liederkreis* Op.39 song cycle presents an entirely different analytical challenge. Consisting of poems related by something other than a common underlying narrative, the discussion of ordering and decisions thereof, pertaining to the *Liederkreis* cycle, become considerably more abstract in nature. Taking into consideration the composer's own numerous re-orderings of the cycle, comparison of musical and textual aspects of the cycle may be perceived as lacking an element of sequence, given the apparent flexibility of ordering intrinsic to the text. McCreless addresses this challenge and concludes with "what holds the text together is not story, but *Stimmung* and Symbol."<sup>11</sup>

McCreless contextualises his criteria for the order of songs as "certain respects in which some nineteenth-century works are sufficiently systematic in their inter-movement structure to define order."<sup>12</sup> In this single statement preceding the identification of his criteria, McCreless sets himself slightly apart from the other authors and their objectives, putting forth a broader context for his determinants. Although in this particular study he applies his analytical approach to a Schumann song cycle, he uses this as an example to emphasize how his criteria may work for a variety of multi-movement structures from the nineteenth century. Given the significance of song cycles produced during this period, as well as the

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<sup>11</sup> McCreless, "Song Order," 5.

<sup>12</sup> *Ibid.*, 8.

many operas written during this time, McCreless's consideration of music involving text is not surprising. However, it should be noted that his focus appears to be directed less towards the development of a method for the analysis of song and song cycles than the studies discussed within his article, primarily articles by Komar and Neumeyer. McCreless nonetheless puts forth a compelling argument supporting the examination of coherence in multi-movement works, asserting:

Yet, since one of the remarkable achievements of tonal music over the course of the eighteenth and nineteenth centuries was to develop means by which multi-movement works—whether symphonies, sonatas, chamber music, operas or song cycles—cohere, it is a reasonable task of music theory to try to gain a wider understanding of how such works function as wholes, and to sort out the conflicting claims of the individual piece with respect to the whole, and of the whole with respect to the individual piece.<sup>13</sup>

Unlike McCreless, Layton, Komar, and Neumeyer approach the idea of identifying cyclehood by defining criteria from varying viewpoints in the *Dichterliebe* cycle. However, it is not so much the differences in approach that have influenced and impacted the current study, but rather the similarities and overlapping areas thereof.

Layton's doctoral dissertation, examining large-scale tonal connections throughout Schumann's *Dichterliebe*, was the first to apply Schenkerian tools to reflect broad voice-leading associations as a significant unifying musical element. Throughout the second chapter of my study, I will borrow many of the tonal analyses pertaining to the *Dichterliebe* cycle from Layton's work, as well as adopt the balance he finds in his consideration and comparison of both musical and narrative elements.

Layton graphically represents his levels of reinterpretation by depicting multi-dimensional structural functions with Schenkerian sketches, relating adjacent songs and eventually larger

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<sup>13</sup> *Ibid.*, 6.

song groups within the cycle. He begins by offering several analyses for each song at the foreground, middleground, and background levels. Only after having completed these initial analyses does he look deeper, studying and discussing broad associations connecting songs into subsets and groups of structural importance. Examining the idea of functional reinterpretation, Layton discusses how deeper analyses, considering an expanded context, may reinterpret a tonic harmony on one level, as a dominant or secondary dominant on another. Layton also addresses how the idea of functional reinterpretation can be applied to voice leading. For example, what may originally appear as a simple  $\text{^3-^1}$  descent in one song may be reinterpreted as the beginning of a  $\text{^5}$  line connecting two adjacent songs when considered at a deeper level in the broader context of cycle as a whole. After extensive examination of the *Dichterliebe* songs, Layton concludes that it is in fact these underlying structural progressions, grouping the songs into subsets, which constitute the tonal background or “deep background” of the cycle and determine the cycle’s overall direction. It should be noted that, although Layton’s focus remains primarily on identifying musical tonal structures functioning to unify the cycle, he draws heavily on narrative parallels<sup>14</sup> to strengthen his arguments and interpretations of the cycle, especially in instances involving complex and tonally ambiguous musical progressions. Although rarely expressed explicitly, his reliance on and consideration of the narrative is well understood throughout his work.

David Lewin<sup>15</sup> does not directly address the works of Robert Schumann, nor does he explicitly address the genre of cycles or song cycles; however, his ideas concerning the reinterpretation of structural functions in opera can be seen to overlap strongly. He discusses

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<sup>14</sup> The term “narrative parallels” refers to analytical interpretations of progressions within the text which are seen to reinforce musical findings. Several examples are discussed throughout chapter 3 in relation to the *Dichterliebe* study such as the one found on pages 94-95.

<sup>15</sup> David Lewin, *Studies in Music with Text* (New York: Oxford University Press, 2006): 19-49.

dominant and tonic relationships and how their given labels of “dominant” and “tonic” alternate and shift functional meanings throughout the course of large works. Lewin discusses these relationships in some detail in *Le Nozze di Figaro* through a set of three articles “Figaro’s Mistakes,” “Musical Analysis as Stage Direction,” and “*Crudel! perché finora*,” included in his work *Studies in Music with Text*. To generalize, the basic point he makes, notably in his “Postscript: A Methodological Note,” is that a ‘tonic’ can be reinterpreted as the ‘dominant’ of the following, now understood ‘tonic,’ which can then once again change functions to become the ‘dominant’ of yet another ‘tonic,’ and vice versa. Over the course of a large work, such as in this particular case an opera, taking any individual aria, duet, or recitative, etc. out of its larger context and analyzing it using a Schenkerian approach could lead to a sketch (especially at the background level) failing to reflect a complete picture of its larger-scale function. An aria cadencing in G major, for example, may very well contain a complete *Ursatz* and *Urlinie*<sup>16</sup> within, and yet, its overall function within the opera may represent the structural point of arrival on the dominant (supposing the opera itself is based in the key of C major), certainly a noteworthy structural function in need of recognition. Often times, instances such as these occur within large works, and while an individual piece may comprise a complete harmonic progression, its conclusion may sound weak or inconclusive to the listener because of the broader context of the work. The general terms, by which Lewin addresses the topic of structural reinterpretation and his inclusion of the practical observation that certain hierarchical levels of structural significance are in fact perceptible to the listener, leads directly towards the original proposition driving the development of this study; if such multi-dimensional

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<sup>16</sup> The terms *Urlinie* and *Ursatz* are defined in chapter 2 on pages 31 and 59, respectively.

structural functions are indeed perceptible to the listener on varying levels, should it not be reflected through analysis?

Taking this into consideration, Lewin's writings, which may be interpreted as simplistic and general in nature, may be seen to have largely inspired many questions motivating the original genesis of this study, such as: (1) What *should* a true "background" sketch in fact reflect? (2) How deep should a "background" sketch go? and, (3) Do large works require an additional "deep background" level of analysis in order to be fully understood? Many of these questions impacted decisions concerning the role of Schenkerian tools within this study and will be further discussed in the methodology section of Chapter 2.

Neumeyer's work on Schumann's *Dichterliebe* cycle displays considerable similarities to Layton's aforementioned analysis. While Layton's work presents itself more so as an individual study, Neumeyer presents his argument in a broader context as a prototype design for the study, analysis, and interpretation of song cycles. Neumeyer's rationale for developing an analytical design for studying song cycles (and other multi-movement works such as opera), most closely aligns with my own perspective and motives behind this study. The following quotation taken from his article regarding organic structure in Schumann's *Dichterliebe* cycle accurately describes my viewpoint as to why the study of multi-movement works involving text necessitates the development of an analytical model which accounts for the work as a whole, amalgamating the study of musical and narrative qualities, as opposed to considering them separately and in any sort of hierarchical construct.

If the "literary" values integrate in their feeling references with the plastic values, or vice versa, they are intrinsic materials of the work of art. ... A critic who judges a work of art which in fact is an integration of both types of values, by following out the references of one type only, is bound to be frustrated when one of these types leads into the other for its organic fulfillment. In other words, when the closed analytic system—in our case, Schenker's method applied to single movements—is

confronted with a situation outside its capacities—here, the problem of organic structure in multi-movement forms—the way to proceed is to add other pertinent structural criteria and develop an expanded, but again closed methodology. Thus, for the song cycle and other expanded vocal works (including opera?), we need to add to Schenker's harmonic-tonal and voice-leading model as expressed in the *Ursatz* the narrative or dramatic criteria, and from this develop a broader analytic system which can treat these two as co-equal structural determinants. The multipart vocal work, then, is understood as organically unified on a higher plane, as it were, since the combination of the harmonic-tonal with narrative-dramatic aspects should potentially allow an adequate interpretation of organic structure which either aspect alone could not achieve. Only in this way, I suggest, can we hope to deal with the song cycle within the confines of a theory based on the principle of organic unity.<sup>17</sup>

However, I would go one step further than Neumeyer to clarify his criticism of Arthur

Komar's interpretation of the *Dichterliebe* cycle wherein he states:

Our first conclusion, then, must be negative: neither key unity (i.e., beginning and ending in the same key) nor intra-cycle key succession patterns support the idea that an expanded harmonic-contrapuntal structure in itself represents or generates organic structure in the keyboard or song cycles of Schumann. This is plain from the fact that those sets which most people would be willing to agree are merely collections (like the majority of Schubert's waltz sets) or that have the barest sort of narrative integration (like Schumann's *Fantasiestücke*, Op. 12) do not differ in any significant way with respect to key unity or succession from those works which most people would probably agree are in fact integrated cycles (like *Carnaval* or *Frauenliebe und -Leben*). For this reason, Arthur Komar's interpretation of organic unity in *Dichterliebe*, based on supposed patterns of progression in the key successions, must be rejected, along with his assertion that a song cycle in which the individual songs can be transposed at will constitutes a "dubious musical totality."<sup>18</sup>

While I agree with Neumeyer that tonal determinants are not necessarily enough in and of themselves to constitute cycle-hood, nor should they be seen to take precedence over narrative or psychological factors, I too disagree with *either* being considered as a single set of criteria complex enough to define what functions to structurally unify song cycles. This is not to say that it is impossible for any single set of criteria, whether it be tonal or narrative determinants, to be strong enough on its own to constitute cycle-hood, but rather I propose that an analytical method developed for the study of song cycles should promote the joint consideration of these factors. This is precisely why both performative and analytical

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<sup>17</sup> Neumeyer, "Organic Structure," 97.

<sup>18</sup> *Ibid.*, 95-96.

applications presented within this study are built upon a co-dependent relationship between these elements.

Like Neumeyer, several scholars, including McCreless and Kaminsky, respond to Komar's 1971 article analyzing Schumann's *Dichterliebe* song cycle. Komar was one of the first scholars to present a set of criteria to define cycle-hood characteristics or determinants. The seven criteria he set forth are outlined in the following:

- 1) Similarity of style, construction, and subject matter of the poetry; style of the music.
- 2) Similarity (i.e. cross-reference) between thematic, rhythmic, harmonic, or tonal configurations in different songs.
- 3) Thematic, harmonic, or tonal cross-references as above, but untransposed.
- 4) Pairing of songs so as to achieve local continuity (e.g. pairing of adjacent songs in a dominant-tonic relationship).
- 5) Existence of a coherent key scheme throughout the cycle.
- 6) The presence of a general plan that "embraces all of the songs of the cycle in their given order".
- 7) The presence of all the features of No. 6, plus the use of a single key to govern the cycle.<sup>19</sup>

Although Komar makes reference to consideration of the text in his very first criteria, he all but entirely ignores the poetic text throughout his analysis of the cycle, focusing his analysis almost exclusively on contributing tonal determinants. Consequently, Komar's analysis received criticism similar to Neumeyer's from several of the scholars who responded to his article. His lack of considerations for the narrative or dramatic elements of the text substantially takes away from the strength of his arguments to the point where I would argue against his conclusion pertaining to the cycle's governing key. Regardless, his interpretation is simply that, and his approach points to various interesting unifying musical elements within the cycle. However, once again I would agree with Neumeyer's assessment of Komar's argument in that his lack of narrative or dramatic consideration is a significant flaw

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<sup>19</sup> Komar, "The Music of *Dichterliebe*," 63-66.

rendering his analysis and approach generally insufficient as a comprehensive design for the analysis of song cycles.

As previously mentioned, McCreless examines Schumann's *Liederkreis* Op. 39 cycle in his article "Song Order in the Song Cycle: Schumann's 'Liederkreis' Op. 39." Much along the same vein as Komar and Neumeyer, McCreless presents analytical tools to study song cycles; he develops his criteria for "the analysis of multi-movement tonal works in general, and of nineteenth-century song cycles in particular."<sup>20</sup> His three cycle-hood criteria for defining ordering in song cycles are consequently general, especially in comparison to the detailed seven criteria Komar sets forth. Although Komar's criteria are beneficial in attempting to convey a structured analytical model for the study of song cycles, McCreless's generalities lead him to consider the presence and impact of *Stimmung*, a concept of particular significance for performers, addressed and identified as "atmospheres" and discussed substantially throughout Chapter 3. McCreless summarizes the significance and role of *Stimmung* with respect to the analysis of song in the following passage:

Thym's analysis of the ordering of the poems (and thus, the songs as well) is rather subjective and affective in character—as is, of course, the concept of *Stimmung* in general. Yet his interpretation rings with an intuitive 'rightness'. It points out an important feature of the cycle — the climactic nature of the sixth and twelfth songs, and the equal grouping of songs that thus ensues—and it addresses questions of interest with respect to order and subdivision. And his suggestion of mirror-symmetrical relationships in the *Stimmungen* of the songs is, as we shall see, dramatically reinforced by motivic and tonal structure. The conclusions of Thym's poetic analysis are eminently believable if not rigorously intersubjective, and they can serve as evidence for the assertion made in this present article that order and grouping of movements in multi-movement works can result from a patterning of the emotive states suggested by those movements, and for Neumeyer's belief that literary or poetic features can take on a fully structural role in works such as the song cycle.<sup>21</sup>

McCreless appears to take most notably from Thym's analysis of the cycle's *Stimmungen* its intuitive nature, and the substantial musical elements which appear to align with and

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<sup>20</sup> McCreless, "Song Order," 6.

<sup>21</sup> *Ibid.*, 13-14.

confirm structural implications. Both observations support the significance of text to music relationships, as well as their ability to impact on ordering and song groupings, governing the structures of song cycles.

Having chosen to examine a cycle lacking a narrative and posing questions pertaining to ordering, McCreless emphasizes the variable relationship between text and music, as well as the complexity in thereof. Since the song cycles presented within my study both contain clear narratives, their analyses shall reflect a relatively straightforward co-dependency of text to music factors.

Moving away from those scholars concentrating on issues specifically pertaining to the analysis of song cycles, authors Peter Kaminsky and David Lewin continue to address the reinterpretation of structural functions in multi-movement works by focusing on the study of piano cycles and opera, respectively.

Kaminsky, like all aforementioned authors, examines cycles by Robert Schumann, and utilizes ideas presented by Komar, Neumeyer, and McCreless, heavily throughout his discussion. In his examination of Schumann's early piano cycles, Kaminsky highlights significant moments best analysed with Komar's musical criteria for cyclic works, Neumeyer's narrative textual determinants, and McCreless's idea of motivic cross-references as ordering principles. Interesting throughout Kaminsky's discussion and analyses of Schumann's *Papillons*, *Carnaval*, and *Davidsbundlertanze*, which largely precede his work with song by approximately a decade, is the progression that can be seen in

Schumann's "increasingly sophisticated means of achieving structural coherence, culminating in the *Dauidsbundlertanze*."<sup>22</sup>

An additional point of interest addressed by Kaminsky is how the formal organization of key relations differs from other 'unintentional' relations of the same kind present in groups of the aforementioned dances and collections. He describes an example of these "intentional" versus "unintentional" patterns in the following:

Carnaval, however, differs from the above paradigm: first, in that its successive keys are all diatonically related, in part a result of the composer's limits on the harmonization of Sphinxes Nos. 2 and 3; and second, in that, while the surface succession is by ascending and descending thirds and fifths, the guiding structural motion is specifically by descending fifth, particularly in the second half of the cycle. These characteristics, coupled with the strategic placement of particular keys within the form, convey a strong sense of tonal progression across the entire cycle.<sup>23</sup>

Such patterns are discussed in the ensuing study of Schumann's *Frauenliebe und –leben* and *Dichterliebe* song cycles and are interpreted as significant unifying factors.

Kaminsky also highlights several controversial points surrounding the issue of analyzing tonal structures across cycles and multi-movement works in general, particularly concerning the application of Schenkerian methods to do so. The fundamental adjustments and specific applications of Schenkerian tools utilized within this study will be both explained and contextualized before undertaking analyses of the song cycles.

To summarise briefly, of the two analytical challenges inherent in the study of song cycles, (1) stemming from its inclusion of both semiotic systems music and language, and (2) arising from its multi-movement structure, all of the aforementioned scholars address the later, with McCreless, Neumeyer, and Komar, addressing both. Many utilize various

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<sup>22</sup> Kaminsky, "Principles of Formal Structure," 225.

<sup>23</sup> *Ibid.*, 212.

Schenkerian tools in their analyses and focus their examinations on works specifically by Schumann with the exception of Lewin. The following discussion will concentrate on articles dealing with concerns pertaining to the challenges generated by the combined presence of both semiotic systems involved in song cycles.

### **Studies in Music with Text/Song Analysis**

Authors Walter Everett and Kofi Agawu deal directly with issues surrounding song analysis in their articles “Deep-Level Portrayals of Directed and Misdirected Motions in Nineteenth-Century Lyric Song”<sup>24</sup> and “Theory and Practice in the Analysis of the Nineteenth-Century 'Lied',” both applying and discussing the use of Schenkerian practices as a theoretical framework for the genre.

While Agawu adheres strictly to traditional Schenkerian conventions, especially in his sketching techniques, Everett modifies some Schenkerian tools and displays an unconventional sketching style. His article outlines deviations of the fundamental line typically found in songs of the nineteenth century and the illustration thereof. He explicitly states the purpose for his adaptation of this framework.

This paper will not be the occasion for the outlining of a theory of text-music relations, but as in previous essays, I shall use Schenkerian methods to isolate motives that can be related to the accompanying poetic text, whether at the foreground word-to-note level, the middleground verse- or stanza-to-line-level, or—most importantly for the topic at hand—the background mood- or theme-to-deeper structural level.<sup>25</sup>

He describes his presentation as one of a “fundamentally adjusted Schenkerian understanding of the sorts of background-level deviations from normal voice leading

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<sup>24</sup> Walter Everett, “Deep-Level Portrayals of Directed and Misdirected Motions in Nineteenth-Century Lyric Song” *Journal of Music Theory*, 48, no. 1 (Spring, 2004): 25-68.

<sup>25</sup> *Ibid.*, 27-28.

common to the nineteenth-century song.”<sup>26</sup> Everett’s perspective on applying ‘modified’ Schenkerian tools to the analysis of song aligns well with my own. His views on deviations of the *Urlinie* and on the manner of illustrating background voice leading have significantly influenced my study; this has resulted in the adoption of his quasi-Schenkerian sketching style throughout many of the sketches. Everett’s interpretation of background voice leading has most significantly influenced my study and set him apart from the authors previously discussed. He relates voice leading to the poetic text, explaining that

[m]ost analysts who have examined experimental structures in nineteenth-century opera and song have focused primarily upon harmonic innovations (consider Bailey's, Samson's, McCreless's, Stein's, and Lewin's associative and expressive tonalities, directional and progressive tonality, and Krebs's alternatives to monotonicity), with surprisingly little attention paid to background voice-leading practice. Furthermore, few analysts have presented any discoveries relating to the deep-level expression of a poetic text.<sup>27</sup>

Although Everett explores “deep” levels and backgrounds, his analyses remain geared towards individual songs; however, applying his governing ideas to broader contexts indeed functions to reveal interesting voice-leading associations connecting multi-movement works and song cycles in particular.

In Everett’s survey of deviant forms common to the genre of song, his approach inevitably focuses on the analysis of the fundamental line, but more specifically on how it is often hidden, altered, or suppressed. He explains his reasoning for this unusual approach stating that

[i]n some normally tonal Romantic vocal works the fundamental line is of relevance to interpretation only in that its highly suppressed status or its complete absence from the texture may illustrate a deviation from the norms. The main point of analysis, it seems to me, is to work through the tension between the peculiarities of a piece and its normative ideals. But in the nineteenth-century artwork,

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<sup>26</sup> *Ibid.*, 26.

<sup>27</sup> *Ibid.*

the occasionally insoluble nature of that tension should be allowed to override any plausible—but perhaps irrelevant—conventional solution.<sup>28</sup>

This perspective generally contrasts that of many other authors, such as Agawu and Layton, who focus on determining the fundamental line and possible connections between lines of adjacent songs. Everett's perspective promotes and allows for additional insight into the true expressive essence of a song, and if applied to a broader context, could function similarly in the analysis of entire song cycles.

Agawu discusses various approaches to the analysis of song in his article "Theory and Practice in the Analysis of the Nineteenth-Century 'Lied'." Applying strict Schenkerian practices to his graphic representations, he gives considerable attention to analysis and interpretation of text to music interactions. The balance displayed throughout his study, equating consideration of textual and musical elements, inspired the desired balance throughout both analytical and performance-based applications in this current study.

Agawu's analysis of the first song from Schumann's *Frauenliebe und-leben* song cycle has also been utilized throughout Chapter 2 of this study.

Having contextualized the literature addressing similar research questions to that which fueled this study, the ensuing discussion will address the areas of performance analysis and rhythmic theory studies. Both of these fields factored significantly in varying respects to the early development of this model.

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<sup>28</sup> Ibid., 28-29.

## Performance Analysis

The field of performance analysis represents a vast literature; for the purpose of my study, I will limit the scope of the literature review to sources that contributed directly to development of the performer's application. Authors and scholars, working within the area of performance analysis, such as John Rink, Joel Lester, Jerrold Levinson, and Wallace Berry, discuss this topic with varying opinions and points of view; while an apparent tendency to advocate strongly for or against analysis prior to performance may be seen, this thesis campaigns in favor of neither. In the performance of song cycles, prior tonal and structural analysis may not be necessary in constructing a performance interpretation, but having an understanding of large-scale connections and relationships is nevertheless critical. This model is meant to offer performers a process to assist in achieving a comprehensive awareness of such associations, as well as presenting analysts with an alternative approach to understanding large-scale tonal associations and structures.

Articles by authors John Rink<sup>29</sup> and Jerrold Levinson<sup>30</sup> have played significant roles in the early development of this study and their influence may be seen throughout chapter 3 in the application of the model for performers. Both scholars support in their own way the underlying premise that such a model, as is being offered throughout this study, would not only be useful, but may reflect a necessary process en-route to constructing a valuable, insightful, and successful performance. Rink's article proposes graphical representations of various musical parameters (at times in combination), some of which were taken into

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<sup>29</sup> John Rink, "Analysis and (or?) Performance" in *Musical Performance: A Guide to Understanding*, ed. John Rink (Cambridge: Cambridge University Press, 2002), 35-58.

<sup>30</sup> Jerrold Levinson, "Performative vs. Critical Interpretation in Music" in *The Interpretation of Music: Philosophical Essays*, ed. Michael Krausz (Oxford: Clarendon Press, 1993), 33-60.

consideration in the construction of the proposed model at hand. Levinson approaches the idea of performance analysis from a unique point of view, one which has impacted the boundaries and structure of this model. By developing the concept of *Performative Interpretations (PI's)*, Levinson convincingly argues that any performance is only a single version or interpretation among countless possibilities and does not necessarily need to, nor should it attempt to, reflect a determinate right or wrong analysis and/or *Critical Interpretation*.<sup>31</sup> This concept has inspired an open framework within the performer's application by allowing flexibility for the performer to create a unique, yet informed, performance.

### **Rhythmic Theory Studies**

Similar to the performance analysis studies, the contribution of rhythmic studies is largely contained within the application of the performer's application. As with the review of literature in performance analysis, I will limit my review of rhythmic studies to those that have contributed directly to my work. Both Christopher Hasty<sup>32</sup> and Yonatan Malin's<sup>33</sup> research shaped the notion of acceleration used throughout chapter 3, as well as the notational marking used to represent areas of acceleration and deceleration. These issues and forms of notation factor significantly into the "foreground" analyses of the performer's model, especially in instances involving complex moments of transition, as will be further discussed in the analyses of chapter 3.

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<sup>31</sup> Ibid., 33.

<sup>32</sup> Christopher F. Hasty, *Meter as Rhythm* (Oxford: Oxford University Press, 1997), 67-95, 148-167.

<sup>33</sup> Yonatan Malin, "Metric Analysis and the Metaphor of Energy: A Way into Selected Songs by Wolf and Schoenberg," *Music Theory Spectrum* 30, no. 1 (Spring, 2008), 61-87.

To conclude, the literature most pertinent to this study includes research in the analysis of multi-movement works, Schumann studies, studies in music with text, song analysis, performance analysis, and rhythmic theory studies. While many scholars involved in the ongoing debate of performance analysis advocate strongly in favor for or against the need or use of analysis prior to performance, this thesis campaigns in favor of neither. Rather, this thesis presents alternative approaches for both performers and analysts to utilize when facing the specific difficulties inherent in the study of song cycles. It is the performers' and analysts' choice to apply this model if and when they believe it to be beneficial. Many of the scholars discussed address overlapping issues and make use of similar methodologies and theoretical frameworks. Certain fields of research have impacted predominantly on only one of the model's two applications. Nonetheless, all of the presented literature has played a significant role in the development of this study.

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This study will be divided into four chapters. Schumann's *Frauenliebe und –leben* and *Dichterliebe* song cycles will be examined within each of the following two chapters. Following chapter 2, presenting the application designed for analysts, and chapter 3, the performer's application, chapter 4 will offer a summary of findings and concluding remarks.

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## Chapter 2: Application for Analysts

The analysis of multi-movement works in general, and of song cycles in particular, has presented theorists with a unique challenge over the years. Although Komar, McCreless, Neumeier, and Agawu offer various models for approaching this challenge, the development of a comprehensive methodology capable of accounting for a set of elements, ranging from the purely musical to the consideration of affective states and the interpretation of text, has yet to be established. In studying each of these authors' approaches, common threads and theoretical frameworks can be seen to overlap; in particular, the use and application of Schenkerian tools, as well as contrasting perspectives on the necessary degree of textual consideration, recur in the literature. The second chapter of this thesis presents a new model for the analysis of song cycles, offering a balance between the unique application of certain Schenkerian tools in examining what will be referred to as the "deep background" of a cycle, in conjunction with the study and interpretation of the text and other dramatic elements. This chapter will discuss the influence and role of Schenkerian tools throughout this study, as well as the use of *Tonnetz*<sup>34</sup> in examining key paths.<sup>35</sup> The proposed process will be summarized for practical use, followed by an in-depth discussion elucidating the necessity of each step and possible complications and/or variations of results to be expected. Recognized as masterworks in the genre of German Lieder, complete analyses of

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<sup>34</sup> The term "*Tonnetz*" is German for "tone-network." *Tonnetz* appear in various formats and may be generally described as conceptual lattice diagrams used to represent tonal space. David w. Bernstein, "Nineteenth-century harmonic theory: the Austro-German legacy," in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), 778-811.

<sup>35</sup> The concept of key paths is derived from transformational theory. The scope of the field is immense; however, the theory is borrowed throughout this study only to explain tonal movements referred to as "key paths" throughout chapter 2. The focus of the study remains, identifying large-scale associations in song cycles, and the transformational tools allow me to discuss harmony in this way.

Schumann's famous *Frauenliebe und –leben* and *Dichterliebe* song cycles, utilizing the proposed application, will then be presented.

When using structural tools from Schenkerian analysis to interpret large-scale multi-movement works, such as song cycles, sonatas, or symphonies, we may ask ourselves whether or not additional “deep” levels exist or can be found. While traditional Schenkerian analyses reveal interesting and significant structural, as well as motivic, connections when applied to individual songs from cycles, further large-scale connections can often be overlooked. As well, large-scale structural functions may be misunderstood by failing to consider tonal movements and associations between adjacent songs, song groupings, and at times throughout cycles in their entirety. By examining the possibility of deep-background structures functioning to connect cycles as a whole, the analysis will primarily focus on the combined examination of key paths, and patterns therein, used to travel throughout song cycles, as well as the examination of “background”<sup>36</sup> voice leading with significant emphasis on the use of register. In exploring the paths and patterns of keys throughout a given cycle, local harmonic progressions will also be analyzed and examined in relation to similar progressions reflected at deeper levels.

The unconventional use and application of Schenkerian tools throughout this study stems from the observation that tonal structures, similar to those composing the harmonic foundation of typical background structures in Schenkerian analyses, often underlay entire cycles and serve as a significant unifying element, distinguishing song cycles from other groupings of songs, such as song collections. While several ideas and methods throughout

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<sup>36</sup> McCreless employs the term “background” on page 7 of his article “Song Order in Schumann’s *Liederkreis*, Op. 39,” in reference to determining underlying structures capable of explaining multi-movement works as a whole.

this chapter are strongly inspired by and borrowed from Schenkerian practices, their applications and use serve a purpose unique to this study: to highlight and define unifying and characteristic elements of song cycles. Much of the terminology throughout this chapter is rooted in traditional Schenkerian applications; however, the modified graphic representations are borrowed from Walter Everett's work<sup>37</sup> and focus on illuminating primarily registral and voice-leading associations. Everett summarizes the significant alteration of Schenkerian tools as follows: "the solo vocal part is entirely contained within the treble staff. The parenthesized notes in the treble staff are either implied or are heard in the accompaniment only."<sup>38</sup> Unlike conventional Schenkerian sketches, which focus in part on counterpoint and motivic parallelism, my analysis primarily demonstrates large-scale parallelism and voice-leading continuity;<sup>39</sup> I have employed Everett's adaptation to emphasize the role that the accompaniment plays in completing fundamental structures at times throughout my analysis. The elements of register and voice leading, in particular the recognition of melodic descents and their combinative qualities, are strongly emphasized and significantly linked throughout this study and should be jointly considered. The purpose of their combined examination serves to reveal how melodic continuity is achieved and utilized throughout cycles, not only as a unifying device, but also to delineate extended structural and atmospheric<sup>40</sup> song groupings.

The harmonic focus within this study concerns itself with tonal key paths and relationships used to move between keys. Tracing tonal motions throughout song cycles illuminates

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<sup>37</sup> Everett, "Deep-Level Portrayals".

<sup>38</sup> Ibid., 33.

<sup>39</sup> A basic understanding of traditional Schenkerian practices and terminology is assumed.

<sup>40</sup> The term "atmospheres" is presented and discussed at length throughout chapter 3, with its definition available on page 75-76.

associative relationships which factor significantly in determining “deep-background” structures, and the proposed model provides a simple method of recognizing such motions and patterns in thereof. The organization of diagrams depicting such movements is inspired by *Tonnetz*. Successions of tonal relationships are set up in a linear grid format to help elucidate the path used to move between the various keys presented within a cycle. I have suggested that the focus remain on identifying and illustrating relationships of fifths and thirds given the intended application of this model for tonal works and the structural significance of such relationships throughout this repertoire.

It is the combined study and illustration of these two elements, voice leading and key paths, that constitute the central relationship of significant tonal structures fundamental to the application for analysts and serve as the combined elements ultimately reflected in sketches of the “deep background.” Their importance extends to the application for performers which will be further discussed in the third chapter of this study.

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### **Process**

The process involved in the following case studies is one that has been developed to illuminate those aspects of Schumann’s harmonic language and voice-leading structures that not only unify *Frauenliebe und –leben* and *Dichterliebe*, but also forge long range connections between its component songs. I propose that the application of certain Schenkerian tools in conjunction with the cycles’ texts may be combined to support how song cycles fundamentally differ structurally from song collections.

The process of developing analytical interpretations of song cycles utilized throughout this chapter will be explained in relative detail, elucidating the necessity of each step and possible complications and/or variations of results to be expected. The following list sets forth a series of ten steps summarizing the process, designed for use as a practical outline.

### Summary of Process

- (1) Identify all keys established throughout the cycle.**
- (2) Examine tonal relationships between adjacent keys.**
- (3) Construct a graph outlining the key path movement within the cycle, organized in such a way that all keys are seen in closest proximity to each other with their associative relationships clear.**
- (4) Identify repeated keys, relationships between repeated keys, and patterns of movement.**
- (5) Read through the cycle's text and recognize where significant/main events occur within the text and note the corresponding keys utilized at these points.**
- (6) Examine associative relationships between keys utilized during significant events presented in the text and construct a chart of tonal relationships.**
- (7) Study each song individually, identifying the *Urlinie*,<sup>41</sup> harmonic movements, and any other noteworthy musical events/motivic material.**
- (8) Consider if and how the voice-leading and harmonic movements of adjacent songs may or may not be considered jointly, leading continuously from one piece into the next, and if their combined association results in the reinterpretation of structural functions. Groupings of associated adjacent songs will be identified as song groups one, two, three, etc.**
- (9) Construct a "deep-background" sketch of the entire cycle.**
- (10) Structurally relate the cycle as a whole. Tonal units and areas of prolongation should coincide with song groupings.**

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<sup>41</sup> The term *Urlinie* is German for "fundamental line" and refers to the melodic aspect of the fundamental structure, *Ursatz*. The *Urlinie* can be found in three forms as a stepwise descent from any one of the notes of the tonic triad back to the tonic.

(1) The first step in initiating an analysis of this sort should begin by identifying all keys presented within a given cycle; areas of modulations contained within individual songs should be noted as well. Songs may present situations where keys may seem ambiguous and could be interpreted in more than one way, and in these cases all possible interpretations should be recorded.

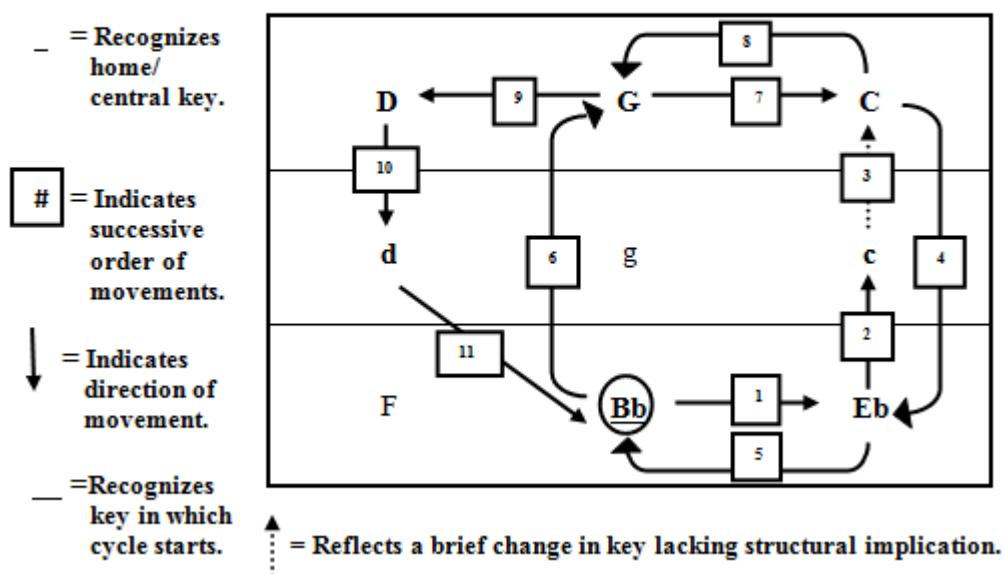
(2) Once the basic keys have been identified, the relationships between adjacent keys may be explored. Examination of the path travelled between keys may expose important relationships frequently used, characteristic of the given cycle, as well as tonal relationships connecting songs and song groupings, and in essence becoming the harmonic foundation of what will be termed the “deep-background” of a cycle.

(3) Having identified the relationships used to move throughout the keys of a cycle, one may start to construct and organize a chart of these movements. Given that the harmonic analysis of tonal music largely centers around relationships of a fifth (tonic-dominant relations), construction of a chart should commence by entering a row of ordered fifths originating in the key in which the cycle begins. The bottom row of Figure 2.1 depicts a row of descending dominant fifth relations, moving from left to right, found within the *Frauenliebe und –leben* song cycle.

Depending on the various keys presented within a cycle, there are likely to be a number of either parallel or relative major to minor associations, or a combination of both. The relationship containing more keys from the cycle in close proximity to the keys already highlighted within the first row of fifths should be entered next and aligned to depict their proper association to the keys in the first row. The middle row of Figure 2.1 presents the

relative minor keys in appropriate relation to the initial row of dominants. The key of c minor is significant here, since it is utilized in song 3 of the *Frauenliebe und -leben* cycle.

**Figure 2.1:** Key paths travelled through Schumann's *Frauenliebe und -leben* song cycle.



This step should be repeated with the same types of relationships being considered until all keys within the cycle are present within the chart; enharmonic equivalents should be considered in this stage. Once this is achieved, reorganization of the chart should be considered; i.e. one row should possibly shift above or below another. The goal of reorganization is to depict all keys found within a cycle and their relationships in their closest possible proximity to one another. Several rows may be used; however, more than three rows depicting three tonal associations would rarely be required. The significance of this step should be noted with respect to works involving numerous and/or complex key movements, such as will be seen in the study of the *Dichterliebe* song cycle. It is through this process of reorganization and consideration of tonal relationships that one begins to

simplify, to recognize, and to comprehend how a cycle is both related and delineated by its tonal scheme.

(4) After having developed a chart outlining the path taken to move between keys, two significant observations should be made: (1) keys utilized repeatedly should be recognized, as well as relationships between such keys and, (2) patterns of movement, such as repeated dominant successions or repeated relative minor relations, etc., should be noted. With tonal associations, such as these found typically not only in song cycles but also in works such as song collections and various other multi-movement works, the point of interest in analyzing and recognizing such patterns of movements, specifically in relation to song cycles, lies in their ability to highlight repeated patterns and/or balanced progressions (such as the palindromic progression of keys to be discussed in relation to song group one (SG1) of the *Frauenliebe und –leben* song cycle). Once these patterns or commonalities are recognized, tonal associations and movements deviating from the “norm” are easily identified. These patterns of motion often coincide with possible song groupings and moments of deviation frequently reflect significant points of transition.

These patterns of key movement also often manifest in various other musical elements, such as being melodically outlined or highlighted through voice leading, and should be noted at this stage as they may or may not lead to further revelations.

(5) At this stage in the analysis, referring to the text of a cycle is often extremely beneficial. It is at this stage that an analyst may choose to proceed either under an initial assumption concerning the structural home key of the cycle or begin more in-depth analyses of each individual song before proceeding to develop an interpretation. Given that the model is

currently being applied to the study of song cycles, I propose consulting the text before either is done. By gaining an understanding of the sequence of events taking place throughout a text, primary or significant events should become apparent. Climactic moments within the text are often musically affiliated and structurally highlighted by significant points of arrival or otherwise emphasized by various musical elements.

( 6) Taking note of the corresponding keys utilized at these points may highlight broad structural connections previously overlooked. If there appears to be strong tonal relationships aligned with significant events in the narrative of the text, these keys should be first considered as structural tonal pillars of a cycle. Whether or not analysts choose to consider the given text of a cycle, they should be prepared to work from an original hypothesis (regarding primary keys within a cycle), which may require reinterpretation as additional information is revealed. Constructing a chart such as Table 2.1 may often prove beneficial at this stage of analysis. Helping to clarify tonal relationships, especially in instances where a possible home key presents itself, the linear format of such a chart may help to illuminate areas of prolongation, possible song groupings, and other structural points of significance. All associative relationships may not be clear at this stage of analysis; however, inclusion of all relevant information fitting with a given interpretation, as well as noting problematic areas, will help to clarify an analytical interpretation. As we will see in the ensuing analyses, there are tonal relationships in both studies which are not yet understood at this stage of the analysis. (These areas are represented by question marks.)

In order to construct such a key chart, one should refer back to the graph created in step 3, reflecting movement through the cycle's key path. The information necessary to complete the first two rows of the chart, outlining the cycle's songs and their respective keys, should

be available from this graph. The third row, labelled “Tonal Progressions,” should reflect the relationship of the various keys within the cycle as they would relate to the inferred home key. Tonal key associations of thirds and fifths, and combinations thereof, are most commonly found here. The primary benefit of constructing such a table is to highlight harmonic progressions helpful in determining song groupings and background structures. Song groupings often demonstrate relationships typically found in areas of prolongations, such as movements away from and back to the tonic, frequently employing parenthetical<sup>42</sup> keys, and/or key relations of a parallel or relative nature. Background structures are often delineated by such areas of prolongation and most commonly outline dominant relationships, such as those one would expect to find in support of a conventional background.

**Table 2.1:** Primary keys and relationships of individual songs within the *Frauenliebe und –leben* song cycle

Song #	1	2	3	4	5	6	7	8
Key(s)	Bb	Eb	c (C)	Eb	Bb	G C G	D	d Bb
Tonal Progressions/ Associations	I	IV	ii or vi/IV	II	IV	I	V/II II V/II	? vi/V I
Song Groups	1 3	1	1	1	1	2	2	3 (1)

(7) Either with the goal of supporting an already formed hypothesis or in the process of developing one itself, at this stage each individual song should be studied independently to ascertain an understanding of the voice leading, *Urlinie*, or harmonic movements present

<sup>42</sup> The term “parenthetical keys” refers to keys that are found in passing, used to embellish an underlying harmony. In Table 2.1 songs 1-5 structurally represent an area of tonic prolongation embellished in songs 2-4 by a passing IV sonority.

within the music. Creating traditional foreground- and middleground-level Schenkerian sketches of each song allows us to gather necessary information, from which one can proceed to extract the critical elements required to construct a “deep-background” sketch.

**(8)** Once each song has been individually analysed, the *Urfinie* of each along with the basic harmonic movements should be considered alongside that of its surrounding songs. These elements may or may not fit together and, if they do, their combined association may necessitate reinterpretation of structural functions. (Noteworthy musical events/motivic material found repeated in various songs may also necessitate further consideration.)

**(9)** Once all songs have been considered in the context of the entire cycle, one should have developed a conclusive interpretation of how the cycle functions as a whole and be able to construct a complete “deep-background” sketch of the cycle, representing voice-leading associations, harmonic movements, and any other information highly characteristic or necessary for this interpretation.

**(10)** The underlying structural functions of the cycle should be related and represented, illustrating song groupings and structural areas of prolongation, as well as how they function jointly.

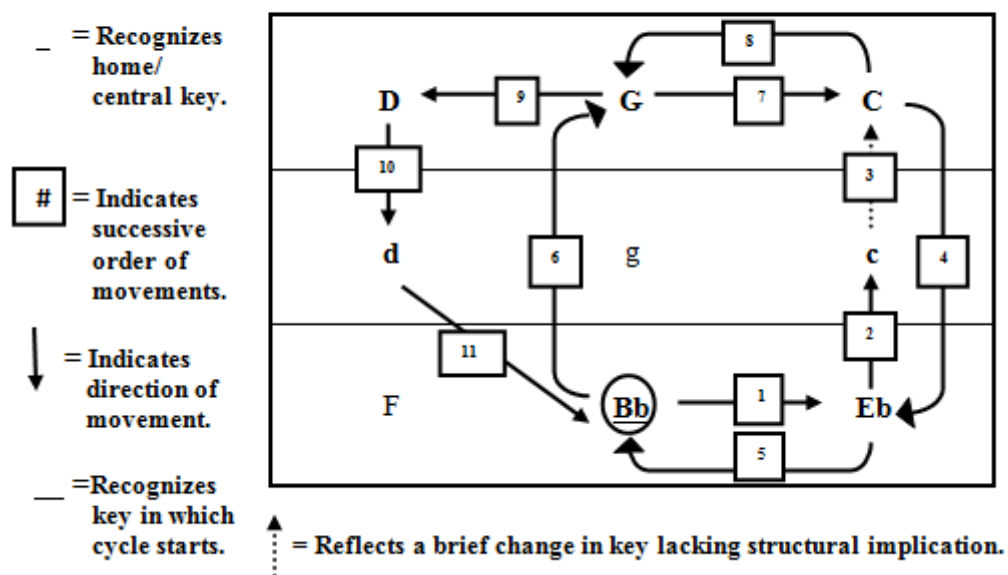
This process should lead to a comprehensive understanding of the structural functions and specific musical elements that have been manipulated to unify the cycle as a whole. The ensuing discussion will outline the findings consequential to the application of the aforementioned process to the study of Schumann’s *Frauenliebe und –leben* and *Dichterliebe* song cycles.

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## Case 1: *Frauenliebe und -leben*

The *Frauenliebe und -leben* song cycle consists of eight songs that move successively through the keys B $\flat$ , E $\flat$ , c, E $\flat$ , B $\flat$ , G (C)<sup>43</sup> G, D, d, and B $\flat$ .<sup>44</sup> Each key is easily discernable, delineated by key signature(s), and complete authentic cadences in instances where individual songs contain complete modulations. Figure 2.1 traces the key path followed throughout the cycle and illustrates the relationships between keys as seen in their closest tonal relationship setting.

**Figure 2.1:** Key paths travelled through Schumann's *Frauenliebe und -leben* song cycle.



Adopting a quasi-tonnetz design, rows run from left to right with a descending dominant relationship, while the bottom row relates to the middle by relation of relative major to minor, and the middle row to the top, by that of parallel minor to major. This organizational

<sup>43</sup> The key of C major is enclosed in brackets because it is a key emphasized within an individual song. The modulation is of structural importance; however the key of C major remains fully enclosed within the home key of the song, G major.

<sup>44</sup> A translation and a copy of the score are included in Appendices A and B.

arrangement highlights the key proximity throughout the entire cycle in its closest position and allows what may initially seem like distant and/or possibly unrelated keys to be more easily understood in terms of how they relate structurally to one another. The key of B $\flat$  major is emphasized at three points throughout the cycle, in songs 1, 5, and concluding song 8. Given the proportionate amount of time spent in this key compared to the relatively short duration of the cycle as a whole, and considering this key is used to both open and close the cycle, I will begin my analysis under the assumption that the key of B $\flat$  major is the home key of the cycle. Referring back to steps 4, 5, and 6, outlined in the process, the key of B $\flat$  fits all necessary criteria to argue that it likely plays a significant role within the tonal scheme of the *Frauenliebe und –leben* song cycle. Given its placement throughout the cycle, the hypothesis that it likely constitutes the central home key seems a clear choice. Of course, one must remain open to the possibility that this may prove not to be the case, and reinterpretation of findings may be required.<sup>45</sup>

Using Figure 2.1 as a starting point, we may examine more closely the key relationships in the song cycle and represent this information in the form of a table (see Table 2.1).

**Table 2.1:** Primary keys and relationships of individual songs within the *Frauenliebe und –leben* song cycle

Song #	1	2	3	4	5	6	7	8
Key(s)	B $\flat$	E $\flat$	c (C)	E $\flat$	B $\flat$	G C G	D	d B $\flat$
Tonal Progressions/Associations	I	IV	ii or vi/IV	II	IV	I	V/II II V/II	? vi/V I
Song Groups	1 3	1	1	1	1	2	2	3 (1)

<sup>45</sup> Simple observations with this level of clarity are certainly not available in all song cycles, as will be seen in the second case study of Schumann's *Dichterliebe* cycle.

Since none of the songs contain questionable tonal centers, the first two rows have been filled with information from Figure 2.1. The third row, labelled “Tonal Progressions”, reflects the relationship of the various keys within the cycle as they relate to the inferred home key of B $\flat$  major. The first five songs are interpreted to reflect a prolongation of the tonic, the analysis of song 6 reflects its relationship to the supertonic, and the connection to the dominant is highlighted in regards to song 8. (Further detail explaining these analytical interpretations follows.) Significant associative relationships may also be seen between the key of D major, seen in song 7, and its surrounding keys, G major and d minor. However, the manner by which it relates to the home key of B $\flat$  major, as a structural determinant or belonging to an area of prolongation, is unclear at this point of analysis. Considering the relative clarity of roles and relationships of the other keys from within the cycle, it appears as though consideration of additional elements will be required to fully comprehend to function of this key, and because of this, its function as part of a tonal progression may remain blank at this point of analysis. The following analysis will examine the groupings of songs suggested by this interpretation of the underlying tonal structures of the cycle, which appear to connect songs 1-5, 6, and 7 (for reasons which will be clarified in the analysis of song group two), and song 8 to 1.<sup>46</sup>

### **Song Group One (SG1)**

The first group of songs, which may be interpreted as structurally and tonally related, include songs 1 through 5. Both songs 1 and 5 are situated in the key of B $\flat$  major, songs 2

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<sup>46</sup> The association between song 8 and song 1 stems from an extensive cyclic return of music from song 1 attached at the end of song 8 to conclude the cycle. This is discussed throughout both the background analysis of the cycle, as well as the foreground analysis of song 8.

and 4 in the key of E $\flat$  major, and song 3 in the key of c minor, the relative minor of its surrounding key, E $\flat$  major, utilized in songs 2 and 4. With B $\flat$  major functioning as the central or home key of the cycle, this group of songs may be interpreted as a deep-level prolongation of the tonic. The prolongation is achieved by means of a passing INT<sup>47</sup> section, harmonically a passing IV, expressed in songs 2-4. The structures of individual songs within this group will be reviewed in brevity, as the focal point of this discussion concerns how the songs relate to and connect with one another.

Beginning in song 1, “Seit ich ihn gesehen” (Since I have Seen him), a basic  $\wedge^3-\wedge^1$  descending *Umlinie* may be seen, supported by conventional harmony. Preceded by an *Anstieg*<sup>48</sup> or initial ascent spanning nearly an octave, the movement of inner voices is noteworthy. As can be seen in Example 2.1, a full  $\wedge^3-\wedge^1$  descent is in fact first presented in the lower octave during a voice exchange, overlapping with the presentation of the fundamental line outlining a  $\wedge^3-\wedge^1$  descending *Umlinie* in the upper register. The early statement of the  $\wedge^3-\wedge^1$  descent in the lower register has a dual function: (1) to emphasize significance of the low register and, (2) to strengthen the later final statement found in the upper register where two of the fundamental pitches are in fact implied. The opening of registral space and assertion of both registers in song 1 prepares the tonal space for the entire cycle. The significance of the role that register plays throughout this cycle should not be overlooked and will be better understood following further discussion of how Schumann

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<sup>47</sup> The abbreviation INT stands for the term “intermediate” used in Schenkerian analysis to reference a predominant function. This may be a single chord or area of prolongation.

<sup>48</sup> The term *Anstieg* is used throughout Schenkerian analysis to refer to an initial ascent leading to the first note of the *Umlinie*.

repeatedly exploits his use of register to highlight a specific gesture, which functions as one of the strongest connecting motives throughout the cycle.

**Example 2.1:** Middleground sketch of song 1, “Seit ich ihn gesehen,” (adapted from Kofi Agawu.<sup>49</sup>)

Song 2, “Er der Herrlichste von allen” (He, the most Glorious of All), presents a  $\wedge 5\text{-}\wedge 1$  *Urlinie*, continuing the descent of song 1 from B $\flat$  down to E $\flat$ . A complete statement of the fundamental line occurs towards the middle section of the song and is both preceded and followed by similar incomplete statements. Notably, register transfer is used to emphasize the high F $\sharp$  in all three statements, with it resolving downwards by step. Although approached in m. 42 by an upper neighbour in song 2, similar gestures utilizing register transfer to highlight the high F $\sharp$  as an apex tone may be seen in songs 3, 4, 5, and 7 (F $\sharp$  due to key signature). The purpose of such frequent and explicit emphasis of the note F $\sharp$  throughout the entire cycle is understood only upon reaching the cycle’s final song. Further examination will show that this repeated motivic gesture may in fact be interpreted as having structural significance.

<sup>49</sup> Agawu, “Theory and Practice,” 27.

The third song of the cycle, “Ich kann’s nicht fassen nicht glauben” (I cannot Grasp, nor Believe it), moves within the tonal space  $\hat{5}-\hat{1}$  of the c minor triad. The song opens with a fully supported statement of the  $\hat{5}-\hat{1}$  descending line followed by a middle section ascending to highlight the apex tone  $F\flat$ , again descending to restate the *Urlinie*; however, the song returns to close the vocal line back on  $\hat{5}$ ,  $G\flat$ , where it initially began. This unusual closing figure found *after* the statement of the fundamental line functions to create a seamless transition leading directly into the beginning of song 4, defining a 3-line starting on  $G\flat$ . Yet again, the element of register is utilized to ease this unusual transition as a large two-octave motion is found following the last statement of the fundamental line. This flourish creates a brief distraction, allowing the fundamental line to appear closed while simultaneously pushing forward the ascending movement back to  $G\flat$ . Given the palindromic balance of keys presented throughout SG1, this may also be seen as the pinnacle point at which movement back towards the tonic begins.

Song 4, “Du Ring an meinem Finger” (You Ring on my Finger), outlines a  $\hat{3}-\hat{1}$  descending line, again with a registral shift highlighting the apex tone  $F\flat$ . An explicit  $\hat{3}-\hat{1}$  descent can be seen in m. 32; however, the supporting harmony is interrupted, eliding with the beginning of the following phrase. Scale degree  $\hat{5}$  is consistently emphasized throughout the song and returns in an incomplete  $\hat{5}-\hat{1}$  gesture to conclude it. This final gesture is open to interpretation and could be sketched in either of two ways: (1) It could be read as a  $\hat{3}-\hat{1}$  *Urlinie* with scale degrees  $\hat{3}$  and  $\hat{2}$  both implied or, (2) it could be read as an incomplete fundamental  $\hat{5}$  line. Both interpretations are presented in Example 2.2.

Regardless of the interpretation one may prefer, it should be noted that the tonal space of  $B\flat$

to E $\flat$  is again accentuated in the lower register of song 4, a motion parallel to that which is expressed in song 2. The balancing of such precise tonal gestures and movement between registers, in conjunction with the balancing of tonal key centers and their function to prolong the tonic home key, works to strongly unify this large song group.

Song 5, “Helft mir, ihr Schwestern” (Help me, my Sisters), moves predominantly within the tonal space  $\hat{5}$ - $\hat{1}$  of the B $\flat$  major triad with scale degree  $\hat{5}$  again repeatedly emphasised; however, the *Urlinie* presents only a complete  $\hat{3}$ - $\hat{1}$  descent. The  $\hat{3}$ - $\hat{1}$  descent first occurs in the upper register of the vocal melody, exactly as in the first song of the cycle. Further mimicking the motions of song 1, the  $\hat{3}$ - $\hat{1}$  descent is also completed in the lower register in the final measures of the piano accompaniment. In this mirroring of actions originally presented in song 1, exact reflection of the structural voice leading of song 1 throughout song 5 further supports the conclusive nature of song 5, also generated by returning to the home key of the cycle.

**Example 2.2:** Voice-leading interpretation of SG1 from Schumann’s *Frauenliebe und-leben*

$\hat{3}$   $\hat{2}$   $\hat{1}$      $\hat{5}$   $\hat{4}$   $\hat{3}$   $\hat{2}$   $\hat{1}$      $\hat{5}$      $\hat{5}$   $\hat{4}$   $\hat{3}$   $\hat{2}$   $\hat{1}$      $\hat{3}$      $\hat{3}$   $\hat{2}$   $\hat{1}$      $\hat{3}$   $\hat{2}$   $\hat{1}$   
 (5 1)

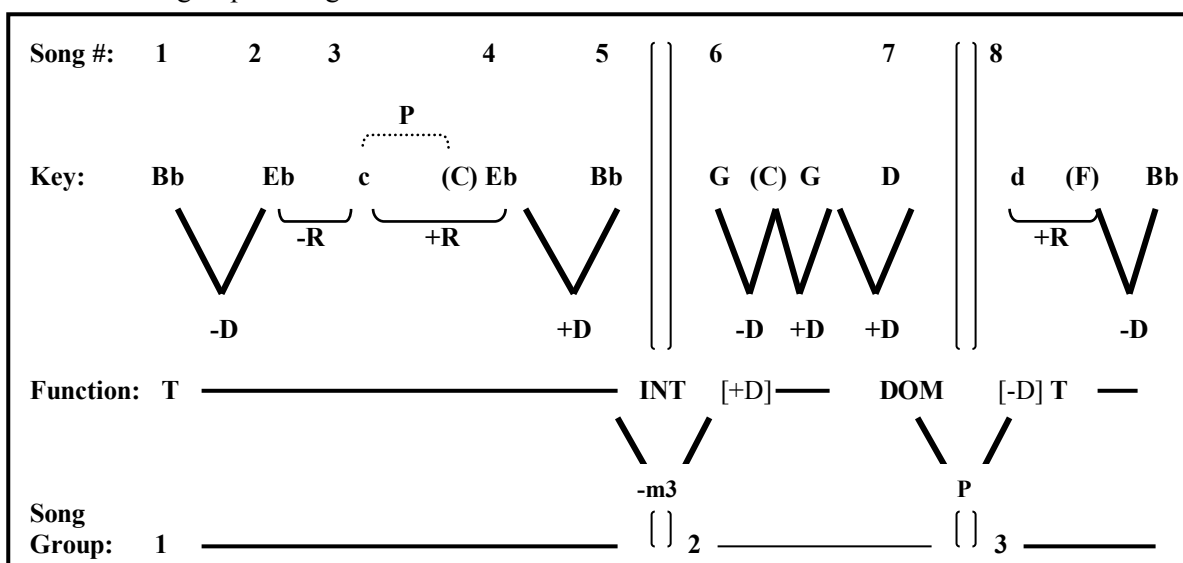
**Key:** B $\flat$     E $\flat$     c    (C)    E $\flat$     B $\flat$   
**Harmony:** I    V    I    I    V    I    (ii)    V    I    i    i    V    I    I    V    I    V    I    (V)  
**Song #:** 1    2    3    4    5

### Song Group Two (SG2)

The second primary group of songs includes songs 6 and 7, “Süßer Freund” (Sweet Friend) and “An meinem Herzen, an meiner Brust” (On my Heart, on my Breast), respectively. The

structural purpose of SG2 is to prepare the unique arrival of the unexpected dominant substitution seen in SG3. When examining the tonal associations utilized to move between adjacent songs, one may conclude that Schumann moves through his chosen key path primarily by means of dominant, relative minor/major relationships, and combinations of the two. Notably, SG2 is delineated from both SG1 and SG3 by marked deviations from the norm. In Figure 2.2, movements on either side of SG2, between songs 5 and 6, and again between songs 7 and 8, highlight instances of individual associative relationships occurring only once throughout the entire cycle.

**Figure 2.2:** Significant relationships associating adjacent songs, as well as song groups throughout Schumann's *Frauenliebe und -leben*



- + = Indicates ascending motion
- = Indicates descending motion
- [ ] = Reflect structural motions
- ( ) = Reflect weakly expressed keys
- ∖ / = Movements deviating from the norm
- ⏟ = Indicates relationship between adjacent songs
- ⋯ = Indicates movement within individual song
- ∨ = Reflects significant dominant associations
- D** = Represents a dominant relationship
- R** = Represents a relative relationship
- P** = Represents a parallel relationship
- m3** = Represents association of a minor third
- ( ) = Signify points of transition between song groups

Schumann's decision to substitute the arrival of the dominant for that of its relative minor (further discussed in the analysis of SG3) required special preparation for this replacement and it is in this light that the structural function and import of SG2 may best be understood.

There are two ways by which Schumann prepares this unexpected arrival throughout SG2.

First of all, the composer presents the listener with the expected structural INT tone.

Throughout song 6,  $\hat{2}$  (C $\sharp$ ) is strongly emphasized as a prolonged upper-neighbour tone, strongly reinforced by a lengthy modulation to C major through mm. 25-45.<sup>50</sup> Serving as the primary INT tone within the context of the cycle as a whole, this pitch is structurally both expected and anticipated. The second way in which Schumann prepares the arrival of the unexpected key of d minor is through his key choice for song 7. The progression to song 7's key of D major flows naturally from song 6's G major by dominant association, while simultaneously offering a parallel major relation to the substituted key of d minor. This common-tone or parallel relationship shared between D major and d minor in songs 7 and 8, in combination with the relative-minor relationship of d minor to the expected key of F major, unites to make this transition easily understood by the listener.

### **Song Group Three (SG3)**

The third and final song group consists solely of song 8, "Nun hast du mir den ersten Schmerz getan" (Now you have caused me the first Pain), which incorporates within itself an extensive cyclic return of the opening material from song 1. At a structural level, it marks the implied expected arrival of the dominant key F major within the context of the cycle as a

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<sup>50</sup> The pitch C is also emphasized throughout song 3, which is situated in the key of c minor. It is arguably the only structurally irrelevant or unnecessary key expressed throughout the cycle, given that it is employed to embellish the passing chord IV, presented in songs 2 and 4, utilized to prolong the tonic throughout songs 1-5; however, its previous emphasis strengthens its presence as the INT tone throughout SG2.

whole, replaced by its relative minor key of d minor. Referring back to the previous discussion of SG1, the importance of the substantial emphasis placed on the individual pitch  $F\sharp_4$ , is felt here in SG3.

Throughout the cycle, the high  $F\sharp_4$  is frequently highlighted in the vocal line through register transfer, approached by leap and resolved by step in songs 2, 3, 4, 5, and 7 ( $F\sharp$ ); it also serves as the apex tone within these songs with the exception of being approached by step once in m. 42 of song 2. The low  $F\sharp_4$  is also accented heavily throughout songs 1 and 5, repeatedly reinforced in various ways, such as by opening the *Anstiegs* of both vocal lines. The prominence given to  $F\sharp_4$  as an individual pitch throughout SG1 solidifies its structural import, reflecting its dominant relation to the home key of  $B\flat$  early on in the cycle. In other words, the dominant association is *explicitly* emphasized in several ways throughout the cycle allowing for its *implicit* arrival in song 8 to be understood.

Understanding Schumann's decision to use the key of d minor to replace the expected dominant requires only a brief look at the dramatic content of song 8. "Nun hast du mir den ersten Schmerz getan" expresses the climactic ending of the cycle, marking the death of the protagonist's husband immediately following the birth of her first child. Considering the tragic content, it seems clear as to why Schumann would have chosen to set the final song within a minor key (the role of the cyclic return of material from song 1 in  $B\flat$  major will be discussed later).

Schumann chooses to further accentuate the structural pitch  $F\sharp_4$  in m. 21 of song 8 by evading completion of a conclusive fundamental line in the key of d minor, ending the vocal line on

an E $\flat$  in the lower register (see Example 2.3). Transitioning in only one measure of music back to the home key of B $\flat$  major, concluding with a substantial piano postlude presenting a cyclic return of the opening material from song 1, the vocal line is left unresolved. With such a quick transition, the unresolved E $\flat$ , which would have initially been expected to resolve down by step to scale degree  $\hat{1}$  (D $\flat$ ) in the key of d minor, is now reinterpreted as a leading tone of the cycle's dominant F $\flat$ . It is in fact within the piano's postlude that resolution of this E $\flat$  may be felt, appearing to resolve upwards by step in the cyclic return of material to the same F $\flat$  used in the opening vocal gesture of song 1. With the voice itself never explicitly resolving in either direction, the lengthy and exact cyclic return of material from song 1 may be understood as necessary, offering a sense of closure and completion. The postlude of song 8 also allows the listener to remember the conflict originally felt in the cycle's opening song, a conflict which can now be understood as the foreshadowing of both happiness and great tragedy to come.<sup>51</sup>

**Example 2.3:** Voice-leading interpretation of Schumann's "Nun hast du mir die ersten Schmerz getan"

$\hat{1}$   $\hat{2}$   $\hat{3}$   $\hat{4}$   $\hat{5}$                      $\hat{6}$                      $\hat{7}$   $\hat{8}$                      $\hat{(1)}$                      $\hat{3}$                      $\hat{2}$                      $\hat{(1)}$                      $[\hat{3}$                      $\hat{2}$                      $\hat{1}]$

The image shows a musical score for the song "Nun hast du mir die ersten Schmerz getan" by Robert Schumann. It consists of two staves: a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature is one flat (B-flat major). The score is annotated with scale degrees (hats) above the notes. The vocal line starts on a whole note G4 (scale degree 1), followed by a half note A4 (2), a quarter note B4 (3), a quarter note C5 (4), and a quarter note D5 (5). A double bar line follows. The piano part has a whole note chord of G2-B2-D3 (scale degree 1). The vocal line continues with a half note E5 (6), a quarter note F5 (7), and a quarter note G5 (8). A double bar line follows. The piano part has a whole note chord of C3-E3-G3 (scale degree 3). The vocal line continues with a half note F5 (1), a quarter note G5 (3), a quarter note A5 (2), and a quarter note B5 (1). A double bar line follows. The piano part has a whole note chord of F2-A2-C3 (scale degree 1). The vocal line concludes with a half note G5 (3), a quarter note F5 (2), and a quarter note E5 (1). The piano part has a whole note chord of B1-D2-F2 (scale degree 1).

**Key:** d  
**Harmony:** i  
**Song #:** 8

V                    B $\flat$   
 I  
 (1)                    V I

<sup>51</sup> The idea of conflict felt between contrasting atmospheres within this first song of Schumann's *Frauenliebe und -leben* song cycle will be further discussed throughout Chapter 3's analysis for performers.

### **Analytical Summary of Complete Cycle**

After examining the three primary song groups within the *Frauenliebe und –leben* cycle and considering both how they function individually as well as how they structurally relate to one another, the entire cycle may be interpreted as an extended tonal progression: I (IV) I—II—V—I. Songs 1-5 constitute an area of tonic prolongation expanded by means of a passing IV chord expressed throughout songs 2-4. Songs 1 and 5, both situated in the home key of B $\flat$  major, also present mirrored reflections of each other's significant voice leading, further supporting the interpretation of this large group of songs being structurally related. SG2, including songs 6 and 7, then prepares the (substituted) arrival of the dominant first by presenting the structural INT tone, emphasizing the pitch C $\sharp$  throughout an extended section in song 6, as well as by easing the transition to the substituted key of d minor by preceding it with its parallel major key of D major in song 7. Song 8 then marks the arrival of the dominant where the entire tonal progression is completed only upon the cyclic return to material from song 1, found concluding the final song of the cycle.

The following “deep-background” sketch, presented in Figure 2.3, illustrates how the combined manipulation of various musical elements may be seen working together to generate a “deep-background” fundamental structure, functioning to unify the cycle as a whole. The sketch synthesizes the analytical findings gathered throughout the process to illuminate the cycle's unifying structural elements. Voice-leading sketches appear above their associated tonal movements, song groupings, and underlying structural tonal progression.

**Figure 2.3 “Deep Background”:** Fundamental structural movements unifying Schumann’s *Frauenliebe und –leben* cycle as a whole

3 2 // (1) Bb3 2 1

**Song #:** 1      2      3      4      5      6      7      8

**Keys:** B $\flat$     E $\flat$     c    (C)    E $\flat$     B $\flat$     G    (C)    G    D    d    B $\flat$

**Relationships:** -D, -R, +R, +D, m3, -D, +D, +D, P, R-D

**Song Groups:** 1 \_\_\_\_\_ 2 \_\_\_\_\_ 3 \_\_\_\_\_

**Structural Progression:** I \_\_\_\_\_ II \_\_\_\_\_ V \_\_\_\_\_ I

- = Indicates combinative relationship
- = Indicates relationship between adjacent songs
- = Indicates movement within individual song
- = Indicates large-scale root association
- = Reflects significant dominant associations between both adjacent and non-adjacent songs
- = Reflects significant dominant associations within individual songs
- = Encompasses area demonstrating associative relationships throughout key path
- D** = Represents a dominant relationship
- R** = Represents a relative relationship
- P** = Represents a parallel relationship
- m3** = Represents association of a minor third
- +** = Indicates ascending motion
- = Indicates descending motion
- |** = Separates the end of the cycle from its cyclic return to song 1

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## Case 2: *Dichterliebe*

In contrast to Schumann's *Frauenliebe und –leben*, the tonal movements within *Dichterliebe* are considerably more complex.<sup>52</sup> Songs and sections of songs from within this cycle may be interpreted, related, and sketched in varying keys. For this reason considerable additional information concerning the precise tonal movements has been offered as reference material for the ensuing discussion in Table 2.3. Figure 2.4 provides an interpretation of the basic key paths that unfold throughout the *Dichterliebe* cycle. Again adopting a quasi-tonnetz design, rows run from left to right with a descending dominant relationship. The top row outlines the major keys of the first four songs, while the second row reflects their respective relative minor keys. The following row then relates back to the first, showing respective parallel minor keys. The fourth row presents the relative major keys of the third row, the fifth row the parallel minor keys of the fourth, and the sixth row reflects the enharmonic relative major keys of the fifth. This organizational arrangement highlights the key proximity throughout the entire cycle in its closest position.

Table 2.2 then considers the cycle's tonal relationships, highlighted in Figure 2.4, by relating the tonal progressions between keys of adjacent songs in an attempt to construct an early interpretation of possible song groupings. For example, looking at the keys presented throughout the first four songs, a succession of descending-fifth progressions may be seen moving from A major to D major, and arriving at G major in song 4, at which point the pattern stops. The following analysis will discuss an interpretation of the tonal structures underlying the major song groupings of the cycle, the genesis of which Table 2.2 illustrates.

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<sup>52</sup> A translation and a copy of the score are included in Appendices A and C.



**Table 2.3:** Alternative interpretations of the tonal movements of Schumann's *Dichterliebe*<sup>53</sup>

Song #	Analytical level	Key	Harmonic Movement
1	Foreground	f# A	iv6 V7 [i] ii6 V7/vi [vi] ii6-5 V7 I V7/ii ii V7/IV IV V7/vi ii6 V7/vi 3
1	Middleground	A	ii 6 (V7/vi) ii6-5 V7 I (V7/ii ii V7/IV) IV (V7/vi ii6 V7/vi) 3
1	Middleground	A	(ii6 _____ V7) I IV
2	Foreground	A	I IV I V7 I V7 I V V6 ii V6 III V7/IV IV I V7 I V I 5/ii 5
2	Middleground	A	I V (V7/IV) IV I V I
2	Middleground	A	I (IV I) V I
2	Background	A	I IV V I
3	Foreground	D	I <u>iii</u> IV <u>iii</u> IV <u>ii6</u> V_ (ii)_V I_ 6_I (ii7 V6 I) ii6 V7 I_ V I 5 5

<sup>53</sup> These analyses are largely based on Richard Layton's sketches of the cycle presented in his work "Large-scale Tonal Connections in Robert Schumann's 'Dichterliebe'". The varying middleground analyses offer insight into the process of reinterpretation and are presented in a manner as to support the reading under examination.

3	Middleground	D	I ii6 V (ii) V I (ii V6 I) ii6 V I 5 5
3	Middleground	D	I ii6 V I ii I ii6 V I 5
3	Middleground	D	I I V I
3	Background	D	I V I
4	Foreground	G	I (vi) ii V (ii) G: (vi) ii6 V6-5 I I 4-3 7 C: vi IV6 V6-5 I 4-3 e: VI iv6 V-7 i
4	Middleground	G	I ii V (ii) G: (vi) (ii6) V I (C: vi IV6 V I---) (e: VI V(7) i)
4	Middleground	G	I V V I
4	Background	G	I V I
5	Foreground	b-	i 6 V7 i V7 i (6) (V7 / III) ii7 V7 i ii7 V i $\left[ \begin{array}{l} \text{vii4} \\ 3/\text{iv} \end{array} \right]$ iv6-5 V7/V (iv6 ii6) V i (iv) i 3
5	Middleground	b-	(i6) V i-6 III V7 i V7 i iv V7/V V i
5	Middleground	b-	i (III V) i V i
5	Middleground	b-	i V i
5	Background	b-	i V i

6	Foreground	e-	i (vii6) i6 (V6) i6 i V4 iv6 iv i6 V6 iv V7/III III iv6 ii/V7/iv V6/VI (VI) V i i6 i6 i V4 VI V4 iv V6 V i 5 4 2/iv 5/iv 4 3/VI 3/iv 5/V G: ii V7 I V I ii(6) V I a: i6 ii V7 i 5
6	Middleground	e-	i iv i6 V6 V7/III (iv6) ii / V / iv V6/VI (VI) V i 5/iv (G: ii V I) a: i6 ii V i
6	Middleground	e-	i (6) (6) (6) V i 4
6	Middleground	e-	i V i
7	Foreground	C	I IV V I vi IV ii7 vii V7 V6 I iii vi V/vii vii V7 V6 I V7 V I 5 5
7	Middleground	C	I IV V I V I V7 I V7 I
7	Middleground	C	I V I V I
7	Background	C	I V I
8	Foreground	a-	i6 i i6 bII6 bII bII6 vii4 i6 i ii6 V7 i V7/iv iv [ii7/___V7/VI] ii vii4 VI V6 V7 i ___ 3 5 2 4
8	Middleground	a-	i6 ___ bII6 ___ vii4 i6 i ii6 V7 i V7/iv iv ii vii4 V6 V7 i 3 5 2 4
8	Middleground	a-	i6 i V i V/iv V i
8	Middleground	a-	i6 i iv V i
8	Middleground	a-	i iv V I
9	Foreground	g-	V/V pedal [V6 4/V ___] V/V v i7 V i VII V pedal [V6 4] V i (III7) iv V/V V/V pedal V pedal V i V i
		d-	d: V pedal [V6 4] V i V/iv iv

9	Middleground	g-	V/V $\left[ \begin{array}{c} V6 \\ 4/V \end{array} \right]$ V/V v__V i (VII) V pedal i iv V/V_____ V_____ i V i
9	Middleground	g-	V/V v__V i V_____ i V/V V i
9	Middleground	g-	V i V i V/V V i
10	Foreground	g-	i V i V i V (IV) V i_6 iv g: V6 7 (VI) V6 V7 i V (VI) V i6 V i 5 4 c: i V4 i6 V6 7 i 3 4 Bb: V6 I IV6 V6 (no I) 5 5
10	Middleground	g-	i V i_6 iv g: V6 7_____ i V i6 V i 5 c: i____6 V6 7 i 4 Bb: V6 I IV6 V6 5 5
10	Middleground	g-	i V i (V/iv) V6 7 V i V i6 V i 5 c: V i Bb: V6 I 5
10	Middleground	g-	i iv V6 5 V i 5 3
10	Background	g-	i V i
11	Foreground	Eb	I V6 I V7/V V I V6 I V7/V V ii7 V7/ii ii V I V6 V Eb: V7 V6 I V6 bIII ... 5 5 5/V 5 5/bIII Bb: V6 I ii6 V I V6 I ii6 IV6 V6 I V6 vi V6 I_6 ii6 V I 5 5 5 5/vi 5

11	Foreground Continued	Eb	... ii7 V I V6 I ii6 V I IV V6 5 I I 5 5 43
11	Middleground	Eb	I V6 I V7 I ___ V ii ___ V I V6 5 5/V Eb: V7 I ii7 V I V I Bb: V6 I ii6 V I V6 I ii6 IV6 V6 I vi V6 I_6 ii6 V I 5 5 5 5
11	Middleground	Eb	I _____ ii V I Eb: V I Bb: I _____ V I
11	Middleground	Eb	I V I
12	Foreground	Bb	Eb: I Bb: iv6 V6 7 I IV [ V4 ] ii V7 I V/V V I VI vi iv6 V V4 I6 iv6 V6 7 I 5 4 2/ii 5 2 5 4 eb: i (song 13)
12	Middleground	Bb	I ii V I V I VI vi V I6 V6 5 I 4 3
12	Middleground	Bb	I V I V I
12	Background	Bb	I V I
13	Foreground	eb	i [ V7 V6 ] V7 i VI iv6 (V) VI V i iv i (V7/VII) V6 iv V6-5 i 4 5/iv 4-3
13	Middleground	eb	i iv6 (i) V i iv V i
14	Foreground	B	I ___ ii6 V7 (I) V V7/IV V6 I vii7 I vii7/V7 I I V7/IV V7/vi V6 I ii6 V6 7 I 5/V6-5 4-3 [ IV 6 ] 4
14	Middleground	B	I ___ ii6 V7 (I) IV V6-5 I V I (IV vi) V6 I V I 4-3 5
14	Middleground	B	I ii6 V I V I
14	Background	B	I V I
15	Foreground	E	I IV I ii V I V7/V I IV I ii V I V6 V/V V ___ E: V/V V I V I V/V V7/ii V7/iii V7 I V I V I ... (pedal) G: I V I V I B: I (IV) I ii7 V I V6-5

15	Foreground Continued	E	... V7/IV vii7/V V4 V7 I 2
15	Middleground	E	I__ V I__ V I__ V I V III V__ I V__ V/V V7 I__ V I V I IV V7 I G: (I) B: I I__ V
15	Middleground	E	I_____ V I__ V I V_____ I V_____ I_____ V I
15	Background	E	I V I
16	Foreground	c#	i_6 (iv) V i vii4 V/v_6 c#: V i V i VI iv V vii4 i6 ii6 V i V7/iv_ (V7/II) V7_V7 Db: I I6 ... 3/V/V 2 5 g#: V i_6 ii6 V i G#: V I V I E: I_V I f#: iv6 V i V i
16	Foreground Continued	c#	...(V6/V) I6 V I ii V6 I V6-5 I 5 4-3
16	Middleground	c#	i__6 iv V i (v_) III__ iv__ V_____ i6 V i V Db: I V I ii I V6-5 I 4-3
16	Middleground	c#	i III iv V i Db: I ii I V I
16	Middleground	c#	i_____ Db: I ii I V I
16	Background	Db	i_____ I V I

The majority of the 16 songs from the *Dichterliebe* cycle contain within themselves a complete *Ursatz*<sup>54</sup> and *Urlinie*. However, some songs, such as the first song of the cycle, clearly lack these attributes at first glance and must be considered in relation to one another in order for their structures to become evident. The following analytical interpretation is based on the examination of such associations and focuses on the combined analysis of voice leading within individual songs and connecting adjacent songs, as well as the examination of related underlying harmonic progressions. Songs with co-dependent voice-leading structures and harmonic progressions should most likely fall within the same song grouping and would be expected to function as an area of, or part thereof, prolongation. For this reason the subsequent analysis will discuss each song grouping independently, looking at both the connections within each individual group, as well as how they relate to one another.

### **Song Group One (SG1)**

In the tonal relationships connecting the first four songs of the *Dichterliebe* cycle, two strong dominant relationships (A to D and D to G) are notable. The cycle begins with a very ambiguous  $f\#$  minor/A major tonality in song 1, “Im wunderschönen Monat Mai” (In the Wonderful Month of May), and the first harmonic progression is not completed until the end of song 2, “Aus meinen Tränen sprießen” (From my Tears Spring), in the key of A major. The ambiguous tonal center of song 1 is open to various interpretations and the significance of the  $f\#$  tonality will be further discussed in its relation to SG3; however, in examining the voice leading of songs 1 and 2, the only interpretation that allows for a conventional

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<sup>54</sup> The term *Ursatz* is German for “fundamental structure” and is used throughout Schenkerian theory to refer to the basic structure/pattern found at the background-level of analysis.

resolution of the harmonic progression initiated in song 1 comes from analyzing song 1 in the key of A major. The  $\hat{5}-\hat{1}$  descent does not occur until song 2 (see Example 2.4a), creating a strong tonal connection between the first two songs and forming the first small notable grouping of the cycle. Therefore, the I-IV progression of song 1 is reinterpreted as simply I, beginning the progression (I)-IV-V-I, completed by song 2.

In the third song of the cycle, “Die Rose, die Lilie, die Taube” (The Rose, the Lily, the Dove), the established key of A major from songs 1-2 is now understood as the dominant of song 3’s key of D major. The previous  $\hat{5}-\hat{1}$  upper-voice descent from the first two songs may also be reinterpreted as an  $\hat{8}$  line, completed in song 3 (see Example 2.4b).

**Example 2.4:** Voice-leading interpretations of SG1 in Schumann’s *Dichterliebe*

(a)

**Key:** A  
**Harmony:** I (IV) V I  
**Song #:** 1 2

(b)

**Key:** D  
**Harmony:** V I V I  
**Song #:** 1 2 3

(c)

**Key:** G  
**Harmony:** (V/V) V (V/V) V I  
**Song #:** 1 2 3 4

The final song of SG1, “Wenn ich in deine Augen seh” (When I Look into your Eyes), is perhaps the most significant of all songs within the cycle. Marking the arrival of the primary key of G major, seen as the central key of the cycle (to be further discussed), song 4 also contains the single most significant point of transition reflected both musically, as well as through text. It is at this point in the cycle that the irony felt throughout the opening metaphorical text begins to be understood. This and other textual associations are discussed at length throughout Chapter 3. Musically, the opening tonal progression from A major, to D major, and now to G major, may be fully understood as a complete V/V-V-I progression. The voice leading for this complete progression can be seen in Example 2.4c.

### Song Group Two (SG2)

Song 4, previously conceived as the final song of group one, functions to close the first major song group and begin the second. It is here, in the second major group of songs, including songs 4-10, that the listener perceives the complete structural progression of I-ii-V-I(i) in G(g), as well as the upper voice decent  $\wedge^3-\wedge^1$  (see Figure 2.5). Song 4 establishes the tonic key of G major, followed by song 5, “Im Rhein, im heiligen Strome” (In the Rhein,

in the Holy Stream), in b minor. The b minor key of song 5 presents a mediant structure, eventually followed by movement in the bass to the dominant, outlining a bass arpeggiation of the tonic triad through songs 4, 5, and 9 (see Example 2.5). A similar arpeggiated progression in the bass connects songs 6-8, reflecting a downwards arpeggiation of the supertonic triad moving through the keys E minor, C major, and A minor, respectively. These arpeggiated progressions, I-iii-V-I(i) and I-ii-V-I(i), function complementarily to connect songs 4-10 as a whole, combining to create the complete progression of I-ii-V-I(i). This complete progression unifies nearly half of the songs from the cycle and functions to present G major as the tonal centre for the cycle. The movement through the tonic triad is reflected in an upwards arpeggiation, allowing the combined progression to begin on the tonic and move towards the dominant. It is intersected by the arpeggiated supertonic triad which unfolds downwards, allowing the supertonic triad to be heard in root position preceding the dominant.

**Example 2.5:** Voice-leading interpretations of SG2 in Schumann's *Dichterliebe*

(a)

<b>Key:</b>	G							
<b>Harmony:</b>	I	iii	vi	IV	ii	i	V	i
<b>Song #:</b>	4	5	6	7	8	9	10	

(b)

**Key:** G

**Harmony:** I

vi IV ii V i

**Song #:**

4

5

6

7

8

9

10

A large-scale  $\wedge 3-\wedge 1$  descent may also be seen in the upper voice connecting songs 4-10.

Songs 4-5 establish the pitch  $B\flat$  in the upper voice, while songs 6-8 move the upper voice

down by means of successive  $\wedge 3-\wedge 1$  descents, to pitch  $A\flat$ , in song 8, “Und wüßten die

Blumen, die kleinen” (And if they Knew it, the Blooms). The  $A\flat$ , supported by supertonic

harmony, then moves to  $F\sharp$ , heard over dominant harmony in song 9 as a  $\wedge 7/\wedge 2$  substitution.

This  $F\sharp$  then resolves upwards to  $G\flat$  ( $\wedge 1$ ), in song 10, “Hör ich das Liedchen klingen” (I

Hear the Little Song Sounding), closing and completing the  $\wedge 3-\wedge 1$  descent, as well as the

second major song group as a whole (see Example 2.5b).

The reading offered here of the first two major song groups is further supported by

consideration of the text. The transformation and reinterpretation of metaphorical texts used

in songs 4-10 contrast with the use of poetic text through songs 1-3, and help to “further

delineate between the first two units of the cycle, in that the same images are used but within wholly different settings and moods.”<sup>55</sup>

### **Song Group Three (SG3)**

The third major group of songs (SG3) includes songs 11-16. Beginning immediately in songs 11-13, Schumann clearly moves away from the tonalities of G major and g minor in a number of ways. Perhaps most significantly, he uses the harmony of E $\flat$  minor, which is not diatonic in the key of G minor due to the lowered third (G $\flat$ ) of the E $\flat$  minor triad. Setting song 11 in the key of E $\flat$  major, we begin on a strange journey that cannot be fully understood until completion of the cycle. Songs 11-13 move from E $\flat$  major–B $\flat$  major–e $\flat$  minor, outlining a basic I–V–i progression, a progression mimicked in part through songs 14–15 presenting a V–I progression. Songs 11-13 also mark an upper-voice descent from B $\flat$ –E $\flat$  ( $\wedge^5$ – $\wedge^1$ ), with B $\flat$  initially prolonged by unfolding to a D $\flat$  in song 12. Having largely used  $\wedge^3$ – $\wedge^1$  descents as a vehicle of movement and progression throughout SG2, now employing a  $\wedge^5$ – $\wedge^1$  descent to begin the final song group is yet another way by which Schumann distinguishes between larger structural groups (see Example 2.6).

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<sup>55</sup> Layton, *Large-scale Tonal Connection*, 364.

**Example 2.6:** Voice-leading interpretations of SG3 in Schumann's *Dichterliebe*

<b>Key:</b> G	<b>E<math>\flat</math></b>	<b>B<math>\flat</math></b>	<b>e<math>\flat</math></b>	<b>B</b>	<b>E</b>	<b>c<math>\sharp</math>/D<math>\flat</math></b>	<b>f<math>\sharp</math>/A</b>
<b>Harmony:</b> i	<b>V</b>		<b>i</b>	<b>(V</b>	<b>I)</b>	—————	
<b>Song #:</b> 10	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>(1)</b>

While songs 11-13 were primarily involved in the prolongation of B $\flat$  eventually resolving to E $\flat$ , songs 14-15 concern themselves with the enharmonic respelling of E $\flat$  as D $\sharp$  and its correct resolution to E $\flat$  supported by a V-I progression. In order to resolve D $\sharp$  to E $\flat$  in the obligatory register, Schumann utilizes two more successive  $\wedge^3\text{-}\wedge^1$  descents: D $\sharp$ -B $\flat$  and G $\sharp$ -E $\flat$ , as illustrated in Example 2.6. After having resolved the D $\sharp$  to the E $\flat$  in the correct register, song 16 reveals the purpose behind the tonal movements exploited so far throughout SG3. Remarkably, the B of song 14 returns the listener to G major as opposed to G minor. "It is only after the G major/minor ambiguity has been resolved that he [Schumann] will end his cycle."<sup>56</sup> Song 16 continues to move down from E $\flat$  to C $\sharp$  in the bass, finishing with C $\sharp$  in the upper voice. This motion may be interpreted as the beginning of a downward arpeggiation through an A major triad, the key in which the cycle began. If one wraps the cycle around itself, moving from song 16 back to song 1, the downwards arpeggiation is completed with an A $\flat$  in the bass. The key of c $\sharp$  minor, presented in the final

<sup>56</sup> Ibid., 373.

song of the cycle, is also significant in its dominant relationship to the key of f# minor (see Figure 2.5). As previously mentioned in the analysis of SG1, the first song of the cycle is characterized by tonal ambiguity, reflecting both A $\flat$  major and f# minor tonalities. With the tonal conflict established in song 1 seen to represent a foreshadowing of the dramatic conflict inherent to the cycle, having the cycle's final song strengthen the tonality of f# minor reminds the listener of the tension expressed throughout the cycle, and of the true ironic nature of the cycle as a whole.<sup>57</sup>

In essence, SG3 recalls characteristic gestures utilized over the course of the entire cycle; the aforementioned arpeggiated movement recalls the use of arpeggiated bass motions in songs 6-8 and 4, 5, and 9, while the successive  $\wedge^3\text{-}\wedge^1$  descents used in songs 14-15 recall similar  $\wedge^3\text{-}\wedge^1$  descents found frequently throughout the cycle and especially within SG1. In addition, songs 14-15 mirror songs 5-6 with their parallel-minor relationship. In this regard, SG3 may be interpreted as a coda or an afterthought, remembering essential motivic and harmonic events, working to unify the cycle.

### **Analytical Summary of Complete Cycle**

After considering each of the three main song groupings within the cycle and examining how they function and are distinguished from one another, songs 1-3 may be interpreted as introductory, leading into song 4, an elided ending of SG1 and beginning of SG2. Song 4 marks the single most significant point of transition within the cycle and establishes the cycle's tonal centre. Songs 4-10 can then be seen as comprising the main body of the cycle,

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<sup>57</sup> Reading of the text reveals the irony presented throughout the cycle's story of unrequited love, a topic which will be discussed in further detail throughout chapter 3. Examination of the text is suggested in step 5 of the process outlined on pages 32-33.

while songs 11-16 (SG3) function as a lengthy conclusion of sorts, remembering significant motivic material presented throughout the cycle and progressing tonal movements through the chosen key path to support the cyclic association of keys.

The large-scale tonal connections, which support this interpretation of the cycle, begin with an unstable secondary dominant, continuing to the dominant, and finally settling into the tonic of G major in song 4. Following this introductory progression, which leads to a strongly established tonic in song 4, SG2 proceeds to offer the listener the only complete large-scale harmonic progression found within the cycle. Songs 4-10 outline the overall harmonic progression of I-ii-V-I(i), complete with a  $\hat{3}-\hat{1}$  descent in the upper voice. The final song group then moves away from this central G tonality to remember significant motives and harmonies from the entire cycle, concluding in approximately the same tonal position as the cycle initially began (V/V). Figure 2.5 presents a “deep-background” sketch of the complete cycle. Having considered the inner-workings of the *Dichterliebe* cycle in its entirety, this sketch has been created to illustrate how the combined manipulation of various musical elements may be seen working together to generate a “deep background” fundamental structure, unifying the cycle as a whole. The sketch reflects the most significant analytical findings gathered throughout the process to illuminate the cycle’s unifying structural elements. Voice-leading sketches appear above their associated tonal movements, song groupings, and underlying structural tonal progression.

**Figure 2.5 “Deep Background”**: Representing the fundamental structural movements unifying Schumann’s *Dichterliebe* cycle as a whole

Song #: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 (1)

Keys: f# A D G b e C a g g Eb Bb eb B E c# f#  
A A d Db A

Song Groups: 1 2 3

Structural Progression: V/V V I ii V(v) I(i) enharmonic respelling of eb => d# V/V

- { } = Indicates combinative relationship  
 [ ] = Indicates relationship between adjacent songs  
 [ ] = Indicates relationships associating non-adjacent songs  
 [ ] = Indicates large-scale root association  
 ( ) = Reflects strong dominant associations between both adjacent and non-adjacent songs  
 ( ) = Encompasses area demonstrating associative relationships throughout key path
- D** = Represents a dominant relationship + = Indicates ascending motion  
**R** = Represents a relative relationship - = Indicates descending motion  
**P** = Represents a parallel relationship **T** = Reflects triadic outline  
 | = Separates the end of the cycle from its cyclic return to song 1  
 \*(eb has been enharmonically respelled as d#)

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### **Chapter 3: Application for Performers**

Having discussed various challenges present in the study of song cycles from the perspective of an analyst, the focus of this chapter will now shift to assess similar challenges faced by performers when developing performance interpretations of these works. Significant areas of overlap may be seen in the difficulties faced by both performers and analysts alike, primarily, the underlying need to comprehend what it is that serves to unify and connect song cycles as whole units, setting them apart from works such as song collections. For the performer, the goal of this objective to develop a thorough, deep-level understanding of how a cycle is connected, often stems from the desire to enhance one's overall comprehension of a piece. Acquiring an understanding of these factors may assist those who aspire to create *conscious* performance interpretation.<sup>58</sup> This chapter presents an application designed to guide performers through the process of developing performance interpretations by demonstrating beneficial aspects of the joint consideration of both text-based/dramatic events and purely musical elements.<sup>59</sup>

The concept which will be referred to as “atmosphere(s)” plays a central role within this study. Similar to the notion of *Stimmung*,<sup>60</sup> the term “atmosphere(s)” is used to identify,

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<sup>58</sup>The proposed application is offered as a tool that performers may or may not choose to utilize. In constructing performance interpretations of song cycles this application may prove to be beneficial in gaining perspective of the work as a whole, therefore helping to shape and pace a lengthy performance. Many performers will intuitively find ways of communicating with the audience and indeed not all performers would find this application beneficial.

<sup>59</sup>An in-depth analysis of the music will not be required, nor am I suggesting that completing a detailed analysis would be of use to a performer. The level of purely musical observation involved throughout the performer's application is basic, and will be further defined throughout discussion of the application's process.

<sup>60</sup>McCreless explains the idea of *Stimmung* and *Stimmungen* as: “*Stimmung*, though only vaguely defined in the works of the Romantics, is, according to Thym, an affective relationship between man and nature, a harmonious correspondence between the internal and the external. 'The goal of a lyric poet', he notes, 'is to represent human inwardness by expressing the *Stimmung* of a lyric subject.' *Stimmungen* are thus to some

relate, and distinguish between aspects, such as emotions, central themes, affective states, etc., reflected both throughout the text, as well as within purely musical material. This application functions by means of identifying primary atmospheres present within a given cycle, clarifying points of transition between primary atmospheres, and visually illustrating the atmospheric path taken throughout a given cycle.

Throughout the process of identifying these atmospheres, as previously mentioned, both text-based/dramatic events and purely musical elements will be considered. While it is certainly true that in the case of many song cycles, the presence of a connecting storyline or narrative serves as the additional layer functioning to unify a work as a whole, this is not always the case. Schumann's *Liederkreis* Op. 39, for instance, lacks a through-running literary plot, yet is still classified as a song cycle. In cases such as these, consideration of the cycle's text continues to be of critical import; however, the contrast seen between these varying styles of cycles—those containing strong narratives and those without—demonstrates the need for flexibility in examining both textual and musical factors independently, as well as the need to study the relationship between the two, and the impact and influence they may have on one another.

Similar to the application designed for use by analysts, Schenkerian practices influenced the conception of the performers' application. While the terms "foreground," "middleground," and "background" are utilized throughout this latter application, their application has been modified in various ways. Typically, these terms are used to differentiate between levels of voice leading within a work, moving from the foreground through to the middleground, and

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extent identifiable with traditional affective states such as joy, melancholy and uncertainty." McCreless, "Song Order," 12.

eventually arriving at the background level of analysis. The middleground excludes details lacking in structural significance from the immediate surface connections presented at the foreground level, and these details are refined until only the most structurally pertinent material, otherwise known as the *Ursatz*, is reflected at the background level. For the purpose of this chapter, these terms will continue to reflect a process of refinement aimed at illuminating significant structural material. Replacing the emphasis on voice leading will be a focus on identifying underlying areas of “atmosphere(s)” at each level.

An additional noteworthy deviation from Schenkerian convention may be seen in the order in which these analytical levels are applied throughout the performer’s process. Whereas Schenkerian analyses typically begin with the foreground level of analysis, proceed through various middleground analyses, and eventually arrive at the background level, for the purposes of constructing a performance interpretation the sequence will begin with the middleground level, move to the background, and ultimately continue to the foreground level of analysis only when necessary. This sequence will outline the main stages organizing the process of constructing a performance interpretation and will be used to discuss the ensuing analyses of both song cycles under review.

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### **Definitions/Terminology**

The following definitions outline concepts unique to this study and clarify the use of various terms altered to work within the specific context of this application’s design.

### **( 1 ) Atmosphere(s)**

The term “atmosphere(s)” is used throughout this application to identify groups of related emotions, central themes, ideas, moods, affective states, and musical characteristics, reflected both in the text, as well as through purely musical elements. Related material is identified in relation to the primary atmospheres governing a given cycle, and these atmospheres are then traced throughout the music.

### **( 2 ) Forms of acceleration**

The following forms of acceleration are frequently found throughout song cycles and throughout music in general. For the purposes of this study, they will be examined where they are seen surrounding important points of transition and in areas where they are found contributing to performance difficulties. It is beneficial for performers to be able to identify the factors contributing to areas of acceleration, as well as comprehend how their inherent qualities manifest.

#### **i) Harmonic acceleration ( H )**

Harmonic acceleration occurs when an established harmonic progression begins to appear at shorter durational intervals. The harmonic material may be reduced in two ways: (1) by maintaining the exact chord progression while giving each chord proportionally smaller durational values, or (2) by means of omitting superfluous chords while the primary harmonic function is maintained with original durational values remaining intact.

## ii) **Rhythmic acceleration ( R )**

Rhythmic acceleration may be created by various changes in rhythms and rhythmic patterns, but the primary technique used to create rhythmic acceleration is through durational contraction. With durational contraction, the intervals between beats become smaller, passing in more rapid succession, creating a feeling of acceleration. Dotted rhythms also have a natural tendency to anticipate, creating forward motion and acceleration. Musical rests may also be manipulated to generate a sense of acceleration and designated tempo markings will be included within this form of acceleration.

## iii) **Tonal acceleration ( T )**

Tonal acceleration occurs when unusual and often chromatic pitches are introduced to give a feeling of motion directly understood by the listener as unresolved tension. For example, a prolonged leading tone may be used to create a sense of anticipation as the listener awaits the expected point of arrival. Whether or not this point of arrival is reached, the anxiety created in its anticipation propels the material forward.

## iv) **Contour acceleration ( C )**

Contour acceleration occurs when curved contours are fragmented, creating smaller units of ascending motion which are then repeated in succession. Conversely, lines of descending contour generally fulfill the contrasting function and work to create a sort of ritardando or deceleration. There are however, exceptions to this rule, and only clear instances of contour acceleration will be identified in the following case studies.

#### v) **Textual acceleration ( X )**

Textual acceleration may appear in various forms, but generally takes place when significant words within phrases form a progression of their own, maintaining within them a sense of forward motion when taken out of context. For example, there are two notable instances of textual acceleration in “Wenn ich in deinen Augen seh” (*Dichterliebe* No. 4). The parallel progression moving from “look” to “kiss” to “lie,” in combination with the progression from “eyes” to “mouth” to “breast,” work together to create a strong acceleration which will be discussed in further detail shortly.

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### **Process**

The process involved in the following case studies has been developed to aid performers in their study of song cycles by identifying those areas of atmosphere (and problematic transitions in thereof), that delineate and unify Schumann’s *Frauenliebe und –leben* and *Dichterliebe* song cycles. The delineation refers to the distinction found separating large-scale song groupings, where several songs may be seen to fall within the umbrella of one broad associative atmosphere. The unification comes from the ability of these large-scale atmospheres to relate and simplify the context of a cycle, dividing it into as little as one or two major atmospheric areas. This model promotes the balanced consideration of both musical and dramatic elements, also examining the role each plays in determining and contributing to what are defined as significant areas of atmosphere. The process of developing a performance interpretation involves several steps that can be divided into three stages (middleground, background, and foreground). Each will be explained in relative

detail, elucidating the necessity of each step and possible complications and variations of results to be expected. The following list sets forth a series of fifteen steps summarizing the process, designed as an outline for practical use.

### **Summary of Process**

#### **Middleground Analysis**

- (1) Examine the cycle's text.**
- (2) Recognize where major events and corresponding emotions occur throughout the cycle.**
- (3) Identify musical characteristics related to significant emotions and events, as well as areas of conflict, where musical material does not appear to align with textual content.**
- (4) Group all strongly related emotions, events, and associated musical material, recognizing those occurring simultaneously and appearing strongly related.**
- (5) Review recognized relationships and define major underlying areas of atmosphere.**
- (6) Identify major atmospheres of each song, as well as major points of transition.**
- (7) Construct middleground graph.**

#### **Background Analysis**

- (8) Group adjacent songs falling within the same atmospheres.**
- (9) Identify single most important points of transition between primary atmospheres.**
- (10) Decide upon final underlying areas of atmosphere with structural significance.**
- (11) Construct background graph.**

#### **Foreground Analysis**

- (12) Identify the atmospheric content of each individual layer (text, melody, and accompaniment).**
- (13) Locate points of atmospheric transition and particularly problematic areas.**
- (14) Recognize motions of acceleration and deceleration and examine their contributing factors.**
- (15) Construct foreground graphs.**

## **Middleground Analysis**

(1) Having identified that a primary challenge inherently prevalent to the study of song cycles is the need to understand the intrinsic quality distinguishing cycles from other multi-movement works, such as song collections, this application suggests that a performer begin the process of developing a performance interpretation by examining a cycle's text.

Although it is certainly true that not all song cycles contain strong narratives (in which case gaining an understanding of the storyline would be of obvious import), an examination of a cycle's text provides an easy means by which to ascertain important information pertaining to textual content, mood, linguistic style, etc., all information which may prove to be of value in identifying areas of atmosphere. Careful study of the text should familiarize the performer with both the sequence of events, as well as the path of emotional discovery within a cycle, and serve as a foundation from which the performer can begin to construct a performance interpretation.

(2) While reading through the text, the performer should make note of all emotions and events taking place. This is often best done directly on the score or on a reduction of the text.<sup>61</sup> Being able to visually see the direct placement of these emotions within the context of the music is also beneficial.

(3) With a basic idea of the emotional path and sequence of events presented within the text, the performer may choose to go through the music of a cycle either with an accompanist or by listening to a recording of the cycle, to ascertain which corresponding musical elements

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<sup>61</sup> A reduction of the text refers to a copy of the poetic text without the corresponding music. Performers may use a text reduction to aid in issues pertaining to translation or diction.

are employed in relation to these emotions and events.<sup>62</sup> Various musical elements, such as key, tempo, style, etc., may stand out, and it is important to note not only areas where all elements appear to support one another, but also areas in which conflict or tension is felt. If conflict is clearly generated between specific layers (melody, accompaniment, or text), a notable point of transition may be taking place, and this information should also be recorded. Although problematic points of transition are dealt with at the foreground level of analysis, it is important that they are identified early on as they frequently highlight significant moments within the cycle and point to shifts between major areas of atmosphere.

**(4)** Having acquired a general understanding of the cycle, the performer should then revise noted emotions, events, and associated musical material, grouping together those which occur simultaneously, as well as those that appear to be strongly related. It is important to remember that all factors occurring simultaneously may not be readily related. More than one emotion may be expressed at the same time and it is essential that the performer address these instances and work to clarify precisely which emotions and events are associated.

**(5)** Once these relationships have been acknowledged, it is the resultant groups which will represent what are to be considered the primary atmospheres governing that particular cycle. The final atmospheres decided upon must encompass all music within a cycle and one must be able to allocate a particular atmosphere or combination of atmospheres at any given time to accurately represent the content of the music at that point. All associated material related to a particular group or atmosphere should be examined and classified. Atmospheres should

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<sup>62</sup> An in-depth analysis of the music is not required here, nor am I suggesting that completing one would be beneficial to a performer; rather I am promoting the observation of basic musical characteristics such as key, tempo, and style, or any other musical attribute that a performer may notice appearing to associate or differentiate various songs. Having already completed an in-depth analysis of both song cycles to be examined [in chapter 2], I will draw from previously identified musical characteristics throughout chapter 3.

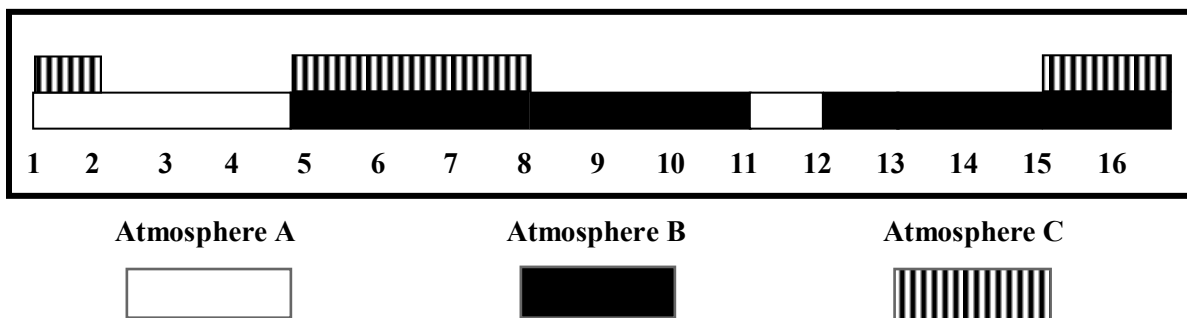
be defined in relative detail and all performers involved should share in their understanding. Ideally, all material within a given cycle should be able to be defined by a maximum of three or four atmospheres. The presence of two or three primary atmospheres is most common.

(6) Once all primary atmospheres have been defined, one should identify the major underlying atmospheres of each song, as well as precise points of transition between primary atmospheres. At the middleground level of analysis, only truly significant points of transition should be noted, as a single phrase or brief use of modal mixture likely will not constitute something significant at this level. For the most part, at this level of analysis, each song will be governed by a single atmosphere with only one or two points of significant transition taking place across an entire cycle. These points of transition may or may not be present within a song; they may be found occurring between songs in which case the points of transition may not require a foreground level of analysis (to be further discussed).

(7) With primary atmospheres allocated to all individual songs, performers can now construct a graph of the middleground analysis. The purpose of this exercise is to create a visual representation and point of reference to which the performer can refer for conceptualizing and giving shape to a performance interpretation. As we will see, this is also an integral step towards developing both background and foreground analyses. To construct a middleground graph, the performer must first decide on a way to visually represent each atmosphere; assigning a different colour or shape to each atmosphere will generally be sufficient. Songs should then be numbered and ordered in a single line, spaced equidistantly. The appropriate colour or shape should then be placed in the space provided for each song.

The position of transitions between atmospheres found within individual songs should be accurately reflected. Figure 3.1 illustrates a possible middleground analysis of *Dichterliebe*.

**Figure 3.1:** Middleground graph of Schumann's *Dichterliebe*



### Background Analysis

The main objective at the background level of analysis is to outline large song groupings, related by primary underlying areas of atmosphere. Just as individual songs are often seen to fall under the umbrella of one primary atmosphere or another at the middleground level of analysis (despite containing moments of contrasting atmospheres at times), so too do larger groupings of adjacent songs display a tendency to fall within an umbrella atmosphere at the background level of analysis. Recognizing this more structural atmospheric path simultaneously helps to illuminate the single most significant points of transition between major atmospheres. Often only one or two main points of transition will be noteworthy at this level, and only songs containing within them these major points of transition will reflect a change between the atmospheres at the background level. It should be noted that at the middleground level an entire song may lie within a differing atmosphere from that which its surrounding songs fall within. Yet at the background level, this moment of contrast, if lacking in any structural significance, may not be strong enough to disrupt the underlying atmosphere and therefore should not be reflected at the background level.

**(8)** Having already performed a middleground analysis, the performer must refer back to the middleground graph in order to identify all groupings of adjacent songs sharing the same underlying atmosphere. Results at this stage may vary considerably, ranging from several small groupings of songs frequently interrupted by single songs of contrasting atmosphere to entire cycles reflecting as little as two large atmospheric groups.

**(9)** In cases involving fewer large atmospheric groups, the background analysis may be quite obvious; however, lengthy and/or more complex cycles involving numerous transitions between areas of atmospheres require additional attention. In cases such as these, identifying the single most significant points of transition between primary areas of atmosphere at a structural level is crucial. These points of transition are most likely to be found at climactic moments, often marked by both significant musical and dramatic events. Musical changes to look for surrounding major transitions include various elements, such as key changes, the introduction of significant non-chord tones for the first time, tempo and/or meter shifts, and the appearance of a new motive. Changes in other elements, such as texture and dynamics, may also occur; however, these elements are often used in combination with, or to help highlight, one of the aforementioned factors signifying major transitions, rather than on their own. Key elements to look for within the text are changes, such as a shift between tenses, altered forms of address or speaking voices, and the impression of much time having passed.

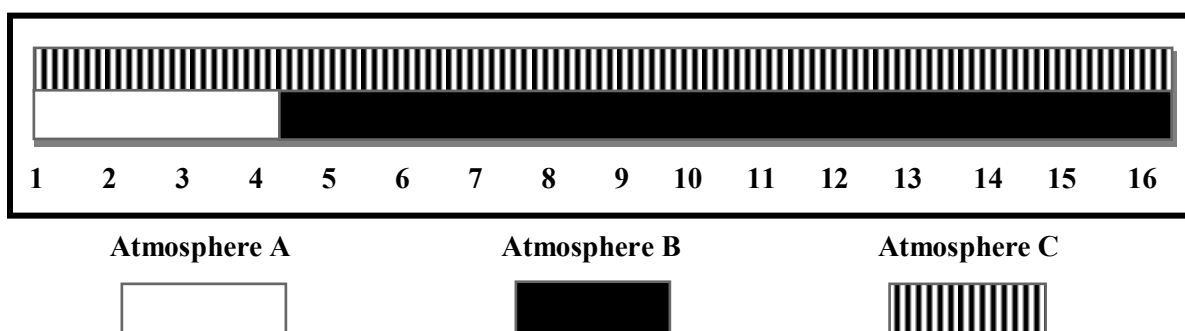
**(10)** Identification of major transitions should function to simultaneously illuminate primary divisions between main areas of atmosphere at a structural level. These underlying primary areas of atmosphere should be acknowledged, as well as points of deviation (individual songs entirely within a different atmosphere from that which they fall under at a structural level). The performer should remember that, like the middleground level of analysis, at the

background level it is possible to have two atmospheres present at the same time. However, contrary to what is commonly found at the middleground level, it is less likely that one will find more than one area of a given atmosphere with structural significance reflected at the background level.

(11) After deciding on the final underlying areas of atmosphere with structural significance, the performer can now proceed to construct a background graph. The performer should use the same method of visual representation for each primary atmosphere as was previously utilized throughout the development of a middleground graph. Again, songs should be numbered, ordered in a single line, spaced equidistantly, and the appropriate colour or shape should then be placed in the space provided for each song reflecting the governing underlying structural atmosphere. The position of major transitions between atmospheres should also be accurately reflected. Figure 3.2 illustrates a possible background analysis of *Dichterliebe*.

Recognition of both the underlying atmospheric path, as well as the most significant points of transition, may aid a performer in shaping and pacing a performance by helping one gain perspective of the work as a whole. The purpose of developing graphs at each level is to provide a simple visual representation for the performer, acting as a point of reference for the performer and helping to maintain that context and perspective.

**Figure 3.2:** Background graph of Schumann's *Dichterliebe*



## Foreground Analysis

The foreground level of analysis focuses on those songs which contain significant or problematic points of transition. The number of desirable foreground analyses may vary considerably from one cycle to the next, with some song cycles not requiring this level of analysis at all. The choice to develop a foreground graph is also specific to the performer's needs. Indeed, it is entirely possible that two performers studying the same cycle may choose to conduct different foreground analyses on different songs. As with the middleground and background levels of analysis, the foreground level culminates in the development of a visual graph. While a focus on examining atmospheric content is maintained, an additional emphasis on highlighting various forms of acceleration and deceleration is added. The format of foreground graphs is also slightly altered in that songs are divided into three layers: text, melody, and accompaniment. Each individual layer is then explored and considered individually, both in atmospheric content, as well as in forms of acceleration.

**(12)** The first step in constructing a foreground analysis requires the performer to analyze atmospheric content once again. The atmospheres previously identified and defined throughout the middleground and background processes should continue to be applied. However, unlike both the middleground and background levels, at the foreground level of analysis, the atmospheric content of each individual layer (text, melody, and accompaniment) must be examined separately. Deconstructing a song in this manner allows the performer to further understand and follow how the atmospheric path (representative of the emotional path, as well as the storyline or sequence of events) progresses in various ways and at varying rates, within each layer. Areas where contrasting atmospheres are seen

between layers often generate a feeling of tension, conflict, and even confusion at times. The separate examination of each layer can help to illuminate instances of musical or textual foreshadowing, and draw attention to possible secondary underlying atmospheres.

**(13)** Once the atmospheric content of each layer has been noted, points of transition can be located and examined. Not all transitional points will require detailed consideration. Points of transition that pose particular difficulties for performers may require special attention, however, as well as significant transitions (often surrounding climactic moments), typically reflected by a shift between atmospheres in two or more layers.

**(14)** In studying significant and problematic points of transition, once the atmospheric path of each layer has been identified, motions of acceleration and deceleration involved surrounding these points should be explored and their contributing factors named. When analyzing a cycle's text, identifying forms of acceleration and deceleration often requires a strong context to be established, therefore necessitating the entire text of the song to be considered. Various forms of acceleration are often utilized to draw attention to specific moments within a cycle. Accelerations and decelerations inherently embedded within a song may unconsciously affect a performance, and acquiring an understanding of the natural tendencies of a work affords the performer the control to make conscious performance decisions when developing performance interpretations.

**(15)** Having fully assessed both the atmospheric content and various forms of acceleration within each individual layer of a song, the performer can now proceed to construct a foreground graph. Again, songs should be numbered, ordered in a single line, spaced equidistantly, with the appropriate colour or shape (previously assigned to reflect



## Case 1: *Frauenliebe und –leben*

Written in 1840, Schumann's famous "year of songs," *Frauenliebe und -leben* (*A Woman's Love and Life*) portrays a love story from courtship, to marriage, through childbirth, to the tragic death of the protagonist's husband, all depicted from the assumed perspective of a woman.<sup>63</sup> Based on poetry by Adelbert von Chamisso, the cycle remains one of the most frequently performed cycles from the German Lied repertoire, with individual songs from within the cycle also often performed independently. This cycle has been the focus of considerable attention and scrutiny throughout recent feminist literature<sup>64</sup> due to its unique narrative perspective; however this issue is not one with which this study is concerned and therefore, will not be addressed. The following discussion will begin with an examination of the middleground analysis, followed by the background and foreground.

### **Middleground Analysis**

Upon reading through the text of the *Frauenliebe und –leben* cycle, numerous events and emotions are expressed. At first glance, the events of primary import appear to be the protagonist's marriage, taking place in song 5, followed by the death of her husband, occurring in song 8. Leading up to song 5, a wide range of emotions are expressed and frequent areas of conflict generated by the presence of contrasting elements may be felt. While songs 1-5 share in their thematic content, all dealing with the period of courtship, the consistent presence of this aforementioned conflict expressed across this large group of songs will later be identified as the most significant distinguishing and unifying factor

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<sup>63</sup> A translation and a copy of the score are included in Appendices A and B.

<sup>64</sup> Ruth Solie, "Whose life? The Gendered Self in Schumann's 'Frauenliebe' songs" in *Music and Text Critical Inquiries*, ed. Steven Paul Scher (Cambridge: Cambridge University Press, 1992): 219-240.

functioning to connect this group of songs, to be referred to as song group one (SG1). The remaining two songs (6 and 7), situated between the two major events of songs 5 and 8, reflect the birth of the subject's child. The following relationships present a further breakdown of the cycle's noted emotions and events, and their apparent associations:

- Courtship: joy, amazement, unworthy, disbelief, happiness.
- Sacrifices:<sup>65</sup> confusion, sadness, torn, conflicted, loss, anxious, sorrow.
- Marriage: happiness, anxious, humble.
- Contentment:<sup>66</sup> calm, relief, content.
- Birth of child: anticipation, ecstatic, lucky.
- Death of husband: pain, empty, grief.

With the dramatic content appearing to divide the cycle into three major sections— (1) songs 1-5 reflecting the period courtship leading to marriage, (2) songs 6 and 7 addressing the birth of a child, and (3) song 8 dealing with the death of the husband— an examination of the musical characteristics (to be discussed) distinguishing and associating various songs within the cycle reveals further elements seen to support these song groupings. Recognizing that these groups have been distinguished by both their musical *and* dramatic events, further analysis at the middleground level will examine the atmospheric content established within these groupings separately, thereby aiding in the process of identifying and defining the primary atmospheres utilized throughout the cycle. Pertinent musical findings and associations will therefore be discussed regarding their influence on the atmospheric content found within each major song group.

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<sup>65</sup> "Sacrifices" refers to the awareness the protagonist had of the fact that she would need to make certain sacrifices, pertaining in particular to her relationships with her sisters, in order to pursue the life and love that she desired.

<sup>66</sup> "Contentment" refers to the period expressed throughout the text of song 6 where the protagonist appears to be finally at ease with her life.

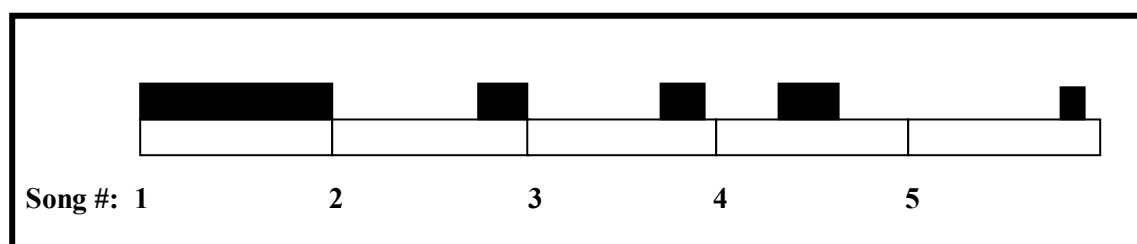
From a musical standpoint, as previously discussed in chapter 2, all songs found within SG1 share strong tonal relationships. With songs 1 and 5 centered in the key of B $\flat$  major, 2 and 4 in E $\flat$  major, and song 3 moving from c minor to C major, SG1 forms a palindromic configuration of sorts, reflecting balance throughout its tonal motions. The keys B $\flat$  major, E $\flat$  major, c minor, and C major are also closely related. The placement of the key of B $\flat$  major at both the beginning and end of this song group suggests its significant role, and, as discussed in chapter 2, it may be considered the cycle's governing key.

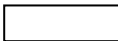

Taking a closer look at the dramatic content of SG1, songs 1-4 deal with the predominantly positive event of courtship, as well as the underlying awareness of the woman's need to make sacrifices for this relationship. These two themes, affiliated with a wide variety of frequently conflicting emotions, lead concurrently into song 5, "Helft mir, ihr Schwestern." Song 5 focuses on the event of marriage and it is within this song that the conflict felt between these previous two themes culminates. Although the protagonist has finally reached the arrival of the exciting day she has been long awaiting, it also marks that moment when she must part with her sisters.

In an attempt to further understand the contrasting material presented throughout SG1 and to determine the atmosphere(s) reflected, Figure 3.4 illustrates the placement and interactions of its two main groups of associated emotions and events. Each is reflected individually, revealing areas of overlap, as well as depicting proportionate values of time spent dealing with each group of material.

In Figure 3.4, two noteworthy observations can be made. First of all, areas where both contrasting themes occur are found at relatively consistent intervals throughout the entire song group; and secondly, the only song demonstrating a considerable saturation in both themes is song 1. Being the only song to maintain both conflicting thematic and musical material throughout the entire song, song 1 stands out from within SG1. (This observation will be further examined at the foreground and background levels of analysis.)

**Figure 3.4:** Middleground graph of the first major song group (SG1) found within Schumann's *Frauenliebe und -leben* song cycle



-  = Reflects the positive emotions involved throughout the period of courtship, such as joy, amazement, and happiness.
-  = Reflects both the negative emotions associated with the period of courtship, such as feeling unworthy, as well as the emotions associated to the protagonist's awareness of the sacrifices that she will have to make in exchange for her love. These emotions include confusion, sadness, feeling torn, conflicted, and anxiety.

In songs 6 and 7 (SG2), changes in all three layers (text, melody, and accompaniment) may be seen functioning to distinguish SG1 from SG2. A significant textual shift occurs between songs 5 and 6. The form of address used by the protagonist in relation to her 'beloved' changes from indirect to direct, addressing her lover indirectly throughout songs 1-5, as "him" or "he," whereas in song 6, her form of address shifts and becomes predominantly direct, using the word "you." Musically, two noteworthy shifts also take place between songs 5 and 6 in both layers of melody and accompaniment. The first musical shift found here is the change of key; moving from SG1, largely centered in the key of B $\flat$  major, song 6

begins SG2 in G major, marking the first key with F# (a note of particular interest and significance within the cycle, previously addressed in chapter 2). The second substantial musical change marking the beginning of the SG2 is the drastically reduced tempo. Given the strength of the musical elements supporting this transition between song groups (and as we will later see, primary atmospheres), this transition is not likely to generate performance difficulties and therefore, no foreground analysis will be required for this point of transition.<sup>67</sup> The atmospheric content of this song grouping is also straightforward and does not necessitate a middleground analysis of its own. The middleground analyses of both SG2 and SG3 will be illustrated in conjunction with that of SG1 in Figure. 3.5.

Various associations, both textual and musical, function to connect songs 6 and 7 of SG2. Textually, the suggested arrival of a child in the last five lines of song 6, leads directly into song 7, which deals exclusively with this event. The final lines of both songs 6 and 7 reveal a further connection in that both capture the specific image of the child smiling up at the protagonist. This repetition of exact imagery functions as a powerful textual association, acting much like the exact repetition of motivic or musical material would (a technique discussed in connection to SG3).

Musically, songs 6 and 7 also share tonal links since they are the only songs in the cycle to preserve F#'s within their key signatures. Throughout SG1, the pitch F# is frequently affiliated and utilized at moments of heightened conflict between the aforementioned contrasting themes of this song group. This pitch occurs diatonically in the keys of G major and D major, removing the element of conflict associated to this pitch in other song groups.

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<sup>67</sup> Significant points of transition between primary areas of atmosphere which occur within individual songs often necessitate the completion of a foreground level of analysis; such a case will be seen surrounding the pivotal first atmospheric transition of the *Dichterliebe* song cycle.

With song 6 centered in the key of G major, moving only to C major for a brief 'B' section, and song 7 entirely within the key of D major, these two songs are also closely related, simultaneously constituting the keys farthest removed from the cycle's home key of B $\flat$  major.

With SG2 dealing predominantly with the birth of a child, both primary emotions, the sense of calm and the feeling of ecstasy expressed within these songs, reflect purely positive emotions. Unlike the positive feelings of excitement and joy found throughout SG1, which were constantly clouded by negative undertones, it is the lack of this negativity that gives SG2 its definitively positive character. The material found within song 8 sharply contrasts the atmospheric settings of both SG1 and SG2. Completely focused on the death of the protagonist's husband, song 8 expresses dark and tragic material both through the dramatic text, as well as the musical content. The transition into this new song group occurs between songs 7 and 8, similar to the transition seen between SG1 and SG2. Since song 8 represents the only saturated area of atmosphere C (to be defined shortly), a primary atmosphere, a foreground analysis of this song will be completed.

After having reviewed the relationships associating the main emotions, events, and musical material utilized throughout the cycle, three primary atmospheres have been identified as functioning to govern this cycle. Each primary atmosphere also appears to be associated with what have been labelled as SG1, SG2, and SG3, and their definitions follow.

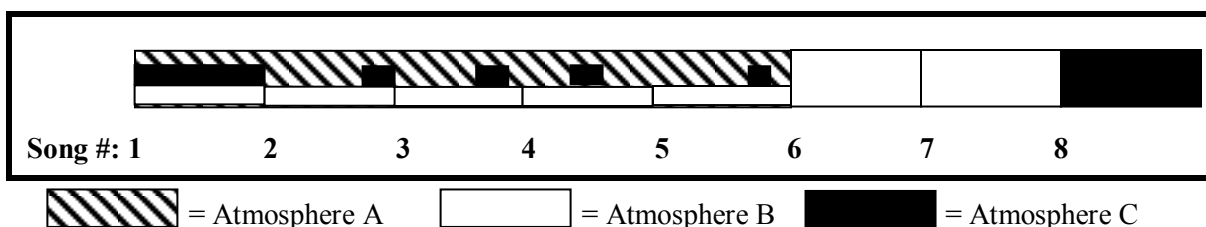
**Atmosphere A (SG1)** - An atmosphere of conflict. This atmosphere reflects a constant struggle or pull created by the simultaneous presence of both positive feelings of excitement and happiness surrounding the protagonist's courtship, and negative feelings indicative of

her awareness that she would have to sacrifice other relationships for this new love. The general musical characteristics associated with this atmosphere are various combinations of elements manipulated to create tension, such as the use of major keys with slow tempos or agitated accompaniments, the frequent use of half cadences, and the prevalence of prolonged leading tones within the melodic line.

**Atmosphere B (SG2)** – An atmosphere of joy. This atmosphere reflects a wide range of generally positive emotions and events. Beginning with a period of peace and contentment as the protagonist finds herself newly married and engaged in a gratifying emotional conversation with her husband, it then progresses to express feelings of excitement and ecstasy leading up to and following the birth of her child. Musically, this atmosphere is characterized by major keys and perfect authentic cadences.

**Atmosphere C (SG3)** – An atmosphere of sorrow. This atmosphere is utilized solely surrounding the death of the protagonist’s husband depicted in song 8, and expresses emotions, such as anger, grief, and sorrow. The dark and tragic dramatic content is reinforced by musical elements, such as the use of a minor key, sparse chordal accompaniment, slow tempo, and use of the vocalist’s low register. With the primary atmospheres of the cycle identified and defined, Figure 3.5 presents a graph of the middleground level of analysis, where the primary atmosphere(s) of each song have been identified and visually reflected.

**Figure 3.5:** Middleground graph of Schumann’s *Frauenliebe und –leben*



As previously mentioned, the characteristic conflict expressed throughout atmosphere A is generated by the simultaneous presence of contrasting positive and negative emotions involved throughout the period of courtship, and although the emotions reflected by atmospheres B and C are not exactly the same, they too can be generally categorized as reflecting contrasting areas of positive and negative emotions, respectively. For this reason, both contributing components involved in creating atmosphere A are reflected visually, as is their parallel relationship to the contrasting atmospheric content found between atmospheres B and C.

### **Background Analysis**

Normally, it is at the background level of analysis that larger groupings of adjacent songs, connected by similar underlying atmospheric content, are decided upon and grouped. In the case of this particular song cycle, groupings of associated songs became apparent early on in the middleground stage of analysis, where SG1, SG2, and SG3 have already been identified. Both transitions found between SG1-SG2 and SG2-SG3 also represent the primary transitions between atmospheres at the background level, with the only additional noteworthy point of transition yet to be addressed found in song 8, where there is a lengthy return of exact material from song 1.

By closely examining the transition in a foreground analysis of song 8 (seen in Figure 3.8 on p. 94), its structural significance is revealed, resulting in the added inclusion of song 1 within a continued atmosphere C.<sup>68</sup> This decision is based on a combination of observations

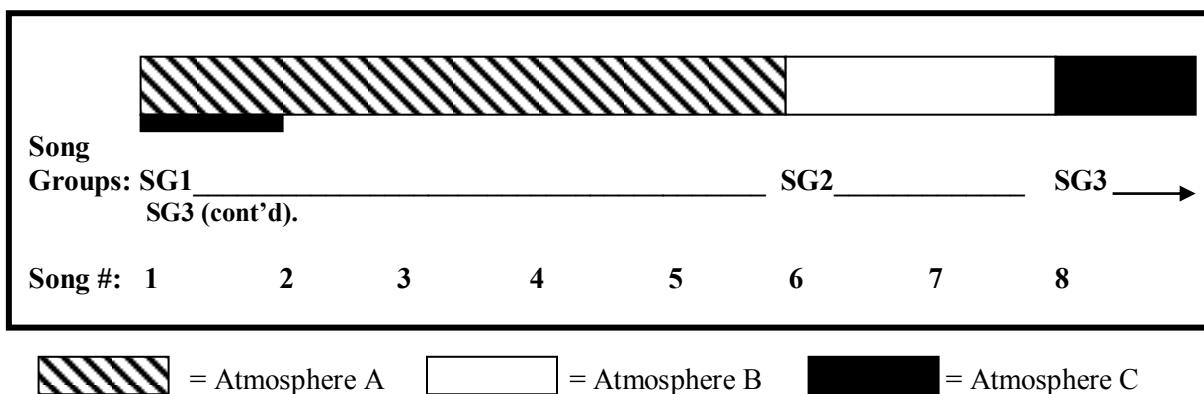
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<sup>68</sup> An alternative background analysis may have chosen to interpret the piano postlude of song 8 as a return to the first atmosphere; however, for reasons further explained in the foreground analysis of song 8, I have chosen instead to interpret the third atmosphere (atmosphere C) as continuing throughout this section.

drawn from the foreground analyses of both songs 1 and 8, and will be discussed in further detail therein.

With little additional insight gained from the background level of analysis in the case of this particular song cycle, the resulting background graph illustrated in Figure 3.6 differs only in its simplified representation of atmosphere A, as well as the aforementioned cyclic continuation of atmosphere C. As we will see in the following case study of Schumann's *Dichterliebe* cycle, the abounding similarities found here between the middleground and background graphs do not occur in all cycles. Figure 3.6 represents a graph of the background analysis of the *Frauenliebe und -leben* cycle as a whole.

**Figure 3.6:** Background graph of Schumann's *Frauenliebe und -leben*



### Foreground Analysis

The following foreground analyses offer in-depth examinations of songs 1 and 8. These songs have been chosen to demonstrate the usefulness afforded by this level of analysis, such as clarifying contributing factors creating complex atmospheres, understanding how repeated material can have structural implications, and comprehending the impact areas reflecting the same atmospheric content simultaneously in all three layers can have.

### **Song 1, “Seit ich ihn gesehen”**

The first song of the *Frauenliebe und -leben* cycle, “Seit ich ihn gesehen,” plays a substantial role in setting up the entire cycle. It utilizes several textual and musical techniques to create and solidify the first primary atmosphere, characterized by conflict. As previously mentioned throughout the middleground and background analyses, song 1 stands out from within SG1 in its saturation of conflict, and also demonstrates a strong connection to SG3. In order to better understand how this song functions in relation to SG1 and SG3, a closer examination of the score is required.

Referring back to its defining musical characteristics, it notably employs a slow tempo and the repeated use of deceptive cadences. The deceptive cadences conclude both melodic sections in mm. 15 and 31, with the chromatic motion from F#-F $\flat$  dramatically emphasized in the bass of the accompaniment. These cadences accentuate the feeling of conflict and uncertainty, characteristic of the first atmosphere, and may be seen as the first clear musical indication that the discovery of this great love will not be a purely positive event. Some may go so far as to suggest that these deceptive cadences foreshadow the tragic ending of the cycle.

The text of song 1 creates its own platform from which the cycle develops. By applying metaphorical text and using words, such as “blind” with an implicit negative context to describe positive events as in the blissful discovery of love in this case, the text begins a pattern of employing words and phrases with double meanings. This strategy continues to be used throughout the entire cycle, most consistently throughout SG1. An example of this can be found in the penultimate line of the first song with, “Möchte lieber weinen, still im

Kammerlein” (I would rather weep silently in my little chamber), reflecting a chosen pain, a suffering embraced. The pattern is continued again in song 2 with the last four lines reading as follows:

Will mich freuen dann und weinen,	<i>I shall rejoice and I shall weep then,</i>
Selig, selig bin ich dann,	<i>Blissful, blissful I am then,</i>
Sollte mir das Herz auch brechen,	<i>Even though my heart should break,</i>
Brich, o Herz, was liegt daran?	<i>Break, o heart, what does it matter?</i>

And again in the final lines of song 3:

O laß im Traume mich sterben,	<i>Oh let me die in my dream,</i>
Gewieget an seiner Brust,	<i>Cradled on his breast,</i>
Den seligen Tod mich schlürfen	<i>Let me drink blissful death</i>
In Tränen unendlicher Lust.	<i>In tears of infinite joy.</i>

The sixth line of song 1, “Nach der Schwestern Spiele nicht begehrt ich mehr” (The games of my sisters I want to share no more), clarifies the main negative contributing factor to the presence of conflict felt throughout the first atmosphere, directly addressing the protagonist’s dilemma concerning sacrificing her relationship with her sisters in exchange for the life she now chooses to embrace with her ‘beloved.’

It is the combined intentional manipulation of both text and music within song 1 that solidifies the first atmosphere of conflict and simultaneously sets the stage for the unfolding of all events to come within the cycle. The consistency of shifting atmospheric content found within each individual layer is highlighted in Figure 3.7, where a foreground graph of song 1 is offered. Examining the forms of acceleration utilized throughout this song reveals subtle changes, playing only a minimal role in contributing to the feeling of tension

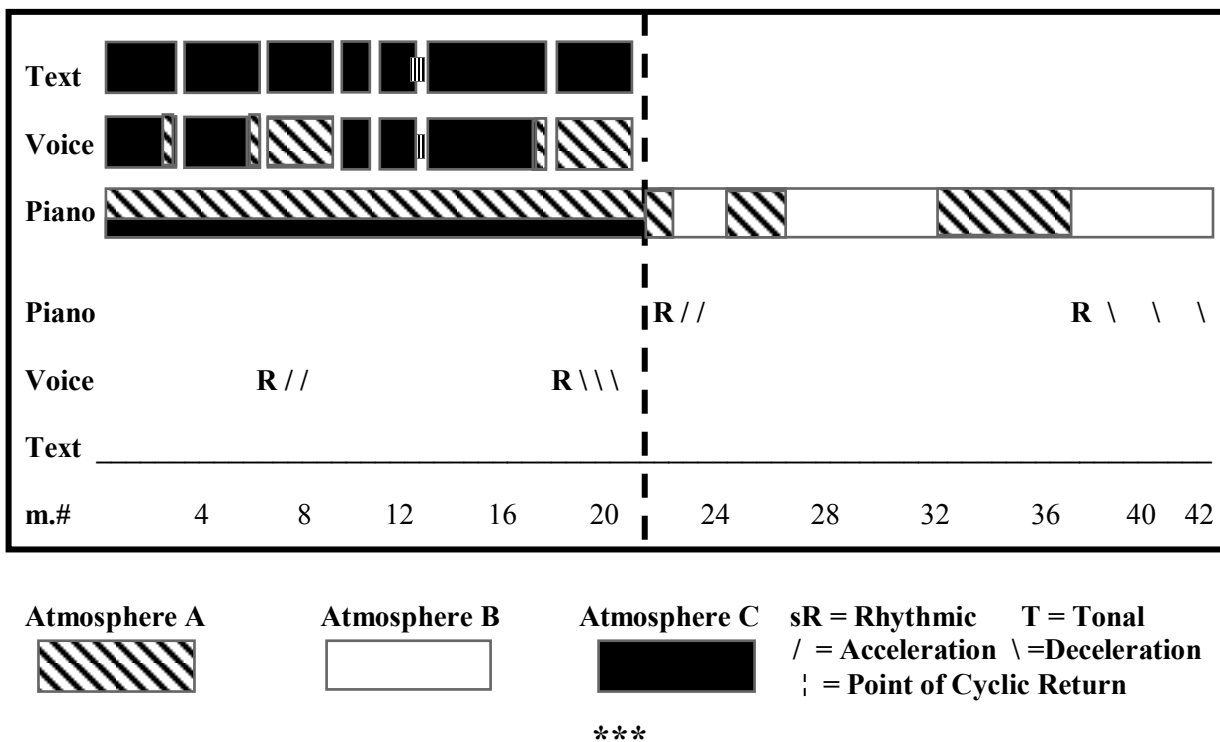


return of material from song 1 following the double barline in m. 22 (see Figure 3.8). The dramatic text is reinforced by various musical elements, such as a slow tempo, use of a minor key, unresolved melodic line, and sparse chordal accompaniment, all adding to the high level of atmospheric intensity.

Aside from the dramatic level of atmospheric intensity generated throughout song 8, the lengthy cyclic return to material from song 1 in the piano postlude requires further consideration. Forming a strong association between the first and last songs of the cycle, the extended postlude functions well to unify the cycle as a whole. By returning the listener to the material of song 1, one is naturally reminded of its curiosities, and the conflict expressed therein is now understood as foreshadowing both the narrative's tragic ending, as well as the pain the protagonist endured in the sacrifices she made for her love. Conversely, by returning to the material of song 1, the listener is reminded of the happiness, excitement, and joy that this love brought forth for the protagonist, originally associated with the text of this song. Resolution of the unstable final note of the vocal line is only achieved by recalling the implied vocal line from song 1, further fortifying the listener's memory of the opening text.

It is because of this strong association generated by the cyclic return of material that song 1 is illustrated as an extension of SG3. In both regards, the postlude brings the cycle full circle, generating a sense of completion and conclusion.

**Figure 3.8:** Foreground graph of song 8, “Nun hast du mir den ersten Schmerz getan”



After examining the *Frauenliebe und –leben* song cycle in its entirety, completing middleground, background, and foreground analyses, and gaining an understanding of the atmospheric path taken throughout the cycle, the most significant observations appear to surround both the protagonist’s marriage and the death of her husband. The three primary atmospheres identified as functioning to govern the cycle may be seen to be delineated by these events. Atmosphere A encompasses the period leading up to and including the protagonist’s marriage (songs 1-5), atmosphere B (reflected in songs 6 and 7) then follows the marriage and continues until the death of the husband, which is completely saturated in atmosphere C (presented in song 8). Foreground analyses of songs 1 and 8 offered insight into the role of the extensive cyclic return of material from song 1, taking place at the end of song 8, and also helped to clarify the unusual ending of the melodic line.

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## Case 2: *Dichterliebe*

The second cycle to which I apply the performance model consists of Robert Schumann's *Dichterliebe*.<sup>69</sup> The cycle's title translates to "A Poet's Love" and depicts a dramatic story of unrequited love. Originally comprised of 20 songs for piano and voice, Schumann later reduced the cycle to 16 songs with all text taken from Heinrich Heine's "Lyrisches Intermezzo," a series of 66 poems from which Schumann personally chose and arranged poems to set within his cycle.

### **Middleground Analysis**

After reading through the text of the *Dichterliebe* cycle, the primary event that divides the cycle occurs at m. 14 of song 4, where the poet comes to realize that his love is unrequited. Within songs 1-4 (SG1), the poet appears blissful in expressing his feelings of love, and the prosody is generally expressed in the music through the use of major keys, balanced phrasing, and traditional tonal forms of resolution. (Since song 1 is an exception within the grouping, it will be addressed in further detail as having significance at both the background and foreground levels of analysis.) The texts of songs 4-10 (SG2) deal directly with the consequent emotions of this discovery, and musically, the main change felt throughout this group of songs is the prevalent use of minor keys. This group may be divided further into two smaller groups, the first of which, involving songs 4-7, expresses emotions ranging from confusion and anger to disbelief, both within the text, as well as through the music. Songs 8-10 focus more singularly on the pain and sorrow brought on by the poet's

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<sup>69</sup> A translation and a copy of the score are included in Appendices A and C.

realization. Songs 11-16 (SG3) are marked by a feeling of reflection and a shift to the past tense, with an initial strong division created by song 11's removed secondhand narrative.<sup>70</sup>

Having examined related emotions, events, and associated musical material throughout the cycle, three atmospheric groups may be identified. The first atmosphere, **atmosphere A**, is largely associated with SG1 and represents the joys of love, involving emotions, such as bliss, happiness, and hope; it is musically represented by major keys, balanced phrases, and conventional resolutions, and metaphorically reflected by positive associations in nature, such as flowers and singing birds.

The second atmosphere, **atmosphere B**, deals with the poet's discovery of, and process of coming to terms with, the realization that his love is unrequited. This atmosphere reflects a wide range of emotions, such as pain, grief, sorrow, anger, confusion, and disbelief.

Musically, it is often set within a minor key and continues to follow traditional patterns of resolution. The elements from nature previously used to metaphorically reflect love and happiness are also now associated with grief and often said to be weeping. Elements typically assumed to possess inherently dark, tragic, or negative connotations, such as mist, marble stone, and cypress trees, are also utilized in association with atmosphere B.

The final atmosphere in the *Dichterliebe* cycle, **atmosphere C**, reflects a feeling of irony. It is used in areas containing double meanings, feelings of tension or conflict, and frequently in the expression of dreams. Musically, this atmosphere is typically accompanied by tonal instability and highly chromatic material; areas affected by this underlying atmosphere may also have musical material left unresolved, such as is found throughout song 1. Areas where

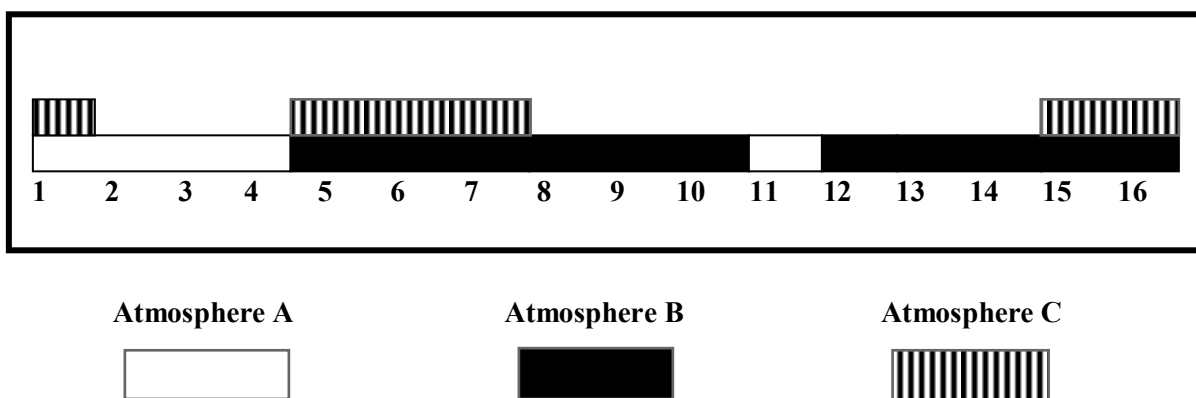
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<sup>70</sup> The text utilized throughout song 11 portrays a separate narrative in the third person.

atmospheres A and B are expressed simultaneously in separate layers (text, melody, and accompaniment) also often generate an underlying feeling of atmosphere C.

The following Figure 3.9 presents a graph of the middleground level of analysis of the cycle, where the primary atmosphere(s) of each song have been identified and visually represented.

**Figure 3.9:** Middleground graph of Schumann's *Dichterliebe*



### Background Analysis

At the background level of analysis, the atmospheric content of SG1 remains for the most part unchanged; however, after gaining an understanding of the cycle as a whole and having defined the primary atmospheres governing the cycle, the tonal ambiguity and lack of tonal resolution displayed throughout song 1 may now be understood as characteristic of atmosphere C. With the text of song 1 indicative of atmosphere A, the conflicting musical elements are fully understood only after gaining an awareness of the cycle's dramatic content. Once knowledge has been acquired that the poet's love is unrequited, the tension created through this conflict is understood as a foreshadowing of the poet's unfortunate fate.

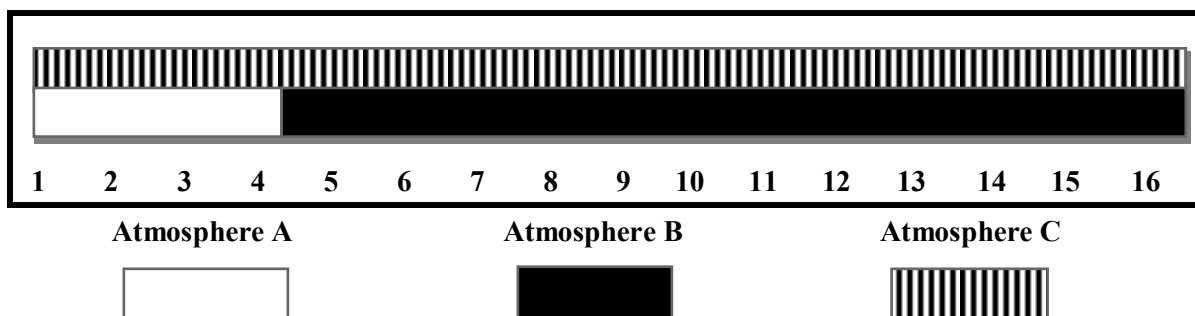
While SG2 shows some division between atmospheres at the middleground level of analysis, at the background level, the consistency of elements (both text-based and musical) typically associated with atmosphere B appears to dominate. Songs 4-7 display strong attributes from atmosphere C, yet fail to significantly distract from the firmly established atmosphere B.

Within the third major grouping of songs 11-16, all three atmospheres are utilized as the poet reflects on what has happened and moves towards his final decision and resolution in song 16. Much like SG2, at the background level of analysis, SG3 again falls broadly within atmosphere B, but the substantial presence of atmosphere C should not go unnoted at this level. Referring back to the middleground graph as a point of reference, substantial pockets of atmosphere C are seen consistently throughout the cycle. Although songs 2, 3, and 4 lack strong characteristics of atmosphere C, the significance and strength of the conflict felt throughout song 1 is not yet forgotten by the listener, therefore resulting in an underlying layer of atmosphere C felt consistently across SG1.

Tension between layers of contrasting atmospheres is also seen frequently throughout SG2 and SG3. With various pockets dominated by atmosphere C dispersed throughout these song groupings, once again an underlying presence of this atmosphere is consistently felt.

Reflecting on observations made at the background level of analysis, the main atmospheric division within the cycle occurs in song 4, reflecting a transition from atmosphere A to atmosphere B; however it is the constant underlying presence of atmosphere C expressed throughout the entire cycle that is perhaps most significant in its function to unify and connect the cycle as a whole, as well as in contributing to the cycle's unique character. The following graph (Figure 3.10) reflects the background level of analysis for the *Dichterliebe* cycle.

**Figure 3.10:** Background graph of Robert Schumann's *Dichterliebe*



### Foreground Analysis

The following three foreground analyses offer in-depth examinations of songs 1, 4, and 10, respectively. These songs have been chosen to demonstrate the usefulness of this level of analysis, such as clarifying factors and contributing elements involved at significant points of transition, distinguishing between various atmospheres presented simultaneously, and understanding the impact of several forms of acceleration.

#### Song 1, “Im wunderschönen Monat Mai”

Perhaps the most famous song from the *Dichterliebe* cycle, “Im Wunderschönen Monat Mai” is not only a favorite amongst performers, but has also received considerable attention from notable theorists throughout the years due to numerous analytical issues.<sup>71</sup> The characteristic tonal ambiguity at the beginning of the song, suggesting both A major and f# minor, and the overwhelming lack of resolution throughout song 1 play significant roles in preparing the entire cycle in a number of ways.

Figure 3.11 shows the presence of large sections dominated by both atmospheres A and C. Atmosphere A appears simultaneously in all three layers at two separate times within song

<sup>71</sup> Scholars Agawu, Neumeyer, Layton, and Komar have all addressed analytical issues in recent studies pertaining to Schumann's *Dichterliebe* song cycle., as discussed in the literature review in chapter 1.



Preceding the entrance of the voice, the accompaniment demonstrates qualities characteristic of atmosphere C. The tonality of  $f\#$  minor is suggested throughout these first few bars and the lack of strong resolution results in an overall feeling of wandering ambiguity. In these first few measures, Schumann manages to convey an unforgettable feeling of instability that is sustained throughout the song and found to have lasting repercussions throughout the cycle. The material in mm. 1-4 then returns at various times throughout the song, consequently closing it on an unresolved leading tone (if analyzed in the key of  $f\#$  minor), adding further support to the generated feeling of instability. In retrospect, after analyzing the full cycle, one interpretation of the accompaniment's role may be to suggest that "all might not be quite as it seems."

While areas of both atmosphere A and C are present in relatively equal proportions throughout song 1, it is the text and the melodic line, which lay primarily within atmosphere A, and the accompaniment contains the majority of the material in atmosphere C.

Considering the powerful role that text plays within the genre of song cycles, the fact that atmosphere C is established prior to atmosphere A is significant in that it allows this latter atmosphere to be heard free of any bias that may have been generated from the context of previously presented material.

In examining areas of acceleration that take place throughout song 1, contour acceleration plays a role of particular import. Looking at the piano accompaniment in terms of contour, two contrasting sections emerge. For the majority of the song, the piano maintains a rounded contour turning back on itself at the end of each ascending line. The shape of this contour inherently controls the natural tendency of ascending lines to accelerate. However, the accompaniment changes this contour from the pickup of m. 9 to m.12, and again from the

pickup to m. 20 until m. 23. This change in contour subdivides each measure into two smaller segments, both ascending, generating a feeling of propelled acceleration in the accompaniment. This acceleration functions to support the vocal line, which simultaneously outlines a long ascending phrase. The accompaniment assists the vocalist by naturally quickening the tempo, helping to provide the performer with the energy needed to reach the highest note of the piece on the downbeats of mm. 12 and 23.

These moments of acceleration within the vocal line and accompaniment coincide directly with the most significant lines of the text. The first section of acceleration pushes through the line “da ist in meinem Herzen, die liebe aufgegangen” (my love burst forth from my heart), and the second aligns with the text “da hab’ ich ihr gestanden, mein Sehnen und Verlangen” (I confessed to her my longing and desire). These lines of text initiate the main thematic action of the cycle, also establishing a high level of emotional intensity indicative of the dramatic content, and foreshadow a negative association with the theme of love in the use of the words “longing” and “desire”.

As previously discussed in relation to the middleground and background levels of analysis, the presence of atmosphere C throughout the course of the entire cycle becomes one of its defining characteristics, and it is here in song 1 that atmosphere C is firmly established. The early presence of this atmosphere subconsciously prepares the listener for the dramatic events that will follow and it is the presence of this atmosphere that ultimately encompasses the cycle as a whole.

#### **Song 4, “Wenn ich in deinen Augen seh”**

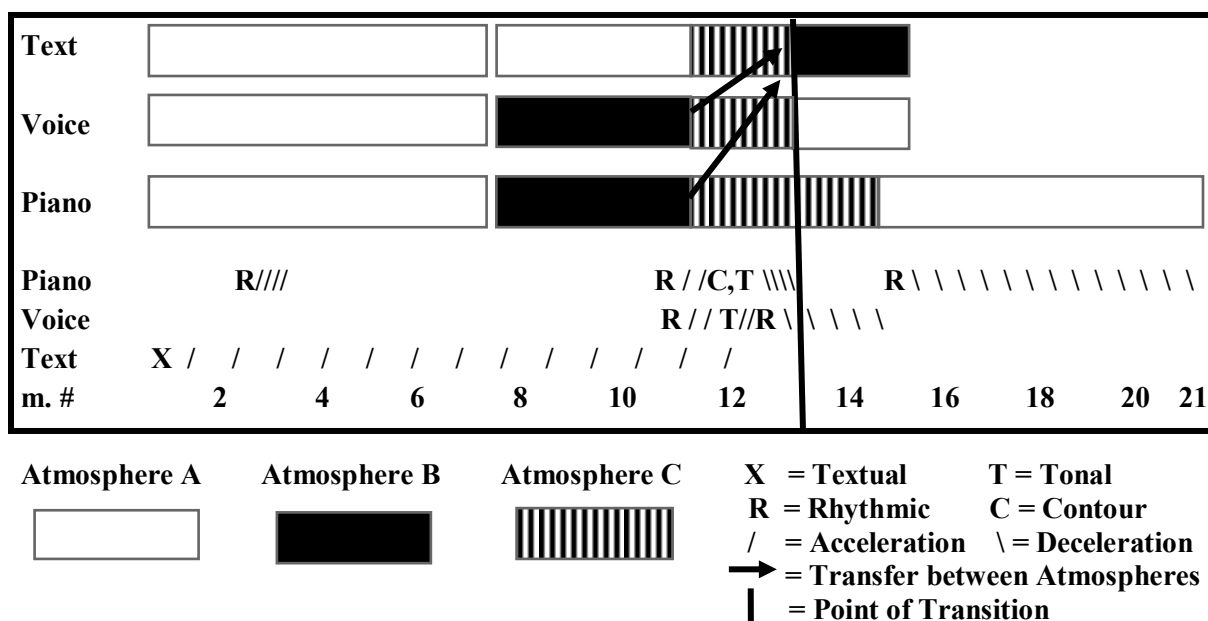
Song 4, “Wenn ich in deinen Augen seh,” contains within it the single most important point of transition within the *Dichterliebe* cycle. Taking place at the song’s climax in mm. 13 and 14 with the words “ich liebe dich” (I love you), followed by the text “so muß ich weinen bitterlich” (then I must weep bitterly), song 4 functions both to close SG1, sitting largely within atmosphere A, and move directly into SG2, dominated by atmosphere B. The purpose of completing a foreground analysis of this song is to examine the elements and factors used to support and create this major point of transition, as well as to identify possible confusing and problematic forms of acceleration involved.

Figure 3.12 identifies the primary point of transition with a solid vertical line. The surprising reaction to a declaration of love expressed through the text marks the first instance where the possibility of unrequited love is suggested within the cycle, and initiates the distinct change from atmosphere A to atmosphere B. Beyond this point of transition the cycle never truly returns to atmosphere A and dwells primarily within atmosphere B, constantly framed within a subtle underlying atmosphere C.

With this point of transition constituting one of the singular most important moments within the cycle, the foreground graph illustrates major contributing elements functioning to create this momentous event. While all songs within the cycle demonstrate brief moments of atmospheric contrast between individual layers (text, melody, and accompaniment), it is only in song 4 at this primary point of transition that *all* layers are found working together to create a complete change between atmospheres.

Song 4 begins with all three layers in atmosphere A; the shift to atmosphere B is not initiated until the beginning of the second stanza of text in m. 8. Here the text continues within atmosphere A, while the melody and accompaniment change to suggest a minor key, therefore implying atmosphere B and creating four measures of tension between layers.

**Figure 3.12:** Foreground graph of song 4, “Wenn ich in deinen Augen seh”



All three layers then move to reflect an area of atmosphere C, represented by a question in the text, tonal ambiguity in both the melody and accompaniment (with the piano part outlining a diminished-seventh chord), and conflicting areas of acceleration and deceleration. Culminating in the announcement “ich liebe dich” (I love you), the text then continues with “so muß ich weinen bitterlich” (then I must weep bitterly), and it is at this point that the shift to atmosphere B is reflected in the text, trading off with both the melody and accompaniment, which move back to atmosphere A, while maintaining a level of tension and conflict between layers. One must remember that Schumann regarded the text to

be of the utmost importance in his songs and this is an example of where consideration of the text and dramatic content in general should not be overlooked or undervalued.

Further examination of song 4's text reveals a significant instance of textual acceleration building toward the previously mentioned climax in m. 14. Up until the beginning of song 4, the 'beloved' was referred to only in the third person as 'her' or 'she,' but from the beginning of song 4 she is addressed directly. The protagonist also asserts his feelings of love more aggressively through this song's text, moving away from the use of metaphors and gentle references to nature, now expressing strong physical, almost sexual context. The textual acceleration may be seen in two parallel movements within the following lines of text:

When I look into your eyes	When I lay upon your breast
all my sorrow and pain disappear,	a heavenly bliss comes over me;
but when I kiss your mouth,	but when you say: I love you!
then I become whole and well.	Then I must weep bitterly.

The poet moves closer and closer to his 'beloved' in the progression of his verbs, while simultaneously becoming more intimate with references to her body. His movement from "look" to "kiss" to "lay" intertwines beautifully with his movement from her "eyes" to "mouth" to "breast." Both of these motions push once again towards the point of transition at m. 14.

Although additional insight may be gained by further examination of song 4 at the foreground level, it is the aforementioned areas of acceleration and atmospheric shifts that most significantly impact and function to support the cycle's primary point of transition.

### **Song 10, “Hör ich das Liedchen Klingen”**

The primary role of song 10, “Hör ich das Liedchen Klingen” is to close and complete SG2. Lacking the presence of any major transitional points within the individual song, here the purpose of completing a foreground analysis is to examine some of the compositional techniques employed by Schumann to help delineate SG2 from SG3, as well as to analyze a song completely saturated within one atmosphere.

Song 10 marks the height of the poet’s period of intense sadness and grieving, appropriately represented by atmosphere B, and while much of SG2 displays material characteristic of this atmosphere, none of the preceding songs match its level of emotional intensity. Considering that both SG2 and SG3 sit primarily within the umbrella of atmosphere B, recognizing how they are distinguished is noteworthy and requires an examination of additional elements.

The ‘Langsam’ tempo, dramatic text, and use of the g minor tonality combine to create a powerful setting fully saturated in atmosphere B, but it is the manipulation of contour found throughout the piano accompaniment that plays the largest role in delineating the two song groups. The repetitive downward contour seen throughout the accompaniment helps to restrain and naturally maintain the designated ‘Langsam’ tempo, as well as functions on a larger scale to decelerate the cycle. The deceleration generated by the consistency of this contour contributes to a sense of conclusion for SG2, also creating a pause between SG2 and SG3.

This contour deceleration, representing arguably the most notable musical element involved in delineating SG2 from SG3, is further supported by changes expressed through the text.

SG2 addresses the poet's discovery that his love is unrequited in the present tense, expressing immediate feelings of pain, anger, and sorrow, whereas SG3 looks at this difficult realization in the past tense, continuing to reflect a somber mood, while also incorporating glimpses of happy memories throughout the process of reflection as the poet assesses his past on route to making his final decision in song 16.

Two further points of interest relating to the manipulation of contour may be found within song 10. The first occurs in mm. 16-19 where the downward contour of the piano accompaniment in m. 16 is extended until m. 18, at which point it moves up one semitone before continuing its descent to the lowest pitch C $\flat$  in the cycle (other than the low B $\flat$  found in the piano postlude). This creates an additional feeling of deceleration leading into the final descending passage of the vocal line, concluding the piece with the text "mein über grosses weh" (my overwhelming grief), and comprises the cycle's second climax, second both in significance, as well as chronological order.

The second area of interest occurs in mm. 8-11 where the atmospheric content of the piano accompaniment has been identified as atmosphere C. This designation is due to the presence of chromatic material, as well as a change in contour throughout these measures, contributing to a momentary feeling of acceleration and creating tension between layers with both the text and melody remaining immersed in atmosphere B. The vocal line also contains contour accelerations in the ascending passage directly preceding the highest melodic pitch found on the pickup to m. 11. This moment of acceleration leading to the song's apex tone is directly followed by the largest downward vocal leap seen thus far, which serves to



Following an examination of the *Dichterliebe* song cycle in its entirety, completing middleground, background, and foreground analyses, and gathering an understanding of the atmospheric path taken throughout the cycle, observations of import seem to surround the recognition of various elements utilized in creating and expressing the irony perceived throughout the cycle. This feeling of irony is identified as atmosphere C and is seen to encompass the cycle in its entirety. The primary point of transition occurs in m. 14 of song 4, where the poet comes to realize that his love is unrequited, and separates the two primary atmospheres A and B, while the third primary atmosphere encompasses the cycle as a whole. A foreground analysis of song 4 illuminated various factors manipulated to support this transition, and foreground analyses of songs 1 and 10 highlighted various factors contributing to possibly problematic areas of accelerations.

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## **Chapter 4: Synthesis of Ideas**

The objective of this study has been to present a model to aid in the analysis and performance of song cycles. Stemming from the intrinsic challenges this genre presents, specifically its inclusion of two semiotic systems and its multi-movement structure, my goal has been to develop a practical methodology capable of dealing with these issues. In attempting to develop such a methodology, the resultant model (in both of its applications) emphasizes a combined consideration of both text-based/dramatic elements, as well as the purely musical, and focuses on identifying underlying structures and atmospheres which function to unify the cycles.

Each of the model's two applications, designed for analysts and performers, have been applied to Schumann's *Frauenliebe und –leben* and *Dichterliebe* song cycles. Discussed separately throughout chapters 2 and 3, both designs have demonstrated various benefits when applied to the contrasting cycles. The following discussion will offer a summary of findings specific to each case study, as well as concluding remarks concerning commonalities and areas of overlap.

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### **Chapter 2 Summary of Findings**

The analyses of Schumann's *Frauenliebe und –leben* and *Dichterliebe* song cycles, completed utilizing the application designed for use by analysts, revealed important structural connections that unify songs into groups and the song cycle as a whole. Through

the process of exploring deep-background level associations, functioning to structurally connect cycles, the analyses concentrated on the combined examination of key paths (and patterns therein) used to travel throughout song cycles, as well as the study of background-level voice leading.

The study of Schumann's *Frauenliebe und –leben* song cycle most significantly highlighted the advantageous aspects of examining key paths. Given the prominent placement of the key of B $\flat$  major in songs 1, 5, and 8, I began my analytical interpretation with the assumption that this key may serve as the underlying tonal center for the entire cycle.<sup>72</sup> Further examination of the tonal relationships, associating adjacent songs, as well as larger groups of songs, supported this interpretation. The formats employed in Table 2.1 and Figure 2.1 allowed for significant structural relationships to be visually outlined, refined, and easily understood. The fundamental underlying background structures, functioning to tonally unify the cycle as a whole, outlined a simple I(IV)I-ii-V-I progression.

The most significant insight gained from consideration of background voice leading throughout the cycle helped to clarify the purpose of the lengthy cyclic return of music in the final song. Without reflecting on the return of music in the piano accompaniment (originally presented in song 1), the melodic vocal line would not be resolved. Therefore, the voice-leading analysis may be seen to simultaneously elucidate the curious resolution of the melodic line, as well as clarifying the structurally pertinent completion of the fundamental

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<sup>72</sup> Clear choices as to the home key of a cycle are not typically obvious at such an early stage of analysis, as in the case of Schumann's *Dichterliebe* song cycle. This often results from an emphasis on the application's method of studying background voice-leading structures.

line. Study of the cycle's voice leading also helped to recognize the cycle's most significant motivic gesture, as well as the noteworthy role of the piano accompaniment.

Analysis of Schumann's *Dichterliebe* song cycle highlighted the beneficial aspects of studying background voice-leading structures. Although the study of key paths used to move amongst the numerous keys throughout the cycle certainly offered insight (helping to clarify significant tonal relationships at various points throughout the analysis, such as the structural significance of the enharmonic relationship of E $\flat$  and D $\sharp$ ), it was with an in-depth analysis of voice leading that the structural associations underlying and unifying the cycle could be fully understood. The analysis of background voice-leading figures helped to identify how the fundamental lines of various songs could be reinterpreted to reflect connections in underlying structures, which serve to link adjacent songs and song groupings. Recognition of these connections throughout the *Dichterliebe* cycle allowed for the cycle's home key to be identified, the role of the ambiguous tonality of the first song to be understood, and the underlying tonal progression unifying the cycle as a whole to be outlined.

Although each of Schumann's *Frauenliebe und -leben* and *Dichterliebe* song cycles have demonstrated different strengths of the proposed application for analysts, both analyses combine key path movements, as well as background voice leading. In each cases, the process utilized and presented within this study has helped to determine song groups, large-scale voice-leading associations (with significant reliance on registral manipulation), primary tonal structures at a level deeper than is recognized by the typical notion of a

Schenkerian background, significant motivic parallels, and patterns traveled through key paths used to generate tonal schemes.

Each analysis presented problematic areas requiring the consideration of various elements in order to be fully understood, such as the roles of song 7 in *Frauenliebe und –leben* and songs 11-14 in the *Dichterliebe* cycle. In summary, the analyses completed on Schumann's *Frauenliebe und –leben* and *Dichterliebe* song cycles have demonstrated how a combined examination of voice leading within individual songs, connecting adjacent songs, and reflected in song groupings, along with the consideration of associated tonal movements utilized to move through a cycle's key path, clearly delineate structural groupings of songs and illuminate "deep background" structures functioning to unify song cycles.

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### **Chapter 3 Summary of Findings**

Throughout chapter 3, the application designed for use by performers was applied to both Schumann's *Frauenliebe und –leben* and *Dichterliebe* song cycles and the resultant performance interpretations were discussed. The application for performers focused on identifying primary atmospheres governing and unifying song cycles, as well as significant points of transition between these atmospheres. A simple, yet comprehensive process was presented, within which one could identify and analyze these atmospheres and points of transition within individual songs, both throughout song groupings and across each cycle as a whole. The application also addressed various forms of acceleration inherently found

within the music and explored examples where clarifying contributing factors involved in areas of acceleration could be beneficial. The process outlined for each level of analysis—middleground, background, and foreground—resulted in the construction of a graphic representation, reflecting atmospheric content, as well as pertinent information regarding forms of acceleration. The purpose of the foreground graphs was to focus on problematic points of transition and identify contributing elements, particularly forms of acceleration; however, the intention of creating middleground and background analyses was to present a visual representation offering perspective on the intermediate and large-scale context of the cycle.

The analysis of Schumann's *Frauenliebe und –leben* cycle highlighted the significance of events occurring in songs 5 and 8, marking the protagonist's marriage and the death of her husband, respectively. These events divided the cycle into its three atmospheric groupings and the process employed to identify these atmospheres helped significantly in assessing the atmosphere found throughout SG1 in particular. The process presented throughout the middleground level of analysis proved to be most beneficial in the application of this model to the *Frauenliebe und –leben* song cycle with the background level offering little additional information. The foreground analyses of songs 1 and 8 offered considerable insight into the role of the extensive cyclic return of material from song 1, taking place at the end of song 8, and also helped to clarify the unusual ending of the melodic line.

When analysing the *Dichterliebe* song cycle with the performers application the most noteworthy finding surrounded the significance of the primary point of transition between atmospheres, occurring in the fourth song of the cycle. Combined analysis of text-

based/dramatic elements with that of the purely musical once again served as the foundation throughout this analysis. However, unlike the analysis of the *Frauenliebe und –leben* cycle, the progression from the middleground level of analysis to the background revealed considerable information. It was here that the process involved in identifying atmospheres helped clarify the conflict and tension felt at varying levels throughout the entire cycle. Once the irony of the text was associated with the conflict present within the music, areas of simultaneously contrasting atmospheres, as well as areas of tension generated by opposing forms of acceleration, were easily understood as functioning to maintain an underlying presence of atmosphere C, encompassing the entire cycle.

In summary, the analyses of Schumann's *Frauenliebe und –leben* and *Dichterliebe* song cycles showed how the proposed process for identifying primary atmospheres, as well as the emphasis on identifying various forms of acceleration, can be beneficial to the performer. Unlike the divergences seen between the studies conducted throughout chapter 2, the application designed for performers appears to remain relatively consistent.

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### **Synthesis of the Applications for Analysts and Performers**

The original goal of this study was to propose a model with applications for analysts and performers alike, a model geared specifically towards the study and analysis of song cycles, based on a balanced consideration of both purely musical *and* text-based/dramatic elements. Both applications faced challenges involving the development of a methodology capable of considering two semiotic systems and multi-movement structures, and each application

inevitably demonstrated varied strengths of the proposed model. However, reviewing the analyses of Schumann's *Frauenliebe und –leben* and *Dichterliebe* song cycles, the relationships identified within both applications, associating text-based/dramatic events and purely musical elements, helped to illuminate significant underlying connections pertinent to the development of analytical and performative interpretations. Throughout the study of each song cycles, the underlying structures highlighted through employing the application for analysts, overlapped significantly with the underlying atmospheres recognized by employing the application designed for performers.

In the case of Schumann's *Frauenliebe und –leben* song cycle, song groupings identified throughout the application for analysts are seen to align directly with the primary areas of atmosphere reflected at the background level of analysis using the performers' application. SG1, involving songs 1-5, represent an area of tonic prolongation and are characterized by atmosphere A in the analyses of chapters 2 and 3, respectively. SG2, including songs 6 and 7, are characterized by atmosphere B and reflect a period of dominant preparation. Song 8 then marks the arrival of the dominant in the analysis of chapter 2 and presents the final primary atmosphere identified in the analysis of chapter 3. Both interpretations also identify the structural significance of the lengthy cyclic return of music in the piano postlude of the final song. The analysis discussed throughout chapter 2 addresses the resolution of the melodic line and completion of the underlying harmonic progression achieved by the return to music originally presented in song 1. The performance interpretation discussed throughout chapter 3 addresses the explanatory nature of the piano postlude in helping to clarify the conflict originally perceived in the atmosphere created within song 1. The analyses of Schumann's *Dichterliebe* song cycle also revealed striking similarities. In

comparing the findings of chapters 2 and 3, once again a direct correlation between primary areas of atmospheres and large-scale tonal structures became apparent. Most significantly, the performers' application identifies song 4 as containing the single most important dramatic event of the cycle, marked by a major point of transition between primary atmospheres, while the analytical interpretation presented in chapter 2 associates song 4 with the arrival of the cycle's governing key of G major. The second major group of songs, involving songs 4-10, is also identified in both chapters 2 and 3. The performers' application identifies this song grouping at the middleground level of analysis, recognizing the saturation of content characterized by atmosphere B, whereas chapter 2 discusses the presence of a closed harmonic progression associating songs 4-10.

Generally speaking, the performative and analytical interpretations of each song cycle may be seen to have outlined similar structural divisions. Underlying tonal progressions and areas of prolongation align with primary areas of atmosphere, and major points of transition coincide with significant points of arrival and transition in tonal progressions, frequently surrounded by various forms of acceleration.

Given that it is the presence of an additional level of association that distinguishes song cycles from works such as song collections, the focus of each application served to illuminate such underlying elements. For analysts, utilizing the proposed application offers insight into the compositional process and helps elucidate various analytical problems, whereas for the performer, the primary benefits come in helping one shape and pace a performance interpretation by gaining perspective of the work as a whole.

## Concluding Remarks

Although designed specifically for use in the study of traditional<sup>73</sup> song cycles, the proposed model could be adapted to apply to various other repertoire such as opera, song cycles involving more chromatic material by composers such as Hugo Wolf, and possibly extend as far as to include twentieth-century works. The flexibility of the application for performers would allow it to easily adapt for use in any of the aforementioned genres. If applied to the study of opera, the impact and involvement of other characters involved would somehow have to be taken into account, as the shape and pace of individual interpretations should function complementarily to serve a single vision/performance interpretation of the work as a whole. If utilized to study chromatic and/or twentieth-century works, one would expect additional attention required to identify significant musical characteristics. Instead of basic contrast generated by the use of major and minor keys, one would need to focus more intently on identifying various motivic associations, possibly necessitating additional comprehension of analytical tools, such as set theory.

For the application designed for analysts to be expanded for use in the analysis of other repertoire, considerable alterations would be required. While utilizing the proposed application to analyse an opera would certainly present an interesting analytical quest, the possible benefits of pursuing such an exploration may be come into question. However, modifying the application for use in the study of more chromatic, possibly twentieth-century song cycles, could prove to be insightful. The method presented throughout this study used to identify significant voice-leading and tonal structures throughout individual songs, song

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<sup>73</sup> The proposed model was originally designed for use in studying the song cycles of Robert Schumann and his contemporaries who, generally speaking, composed using traditional tonal conventions.

groups, and connecting entire cycles, could be altered to identify and trace alternative musical motives, such as pitch sets or row forms, used at various levels to associate and unify chromatic, post-tonal, and even atonal works. Again, the consideration of text-based/dramatic events would be beneficial. The emphasis on identifying and tracing key path movements could become paths of transposition or inversion, maintaining possible large-scale associations. The analytical emphasis would shift to assert and utilize relevant analytical tools and conventions pertinent to the repertoire under examination; however, the fundamental principle of considering both text-based/dramatic events in relation to musical elements would remain, along with the purpose of illuminating significant underlying associations unifying each cycle as a whole.

Although the possibilities of the model presented extend beyond that which have been explored within this study, I have clearly outlined the model's terminology and process, offered a basic understanding of how each level of analysis works, and demonstrated its practical applications and value to both analysts and performers through examination of Schumann's *Frauenliebe und –leben* and *Dichterliebe* song cycles. The processes utilized throughout both applications address text-based and purely musical elements used to unify cycles, and I hope that the analyses presented within this study have demonstrated beneficial aspects supporting the joint consideration of these factors when applied to the study and performance of song cycles.

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*“It is music's lofty mission to shed light on the depths of the human heart”*

—Robert Schumann

## Appendix A

### *Frauenliebe und -leben*

#### 1. SEIT ICH IHN GESEHEN

Seit ich ihn gesehen,  
 Glaub' ich blind zu sein;  
 Wo ich hin nur blicke,  
 Seh' ich ihn allein;  
 Wie im wachen Traume  
 Schwebt sein Bild mir vor,  
 Taucht aus tiefstem Dunkel,  
 Heller nur empor.

Sonst ist licht- und farblos  
 Alles um mich her,  
 Nach der Schwestern Spiele  
 Nicht begehrt' ich mehr,  
 Möchte lieber weinen,  
 Still im Kämmerlein;  
 Seit ich ihn gesehen,  
 Glaub' ich blind zu sein.

#### 2. ER, DER HERRLICHSTE VON ALLEN

Er, der Herrlichste von allen,  
 Wie so milde, wie so gut!  
 Holde Lippen, klares Auge,  
 Heller Sinn und fester Mut.

So wie dort in blauer Tiefe,  
 Hell und herrlich, jener Stern,  
 Also er an meinem Himmel,  
 Hell und herrlich, hoch und fern.

Wandle, wandle deine Bahnen,  
 Nur betrachten deinen Schein,  
 Nur in Demut ihn betrachten,  
 Selig nur und traurig sein!

### *A Woman's Life and Love*<sup>74</sup>

#### SINCE I HAVE SEEN HIM

Since I saw him  
 I believe myself to be blind,  
 where I but cast my gaze,  
 I see him alone.  
 as in waking dreams  
 his image floats before me,  
 dipped from deepest darkness,  
 brighter in ascent.

All else dark and colorless  
 everywhere around me,  
 for the games of my sisters  
 I no longer yearn,  
 I would rather weep,  
 silently in my little chamber,  
 since I saw him,  
 I believe myself to be blind.

#### HE, THE MOST GLORIOUS OF ALL

He, the most glorious of all,  
 O how mild, so good!  
 lovely lips, clear eyes,  
 bright mind and steadfast courage.

Just as yonder in the blue depths,  
 bright and glorious, that star,  
 so he is in my heavens,  
 bright and glorious, lofty and distant.

Meander, meander thy paths,  
 but to observe thy gleam,  
 but to observe in meekness,  
 but to be blissful and sad!

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<sup>74</sup> "Robert Alexandder Schumann: *Frauenliebe und -leben*." Translation by Daniel Platt. Accessed May 28, 2011.  
[http://www.recmusic.org/lieder/assemble\\_texts.html?SongCycleId=70](http://www.recmusic.org/lieder/assemble_texts.html?SongCycleId=70)

Höre nicht mein stilles Beten,  
Deinem Glücke nur geweiht;  
Darfst mich niedre Magd nicht kennen,  
Hoher Stern der Herrlichkeit!

Nur die Würdigste von allen  
Soll beglücken deine Wahl,  
Und ich will die Hohe segnen,  
Segnen viele tausendmal.

Will mich freuen dann und weinen,  
Selig, selig bin ich dann;  
Sollte mir das Herz auch brechen,  
Brich, o Herz, was liegt daran?

### 3. ICH KANN'S NICHT FASSEN, NICHT GLAUBEN

Ich kann's nicht fassen, nicht glauben,  
Es hat ein Traum mich berückt;  
Wie hätt er doch unter allen  
Mich Arme erhöht und beglückt?

Mir war's, er habe gesprochen:  
"Ich bin auf ewig dein,"  
Mir war's - ich träume noch immer,  
Es kann ja nimmer so sein.

O laß im Traume mich sterben,  
Gewieget an seiner Brust,  
Den seligsten Tod mich schlürfen  
In Tränen unendlicher Lust.

### 4. DU RING AN MEINEM FINGER

Du Ring an meinem Finger,  
Mein goldenes Ringelein,  
Ich drücke dich fromm an die Lippen,  
Dich fromm an das Herze mein.

Ich hatt ihn ausgeträumet,  
Der Kindheit friedlich schönen Traum,  
Ich fand allein mich, verloren  
Im öden, unendlichen Raum.

Du Ring an meinem Finger  
Da hast du mich erst belehrt,  
Hast meinem Blick erschlossen  
Des Lebens unendlichen, tiefen Wert.

Hear not my silent prayer,  
consecrated only to thy happiness,  
thou may'st not know me, lowly maid,  
lofty star of glory!

Only the worthiest of all  
may make happy thy choice,  
and I will bless her, the lofty one,  
many thousand times.

I will rejoice then and weep,  
blissful, blissful I'll be then;  
if my heart should also break,  
break, O heart, what of it?

### I CANNOT GRASP, NOR BELIEVE IT

I can't grasp it, nor believe it,  
a dream has bewitched me,  
how should he, among all the others,  
lift up and make happy poor me?

It seemed to me, as if he spoke,  
"I am thine eternally",  
It seemed - I dream on and on,  
It could never be so.

O let me die in this dream,  
cradled on his breast,  
let the most blessed death drink me up  
in tears of infinite bliss.

### YOU RING ON MY FINGER

Thou ring on my finger,  
my little golden ring,  
I press thee piously upon my lips  
piously upon my heart.

I had dreamt it,  
the tranquil, lovely dream of childhood,  
I found myself alone and lost  
in barren, infinite space.

Thou ring on my finger,  
thou hast taught me for the first time,  
hast opened my gaze unto  
the endless, deep value of life.

Ich werd' ihm dienen, ihm leben,  
Ihm angehören ganz,  
Hin selber mich geben und finden  
Verklärt mich in seinem Glanz.

I want to serve him, live for him,  
belong to him entire,  
Give myself and find myself  
transfigured in his radiance.

Du Ring an meinem Finger,  
Mein goldenes Ringelein,  
Ich drücke dich fromm an die Lippen  
Dich fromm an das Herze mein.

Thou ring on my finger,  
my little golden ring,  
I press thee piously upon lips,  
piously upon my heart.

#### 5. HELFT MIR, IHN SCHWESTERN

#### HELP ME, MY SISTERS

Helft mir, ihr Schwestern,  
Freundlich mich schmücken,  
Dient der Glücklichen heute mir,  
Windet geschäftig  
Mir um die Stirne  
Noch der blühenden Myrte Zier.

Help me, ye sisters,  
friendly, adorn me,  
serve me, today's fortunate one,  
busily wind  
about my brow  
the adornment of blooming myrtle.

Als ich befriedigt,  
Freudigen Herzens,  
Dem Geliebten im Arme lag,  
Immer noch rief er,  
Sehnsucht im Herzen,  
Ungeduldig den heutigen Tag.

Otherwise, gratified,  
of joyful heart,  
I would have lain in the arms of the beloved,  
so he called ever out,  
yearning in his heart,  
impatient for the present day.

Helft mir, ihr Schwestern,  
Helft mir verscheuchen  
Eine törichte Bangigkeit,  
Daß ich mit klarem  
Aug ihn empfangen,  
Ihn, die Quelle der Freudigkeit.

Help me, ye sisters,  
help me to banish  
a foolish anxiety,  
so that I may with clear  
eyes receive him,  
him, the source of joyfulness.

Bist, mein Geliebter,  
Du mir erschienen,  
Giebst du Sonne, mir deinen Schein?  
Laß mich in Andacht,  
Laß mich in Demut,  
Mich verneigen dem Herren mein.

Dost, my beloved,  
thou appear to me,  
givest thou, sun, thy shine to me?  
Let me with devotion,  
let me in meekness,  
let me curtsy before my lord.

Streuet ihm, Schwestern,  
Streuet ihm Blumen,  
Bringt ihm knospende Rosen dar,  
Aber euch, Schwestern,  
Grüß ich mit Wehmut  
Freudig scheidend aus eurer Schar.

Strew him, sisters,  
strew him with flowers,  
bring him budding roses,  
but ye, sisters,  
I greet with melancholy,  
joyfully departing from your midst.

## 6. SÜßER FREUND

Süßer Freund, du blickest  
 Mich verwundert an,  
 Kannst es nicht begreifen,  
 Wie ich weinen kann;  
 Laß der feuchten Perlen  
 Ungewohnte Zier  
 Freudehell erzittern  
 In den Wimpern mir

Wie so bang mein Busen,  
 Wie so wonnevoll!  
 Wüßt ich nur mit Worten,  
 Wie ich's sagen soll;  
 Komm und birg dein Antlitz  
 Hier an meiner Brust,  
 Will in's Ohr dir flüstern  
 Alle meine Lust.

Hab' ob manchen Zeichen  
 Mutter schon gefragt,  
 Hat die gute Mutter  
 Alles mir gesagt,  
 Hat mich unterwiesen  
 Wie, nach allem Schein,  
 Bald für eine Wiege  
 Muß gesorget sein.

Weißt du nun die Tränen,  
 Die ich weinen kann?  
 Sollst du nicht sie sehen,  
 Du geliebter Mann?  
 Bleib an meinem Herzen,  
 Fühle dessen Schlag,  
 Daß ich fest und fester  
 Nur dich drücken mag.

Hier an meinem Bette  
 Hat die Wiege Raum,  
 Wo sie still verberge  
 Meinen holden Traum;  
 Kommen wird der Morgen,  
 Wo der Traum erwacht,  
 Und daraus dein Bildnis  
 Mir entgegen lacht.

## SWEET FREIEND

Sweet friend, thou gazest  
 upon me in wonderment,  
 thou canst not grasp it,  
 why I can weep;  
 Let the moist pearls'  
 unaccustomed adornment  
 tremble, joyful-bright,  
 in my eyes.

How anxious my bosom,  
 how rapturous!  
 If I only knew, with words,  
 how I should say it;  
 come and bury thy visage  
 here in my breast,  
 I want to whisper in thy ear  
 all my happiness.

About the signs  
 I have already asked Mother;  
 my good mother has  
 told me everything..  
 She has assured me that  
 by all appearances,  
 soon a cradle  
 will be needed.

Knowest thou the tears,  
 that I can weep?  
 Shouldst thou not see them,  
 thou beloved man?  
 Stay by my heart,  
 feel its beat,  
 that I may, fast and faster,  
 hold thee.

Here, at my bed,  
 the cradle shall have room,  
 where it silently conceals  
 my lovely dream;  
 the morning will come  
 where the dream awakes,  
 and from there thy image  
 shall smile at me.

7. AN MEINEM HERZEN, AN  
MEINEM BRUST

An meinem Herzen, an meiner Brust,  
Du meine Wonne, du meine Lust!

Das Glück ist die Liebe, die Lieb ist das  
Glück,  
Ich hab es gesagt und nehm's nicht zurück.

Hab übergücklich mich geschätzt  
Bin übergücklich aber jetzt.

Nur die da säugt, nur die da liebt  
Das Kind, dem sie die Nahrung giebt;

Nur eine Mutter weiß allein  
Was lieben heißt und glücklich sein.

O, wie bedaur' ich doch den Mann,  
Der Mutterglück nicht fühlen kann!

Du schauest mich an und lächelst dazu,  
Du lieber, lieber Engel, du!

8. NUN HAST DU MIR DEN ERSTEN  
SCHMERZ GETAN

Nun hast du mir den ersten Schmerz getan,  
Der aber traf.  
Du schläfst, du harter, unbarmherz'ger Mann,  
Den Todesschlaf.

Es blicket die Verlaßne vor sich hin,  
Die Welt is leer.  
Geliebet hab ich und gelebt, ich bin  
Nicht lebend mehr.

Ich zieh mich in mein Innres still zurück,  
Der Schleier fällt,  
Da hab ich dich und mein verlornes Glück,  
Du meine Welt!

ON MY HEART, ON MY BREAT

At my heart, at my breast,  
thou my rapture, my happiness!

The joy is the love, the love is the joy,  
I have said it, and won't take it back.

I've thought myself rapturous,  
but now I'm happy beyond that.

Only she that suckles, only she that loves  
the child, to whom she gives nourishment;

Only a mother knows alone  
what it is to love and be happy.

O how I pity then the man  
who cannot feel a mother's joy!

[Thou lookst at me and smiles,  
Thou dear, dear angel thou]

NOW YOU HAVE CAUSED ME THE  
FIRST PAIN

Now thou hast given me, for the first time,  
pain, how it struck me.  
Thou sleepest, thou hard, merciless man,  
the sleep of death.

The abandoned one gazes straight ahead,  
the world is void.  
I have loved and lived, I am  
no longer living.

I withdraw silently into myself,  
the veil falls,  
there I have thee and my lost happiness,  
O thou my world!

\*\*\*

**DICHTERLIEBE**

## 1. IM WUNDERSCHÖNEN MONAT MAI

Im wunderschönen Monat Mai,  
als alle Knospen sprangen,  
da ist in meinem Herzen  
die Liebe aufgegangen.

Im wunderschönen Monat Mai,  
als alle Vögel sangen,  
da hab' ich ihr gestanden  
mein Sehnen und Verlangen.

## 2. AUS MEINEN TRÄNEN SPRIESSEN

Aus meinen Tränen sprießen  
viel blühende Blumen hervor,  
und meine Seufzer werden  
ein Nachtigallenchor,

und wenn du mich lieb hast, Kindchen,  
schenk' ich dir die Blumen all',  
und vor deinem Fenster soll klingen  
das Lied der Nachtigall.

## 3. DIE ROSE, DIE LILIE, DIE TAUBE

Die Rose, die Lilie, die Taube, die Sonne,  
die lieb' ich einst alle in Liebeswonne.  
Ich lieb' sie nicht mehr, ich liebe alleine  
die Kleine, die Feine, die Reine, die Eine;  
sie selber, aller Liebe Bronne,  
ist Rose und Lilie und Taube und Sonne.  
Ich liebe alleine  
die Kleine, die Feine, die Reine, die Eine!

**A POET'S LOVE<sup>75</sup>**

## IN THE WONDERFUL MONTH OF MAY

In the wonderfully fair month of May,  
as all the flower-buds burst,  
then in my heart  
love arose.

In the wonderfully fair month of May,  
as all the birds were singing,  
then I confessed to her  
my yearning and longing.

## FROM MY TEARS SPRING

From my tears spring  
many blooming flowers forth,  
and my sighs become  
a nightingale choir,

and if you have love for me, child,  
I'll give you all the flowers,  
and before your window shall sound  
the song of the nightingale.

## THE ROSE, THE LILY, THE DOVE

The rose, the lily, the dove, the sun,  
I once loved them all in love's bliss.  
I love them no more, I love only  
the small, the fine, the pure, the one;  
she herself, source of all love,  
is rose and lily and dove and sun.  
I love only  
the small, the fine, the pure, the one!

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<sup>75</sup> "Robert Schumann (1810 - 1856) / Heinrich Heine(1797 - 1856): *Dichterliebe*, Op.48."  
Translations by James C.S Liu. Accessed May 28, 2011.

[http://members.macconnect.com/users/j/jimbob/classical/Schumann\\_Op48.html#song01](http://members.macconnect.com/users/j/jimbob/classical/Schumann_Op48.html#song01)

## 4. WENN ICH IN DEINE AUGEN SEH

Wenn ich in deine Augen seh',  
so schwindet all' mein Leid und Weh!  
Doch wenn ich küsse deinen Mund,  
so werd' ich ganz und gar gesund.

Wenn ich mich lehn' an deine Brust,  
kommt's über mich wie Himmelslust,  
doch wenn du sprichst: Ich liebe dich!  
so muß ich weinen bitterlich.

## WHEN I LOOK INTO YOUR EYES

When I look into your eyes,  
then vanish all my sorrow and pain!  
But when I kiss your mouth,  
then I become wholly and completely healthy.

When I lean on your breast,  
Heaven's delight comes over me,  
but when you say, "I love you!"  
then must I weep bitterly.

## 5. ICH WILL MEINE SEELE TAUCHEN

Ich will meine Seele tauchen  
in den Kelch der Lilie hinein,  
die Lilie soll klingend hauchen  
ein Lied von der Liebsten mein.

Das Lied soll schauern und beben  
wie der Kuß von ihrem Mund',  
den sie mir einst gegeben  
in wunderbar süßer Stund'!

## I WANT TO PURGE MY SOUL

I want to plunge my soul  
into the chalice of the lily,  
the lily shall resoundingly exhale  
a song of my beloved.

The song shall quiver and tremble  
like the kiss from her mouth,  
that she once gave me  
in a wonderfully sweet hour!

## 6. IM RHEIN, IM HEILIGEN STROME

Im Rhein, im heiligen Strome,  
da spiegelt sich in den Well'n  
mit seinem großen Dome  
das große, heilige Köln.

Im Dom da steht ein Bildniß  
auf goldenem Leder gemalt.  
In meines Lebens Wildniß  
hat's freundlich hineingestrahlt.

Es schweben Blumen und Eng'lein  
um unsre liebe Frau;  
die Augen, die Lippen, die Wänglein,  
die gleichen der Liebsten genau.

## IN THE RHINE, IN THE HOLY STREAM

In the Rhine, in the holy stream,  
there is mirrored in the waves,  
with its great cathedral,  
great holy Cologne.

In the cathedral, there stands an image  
on golden leather painted.  
Into my life's wilderness  
it has shined in amicably.

There hover flowers and little angels  
around our beloved Lady,  
the eyes, the lips, the little cheeks,  
they match my beloved's exactly.

## 7. ICH GROLLE NICHT

Ich grolle nicht, und wenn das Herz auch  
bricht,  
ewig verlorn'es Lieb! Ich grolle nicht.  
Wie du auch strahlst in Diamantenpracht,  
es fällt kein Strahl in deines Herzens Nacht,

## I BEAR NO GRUDGE

I bear no grudge, even when my heart is  
breaking,  
eternally lost love! I bear no grudge.  
Even though you shine in diamond splendor,  
there falls no light into your heart's night,

das weiß ich längst.

Ich grolle nicht, und wenn das Herz auch  
bricht.  
Ich sah dich ja im Traume,  
und sah die Nacht in deines Herzens Raume,  
und sah die Schlang', die dir am Herzen frißt,  
ich sah, mein Lieb, wie sehr du elend bist.  
Ich grolle nicht.

#### 8. UND WÜSSTEN'S DIE BLUMEN

Und wüßten's die Blumen, die kleinen,  
wie tief verwundet mein Herz,  
sie würden mit mir weinen  
zu heilen meinen Schmerz.

Und wüßten's die Nachtigallen,  
wie ich so traurig und krank,  
sie ließen fröhlich erschallen  
erquickenden Gesang.

Und wüßten sie mein Wehe,  
die goldenen Sternelein,  
sie kämen aus ihrer Höhe,  
und sprächen Trost mir ein.

Die alle können's nicht wissen,  
nur Eine kennt meinen Schmerz;  
sie hat ja selbst zerrissen,  
zerrissen mir das Herz.

#### 9. DAS IST EIN FLÖTEN GEIGEN

Das ist ein Flöten und Geigen,  
Trompeten schmetternd darein.  
Da tanzt wohl den Hochzeitreigen  
die Herzallerliebste mein.

Das ist ein Klingen und Dröhnen,  
ein Pauken und ein Schalmei'n;  
dazwischen schluchzen und stöhnen  
die lieblichen Engelein.

#### 10. HÖR ICH DAS LIEDCHEN KLINGEN

Hör' ich das Liedchen klingen,  
das einst die Liebste sang,

that I've known for a long time.

I bear no grudge, even when my heart is  
breaking.  
I saw you, truly, in my dreams,  
and saw the night in your heart's space,  
and saw the serpent that feeds on your heart,  
I saw, my love, how very miserable you are.  
I bear no grudge.

#### AND IF THEY KNEW IT, THE BLOOMS

And if they knew it, the blooms, the little  
ones,  
how deeply wounded my heart is,  
they would weep with me  
to heal my pain.

And if they knew it, the nightingales,  
how I am so sad and sick,  
they would loose the merry sound  
of refreshing song.

And if they knew my pain,  
the golden little stars,  
they would descend from their heights  
and would comfort me.

All of them cannot know it,  
only one knows my pain,  
she herself has indeed torn,  
torn up my heart.

#### THERE IS A FLUTING AND FIDDLEING

There is a fluting and fiddling,  
and trumpets blasting in.  
Surely, there dancing the wedding dance  
is my dearest beloved.

There is a ringing and roaring  
of drums and shawms,  
amidst it sobbing and moaning  
are dear little angels.

#### I HEAR THE LITTLE SONG SOUNDING

I hear the little song sounding  
that my beloved once sang,

so will mir die Brust zerspringen  
von wildem Schmerzdrang.

Es treibt mich ein dunkles Sehnen  
hinauf zur Waldeshöh',  
dort lös't sich auf in Tränen  
mein übergroßes Weh'.

11. EIN JÜNGLING LIEBT EIN  
MÄDCHEN

Ein Jüngling liebt ein Mädchen,  
die hat einen Andern erwählt;  
der Andre liebt' eine Andre,  
und hat sich mit dieser vermählt.

Das Mädchen nimmt aus Ärger  
den ersten besten Mann  
der ihr in den Weg gelaufen;  
der Jüngling ist übel dran.

Es ist eine alte Geschichte  
doch bleibt sie immer neu;  
und wem sie just passieret,  
dem bricht das Herz entzwei.

12. AM LEUCHTENDEN  
SOMMERMORGEN

Am leuchtenden Sommermorgen  
geh' ich im Garten herum.  
Es flüstern und sprechen die Blumen,  
ich aber wandle stumm.

Es flüstern und sprechen die Blumen,  
und schau'n mitleidig mich an:  
Sei uns'rer Schwester nicht böse,  
du trauriger, blasser Mann.

13. ICH HAB' IM TRAUM GEWEINET

Ich hab' im Traum geweinet.  
Mir träumte, du lägest im Grab.  
Ich wachte auf, und die Träne  
floß noch von der Wange herab.

Ich hab' im Traum geweinet.  
Mir träumt', du verließest mich.  
Ich wachte auf, und ich weinte

and my heart wants to shatter  
from savage pain's pressure.

I am driven by a dark longing  
up to the wooded heights,  
there is dissolved in tears  
my supremely great pain.

A YOUNG MAN LOVES A GIRL

A young man loves a girl,  
who has chosen another man,  
the other loves yet another  
and has gotten married to that other.

The girl takes out of anger  
the first, best man  
who crosses her path;  
the young man is badly off.

It is an old story  
but remains eternally new,  
and for him to whom it has just happened  
it breaks his heart in two.

ON A RADIANT SOMMER MORNING

On a radiant summer morning  
I go about in the garden.  
There the flowers whisper and speak,  
I however wander silently.

There the flowers whisper and speak,  
and look sympathetically at me:  
"Do not be angry with our sister,  
you sad, pale man."

I HAVE IN MY DREAM WEPT

I have in my dreams wept.  
I dreamed you lay in your grave.  
I woke up and the tears  
still flowed down from my cheeks.

I have in my dreams wept.  
I dreamed you forsook me.  
I woke up and I wept

noch lange bitterlich.

Ich hab' im Traum geweinet,  
mir träumte, du wär'st mir noch gut.  
Ich wachte auf, und noch immer  
strömt meine Tränenflut.

#### 14. ALLNÄCHTLICH IM TRAUME

Allnächtlich im Traume seh' ich dich,  
und sehe dich freundlich grüßen,  
und laut aufweinend stürz' ich mich  
zu deinen süßen Füßen.

Du siehst mich an wehmütiglich  
und schüttelst das blonde Köpfchen;  
aus deinen Augen schleichen sich  
die Perlenrändertropfen.

Du sagst mir heimlich ein leises Wort,  
und gibst mir den Strauß von Zypressen.  
Ich wache auf, und der Strauß ist fort,  
und's Wort hab' ich vergessen.

#### 15. AUS ALTEN MÄRCHEN

Aus alten Märchen winkt es  
hervor mit weißer Hand,  
da singt es und da klingt es  
von einem Zauberland;

wo bunte Blumen blühen  
im gold'nen Abendlicht,  
und lieblich duftend glühen  
mit bräutlichem Gesicht;

Und grüne Bäume singen  
uralte Melodei'n,  
die Lüfte heimlich klingen,  
und Vögel schmetternd drein;

Und Nebelbilder steigen  
wohl aus der Erd' hervor,  
und tanzen luft'gen Reigen  
im wunderlichen Chor;

Und blaue Funken brennen  
an jedem Blatt und Reis,

very long and bitterly.

I have in my dreams wept,  
I dreamed you still were good to me.  
I woke up, and still now  
streams my flood of tears.

#### EVERY NIGHT IN MY DREAMS

Every night in my dreams I see you,  
and see your friendly greeting,  
and loudly crying out, I throw myself  
to your sweet feet.

You look at me wistfully  
and shake your blond little head;  
from your eyes steal forth  
the little pearly teardrops.

You say to me secretly a soft word,  
and give me a garland of cypress.  
I wake up, and the garland is gone,  
and the word I have forgotten.

#### FROM OLD FAIRY-TALES

From old fairy-tales it beckons  
to me with a white hand,  
there it sings and there it resounds  
of a magic land,

where colorful flowers bloom  
in the golden twilight,  
and sweetly, fragrantly glow  
with bride-like faces.

And green trees sing  
primeval melodies,  
the breezes secretly sound  
and birds warble in them.

And misty images rise  
indeed forth from the earth,  
and dance airy reels  
in fantastic chorus.

And blue sparks burn  
on every leaf and twig,

und rote Lichter rennen  
im irren, wirren Kreis;

and red lights run  
in crazy, hazy rings.

Und laute Quellen brechen  
aus wildem Marmorstein,  
und seltsam in den Bächen  
strahlt fort der Widerschein.  
*Mit innigster Empfindung*

And loud springs burst  
out of wild marble stone,  
and oddly in the brooks  
shine forth the reflections.

Ach! könnt' ich dorthin kommen,  
und dort mein Herz erfreu'n,  
und aller Qual entnommen,  
und frei und selig sein!

Ah! If I could enter there  
and there gladden my heart,  
and all anguish taken away,  
and be free and blessed!

Ach! jenes Land der Wonne,  
das seh' ich oft im Traum,  
doch kommt die Morgensonne,  
zerfließt's wie eitel Schaum.

Oh, that land of bliss,  
I see it often in dreams,  
but come the morning sun,  
and it melts away like mere froth.

#### 16. DIE ALTEN, BÖSEN LIEDER

#### THE OLD, ANGRY SONGS

Die alten, bösen Lieder,  
die Träume bö's' und arg,  
die laßt uns jetzt begraben,  
holt einen großen Sarg.

The old, angry songs,  
the dreams angry and wicked,  
let us now bury them,  
fetch a great coffin.

Hinein leg' ich gar manches,  
doch sag' ich noch nicht was.  
Der Sarg muß sein noch größer,  
wie's Heidelberger Faß.

In it I will lay very many things,  
though I shall not yet say what.  
The coffin must be even larger  
than the Heidelberg Tun.

Und holt eine Totenbahre,  
von Bretter fest und dick;  
auch muß sie sein noch länger,  
als wie zu Mainz die Brück'.

And fetch a death-bier,  
of boards firm and thick,  
they also must be even longer  
than Mainz's great bridge.

Und holt mir auch zwölf Riesen,  
die müssen noch stärker sein  
als wie der starke Christoph  
im Dom zu Köln am Rhein.

And fetch me also twelve giants,  
who must be yet mightier  
than mighty St. Christopher  
in the Cathedral of Cologne on the Rhine.

Die sollen den Sarg forttragen,  
und senken in's Meer hinab;  
denn solchem großen Sarge  
gebührt ein großes Grab.

They shall carry the coffin away,  
and sink it down into the sea,  
for such a great coffin  
deserves a great grave.

Wißt ihr warum der Sarg wohl  
so groß und schwer mag sein?  
Ich senkt' auch meine Liebe  
Und meinen Schmerz hinein.

How could the coffin  
be so large and heavy?  
I would also sink my love  
with my pain in it.

\*\*\*

## Appendix B

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### FRAUENLIEBE UND LEBEN

Lieder - Cyklus von Adalbert v. Chamisso  
für eine Singstimme mit Begleitung des Pianoforte

Schumann's Werke.

von  
**ROBERT SCHUMANN.**

Serie 13. N<sup>o</sup> 11.

Op. 42.

Oswald Lorenz gewidmet.

1.

Componirt 1840.

*Larghetto.*

Seit ich ihn ge - se - hen, glaub'ich blind zu sein; wo ich hin nur  
bli - cke, seh' ich ihn al - lein. Wie im wa - chen Trau - me schwebt sein Bild - mir vor, - taucht aus  
tief - stem Dun - kel hel - ler, hel - ler nur em - por. Sonst ist licht - und  
farb - los al - les um mich her, nach der Schwe - stern Spie - le nicht be - gehr' ich mehr, möch - te

*ritard.*

*ritard.*

*pp pp*

*ritard.*

*ritard.*

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Original - Verleger: C. F. Peters in Leipzig.  
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lieber weinen still im Kämmerlein, seit ich ihn gesehen,  
glaub ich blind zu sein.

2.

Innig, lebhaft.

Er, der Herrlichste von Allen, wie so milde, wie so  
gut! Holde Lippen, klares Auge, heller Sinn und fester Muth.  
So wiedort in blauer Tiefe, hell und herrlich, je ner Stern, also Er an meinem

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Him-mel, hell und herr-lich, hehr- und fern.

Wand-ler, wandle deine Bahnen; nur be-trach-tendei-nen

Schein, nur in De-muth ihn be-trach-ten, se-lig nur und trau-rig sein.

Hö-re nicht mein stil-les Be-ten, dei-nem Glü-cke nur ge-weiht; darfst mich

nie-dre Magd nicht ken-nen, ho-her Stern der Herr-lich-keit, ho-her

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Stern der Herr - lich - keit! Nur die Wür - digste von Al - len darf be - glü - ckendei - ne

Wahl, und ich will die Ho - he seg - nen vie - le tau - send Mal. Will mich

freu - endann und wei - nen, se - lig, se - lig bin ich dann; soll - te mir das Herz auch

bre - chen, brich, o Herz, was liegt - da - ran?

Er, der Herrlichste von Al - len, wie so mil - de, wie - so gut! Holde

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Lip-pen, kla-res Au-ge, hel-ler Sinn und fe-ster Muth, — wie so mil-de, wie so

gut!

3.

Mit Leidenschaft.

Ich kann's nicht fas-sen, nicht glau-ben, es hat ein Traum mich be-rückt; — wie

Etwas langsamer.

hätt' er doch un-ter Al-len mich Ar-me er-höht und be-glückt? Mir war's, er ha-be ge-spro-chen:

ich bin auf e-wig dein, — mir war's, ich träume noch im-mer, es kann ja nimm-er so sein,

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*ritard.*

— es kann ja nimmer so sein! O lass im Trau-me mich ster - beu, ge - wie-get an sei-ner

*Adagio.* *a tempo* *p*

Brust,— den se - ligsten Tod mich schlürfen in Thränen un - end - li-cher Lust. Ich kann's nicht

*ritard.* — *a tempo*

fas-sen, nicht glauben, es hat ein Traum mich be - rückt,— wie hätt' er doch un - ter Al - len mich

*ritard.*

Ar-me er - höht und be - glückt?

*ritard.*

*p* *ritard.*

Ich kann's nicht fassen, nicht glau - ben, es hat ein Traum mich be - rückt.—

*ritard.*

*sf* *sf*

*ritard.*

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## 4.

Innig.

*p*

Du Ring an mei - nem Fin - ger, mein gol - de - nes Rin - ge -

lein, ich drü - cke dich fromm an die Lip - pen, dich fromm an die Lip - pen, an das

Her - ze mein. Ich hatt' ihn aus - ge - träu - met, der Kind - heit fried - lich schö - nen Traum, ich

fand allein mich ver - lo - ren im ö - den, un - end - li - chen Raum. Du Ring an mei - nem

Fin - ger, da hast du mich erst be - lehrst, hast mei - nem Blick er - schlos - sen des

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Nach und nach rascher.

Lebens unendlichen, tiefen Werth. Ich will ihm dienen, ihm leben, ihm

an - ge - hö - ren ganz, hin sel - ber mich ge - ben und fin - den verklärt mich, und

*ritard.*

fin - den verklärt mich in sei - nem Glanz. Du Ring an mei - nem Fin - ger, mein gol - des Rin - ge -

*ritard.*

lein, ich drü - cke dich fromm an die Lip - - pen, dich fromm an die Lip - pen, an das

Her - ze mein!

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## 5.

*Ziemlich schnell.* *mf*

Helft mir, ihr Schwestern, freundlich mich schmücken, dient der Glücklichen

*mf*

*Immer mit Pedal.*

heu - te, mir, win - det geschäf - tig mir um die Stir - ne noch der blü - henden Myr - the Zier.

Als ich be - frie - digt, freu - digen Her - zens sonst dem Gelieb - ten im Ar - me lag, im - mernoch rief er,

*mf*

Sehnsucht im Her - zen, un - ge - dul - dig den heu - ti - gen Tag. Helft mir, ihr Schwestern, helft mir verschü - chen

ei - ne thö - rig - te Ban - gigkeit, dass ich mit kla - rem Aug' ihn empfan - ge, ihn, die Quelle der

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Freu\_dig\_keit. Bist,meinGelib\_ter, du mir erschie\_neu,giebst du mir,Son\_ne, dei\_nenSchein?

lass mich in An\_dacht,lass mich in De\_muth,lass mich vernei\_gen dem Her\_ren mein.

Streu\_et ihm,Schwestern,streu\_et ihm Blu\_men, brin\_get ihm knospende Ro\_sendar.

*p* ritard. - a tempo *p*  
 A\_beruech,Schwestern,grüss'ich mit Weh\_muth, freu\_dig\_scheidend aus eu\_rerSchaar, freu\_dig\_scheidend aus

*p* ritard. - a tempo  
 eu\_rerSchaar.

*dim.*

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### 6.

Langsam, mit innigem Ausdruck.

Sü - sser Freund, du bli\_ckest mich ver\_wundert an,      kannst es

nicht be\_greifen, wie ich weinen kann; lass der feuchten Per\_ len un\_gewohute Zier      freudig hell er\_zit\_tern in dem

Au\_gemir!      Wie\_ so bang mein Busen, wie so wonnevoll,      wüsst' ich nur mit Worten, wie ich's

sa\_gen soll; komm und birg dein Ant\_litz hier an meiner Brust,      will ins Ohr dir flüstern al\_le meine Lust.

Weisst du nun die Thränen,      die ich wei\_nen kann,

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sollst du nicht sie se\_hen, du ge\_lieb\_ter, gelieb\_ter Mann! **Lebhafter.**

Bleib' an mei\_nem Her\_zen, füh\_le des\_sen Schlag, dass ich fest und fe\_ster nur dich drü\_cken

mag, fest und fe\_ster! Hier an meinem Bette hat die Wiege Raum,

wo\_sie still ver\_ber\_ge mei\_nen hol\_den Traum; kommen wird der Morgen, wo der Traum erwacht und da\_

raus dein Bildniss mir ent\_gegen lacht, dein Bildniss!

*ritard.* **Adagio.**

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7.

Fröhlich, innig.

An - mei - nem Her - - zen, an mei - ner Brust,  
 du mei - ne Won - - ne, du mei - ne Lust! Das Glück ist die Lie - be, die  
 Lieb' ist das Glück, ich hab's ge - sagt und nehms nicht zu - rück. Hab'  
 ü - ber - schweng - lich mich ge - schätzt, bin ü - ber - glück - lich  
 a - - ber jetzt. Nur die da säugt, nur die da liebt das

*p*  
*ad.*

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*ritard.* **Schneller.**  
**a tempo**

Kind, dem sie die Nah - rung giebt, nur ei - ne Mut - ter weiss al - ein, was

lie - ben heisst und glück - lich sein. O, wie bedaur' ich doch den Mann, der

**Noch schneller.**  
**Presto.**

Mut - ter - glück nicht füh - len kann! Du lie - ber, lie - ber En - gel du, du schauest mich an und

*ritard.* **Langsamer.**

lächelst da - zu! An mei - nem Herzen, an meiner Brust, du meine Won - ne, du mei - ne Lust!

*ritard.*

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## 8.

*Adagio.*

Nun hast du mir den er - sten Schmerz ge - than, der a - ber

traf. Du schläfst, du har - ter, un - barmherz' - ger Mann, den To - des - schlaf. Es

bli - cket die Ver - lass - ne vor sich hin, die Welt ist leer, — ist leer, ge -

lie - bet hab' ich und ge - lebt, ich bin nicht le - bend mehr, ich zieh' mich in mein Inn' - res

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*pp ritard.*

still zu\_rück, der Schlei - er fällt, da hab' ich dich und mein ver - lor - nes Glück, du mei - ne

*ritard.*

Welt!

*Adagio.* *Tempo wie das erste Lied.*

*pp*

*pp*

*pp*

## Appendix C

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### DICHTERLIEBE

Lieder-Cyklus aus dem Buche der Lieder von H. Heine  
für eine Singstimme mit Begleitung des Pianoforte

Schumann's Werke.

Serie 13. N<sup>o</sup> 13.

von  
**ROBERT SCHUMANN.**

Op. 48.

Frau Wilhelmine Schröder-Devrient zugeeignet.

#### I.

Langsam, zart.

Componirt 1840.

The musical score consists of four systems. The first system shows the piano introduction with a treble clef and a key signature of two sharps (D major). The piano part begins with a *p* dynamic and a *Q.w.* marking. The second system introduces the vocal line with the lyrics: "Im wun - derschö - nen Mo - nat Mai, als al - - le Knos - pen". The piano accompaniment continues with a similar texture. The third system continues the vocal line with the lyrics: "sprangen, da ist in mei - nem Her - zen die Lie - be auf - ge - gan - gen." and includes a *ritard.* marking. The fourth system concludes with the vocal line: "Im wun - der - schö - nen Mo - nat" and a *p* dynamic marking.

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Original-Verleger: C.F. Peters in Leipzig.  
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Ausgegeben 1845.

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Mai, als al - le Vö - gel san - gen, da hab' ich ihr ge - stan - den - mein

Seh - nen und Ver - lan - gen. *ritard.*

Nicht schnell.

II.

Aus mei - nen Thrä - nen spriessen viel blü - hende Blumen her - vor, und mei - ne Seufzer

wer - den ein Nachti - gallen - chor. Und wenn du mich lieb hast, Kind - chen, schenk' ich dir die Blumen

all' und vor dei - nem Fenster soll klin - gen das Lied der Nach - ti - gall. *ritard.*

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III.

Müher.

*mf*  
Die Ro - se, die Li - lie, die Tau - be, die Son - ne, die liebt' ich einst al - le in

Lie - bes - wun - ne, ich lieb' sie nicht mehr, ich lie - be al - lei - ne die Klei - ne, die Fei - ne, die

*ritard.*  
Rei - ne, die Ei - ne; sie sel - ber, al - ler Lie - be Wun - ne ist Ro - se und Li - lie und  
*ritard.*

Tau - be und Son - ne, ich lie - be al - lei - ne die Klei - ne, die Fei - ne, die Rei - ne, die Ei - ne, die

*ritard.*  
Ei - ne!

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IV.

5

Langsam.

Wenn ich in dei - ne Au - gen seh', so schwin - det all' mein Leid und

Weh, doch wenn ich küs - se dei - nen Mund, so werd' ich ganz und gar ge -

sund. Wenn ich mich lehn' an dei - ne Brust, kommt's ü - ber mich wie Him - mels -

lust, doch wenn du sprichst: „Ich lie - be dich!“ so muss ich wei - nen bit - ter -

lich.

*p*

*p*

*ritard.*

*ritard.*

*ritard.*

*p*

*pp*

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## V.

Leise.

Ich will mei-ne See-le tau-chen in den

*pp*

Kelch der Li-lie hin-ein, die Li-lie soll klin-gend

hau-chen ein Lied von der Lieb-sten mein. Das

*rit.*

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Lied soll schau - ern und be - - ben wie der Kuss von ih - - rem Mund, den

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'Lied soll schau - ern und be - - ben wie der Kuss von ih - - rem Mund, den'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

sie mir einst ge - ge - - ben in wun - der - bar süs - - ser

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'sie mir einst ge - ge - - ben in wun - der - bar süs - - ser'. A triplet of eighth notes is marked above the vocal line for the word 'wun'. The piano accompaniment maintains its rhythmic pattern.

Stund!

The third system shows the vocal line with the lyrics 'Stund!'. The piano accompaniment continues with the same rhythmic pattern. The vocal line has a long rest following the word 'Stund!'.

*ritard.*

The fourth system concludes the piece. The piano accompaniment features a *ritard.* (ritardando) marking. The vocal line has a long rest.

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## VI.

Ziemlich langsam.

Im Rhein, im hei - li - gen Stro - - me, da spie - - gelt  
sich in den Welln, mit sei - - nem gros - - sen Do - -  
me, das gros - se, hei - li - ge Köln. Im Dom, da  
steht ein Bild - niss, auf gol - de - nem Le - der ge - malt; in  
mei - - nes Le - - bens Wild - niss hat's freund - lich hin - ein ge - strahlt.

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Es schweben Blu - men und Eng - lein um

un - sre lie - be Frau, die Au - gen, die Lip - pen, die Lip - pen, die Wäng - lein, die

*ritard.*  
glei - chen der Lieb - sten ge - nau.  
*ritard.* *mf*

*ritard.*

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## VII.

Nicht zu schnell.

*mf*

Ich grolle nicht, und wenn das Herz auch bricht.

*mf*

E-wig verlor'-nes Lieb, e-wig verlor'-nes Lieb, — ich grol - le

nicht, ich grol - le nicht. Wie du auch strahlst in Di-a-man-tenpracht, es fällt kein

*f ritard.*

Strahl in dei-nes Herzens Nacht, das weiss ich längst.

*ritard.*

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Ich grolle nicht, und wenn das Herz auch bricht. Ich sah dich ja im

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "Ich grolle nicht, und wenn das Herz auch bricht. Ich sah dich ja im". The piano accompaniment is written in two staves (treble and bass clefs) and features a dense texture of chords, many of which are marked with the abbreviation "stts" (likely for "staccato" or "staccato chords"). A dynamic marking of *p* (piano) is present at the end of the system.

Trau-me, und sah die Nacht in dei.nes Her - zens Rau-me, und sah die Schlang',die dir am Her - zen

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Trau-me, und sah die Nacht in dei.nes Her - zens Rau-me, und sah die Schlang',die dir am Her - zen". The piano accompaniment continues with a similar chordal texture, marked with "stts". A dynamic marking of *cresc.* (crescendo) is placed above the vocal line and below the piano accompaniment.

frisst, — ich sah, mein Lieb, wie sehr du e - lend bist. Ich grolle nicht, ich grolle

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "frisst, — ich sah, mein Lieb, wie sehr du e - lend bist. Ich grolle nicht, ich grolle". The piano accompaniment continues with a similar chordal texture, marked with "stts". A dynamic marking of *ritard.* (ritardando) is placed above the vocal line and below the piano accompaniment.

nicht.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "nicht.". The piano accompaniment continues with a similar chordal texture, marked with "stts".

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## VIII.

Und wüs - - sten's die Blu - - men, die klei - - nen, wie  
 tief ver - wun - det mein Herz, sie wür - - den mit mir  
 wei - - nen, zu hei - - len mei - - nen Schmerz. Und  
 wüs - sten's die Nach - - ti - gal - - len, wie ich so trau - rig und

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krank, sie lies - sen fröh - lich er - schal - len er -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics are: "krank, sie lies - sen fröh - lich er - schal - len er -". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

qui - cken den Ge - sang. Und wüs - sten sie mein

The second system continues the musical piece. The vocal line has the lyrics: "qui - cken den Ge - sang. Und wüs - sten sie mein". The piano accompaniment maintains the same rhythmic texture as the first system.

We - he, die gol - de - nen Ster - ne - lein, sie

The third system of music has the vocal line with lyrics: "We - he, die gol - de - nen Ster - ne - lein, sie". The piano accompaniment continues with the established eighth-note accompaniment.

kä - men aus ih - rer Hö - he, und sprä - chen Trost mir

The fourth and final system on this page has the vocal line with lyrics: "kä - men aus ih - rer Hö - he, und sprä - chen Trost mir". The piano accompaniment concludes the system with the same rhythmic accompaniment.

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ein. *p* Sie al - le köu - nen's nicht wis - sen, nur

Ei - ne kennt mei - nen Schmerz: sie hat ja selbst zer -

*ritard.* ris - sen, zer - ris - sen mir das Herz.

*ritard.* *a tempo* *sf*

*sf*

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IX.

Nicht zu rasch. *mf*

Das ist ein Flö - ten und

*p*

Gei - - gen, Trom - pe - ten schmet - tern da - rein, Trom - pe - ten

schmetter da - rein. *p* Da

tanz wohl im Hoch - zeit - rei - - gen die Herz - al - ler - lieb - ste mein,

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die Herz - al - ler - lieb - ste mein.

Das ist ein Klin - gen und Dröh -

nen, das ist ein Klin - gen und Dröh - nen, ein Pau - ken und ein Schal -

mein, da - zwi - schen

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schluchzen und stöh - - - nen, da - zwi - schen schluchzen und stöh - - - nen die

lieb - lichen Eu - ge - lein.

*dim.* *pp*

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## X.

*Langsam.*

*p*

Hör' ich das Lied-chen klin-gen, das einst die Lieb-ste sang, so

will mir die Brust zer-sprin-gen von wil-dem Schmer-zen-drang. Es

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treibt mich ein dunk - les Seh - nen hin - auf zur Wal - des - höh, — dort

löst sich auf in Thrä - nen mein ü - ber - gros - ses Weh..

This system contains piano accompaniment for the third system of the piece, with no vocal line.

*ritard.*

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## XI.

Ein Jüng-ling liebt ein  
Mäd - chen, die hat ei-nen An-der-n er - wählt, der An-dre liebt ei - ne An - dre, und  
hat sich mit die-ser ver - wählt. Das  
Mäd - chen nimmt aus Aer - ger den er - sten, be - sten Mann, der ihr in den Weg ge -

*mf* *mf* *rit.* *rit.*

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*tar - dan - do*  
lau - fen, der Jüngling ist ü - bel dran. Es ist ei - ne al - te Ge - schich - te, doch  
*tar - dan - do*

*ritard. -*  
bleibt sie im - mer neu, und wenn sie just pas - si - ret, dem bricht das Herz ent -  
*ritard. -*

zwei.  
*a tempo*

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## XII.

*Ziemlich langsam.* *p*

Am leuch - tenden Som - mer -

morgen geh' ich im Gar - ten her - um. Es

flü - stern und spre - chen die Blu - - - men, ich a - her wand - le

stumm: Es flü - stern und spre - chen die Blumen, und

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*langsamer*  
*pp*

schaun mit lei - dig mich an: „Sei uns - rer Schwester nicht bö - se, du

*ritard.*

trau - ri - ger, blas - ser Mann!“

*ritard.*

*p*

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## XIII.

*Leise.* *p*

Ich hab' im Traum ge - wei - net, mir

träum - te, du lä - gest im Grab. Ich wach - te auf, und die

*pp*

*ritard.* Thrä - ne floss noch von der Wan - ge her - ab. Ich hab' im Traum ge -

*ritard.*

weinet, mir träumt, du ver - lies - sest mich. Ich wachte

*pp*

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*ritard.*  
auf, und ich wein-te noch lan-ge bit-ter-lich.

*pp* *ritard.*  
Ich hab' im Traum ge-wei-net, mir träum-te, du wärst mir noch

gut. Ich wach-te auf, und noch im-mer strömt mei-ne Thrä-nen-

*fluth.*  
*pp*

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## XIV.

*p*

All - nächt - lich im Trau - me seh' ich dich, und

*p*

se - he dich freundlich, freund - lich grüssen, und laut aufweinend stürz'ich mich zu

*ritard.*

dei - nen süs - sen Füs - sen. Du sie - hest mich

*ritard.*

an weh - mü - thig - lich, und schüt - telst, schüt - telst das

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blon - de Köpfchen; aus dei - nen Au - gen schlei - chen sich die Per - len - Thrä - nen -

*ritard.* tröpfchen. *pp* Du sagst mir heim - lich ein lei - ses

Wort, und gibst mir den Strauss, den Strauss von Cy - pres - sen. Ich wa - che

auf, und der Strauss ist fort, und's Wort hab ich ver - ges - sen.

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XV.

Lebendig.

The piano introduction consists of two systems of music. The first system shows the right hand with a series of chords and the left hand with a rhythmic accompaniment. The second system continues this accompaniment. The tempo is marked 'Allegretto' (Alleg. *rit.*) and the dynamics are marked 'mf'.

The first line of the vocal melody is accompanied by the piano. The lyrics are: "Aus al - ten Märchen winkt es her - vor mit weis - ser Hand, da". The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

The second line of the vocal melody is accompanied by the piano. The lyrics are: "singt es und da klingt es von ei - nem Zau - ber - land, wo bun - te Blu - men blü - hen im". The piano accompaniment continues with the same rhythmic accompaniment.

The third line of the vocal melody is accompanied by the piano. The lyrics are: "goldnen A - bend - licht und lieb - lich duf - tend glü - hen mit bräut - li - chem Ge - sicht." The piano accompaniment concludes the piece with a final chord.

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Und grü-ne Bäu-me sin - gen ur -

al - te Me - lo - dein, die Luf - te heimlich klin - gen und Vö - gel schmettern drein.

*cresc.* *cresc.*

Und Ne - belbil - der stei - gen wohl

aus der Erd' her - vor und tan - zen luftigen Rei - gen im wun - der - li - chen Chor. und

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blau\_e Fun-ken bren - nen an je - dem Blatt und Reis, — und ro - the Lich - ter ren - nen im

ir - ren, wir - ren Kreis, — und bunte Quellen bre - chen aus wil - dem Mar - mor - stein, und

seltsam in den Bä - chen strahlt fort der Wie - der - schein. — Ach!

Mit innigster Empfindung.

Ach! Ach, könnt' ich dort - hin kom - - men - und dort\_ mein Herz\_ er -

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freu'n, und al - ler Qual ent - nom - men und frei und se - lig sein!

Ach, je - nes Land der Won - ne, das seh' ich oft - im Traum, - doch kommt die

Mor - gen - sonne, zer - fließt's wie ei - tel Traum, - zer - fließt's wie ei - tel Traum.

Adagio.

Tempo I.

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## XVI.

Ziemlich langsam.

Die al - ten, bö - sen Lie - der, die

Träu - me bö - s' und arg, die lasst uns jetzt be - gra - ben, holt ei - nen gros - sen

Sarg. Hin - ein leg' ich gar Manches, doch sag' ich noch nicht, was. Der

Sarg muss sein noch grös - ser, wie's Hei - del - ber - ger Fass. Und holt ei - ne Tod - ten -

*Ed. \**

*p*

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ba - re und Bre - ter fest und dick auch muss sie sein noch län - ger, als

wie zu Mainz die Brück'. Und holt mir auch zwölf Rie - sen, die müs - sen noch stär - ker

sein, als wie der heil' - ge Chri - stoph im Dom zu Köln am

Rhein, die sol - len den Sarg fort - tra - gen, und sen - ken in's Meer hin - ab; denn

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sol - chem gros - sen Sar - ge ge - büht ein gros - ses Grab.

Wisst ihr, wa - rum der Sarg wohl so gross und schwer mag sein? Ich

*Adagio.*  
senkt' auch mei - ne Lie - be und mei - nen Schmerz hin - ein!

*Andante espressivo.*

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The first system of musical notation consists of three staves. The top staff is a vocal line with a whole rest. The middle and bottom staves are piano accompaniment. The piano part features a descending eighth-note melody in the right hand and a bass line in the left hand. The key signature has three flats, and the time signature is 4/4.

The second system of musical notation consists of three staves. The top staff is a vocal line with a whole rest. The middle and bottom staves are piano accompaniment. The piano part features a descending eighth-note melody in the right hand and a bass line in the left hand. The key signature has three flats, and the time signature is 4/4. There are markings for *rit.* and asterisks (\*) below the piano part.

The third system of musical notation consists of three staves. The top staff is a vocal line with a whole rest. The middle and bottom staves are piano accompaniment. The piano part features a descending eighth-note melody in the right hand and a bass line in the left hand. The key signature has three flats, and the time signature is 4/4. A *ritard.* marking is present above the right hand.

The fourth system of musical notation consists of three staves. The top staff is a vocal line with a whole rest. The middle and bottom staves are piano accompaniment. The piano part features a descending eighth-note melody in the right hand and a bass line in the left hand. The key signature has three flats, and the time signature is 4/4.

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