

AN ANALYSIS OF FRAUENLIEBE UND LEBEN

A THESIS

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BY

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PREFACE

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HIS LIFE AND WORK

IV. FRAUENLICHEN UND MÄNNER

AN ANALYSIS OF EACH OF THE EIGHT MOVES OF THE BOON CYCLE ACCORDING TO THE FOLLOWING CHARACTERISTICS: MELODIC INTERVALS, FREQUENCY, RHYTHM, ACCENT, PHRASE, MEASURE, TEMPO, GENERAL HARMONIC STRUCTURE, FORM, DYNAMIC LEVEL, MOOD, ROLE OF ACCOMPANIMENT, AND INTERPRETATION.

HEIT ICH ICH WISSEN  
ER, ICH WISSENICHSTE VON ALLEN  
ICH WISSEN'S NICHT FASSEN, NICHT WISSEN  
DU BING AN MEINEN FINGERN  
WISST ICH, ICH SCHWESSEN  
SCHWESSEN FINGERN, DU WISSENST  
AN MEINER WISSEN, AN MEINER WISSEN  
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the music to which they are set reveals to us a extraordinary depth of penetration into . . . the intensity and endurance of a pure woman's love. The master touch appears at the end, in the instrumental coda which unifies all that has gone before and welds all the songs into a whole.<sup>2</sup>

<sup>1</sup>Hugo Leichtentritt, Musical Form (Cambridge: Harvard Univ. Press, 1936), p. 164.

<sup>2</sup>David Swan, Music for the Millions (New York: Appleton-Century Co., 1944), p. 515.



## CHAPTER I

### INTRODUCTION

The purpose of this work, an analysis of the song cycle, Frauenliebe und Leben, (Op. 42) by Robert Schumann, is to recognize the special features of the songs which will contribute to their understanding and musical interpretation and performance.

The Frauenliebe und Leben was chosen to be analyzed because of its accepted value. Hugo Leichtentritt has commented "it still remains among the most highly prized achievements in this line in the vocal literature of the Romantic period."<sup>1</sup>

The eight songs in this cycle (Op. 42) are set to the poems of Chamisso. Though the lyrics are not unusually of a high order . . . yet, as J. A. Fuller-Maitland comments,

the music to which they are set reveals to us an extraordinary depth of penetration into . . . the intensity and endurance of a pure woman's love. The master touch appears at the end, in the instrumental coda which summarizes all that has gone before and welds all the songs into a whole.<sup>2</sup>

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<sup>1</sup>Hugo Leichtentritt, Musical Form (Cambridge: Harvard Press, 1956), p. 165.

<sup>2</sup>David Ewen, Music for the Millions (New York: Arco Publishing Co., 1944), p. 515.

Lotte Lehmann discussing this song cycle has commented:

One often hears Chamisso's poems for this cycle criticized as being old fashioned. Perhaps for those sophisticated ones who live one hundred percent in the present, they are. But isn't this an indication of a lack of imagination? The rather sentimental maiden of this cycle may exaggerate her feelings, and her way of expressing them certainly is not 'modern' but isn't love always a romantically exaggerated happiness or misery? Each period has its own peculiar expression. In this cycle try to forget the present and let yourself be free to enjoy the romantic sentimentalist of a century which was far less matter of fact than our own. . . .<sup>3</sup>

The performance of this cycle should be uninterrupted. Without the interruption of applause one can better maintain the atmosphere which pervades this series of songs. Even if these songs differ in mood and each song demands flexibility in expression, still one should interpret the cycle with continuity and coherence. The songs refer to the oneness of fate, life, experience, joy, and sorrow, which, when united, seems indivisible.<sup>4</sup>

Each of the eight songs will be analyzed according to the following characteristics: melodic intervallic frequency, tessitura, ambitus, rhythm, meter, tempo, dynamic levels, mode, general harmonic structure, key, form, role of accompaniment, and interpretation.

A brief resume of Robert Schumann's life, with more emphasis on his songs and his mental malady, as well as an

<sup>3</sup>Lotte Lehmann, More Than Singing (New York: Boosey's and Hawkes, 1946), p. 104.

<sup>4</sup>Ibid.,

introduction to the life and career of the poet, Adelbert von Chamisso, will provide a background which should be useful to the performer of this cycle.

The further the performer advances in his art, the higher the place which study takes in comparison with performance. Vocal ability and enterprise alone are not sufficient without studying the intellectual, musical, and psychological aspects of a song, as these are the equipment for interpretation, the highest branch of the singer's art.<sup>5</sup>

Interpretation must be essentially individual. To that end the interpreter has to work, and when he has reached it he has begun to live musically. Interpretation is the highest level of artistic endeavor after creation, but the performer has certain privileges. It is given to him to interpret the great emotions in the language of the poets ennobled by music. But with these privileges there are responsibilities. In every performance depends the life of music. Any singer who has taken part in bringing out a new work will appreciate the weight of this problem.<sup>6</sup>

There are no short cuts to art, but if this treatise contributes a little to the interpreter of this song cycle, it will have served its purpose. The object is to give in the shortest possible form, some information which may be found useful. It is not the aim of this work to offer extensive formal or harmonic analyses of these songs.

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<sup>5</sup>Harry Plunket Greene, Interpretation in Song (London: Macmillan and Co., Ltd., St. Martin's Street, 1948) pp. 1-2.

<sup>6</sup>Ibid., p. 1.

## CHAPTER II

### ROBERT SCHUMANN

#### Early Life

The life of Robert Schumann is the story of a simple life. It was monotonous in appearance but in fact was full of variety, and complexity. Because of deep experiences and painful suffering, his life contained an inward drama whose conflicts, clashes, victories, and defeats were simply the vicissitudes of a soul developing freely or checked by obstacles. Tragic elements latent in it from the first lead to tragedy. Schumann's life was a life of music with the elemental, spontaneous, and sincere expression of all the emotions of a thrilling, quivering, trembling heart.

On January 24, 1839, Schumann wrote to his fiancée, Clara Wieck, as follows:

It often seems to me that you attach too little value in music to what you yourself are as a girl; namely, to what is intimate, simple, lovable, and unartificial. What you want most are storms and lightning flashes all at once, and always what is new and never before. But there are also, eternal conditions and moods which govern us. The romantic does not lie in figures and forms: it will be present in any case, provided only that the composer is a poet.<sup>1</sup>

In this message, Schumann is speaking about his life and defending it. Its interest does not lie in its "figures and forms,"

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<sup>1</sup>Victor Basch, Schumann, trans. C. A. Philips (New York: Alfred A. Knopf, MCMXXXI), p. vi.

but in homely, domestic poetry which is so profound and arresting if one can but reveal it, and so intensely tragic if one considers its concluding scenes.

If one has to enter into this life and make it live once more, one must go back into the vanished and almost legendary Germany of the beginning of the last century; a provincial Germany to which the sounds of the great world penetrated so faintly that the inner life could develop in full freedom and its full extent; a little town of Saxony where the countryside was not yet unprofaned by factory chimneys, and men's souls had not bloomed by a feverish absorption in trade; where romanticism had softened and enervated men's minds and made nebulous, where the sublime words and grave melodies of the heroes of literature and music fell on attentive ears, where every day life, slow, heavy, and calm, was shot through with the reminiscences of the verses of Schiller and Goethe and the melodies of Haydn, Mozart; where the girls would gaze languorously at the heavens, while cutting bread and butter for their little brothers, and where the young men would rhapsodize in the exalted style of Jean Paul's adolescent heroes, while draining innumerable glasses of beer.<sup>2</sup>

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<sup>2</sup>It was a time when the old tales of romance and knightly adventure were being revived in all their glamour; when the new ideals of social and political freedom were still morning-fresh and thrilling with promise; when life itself seemed very full of poetry. Literature and art, faithful reflectors of the times, responded with what is known as the Romantic music. It was a time of music which demanded broad general culture, lively imagination, and quick human sympathy, as well as musicianship. And because Schumann was better read and more intellectual than the impulsive Schubert, more emotional than the conservative Mendelssohn, more balanced than the erratic Berlioz, more manly



The intellectual centre of these little towns was as a rule, the book-shop, where the local budget of news took shape and was talked over in the evenings, as the customers turned pages of the latest literary novelties from Leipzig, and exchanged comments with such dramatic diversity at the opening of the nineteenth century.<sup>3</sup>

It was in such a city of books as this, Zwickau, that Robert Schumann was born on June 8, 1810. He was the fifth of the Schumann children, his mother's and father's dream child. Nothing was quite good enough for this beautiful baby. His family all loved and spoiled him and provided him with a very happy childhood. The music of Schumann is alive with the memories of that happy childhood. As Victor Basch says: "He knows how to speak of the very young and to the very young as no musician before or after him has spoken."<sup>4</sup> It is plain that little Robert was that most precious and interesting phenomenon,

and wholesome than the exotic Chopin, and withal, an excellent Bach bred musician, Schumann is the most representative of the Romantic composers.

Lillian Baldwin, A Listener's Anthology of Music (Cleveland, Ohio: Kulas Foundation, 1948), II, 55.

Jean Paul was the idol of young Germany in the early nineteenth century. His languishing moods, his extravagant style and mannerisms were imitated faithfully. Robert was an ardent follower . . . much of the ecstatic soaring and melancholy brooding of Schumann's music may be interpreted as lingering reflections of the romantic Jean Paul of his youth.

Ibid., p. 38.

<sup>3</sup>The Schumann Brothers Book Shop established in 1806 by Robert Schumann's father and an uncle, was the intellectual centre of these little towns.

Annie W. Paterson, Schumann (New York: E. P. Dutton and Co., Inc.), pp. 6-7.

<sup>4</sup>Baldwin, op. cit., p. 36.

a truly creative child. No sooner had he realized what a story, a play or a piece of music was, than he wanted to make one too. No one lured or goaded him into self expression or made him self conscious about it. His imagination would go to work upon what ever he read and dramatize it, after which there had to be a performance by a neighborhood cast!<sup>5</sup>

August Schumann, his father, took the keenest interest in the development of his four sons, and spent many an hour discussing literature and the importance of the study of foreign languages with them.<sup>6</sup>

In the years of adolescence Schumann's life was indeed unusually difficult. Between the ages of fourteen and sixteen his character underwent a profound modification. His joyous, frank, open nature became melancholy, taciturn, and introspective. He appeared indifferent, inattentive, and indolent, with a curious outward passivity. "He would abandon himself to mystical reveries, which he loved to express by improvising at the piano in the evenings, drawing sobs even from himself."<sup>7</sup>

<sup>5</sup>Ibid., p. 37.

<sup>6</sup>Ibid.

<sup>7</sup>Ibid., p. 10

Later on, the tragedy of his hand in 1833 prevented him from playing. He wrote Clara, May 31, 1840: "My lame hand makes me wretched sometimes . . . It grows worse too . . . I often bemoan my fate and demand to know why Heaven sent me this particular trial. It would mean so much if I were able to play. It would give utterance to all music surging within me! As it is, I can barely play at all, but stumble along with my fingers all mixed up in a terrible way. It causes me a great distress."

Karl Stork (ed.) Letters of Robert Schumann, trans. Hannah (London: John Murray, Albermarle Street, W., 1907), p. 195.

But though outwardly he seemed passive, and continued to appear so during his whole life, his inner nature was in a constant state of ferment, and as it were, always aquiver. From the age of seventeen on we can follow its every fluctuation in the letters which he wrote to his friends and afterwards to his mother and his fiance.<sup>8</sup>

His activity during these transition years was poetic rather than musical, and even later wavered between poetry and music. He started as a poet. Living amongst the books piled upon the shelves of his father's bookstore, he wrote poems, dramas, and stories.<sup>9</sup>

A youthful infatuation for two girls, Nanni and Lilly, lent warmth and exalted mood to the poetic work of Schumann when he was seventeen. But it was not until a year later that he finally made up his mind to devote himself exclusively to music, and, under the influence of a new love (Ernestine von Fricken), he composed his variations on the theme, Abegg.<sup>10</sup>

Shortly prior to this he had entered in his diary: "I do not know quite clearly myself what I am really. I believe I have imagination, and nobody disputes that. A deep thinker I am not; I can never follow logically the thread which I may have started well. Whether I am a poet--for one can never become one--posterity will judge."<sup>11</sup>

<sup>8</sup>Basch, op. cit., p. 11

<sup>9</sup>Ibid.

<sup>10</sup>Max Graf, From Beethoven to Shostakovich (New York: Philosophical Library, 1947), p. 42.

<sup>11</sup>Ibid., p. 43.



Even after Schumann turned to music altogether, his poetic talent merely receded. He became a poetic musician and a novelist in his symphonies and in much of his piano music.<sup>12</sup>

### The Romantic Composer

It is habitual to speak of the great Romantic composers as poets of music, but few deserve this sobriquet as well as Schumann. Whatever he wrote was deeply poetic, rich with imagination, feeling, tenderness, and fancy. His gamut was wide; he could be not only lyric, but dramatic and epic as well. Gentleness and tranquility are sometimes found in his slow movements, but at other times, he could be passionate, intense, febrile, and cogent. Only Brahms surpasses him in his capacity to suggest many different moods and to express widely ranging emotions.<sup>13</sup>

Schumann was master of the song form and its kindred varieties. He had command of all romantic types of music with the exception of the opera, and his pregnant individuality emanates from every sentence. Strong threads however tied him to Beethoven and Schubert. One of his original traits was his penchant for complicated rhythm, which fascinated Brahms so much. Occasionally he carried the relentless playing with a rhythmic

<sup>12</sup>Ibid.

Schumann was one of the principal composers of the 19th century in song, piano, and symphony. He is also the most noted 19th century critic. As editor of the Neue Zeitschrift für Musik (New Musical Journal) he wrote many essays and valuable criticisms championing the cause of good music and musicians through the fictitious "Davidbündler" (i.e., the society of David against the musical Philistines).

Miller, Hugh Milton, History of Music (New York: Barnes & Noble, Inc., 1953), p. 164.

<sup>13</sup>Ewen, op. cit., p. 506.

pattern to great excess, and while certain passages--often whole movements--are unquestionably monotonous and even irritating, one can simply dispose of the practice by calling it a stylistic, symbolic peculiarity which even had a constructive function. His harmonic language is original and varied with such characteristics as the chromatic passing tone and the unorthodox resolution of a foreign tone.<sup>14</sup>

Some of the distinguishing characteristics of Schumann's music are: poetic content and the ideas and imagination that lie behind it, variety and intimacy of mood, and a picturesqueness rather than a formality of musical expression. In other words, Bach, Haydn and Mozart were musicians, while Schumann was, in the fullest sense of the word, a tone poet.

How people regarded Schumann's music in 1840 is shown in an extract from a letter by Franz Liszt:

I enjoyed daily an hourly intercourse with Schumann while in Leipzig (especially at the beginning of 1840) and my knowledge of his works thus became still more intimate and deep. Since first becoming acquainted with his compositions, I had played several of them in private circles of Milan, Vienna, . . . but without being able to win any attention. They did not suit the public, and few pianists understood them. The musicians . . . who considered themselves connoisseurs, had too dull ears to comprehend this charming, tasteful "Carnaval," so full of harmonious and artistic fancy. I do not doubt that time when this work will be unanimously awarded a place . . . The repeated failure of my performances of Schumann's compositions, both in private and in public, discouraged me from entering them on the programmes for my concerts . . . which I but seldom planned myself partly from negligence and weariness when at the height of my fame . . . This was the error which I afterward recognized . . . that, for an artist who would deserve the name, it is

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<sup>14</sup>W. S. B. Mathews, How to Understand Music (Philadelphia, Theodore Presser Co., 1888), p. 815.

far better to displease the public than to let himself be moved by its caprice. I have unintentionally set a bad example, which I can hardly repair.<sup>15</sup>

Only the sheer merit of his musical ideas, their romantic charm, their freshness of mood, their sincerity and profundity have enabled his symphonies to live.<sup>16</sup> Their melodic content is often exquisitely lovely, though not so frequently overworked as in the case of Schubert, but his rhythmic and harmonic contributions are surpassingly beautiful and original. Schumann's constant study of Bach gave him a facile command over the resources of fugue, counterpoint, and canon, and often Schumann himself was surprised to catch himself unconsciously casting his musical thoughts into contrapuntal forms. "In my latest composition," he remarks in 1838, "I often hear many things I cannot explain. It is most extraordinary how I write almost everything in canon, and only detect the imitation afterward and often find inversions, rhythm in contrary motion."<sup>17</sup> His mastery of counterpoint proved invaluable in the larger works, hence we discover in Schumann a much higher degree of thematic development, coherence of musical thought, and climactic effects than in the case of Schubert.<sup>18</sup> W. S. B. Mathews comments:

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<sup>15</sup>Von Wasielewski, Life of Robert Schumann, Trans. A. L. Alger (New York: Entered according to the Act of Congress in the office of the Librarian of Congress, at Washington, by Oliver Ditson & Co.), pp. 269-270.

<sup>16</sup>David Eric Berg, Fundamentals of Musical Art (New York: The Carter Institute, 1927) XII, 122.

<sup>17</sup>Ibid., p. 123.

<sup>18</sup>Ernest Hutcheson, The Literature of Piano (New York: A. A. Knoff, 1948), p. 59.

It is Schumann who has in one effort taught the musical world two lessons: that there is poetry in music and there is music in the pianoforte. His creativity busied itself along lines where poetry and music join. Although an imaginative and fanciful person, he had a true instinct for valid and logical expression in music. So, even in most far-fetched passages, the melodic and harmonic sequences, although new, are inherently right, and entirely compatible with those of Bach and Beethoven. Hence whatever ground his music has gained, it has held. On the other hand, he had also a fancy in which every fantastic idea found congenial soil. The proper, the conventional, the allowable meant nothing to him. He gave loose rein to his humor and followed it wherever it led. For at the bottom he had the key to the riddle--the relation of music to emotion. And so while his fancy took him far, into many new paths, his fine musical sense kept him from passing beyond what was inherently right in music, as such. That he often passes beyond the agreeable, we can afford to forgive for the sake of the vigor of his imagination, and the inherent sweetness and soundness of his disposition. And it is these which on the whole have supported and justified his works.<sup>19</sup>

### His Songs

In the first and incidentally the richest year, 1840, Schumann's greatest creative period, he brought forth no less than one hundred thirty eight compositions. The sudden transition into a branch of composition with which he had seldom meddled was caused by a special influence--his happiness with his wife, Clara. From then on when he composed songs they were Lieder of the purest romantic character. He did not wish to pursue a rational interpretation of the word; rather, he wished to "liberate the word from the curse of reason and, by means of unity of feeling between the language and music to fuse them into something like a universal art-work."<sup>20</sup>

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<sup>19</sup>Mathews, op. cit., p. 193.

<sup>20</sup>Alfred Einstein, Music in the Romantic Era (New York: W. W. Norton and Company, Inc., 1947), pp. 186-187.



Jenny Lind (1820-1887), was Clara and Robert Schumann's favorite interpreter of his songs:

. . . Her enthusiasm for Schumann's genius . . . in 1846 . . . seems to have let her, instinctively, inside his music and even Madame Schumann was surprised at the speed with which she took possession of his songs, at the delicate security of the interpretation of his mind. 'Ah! who was it that made the sun shine?' she rejoined when the composer said that her singing made him feel it warm on his back. She felt her whole being moved under his sensitive hand; and she felt all the vibrations of his sentiment. At the close of her life, while she lay on her deathbed . . . in weakness and misery, once as her daughter opened the shutters and let in a ray of morning sun, she just let her lips shape the first bars of the old song she loved, 'An den Sonnenschein!' They were the last notes she sang on earth.

In Clara's diary, March, 1850: All Robert's songs she sang in the manner which I have pictured them sung. She does not pass by any delicate point, which others overlook, in the same way it is a real pleasure to watch her . . . for nothing escapes, not even the softest, most subtle harmonic change . . . She whispered to me one day: 'What a genius your husband is, how much I revere him.' How pleased she always was on noticing that she had sung his songs to his satisfaction! But let this suffice, for words are but a poor reproduction of the feelings.<sup>21</sup>

In the matter of texts Schumann began where Schubert left off, with Heine.<sup>22</sup> The great German poet who stands in the midst of Schubert's work, Goethe, contributed only a few passages from the West-östlicher Diwan and, in Schumann's later, brooding years--the songs from Wilhelm Meister. There was a generation of poets filled with a somewhat more penetrating

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<sup>21</sup>Holland and Rockstro, Jenny Lind the Artist (New York: Scribner's Sons, 1893), pp. 422-423.

<sup>22</sup>Schumann wrote: "I have a horror of setting verses to music. It is not that I insist on a great poet, but I must have beauty of language and sentiment. Well, I shall certainly not give up my fine idea, for I feel I have the dramatic talent." Stork, op. cit., p. 228.

conception of the Romantic era, which kindled Schumann's ardor. Among them was Joseph von Eichendorff, with his original feeling for everything natural, full of secrets of night; the Swabian Justinus Kerner, a mixture of simplicity and mysticism; and the fine and sensitive Adelbert von Chamisso.<sup>23</sup>

Schumann was master of the song form. Hadow has written of the Schumann songs: "As illustrations of lyric poetry, they are unsurpassed in the whole history of art." With him the terms "words" and "setting," "melody" and "accompaniment," lose their distinctive meanings; all are fused into a single whole in which no part has the prominence. He follows every shade of the poet's thought with perfect union of sympathy, he catches its tone, he echoes its phrase, he almost anticipates its issue. It is not too much to say that no man can understand Heine who does not know Schumann's treatment of the Buch der Lieder.<sup>24</sup>

His songs are interesting also in certain matters of form. He was the first composer who ventured to end with an imperfect cadence, if the words were abrupt or inconclusive, as for instance, Im wunderschönen Monat Mai and Anfangs wollt ich fast verzagen. Often too, he ends his earlier verses with a half cadence and so makes the song continuous throughout, as in Mondnacht and the Lied der Zuleika. Another is his curious use of declamatory passages, neither exact melody nor exact recitative, as in Ich grolle nicht. But no exact analysis can do justice to the beauty, the varieties, and the profusion of his lyrics. The composer of Frühlingsnacht, Widmung, Die Löwenbraut and Die Beiden Grenadier (The Two Grenadiers), of Schöne Wiege and Er, der Herrlichste von Allen has assuredly some claim to be considered the most poetical of musicians.<sup>25</sup>

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<sup>23</sup>Einstein, op. cit., p. 187

<sup>24</sup>Ewen, op. cit., p. 514. <sup>25</sup>Ibid.

Actually most of his songs are duets for the piano and voice; the piano plays a more prominent role in the early songs, but the latter songs lend equal importance to the piano and voice.<sup>26</sup>

It was highly important for Schumann that he had already in his background twenty three piano works--a world of instrumental poetry, pianistic virtuosity, and great originality. From the beginning, the piano, the "accompaniment," had to play a different role in his songs than it had in Schubert's. In Schubert, an equilibrium prevails; in every gentle fluctuation of the balance, the word always leads, the piano subordinates itself. In Schumann, the piano plays a new role. It is more refined in sonority and more cunning in technique, although it seems to be simple. To it falls the task of emphasizing the finer traits of the poem, creating transitions, of rounding out a group of songs, of supplying a commentary in the prelude and particularly, the postlude, of giving final expression to the surplus feeling--in short, as Schumann himself has expressed it, of contributing to a "more highly artistic and more profound kind of song."<sup>27</sup>

Einstein wrote:

Schumann loved cycles. Often--as in the Heine song sequence, Op. 24--the connection is as little manifest as in the Carnaval or the Kreisleriana piano cycles;

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<sup>26</sup>Hutcheson, op. cit., p. 155.

The increased sonority of the piano over the earlier keyboard instruments provided an adequate support for the solo voice.

Miller, op. cit., p. 151.

<sup>27</sup>Einstein, op. cit., p. 187.

nevertheless, it is perceptible in the relation between the keys and contrasts. Contrasts often permit Schumann to achieve epigrammatic brevity, which is at once extreme in tension and fulfilment. Schumann set to music one of Heine's ironic quatrains (Anfangs wollt'ich fast verzagen, Op. 24. No. 8), with prelude and repetition of the emphatic question at the end, in eleven measures; and it requires no indication of the manners of delivery, so perfect is the musical investiture of the word. The next cycle Myrthen, Op. 25, is marked by a dedication and an epilogue (Zum Schluss) as a gift for his "beloved bride," Clara Wieck. This cycle contains no less than twenty six numbers, by various poets--Goethe, Rückert, Byron, Moore, Heine, Burns, and Mosen. It is kaleidoscopic and yet unified, forming a compendium of Schumann's complete lyrical expression, with nocturnally tender eroticism of the Nussbaum, the mysterious exuberance of the Lotusblume, the high spirits of the second song out of the Schenkenbuch, the intimacy of the Suleika song from the West-östlicher Divan of Goethe, or the folk quality of the Highland songs of Burns.<sup>28</sup>

Three ballads (Op. 31) to texts by Chamisso are marked with a naturalism that anticipates by several decades comparable pieces of Mussorgsky.<sup>29</sup>

Einstein again comments:

Again and again, until creative exhaustion made its appearance, he succeeded in producing solitary pieces of this sort. Most of these pieces, to be sure, are of overpoweringly Romantic fullness and beauty, especially when Schumann came upon a poet possessed of a spiritual kinship with him, like Justinus Kerner, Op. 35, where are found the enchanting Mondnacht and the mysterious Zwielicht. Shortly thereafter, in his Frauenliebe, Op. 42, he recalled the two Schubert 'dramas in pictures,' the Müllerlieder and the Winterreise. But we have even greater delight in his songs when he relaxes to the novelistic bond of connection, as in Dichterliebe, from Heine's Buch der Lieder, Op. 48, in which the composer exceeds the whole gamut of emotion heretofore exhibited in his lyrics, from pathos, from intimacy, to irony, and to grim humor.

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<sup>28</sup>Ibid., pp. 187-188.

<sup>29</sup>Ibid., p. 188.



With the years--beginning as early as 1840--his exclusiveness changed; he wished to descend to the level of the people. He composed an entire album of songs for the young (Op. 79), without at times being able to prevent its simplicity from becoming highest refinement, as for example in Mörike's Erst's (No. 23, Frühling! Hast sein blaues Band). In the setting of this text even Hugo Wolf can hardly be said to have excelled him. A folk quality became the hallmark also of Schumann's later ballads and romances. Nothing is more significant of this tendency than his Two Grenadiers (Op. 49), the text of which, in a French translation, was also set to music about the same time by Wagner. Out of Heine's ballad, Wagner made a great operatic scene, with recitative and orchestral tremolos, without any regard for the strophic form of the poem; and he placed the melody of the Marseillaise, which is a kind of climax of the song, in the accompaniment. With Schumann, it is presented by the voice; everything is simple, compelling, completely aware of the limits of the ballad.

Later, in the years of his failing powers, his simplicity became more recherche, with a corresponding loss of the sureness of his literary instinct, and, on the other hand, he fell into a manner, that telltale sign of weakness--into the brooding and the psychologistic, as in the songs and other vocal works from Goethe's Wilhelm Meister (Op. 98a), or in some of his ballads where he made so much of the description and yet neither achieved complete pictorial vividness nor gave the whole picture by suggestion--as he had so often succeeded in doing before.<sup>30</sup>

During the later years these had been aggravated by

### His Mental Illness and Death

The uncertainty of Schumann's health and the fact that his only sister died insane greatly alarmed Frederick Wieck, father of Clara. This is one of the reasons why he opposed their marriage. Nevertheless, they were married September 12, 1840, in Leipzig.

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<sup>30</sup>Ibid., p. 189.

Ibid., p. 121.

In 1845, Schumann's health suddenly failed; he was forced to discontinue all work. Careful nursing restored him, but left him with excruciating premonitions.

A relapse in 1846 confirmed his gloomy forebodings. To distract his mind he resumed his work with increased fervor, only to further aggravate his condition.<sup>31</sup>

In the year 1853, the night was indeed falling--a thick darkness full of unspeakable terrors. Impeccable fate was silently working itself out. For months Schumann had been, or rather appeared to be, in perfect health. His wife had noticed a state of well-being, gayety and good spirits in him, which inspired her with nothing but joyful confidence.

Apart from three great nervous crises through which he passed in the years 1833, 1838, 1844, we have noted in Schumann . . . a mental instability, an alternation between good spirits and depression in which the depressed mood predominated, an uneasiness, a mental anguish, a disinclination to talk, and at times, a curious passiveness, which were no doubt a necessary part of his artistic temperament, and, as it were, the price which he paid for it and for the overstrain to which he subjected himself.<sup>32</sup>

During the later years these had been aggravated by auditory hallucinations of a somewhat alarming nature. But there was another and more alarming symptom. It concerned his intellectual faculties. Schumann had a sane intelligence and a firm understanding, devoid of any mystical element. In spite

<sup>31</sup>Berg, op. cit., p. 120.

<sup>32</sup>The death of his brother and sister-in-law threw him into the profoundest melancholy during which the first alarming symptoms of his nervous malady appeared. Little by little he recovered and resumed work. In 1834, he founded the "Neue Zeitschrift für Musik."

Ibid., p. 121.

of idealism, he never lost touch with reality. As he advanced from youth to maturity, he turned away from Jean Paul's ecstatic reveries and Hoffmann's visions, and became more attached to Goethe and Shakespeare.<sup>33</sup> On October 17, he wrote among his notes in his diary: "Attempt to call up spirits, which did not succeed." Clara recorded three seances without seeing anything extraordinary or alarming in them: "Robert was quite happy (to occupy himself with table turning as he always is when he is not feeling very well). As soon as he begins to practice it, he feels well and pleasantly overexcited." And again she writes quite seriously: "Robert is delighted with miraculous force and has ended by becoming fond of the little table and has promised it a new cover." She had not grasped the fact that this denoted a weakening of his intellectual power, just as she had not noticed that he now spoke, not only infrequently, but slowly, thickly, and with difficulty.<sup>34</sup>

The crisis, then, was more imminent than the friends immediately surrounding the sick man believed it to be. However that may be, it was cruelly abrupt. It started during the night between February 10 and 11 (1854) with "violent and painful auditory symptoms" which Schumann noted in his pocket-book. Clara wrote: "On the night between the 10th and Saturday, the 11th, Robert suffered so much from an infection of his hearing that he did not close his eyes all night. He

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<sup>33</sup>Victor Basch, op. cit., p. 213.

<sup>34</sup>Ibid., p. 214.

heard the same note sounding all the time." On the 11th, Schumann wrote: "A wretched night (suffering from my hearing and my head). Went with Dietrich to the library." On the 12th he wrote: "Still worse, but in a wonderful way." The word wonderful (wunderbar) as used by Robert Schumann means strange and marvelous. These sounds which he could no longer help hearing, seemed to him wonderfully lovely after he had ceased to be obsessed by them. These hallucinations were accompanied by visions which produced an emotional reaction of joy and happiness. After noticing that the night between the 11th and 12th had been as before, and that Robert's sufferings had ceased only for two hours during the day, Clara wrote: "My poor Robert suffers horribly! All noises sound like music to him! The doctor said he could do absolutely nothing." The following nights (after the 12th) were very bad. He hardly slept. In the day time he tried to work, but succeeded at the cost of terrible effort.<sup>35</sup> He said several times that if this did not stop, it could destroy his reason. The auditory hallucinations have become so intense that he heard whole pieces, as though played by an orchestra.<sup>36</sup> On the night of the 17th when they had not long gone to bed, Robert got up again and wrote down a theme, which he said the angels were singing to him. When he had finished writing he went back to bed, and his fancy wandered during the whole night, his eyes being opened, gazing to heaven all the time, he was firmly

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<sup>35</sup>Ibid., p. 215.

<sup>36</sup>Ibid., pp. 215-216.



convinced that angels were hovering round him and giving him the most glorious revelations, all in wonderful music. "They were calling us to welcome us," he said. In the morning there was a terrible change. The angelic voices turned to demon voices, accompanied by horrible music. He screamed with pain for, as he told Clara afterward, they had fallen upon him in the form of tigers and hyenas, and seized hold of him. Two doctors put him to bed for a few hours. Then he got up again and corrected his violin concerto. By doing this he said "he got a little relief from the incessant sound of noises." On the 19th, he spent the day in bed, terribly tormented by evil spirits. At eleven o'clock he became quieter; the angels had promised him sleep. On the 20th Robert spent the whole day listening to angel voices.<sup>37</sup> His eyes were full of rapture. On the 21st he was delirious all night. His condition was generally more agitated when he read the Bible. He was collecting passages for his Dichtergarten and he had perhaps steeped himself too deeply in things which confused his mind, for his sufferings were almost consistently of a religious order. The delirium continued on the following days. The mechanical impulse towards artistic work was so strong in him that he composed variations on a theme in E flat major which he had composed during the night of the 10th. He also wrote two letters. But that night he asked Clara to leave him, for fear he might harm her. He said farewell to Clara and made

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<sup>37</sup>Ibid., p. 217.

arrangements for the disposal of his fortunes and works. On the 25th he felt better, and played and ate his supper with good appetite. In the evening he asked for his clothes, he wanted to go to a lunatic asylum. He said "he was no longer able to control himself and could not answer for what he might do."<sup>38</sup> The doctors persuaded him to go to bed and send for a male nurse. On the next day, the 26th, he got up, in a state of profound melancholy. He was in the middle of copying out the last Variations of the E flat Major Theme when, taking advantage of a momentary absence of his wife, who had gone out with their elder daughter, he rushed out without boots or waistcoat into the pouring rain. Driven by mental anguish, Schumann went straight to the bridge over the Rhine and threw himself into the river. Some boatmen had jumped in after him, and managed to reach him and bring him ashore. The necessary precautions were at last taken. Clara was not allowed to see him and the sick man was given two keepers.<sup>39</sup> He showed no anxiety about Clara. He sent her the Variations asking her to play them. In March he had another attack. He was put to bed, his family and friends were all kept away from him. He never ceased telling the doctors to take him to a lunatic asylum, for there alone he thought he might be cured. With the consent of Clara, on March 4, Schumann was moved to the establishment kept by Dr. Richardz at Bonn.

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<sup>38</sup>Ibid., p. 218.

<sup>39</sup>Clara was pregnant and they did not want to excite him by letting him see her.

Ibid., p. 219.

The tragedy aroused the deepest consternation and active sympathy among Schumann's friends. Clara, however, displayed her accustomed courage. As early as the 5th she started "her beloved music" again, and on the 6th she resumed the sole support of her seven children.<sup>40</sup>

The municipality of Bonn informed her, moreover, of its intention of maintaining Schumann in his post and continued to pay her his salary. From this time onward, the ray of light piercing the darkness which had descended on Schumann's reason seemed to grow stronger and stronger. His physical health was excellent. His eyes were clear and gentle and he had grown fatter, but had had lapses of memory, and failing reasoning power. On August 19, it was Brahms who made the sad pilgrimage and wrote an account of his impression to Clara: "Schumann has not changed," he wrote, "the auditory hallucinations persisted."<sup>41</sup>

Clara was forbidden to see her suffering husband during the six months the tragic separation lasted. She had nothing to comfort her but the presence of Brahms and the music she made with him. By the doctor's advice she wrote several times to Robert, to which he answered coherently. He seemed to have awakened from a dream for awhile. He always wrote to his friends and he kept composing music. He also played piano duets with Brahms. All this seemed rational and reassuring. Unfortunately, on January 11, Clara received a

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<sup>40</sup>Ibid., p. 220.

<sup>41</sup>Ibid., p. 223.

letter written under the influence of the most racking mental anguish: "My Clara, I feel as though a terrible danger were threatening me! Oh the thought that I shall never see you again, you and the children!" When speaking about music, Schumann was perfectly normal, and since he discussed nothing with Brahms but the art they had in common, the letters he wrote to him bore no trace of his distorted ideas.<sup>42</sup> With Clara he abandoned all restraint. On the 8th day of May, the doctors sent the bad news to Clara that the patient was suffering from mental anguish, was sleeping badly, and was troubled by hallucinations. The doctor declared that all hope of a cure had vanished. Slowly darkness fell upon Schumann. In February 1856, Brahms had the idea of transferring the sick man to a hydrophatic establishment. A visit to Endenich, however, convinced him that Schumann could not be moved. Brahms saw him again on May 10, but Robert hardly took notice of him and did nothing but look for interchangeable names in an atlas. On July 14, Dr. Richardz declared that he had no more than a year to live.<sup>43</sup>

Happily the end was nearer than this. On July 23, Clara received the following telegram: "If you wish to find your husband alive, come at once. The sight of him is indeed horrifying." She responded to the summons, accompanied by Brahms, but yielded to his persuasion and did not see her dying husband. She returned to Endenich on the 27th, and this time met her husband whom she had not seen since he had been taken

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<sup>42</sup>Ibid., p. 225.

<sup>43</sup>Ibid., p. 229



there. Clara wrote:

I saw him in the evening, between six and seven. He smiled at me and put his arm around me with great difficulty, for he had almost lost all control of his limbs. How painfully had I to distinguish your beloved features! What pain it was to look upon you so!<sup>44</sup>

He seemed conversing with spirits and said things which were unintelligible to her. On the following day his sufferings had no respite. His limbs were constantly racked by convulsions, and he cried aloud. Finally after two days, about four o'clock in the afternoon, he fell peacefully asleep. He was buried on the 31st, in the cemetery at Bonn.<sup>45</sup>

<sup>44</sup>Ibid., p. 230.

Schumann's Personality.

Robert Schumann was of middling stature, almost tall, and slightly corpulent. His bearing while in health was haughty, distinguished, dignified and calm; his gait slow, soft, and a little slovenly. While at home he generally wore felt shoes. He often paced his room on tiptoe, apparently without cause. His eyes were downcast, half-closed, and only brightened in intercourse with intimate friends, but then most pleasantly. His countenance produced an agreeable, kindly expression; it was without regular beauty, and not particularly intellectual. The fine mouth, usually puckered as if to whistle, was, next to the eyes, the most attractive feature of his full, round, ruddy face. Above the heavy nose rose a high, bold, arched brow, which broadened visibly at the temples. His head, covered with long, thick, dark-brown hair, was firm and intensely powerful, we might say square.

<sup>44</sup>Mathews, op. cit., p. 190.

<sup>45</sup>Basch, op. cit., p. 230.

Handwritten Manuscript (Vol. 179, June 1851, p. 361).

Ibid., p. 361.

### CHAPTER III

#### ADELERT VON CHAMISSO

#### His life and career

Adelbert von Chamisso is the author of the legend of Peter Schlemihl, which is one of the most charming youthful works in German literature, and which found a welcome in all the nurseries and drawing rooms of Europe when it was published early in the last century.<sup>1</sup> Chamisso also has a special claim on the gratitude of the countless lovers of the German Lied, for he wrote the poems forming the cycle Frauenliebe und Leben which Schumann set into music.<sup>2</sup>

He was born in 1781 in Champagne, France, son of Comte Louis Marie de Chamisso. From childhood he was fond of natural history. A revolutionary system drove his family into exile, like so many other noble families. They wandered through western Germany and Holland, until at length a place was found for Adelbert, as a page in the court of King of Prussia, and the family settled in Berlin, where two of his elder brothers had successfully set up as miniature painters. In 1798, at the age of seventeen, he entered the Prussian army as an ensign and three years later he became a lieutenant.

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<sup>1</sup>Contemporary Review (Vol. 179, June 1951), p. 361.

<sup>2</sup>Ibid., p. 361.

<sup>3</sup>Ibid., p. 361.

He found the army life boring and trivial. The silent, dreamy man, with a taste for art and books and possessing a natural reserve, busied himself with writing more or less in secret, and also made himself complete master of the German language. He slowly changed from a Frenchman to a German. At first he yearned for France. This feeling changed as he gradually became adjusted to certain features of German life as he used the language for literary purposes and because of the literary friendships he formed in Berlin. He remains one of the outstanding cases of one who rose to eminence in the literature of a non-native tongue. Later, Chamisso embraced his friends and vowed to give up his military career but due to unavoidable circumstances, was delayed and when opportunity came to leave the army his path was not clear. The death of his parents and other members of his family cut his links with France, but as the centre of European culture, it still attracted him. He went to Paris and contracted the friendship of Madame Stael, who was later exiled by Napoleon for publishing De Allemagne. Chamisso shared her exile on the shores of Geneva. Here, under the guidance of Madame Stael's son, August, he began a zealous and systematic study of botany, and at the age of thirty two, finally resolved that he would try to make a mark for himself in natural science.<sup>3</sup>

In June 1815, he became a member of a scientific voyage of discovery to the South Seas and around the world. The voyage provided three years of luxurious gratification of his

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<sup>3</sup>Ibid., p. 366.

romantic wanderlust and love of the exotic and was beyond doubt the richest, most rewarding years of his life, which filled the storehouse of his mind with an exhaustible treasure of pictures and materials and endowed him with food for contemplation for his whole productive life. Many unknown plants were brought back from this voyage together with valuable ethnographical information. He wrote and published a lengthy diary of the voyage followed by another volume of notes which brought him academic recognition.<sup>4</sup> Friedrich Wilhelm of Prussia, long an admirer of his art, took Chamisso under his protection, and made him assistant at the Botanical Gardens and Director of the Royal Herbaria, with good pay. He founded a home and got married. Peace and esteem of his fellows spurred him on, his reputation increased, and in dignity and discipline his talents unfolded. The next generation, to whom he had ever been a kindly counselor and inspiration, held him in high honor. Chamisso's last years, shadowed by the death of his wife and his own illnesses, brought him ever-growing recognition and a popularity of a German and national intensity. In the midst of success he developed a lung disease, and in the summer of 1838, at the height of his fame, he died. Fifty years later, Berlin, which might well regard him as her son, erected a monument to him in Monbijou Place.<sup>5</sup>

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<sup>4</sup>Thomas Mann, Essays of Three Decades, trans. M. T. Lowe-Porter (New York: Alfred A. Knopf, 1947), p. 246.

<sup>5</sup>Contemporary Review, op. cit., p. 366.

Perhaps Chamisso's extensive poetical production does not go deep. By his scientific work he had indeed helped to bring on the age which produced Darwin. But it is as a poet that his name survives. His fame as a poet dates from 1829 to 1830. It was his most active year. Chamisso was a German poet in the fullest sense of the word. He unconsciously became the favorite poet of the Germans, who loved his manly verses. A German poet in those days was something in the world.

The word on the lips of a people of poets and thinkers was at the height of its significance . . . The romantic movement had put its seal on the European conception of poetry . . . To be German, that almost meant to be a poet. To be a poet, that almost meant to be a German.<sup>6</sup>

"Chamisso's poems, which he first brought himself to publish in 1831, are only in small part in lyric. The immediately lyrical is infrequent, and not always happy." The somewhat unexciting epic, the well-wrought objective work, make up far the larger part of his product.<sup>7</sup>

That sort of attitude indicated his attitude as a poet; even the flowery and lyrical, like the Frauenliebe und Leben and the Leben-Lieder und Bilder come within the epic-dramatic style. What is striking is the abrupt, almost pathological contradiction between the ethereal delicacy of Chamisso's production in this kind and his indisputable fondness for strong and horrid subjects. Public opinion did not criticize him for the former but it probably did for the latter. His partisans

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<sup>6</sup>Mann, op. cit., p. 244.

<sup>7</sup>Ibid., p. 246.



have cited, in his behalf, the friendship that bound him to the criminalist Hitzig. It was Hitzig, who provided the poet in search of material with such exotic and horrid subjects. A friendship with the editor of the criminalist periodicals was itself the consequence of Chamisso's requirements of objective material from the field of the abnormal and horrible. For the over-delicate and the brutal are complementary cravings of the romantic temperament. "It is precisely this contrast that places Chamisso's work with all their Latin clarity and a definition in the category of the romantic literature."<sup>8</sup>

The poems showing his preference for horrible subjects are Don Juanito Marques de los Leganes, which is about a young Spanish grandee who on heroic grounds brings himself to execute the French blood judgment on his family; Retribution, the excruciating anecdote of the executioner who in his sleep marks with his branding iron the frightful betrayer of his daughter; the famous "terza rima" composition Salas y Gomez, which made a real sensation in the world of belles-lettres and permanently established the literary standing of the author.<sup>9</sup> In 1813 he wrote Peter Schlemil, partly to amuse Hitzig's children and partly as a kind of allegory of his own life. His hero possessed many of the author's own characteristics, particularly his early lack of worldly success and his eventual consoling interest in the natural science. This

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<sup>8</sup>Ibid., p. 248

<sup>9</sup>Mann, op. cit., p. 248.

story received in the hands of the poet a quality calculated to charm the world.<sup>10</sup> French, English, Dutch, and Spanish translated it; America got it from England, and in Germany it was printed with drawings of Cruickshank, the illustrator of Dickens.<sup>11</sup>

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<sup>10</sup>Opera News (Vol. 23, No. 14, New York: Metropolitan Guild., Feb. 2, 1950).

<sup>11</sup>Mann, op. cit., p. 250.

is included in each analysis. Frequent references will be made to the interpretations of Lohse. Even though these comments are subjective and very personal, it remains a fact

CHAPTER IV

What Ludwig Lohse: FRAUENLIEBE UND LEBEN  
of Lohse, and what she says concerning this is probably worth

In developing an analytical technique suitable to the purpose of this study the author has limited herself to certain specific factors. No analysis will substitute for the thoroughgoing practice of music, but one's practice is made more meaningful when the stylistic and formalistic aspects of music are borne constantly in mind.

As mentioned in the table of contents and in Chapter I, the factors to be analyzed are: melodic intervallic frequency, tessitura, ambitus, rhythm, meter, tempo, general harmonic structure, key, mode, form, dynamic levels, role of accompaniment, and interpretation.

An analysis will be made of intervallic frequency of all intervals in the vocal parts of each song. In Chapter V is tabulated the result of this intervallic frequency. The tessitura is discussed in general terms only. The ambitus, rhythm, meter, tempo, dynamic levels, and mode are simply listed. There will be no attempt to make a complete harmonic analysis; but rather, the harmonic structure will be generally described as chordal, figured, arpeggiated, and the like. The key and form of each song is tabulated. The discussion of dynamics is based upon expression marks as found in the edition used. A description of the Schumannesque accompaniment



is included in each analysis. Frequent references will be made to the interpretations of Lehmann. Even though these comments are subjective and very personal, it remains a fact that Madame Lehmann is one of the outstanding interpreters of Lieder, and what she says concerning them is probably worth considering in analysis and performance.

Song No. I. SEIT ICH IHN GESEHEN

Meter: 3/4








Key and mode:  $\mathbb{B}$  flat major

Expression mark: Larghetto

Ambitus:  $\mathbb{a}$  flat to  $\mathbb{a}'$  flat

Form: A

Measures: 36

A section: First phrase. "Seit ich ihn gesehen, glaub' ich blind zu sein" (Since the day I met him, almost blind I have been). Before the beginning of the phrase there is one measure of introduction identical to the first measure of the phrase, which sets the mood of the phrase. The melody starts piano, on  $\mathbb{f}$  () , stepwise up to  $\mathbb{g}$  () , down again to  $\mathbb{f}$  () , a rest, up a fourth to  $\mathbb{b}$  flat () , down a third to  $\mathbb{g}$  () , down to  $\mathbb{f}$  () , down to  $\mathbb{a}$  flat () , and a rest. Second phrase. "wo ich hin nur blicke, seh' ich ihn allein" (When I look around me, all I see is him). This is a sequence of the first phrase, one step higher with small changes. The third note is a chromatic tone, and in the last two notes, between  $\mathbb{b}$  flat and  $\mathbb{a}$  natural is a semitone. This phrase is sung piano with a

ritard on "ihn allein." Third phrase: "wie im wachen Traume schwebt sein Bild mir vor" (as in daytime dreaming does his image soar). Beginning on the last measure of the second phrase, the melody begins a tempo on a (♩), up to b flat (♩), up a fourth to e flat (♩), down to d' (♩), down to c' (♩), to b flat (♩), down to a (♩), up to b flat (♩), up a fourth on e flat (♩), down to d' (♩), to c' (♩), down to b natural (♩), and chromatically up to c' (♩). Fourth phrase: "taucht aus tiefstem Dunkel heller, heller nur empor" (from the depth of darkness bright and brighter evermore). The melody continues up to d' (♩), and again on d' (♩), down a seventh to e flat (♩), up a sixth to c' (♩), again on c' (♩), down to b flat (♩), and a rest. Next is an interlude of two pianissimo measures followed by a repetition of A section with the second stanza of the poem as follows: Fifth phrase: "Sonst ist licht und farblos alles um mich her" (Neither light nor color stir my senses now); Sixth phrase: "nach der Schwestern Spiele nicht begehrt' ich mehr" (nor my sisters' sweetness can beguile me now);<sup>1</sup> Seventh Phrase: "möchte lieber weinen, still im kümmerlein"<sup>2</sup> (rather sadly weeping in my room I've been); Eighth

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<sup>1</sup>The English text translation used in these songs are found in: Robert Schumann Songs, German-English text translation by Jane May (Vol. 1, New York: Edwin Kalmus, publisher of music, 1948), pp. 84-104.

<sup>2</sup>"Schumann does not, as does Bach, frequently emphasize particular words with colorful musical phrases. When he does the appropriate word must, of course, come on the corresponding note. Usually Schumann's music, like that of Brahms, follows the broad emotional content of the text rather than the individual words and we have, accordingly, more latitude in

phrase. "seit ich ihn gesehen, glaub' ich blind zu sein" (Since the day I met him, almost blind I have been). The first two measures after eighth phrase is a repetition of the interlude, the last measure of which is repeated and is followed by two measures in the tonic with a fermata on the last chord. The melody is found in the accompaniment throughout the song, and suspensions occur in the eighth phrase in addition to a counter melody in the bass. In all the phrases except four and eight, the pitch of the first note of each phrase is announced beforehand in the accompaniment. In the third phrase, the words "wie im wachen Traume" and "schwebt sein bild mir vor," have the same melody except for the chromatic change in "mir vor," with a descending minor second in the first phrase and with an ascending minor second in the second. In the second stanza, the same characteristic changes occur. The chords of the first bar reveal immediately the way in which it is to be sung. To paraphrase Lehmann, out of the melody of love which floats from the heroine's heart, the restrained chords rise with a shy subtlety like trembling sighs. This is sung as if with a deep sigh. The voice is soft, breathy, and forlorn. At "seh ich ihn allein," there is a ritardando and a soft accent to "ihn" is given, but no crescendo. During the short interlude, there is a mood of sadness

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distributing the thought, not merely within the line, but within those preceding and the following."

Drinker, Henry S., Texts of the Vocal Works of Robert Schumann in English Translation (New York: The Association of American Colleges, 19 West, 44th Street, 1947), p. 3.

as the heroine cannot understand how even now the dearest friends can seem so far away from her. The voice here now has a darker color. The consonants in "Schwestern" are sung playfully distinct, and there is an accent in "nicht begehrt ich mehr." At "lieber weinen still im k  mmerlein," there is a ritenuto and the words are sung without a slide or a scoop. Each syllable is sung distinctly. Any scooping or sliding would make it too sentimental. The last "glaub' ich blind zu sein," in the second stanza, is almost whispered pianissimo.<sup>3</sup>

Song No. II. ER, DER HERRLICHSTE VON ALLEN










Meter: 4/4 E flat major.

Expression mark: "vivace con affetto"

Ambitus: e to g' flat

Form: Abaca

Measures: 71

A section: First phrase: "Er, der Herrlichste von allen, wie so milde, wie so gut" (He, most glorious of all men, he is kind and he is good). Before the beginning of the phrase, there is one measure of piano introduction, all in tonic chords, with the pitch of the first note of the phrase in the upper voice. The melody starts on b flat() , goes down a third to g() , down a third to e flat() , back to g() up a third to b flat() , up a fourth to e flat() , down a seventh to f() , picks up again on f() , up a third to a flat() , again on a flat() making a mordent up to b flat() , down a

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<sup>3</sup>Lehmann, op. cit., pp. 515-152.

fourth to  $f$  (♩), up a second to  $g$  (♩), and a rest. Second phrase: "Holde Lippen, klares Auge, heller Sinn und fester Mut" (lips so gentle, eyes so tender agile and courage rude). The first note of this phrase is announced ahead in the tonic chords in the accompaniment. It starts on  $g$  (♩), down a third to  $e$  flat (♩), up a fifth to  $b$  flat (♩), a rest, a repetition of the preceding four notes, continuing a third to  $g$  (♩), up a sixth to  $e$  flat (♩), again on  $e$  flat (♩) making a mordent to  $f$  (♩), down a fourth to  $e$ ' (♩), up a second to  $d$ ' (♩), a rest, within the measure of this last note, the accompaniment sings the theme in to the next phrase. The piano accompaniment of this song is chordal. In "Holde Lippen" and "klares Auge," the melodic figure is imitated a fourth below. To paraphrase Lehman, this song is sung joyfully, almost "dizzy with delight." The heroine is growing accustomed to the strange feeling of ecstasy which pervades her. Again and again she looks with rapture at the image of her beloved in her imagination. This is sung with absolute accuracy in rhythm. There is an ecstatic accent in "Holde Lippen, klares Auge," her beloved's wonderful qualities. Third phrase: "So wie dort in blauer Tiefe, hell und herrlich, jener Stern" (Just as in the blue heaven, clear and bright is every star). Fourth phrase: "also Er an meinen Himmel, hell und herrlich, hehr und fern" (so is he in my own heaven clear and bright above me far). These two phrases are repetitions of the first and second phrases. There follows an interlude of three measures, wherein the accompaniment sings and continues with a statement of the theme.



The heroine feels her beloved is so far away, far above her like a star. She knows it is futile to desire this starlike image and the only being whom she loves. She is sad that she is not more beautiful, to be worthy of him. The words "So wie dort in blauer Tiefe" are sung under the shadow of this thought, and with an accent on "fern." In the interlude, the heroine finds her way back to her inner contentment. B

Section: Fifth phrase: "Wandle, wandle deine Bahnen, nur betrachten deinen Schein" (Go now, go along your pathway, I would look upon your face). The melody begins mezzoforte on  $g(\text{♩})$ , goes up a fourth to  $g'(\text{♩})$ , down to  $b \text{ flat}(\text{♩})$ , to  $a(\text{♩})$  to  $g(\text{♩})$ , back to  $a \text{ flat}(\text{♩})$ , a rest, again on  $a \text{ flat}(\text{♩})$ , up a second to  $b \text{ flat}(\text{♩})$ , an acciaccatura on  $b \text{ flat}(\text{♩})$  up a fourth to  $e \text{ flat}(\text{♩})$ , down a fourth to  $b \text{ natural}(\text{♩})$ , up a second to  $g'(\text{♩})$ , and a rest. Sixth phrase: "nur in Demut ihn betrachten, selig nur und traurig sein" (gazing with these eyes so modest, blessed but saddened by your grace). With a crescendo to sudden piano the melody begins on  $f'(\text{♩})$ , down to  $e' \text{ flat}(\text{♩})$ , to  $d'(\text{♩})$ , back to  $e \text{ flat}(\text{♩})$ , down a fourth to  $b \text{ flat}(\text{♩})$ , up to  $g'(\text{♩})$ , a rest, then ritards when it goes down to  $b \text{ flat}(\text{♩})$ , up a third to  $d'(\text{♩})$ , down to  $g'(\text{♩})$ , to  $b \text{ flat}(\text{♩})$ , to  $a \text{ natural}(\text{♩})$ , chromatically down to  $a \text{ flat}(\text{♩})$ , and up a second to  $b \text{ flat}(\text{♩})$ . In the piano accompaniment, the melody of the voice is found in the sixth phrase. There is nothing unusual in the harmony except for the diminished seventh and fifth under "sein." The fifth phrase is sung with nobility and in a warm flow, with a lovely crescendo and subito

piano at "deinen Scheinen nur in Demut" and an accent at "Demut." In this sixth phrase, the ritardando at "selig nur und traurig sein" becomes a tempo but is sung piano, softly, with restraint. "The heroine seems overwhelmed, intoxicated, by her own humility. She longs to sacrifice herself, she longs to feel small and insignificant and worthless at her lover's feet." A' section: Seventh phrase: "Höre nicht mein stilles Beten, deinem Glücke nur geweiht" (Do not hear my silent prayer, for your happiness each night). This is an exact repetition of four measures of the first phrase. Eighth phrase: "darfst mich, nied're Magd, nicht kennen, hoher Stern der Herrlichkeit, hoher Stern der Herrlichkeit" (I poor maid shall not behold him blessed star of glory bright, blessed star of glory bright). The six measures of phrase eight echo faintly the four measures of the second phrase. The melody begins on  $\underline{g}$  (♩), goes up a third to  $\underline{b}$  flat (♩), down a fourth to  $\underline{f}$  (♩), up to  $\underline{g}$  (♩), down a third to  $\underline{e}$  flat (♩), up a fifth to  $\underline{b}$  flat (♩), down a fourth to  $\underline{f}$  (♩), up a second to  $\underline{g}$  (♩), up a sixth to  $\underline{e}$  flat (♩), with a turn up to  $\underline{f}'$  (♩), down a fourth to  $\underline{c}'$  (♩), up a second to  $\underline{d}'$  (♩), which is slurred to a chromatic note on  $\underline{d}'$  flat (♩), again on  $\underline{d}'$  flat (♩), chromatically moving down to  $\underline{c}'$  (♩), up a third to  $\underline{e}'$  flat (♩), down to  $\underline{d}'$  natural (♩), to  $\underline{c}'$  (♩), to  $\underline{b}$  flat (♩), down a seventh to  $\underline{d}$  (♩), up a second to  $\underline{e}$  flat (♩), end a rest. The words at "Hoher Stern der Herrlichste" are sung with ecstatic exuberance. The heroine's love is boundless, she even enjoys talking about the happy woman whom the hero will take for his

wife. But these phrases are sung with an inner restraint in spite of her willingness to sacrifice herself, in spite of not really daring to imagine any happiness for herself. Section:

Ninth phrase: "Nur die Würdigste von allen darf beglücken deine Wahl, und ich will die Hohe segnen viele tausendmal" (Only she who is most worthy should belong to such as you, I give thanks to all above me thousand thanks are due). The melody continues on e flat(♭), up to a seventh on d' flat(♭), chromatically down to g'(♮), down a fifth to f(♮), a rest, again on f(♮), up a seventh to e flat(♭), down to d' flat(♭), up a fourth on g' flat(♭), down a fifth to g'(♮), up to d' flat(♭), up to e flat(♭), up to f'(♮), down a fifth to b flat(♭), up a fourth to g' flat(♭), down a fifth to a flat(♭), a rest, again, on a flat(♭), up a second to b flat(♭), down to a flat(♭), to g(♮), to f(♮), up a fifth to g'(♮), and a rest. Tenth phrase: "Will mich freuen dann und weinen, selig, selig bin ich dann, sollte mir das Herz auch brechen, brich, o Herz, was liegt daran" (I rejoice and weep together, blest, so blessed as I am now that my heart is filled to bursting, what more can my heart allow). The melody starts on g(♮), up a seventh to b flat(♭), down a step to a natural (♮), down a fifth to d(♮), a rest, up to g'(♮), down a step to b flat(♭), up a second to g'(♮), up up to d'(♮), up to e flat(♭), down a fifth to a natural(♮), chromatically up to b flat(♭), to g'(♮) to d'(♮), down a fifth to g(♮), up a fourth to g'(♮), down a fifth to f(♮), a rest, continuing in f(♮), the melody goes up and down on

appoggiaturas  $g$  and  $f$  (♯), down to  $e$  natural (♮), to  $d$  natural (♮), up a fifth to  $a$  natural (♮). This tenth phrase is a sequence of the ninth phrase, a third below with some changes. There follow two measures of interlude, an imitation of the first interlude in measure nine. The notes over "Würdigste" and "beglücken deine" are announced ahead in the accompaniment. There is an imitation of the note under "Wahle" in the accompaniment, which sings in unison with melody at "und ich ..." till the end of the phrase. In the tenth phrase there is an echoing of the ninth phrase. In the ninth phrase at "darf beglücken deine Wahle," there is a discreet crescendo. The most restrained pianissimo is given to "und ich will die Hohe segnen." At "tausendmal" is a warm mezzoforte. In the tenth phrase the consonants at "weinen" are accentuated. At "selig, selig bin ich damn," there is a crescendo. It is as if the heroine is saying to herself, "Oh, yes, I shall be happy in his happiness." A subito piano is given to "sollte mir das Herz auch brechen," almost in tears, and now she lays her sacrifice at her hero's feet. At "brich, O Herz, was liegt daran," it is sung broadly, forte, with an almost "religiously sacrificial quality." The interlude brings the heroine back to her ecstatic enthusiasm with which she began. A'' Section: The next ten measures are a recapitulation of A Section with the same words, with very slight musical changes. The postlude which consists of the last five measures of the song begins a tempo, followed by a ritard, with a different melody till the end. The heroine wanted to sacrifice her own heart,

her own life for him. There is now a very subtle difference in the way the phrases are sung. These ten measures are sung fervently, "with a delight which is almost on the verge of tears." In the postlude, her whole being is transfigured by "an overwhelming enchantment." She feels the music streaming through her body, following the musical line with her expression.<sup>4</sup>

### Song No. III

ICH KANN'S NICHT FASSEN, NICHT GLAUBEN

Meter: 3/8

Key and mode:  $\text{g}$  minor

Expression mark: "con passione"

Ambitus:  $\text{g}$  to  $\text{f}'$

Form: ABA

Measures: 86

























A Section: First phrase: "Ich kann's nicht fassen, nicht glauben" (I can hardly yet believe it). Second phrase: "es hat ein Traum mich berückt" (it was a dream I am sure). The melody begins on  $\text{g}$  (♩♩♩♩), up a fourth to  $\text{g}$  (♩), back to  $\text{g}$  (♩), rests, again on  $\text{g}$  (♩), up a second to  $\text{g}$  flat (♩), back to  $\text{g}$  (♩♩♩), down to  $\text{f}$  sharp (♩♩) and a rest. The piano accompaniment is basically chordal. It is used in a dramatic style by punctuating the first beats rhythmically. These phrases begin forte with little crescendo till the next phrase. They are sung as a young girl who never secretly dreamed before in her heart that her lover could truly love her. She is quite breathless here, as she is not sure whether this was a dream

<sup>4</sup>Ibid., pp. 152-153.



or an intoxicating reality. The diminished seventh chords in "berückt" seem to contribute to the restlessness of the mood of the song. Third phrase: "wie hätte er doch unter allen" (how could he have chosen me, then). Fourth phrase: "mich Arme erhöht und beglückt" (to bask in his noble allure). The melody begins on *f* sharp(♯), chromatically up to *f* natural(♮), an acciaccatura also on *f* natural(♮) leaps up to *d'*(♯), down to *c'*(♯), rests, down to *e* flat(♭), down to *d*(♭), up to a fourth to *g*(♯), down a fifth to *c*(♮) and rests. There is a ritardando on "und beglückt." The style of accompaniment is the same as the first two phrases. B Section: Fifth phrase: "mir war's er habe gesprochen." (It seems as if he had promised). Sixth phrase: "ich bin auf ewig dein" (I am forever yours). The melody begins on *e* flat(♭), up to *f*(♮), rest, up to *f* sharp(♯), up to *g*(♯), an acciaccatura again on *g*(♯), up a third to *b* flat(♭), back to *g*(♯), down to *f* natural(♮). The fifth begins poco più lento and piano to a ritard and a crescendo and diminuendo throughout the sixth phrase. In the piano accompaniment in order to effect a modulation in the fifth phrase from *c* minor to *E* flat major, the French sixth and augmented fifth is used. The dramatic meaning of the words in the fifth phrase is more pronounced because of the support of the long held notes in the accompaniment and also because of the augmented discords as mentioned above. Seventh phrase: "mir war' ich träume noch immer" (I think I still must be dreaming). Eighth phrase: "es kann ja nimmer so sein" (I'm sure I'll never be yours).

Ninth phrase: This phrase has the same poetic words as found in the eighth phrase. These seventh, eighth and ninth phrases begin a tempo and piano on f sharp(♯), chromatically up to g(♯), up to chromatic tones on a natural(a), rests, again on a natural(a), up b flat(b♭), up a third on d' flat(d♭), down to c(c), a rest, again on c(c), up a fourth on f'(f'), down to e' flat(e♭) to d' natural(d), and rests with a fermata. There is nothing unusual in the accompaniment except the seventh chord with an augmented sixth and fourth at "Träume," a diminished seventh after "immer," and under "immer," three measures later, the dominant six five is held over to the tonic chord with b flat suspended, thus giving a feeling of unfulfillment, not resolved for six measures with a ritardando from the first "nimmer" to the fermata. It resolves in the next tenth phrase "O lass im träume mich sterben." Begin a tempo and forte "mir war's er habe gesprochen," which is sung with a doubtful expression in veiled piano. To recall this incredible moment in the imagination is tried here; yes, I think he said . . . and then with the whole heart, the words "ich bin auf ewig dein" is sung. This is sung with a little haste, accentuated and continue to sing "es kann ja nimmer so sein" broadly, almost in tears. At "ewig," the acciacatura expresses the caressing effect of the word. In the ninth phrase, there is a crescendo with a ritard to diminuendo in "nimmer so sein." The silent pause or fermata that follows, gives the effect of thoughts unsaid. A' Section: Tenth phrase: "O lass im Träume mich sterben" (oh let me die while I'm dreaming).

Eleventh phrase: "gewieget an seiner Brust" (reclining on his dear breast). Twelfth phrase: "den seligen Tod mich schlürfen" (let death's holy veil draw around me). Thirteenth phrase: "in Thränen unendlicher Lust" (in tears then eternally rest). The melody in these four phrases begins on  $\flat$  flat() , up to  $\flat$  flat() , back to  $\flat$  flat() , a rest, again on  $\flat$  flat() , up to  $\flat$  flat() , down to  $\flat$  flat() , down to  $\flat$  flat() , again on  $\flat$  flat() , chromatically down to  $\flat$  flat() , up a sixth to  $\flat$  flat() , down to  $\flat$  flat() rests, starts adagio on  $\flat$  flat() , down to  $\flat$  flat() , down to  $\flat$  flat() , down to  $\flat$  flat() , back to  $\flat$  flat() , down a fourth on  $\flat$  flat() , a tempo. This A' section is a repetition with some changes. It is in  $\flat$  flat major and a higher tessitura, while A section is in c minor with a lower tessitura. These changes effect the mood and meaning of the text. In these phrases, the heroine realizes that it has been not only a dream but also a reality. With this realization she throws her whole being into her lover's life. This is sung with utmost warmth and abundance, broadly and forte. A' section: The next fifteen measures is a repetition of the first fifteen measures of the first A section. These phrases are now sung piano, whispered and breathy. A crescendo at "Hat ein Traume mich berückt," an expressive crescendo not of force. The usual ritard as in A section in "erhoht und beglückt." Codetta: The first upper part in the piano accompaniment, starts a tempo on  $\flat$  flat() , a step up to  $\flat$  flat() , back to  $\flat$  flat() , up a fourth to  $\flat$  flat() , back to  $\flat$  flat() , a second up to  $\flat$  flat() , back to  $\flat$  flat() , up a

sixth on a flat(♭), down again to c'(♭), up to d'(♭), back to c'(♭), up from appoggiaturas on f and c'(♭), up to c''(♭), down a third on a' flat(♭), down a third on f'(♭), down to d'(♭), up to c'(♭), down to b natural(♮) with a fermata, chromatically up to c'(♭), down to b flat(♭), down to a natural(♮), chromatically down to a flat(♭), down to g(♮) with a fermata and a rest. There are two seventh chords tied at "hat ein Traum mich berückt" with an augmented second on the second chord. The rest of the chords are mostly in subdominant and tonic chords, with all the common tones tied together in c minor. At "ich kann's nicht fassen, nicht glauben, es hat ein Traum mich berückt, within the codetta, the voice sings almost in unison with the upper part of the accompaniment. It begins on c'(♭), up to f'(♭), down to e' flat(♭), down to d'(♭), down to c'(♭), up to e' flat(♭), down to d'(♭), down to c'(♭), and ends with two measures of rests, each measure having a fermata. The music of this interlude reflects the heroine's thoughts. The last sentence is sung with the softest pianissimos, beneath tears of joy. The last tone is held, letting it fade away gradually.<sup>5</sup>

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<sup>5</sup>Ibid., pp. 153-154.

Song No. IV  
DU RING AN MEINEM FINGER

Meter: 4/4

Key and mode: E flat major

Expression mark: "con molto affetto"

Ambitus: c to f'

Form: ABACA

Measures: 44

**A Section:** First phrase: "Du ring an meinem finger, mein goldenes Ringelein" (Your ring on my fourth finger, my bright golden ring). The melody begins piano on g(♯), up a third to b flat(♮), leaps a fifth down to e flat(♮), back a third on g(♮), goes down a fifth to c(♮), up a second to d(♮), up to e flat(♮), to f(♮), back to g(♯), up to a natural(♮), moves chromatically up to b flat(♮), back to a natural(♮), and moves chromatically down to a flat(♮). Second phrase: "ich drücke dich fromm an die Lippen, dich fromm an die Lippen, an das Herze mein" (I kiss you with deepest devotion. I kiss you, and suddenly my heart does sing). Still piano, the melody starts on g(♮), down to f(♮), up to g(♯), up to b flat(♮), down a fifth to e flat(♮), up to g(♮), down a fifth to c(♮), a second up to d(♮), up to e flat(♮), up to f(♮), up to g(♯), up to a natural(♮), moves chromatically up to b flat(♮), up a third to d'(♮), down to c'(♮), to b flat(♮), down to a natural(♮), back to b flat(♮), and a rest. The second phrase is a repetition of the first phrase with some



changes. In both phrases the upper voice of the accompaniment is in unison with the melody, while the upper inner voice is in a figuration of eighth notes. The heroine, at last, has the ring as her beloved's betrothed. She caresses it and rejoices in its unaccustomed pressure upon her fingers, which seems like a caress. This is sung with a feeling of contentment. Her voice is softly floating, light and animated. B Section: Third phrase: "Ich hatt' ihn ausgeträumet der Kindheit friedlich schönen Traum" (The dream had long since finished that happy dream of childhood grace). The melody starts in  $\flat$  flat( $\bullet$ ), down a sixth to  $\flat$  ( $\bullet$ ), up to  $\flat$  ( $\bullet$ ), up to  $\flat$  ( $\bullet$ ), up to  $\flat$  ( $\bullet$ ), back to  $\flat$  ( $\bullet$ ), a rest, up to  $\flat$  ( $\bullet$ ), down a sixth to  $\flat$  ( $\bullet$ ), up a second to  $\flat$  ( $\bullet$ ), up to  $\flat$  ( $\bullet$ ), up to  $\flat$  ( $\bullet$ ), up to  $\flat$  ( $\bullet$ ), up to  $\flat$  ( $\bullet$ ), and down a fifth to  $\flat$  ( $\bullet$ ).

Fourth phrase: "ich fand allein mich, verloren im öden unendlichen Raum" (and I was left lost and lonely in empty unbearable space). The melody continues on  $\flat$  ( $\bullet$ ), up a sixth on  $\flat$  ( $\bullet$ ), down to  $\flat$  ( $\bullet$ ), down to  $\flat$  ( $\bullet$ ), down to  $\flat$  ( $\bullet$ ), down to  $\flat$  ( $\bullet$ ), up to  $\flat$  ( $\bullet$ ), down to  $\flat$  ( $\bullet$ ), down to  $\flat$  ( $\bullet$ ), up a fifth to  $\flat$  ( $\bullet$ ), and a rest. In some parts of the accompaniment, the upper part is in unison with the melody of the voice, while there are arpeggio figures in the inner parts. Here the heroine remembers the time between childhood and adolescence. At this time she had not idea where she belonged. But he came, her hero opened the door of life and happiness for her. A section: Fifth phrase:

"Du ring an meinem Finger, da hast du mich erst belehrt"

(Your ring on my fourth finger 'twas there that you taught me first). This phrase is a repetition of the first phrase, except for the first quarter beat which has  $f$ ,  $f$  sharp (♯) instead of  $g$  (♮). Sixth phrase: "hast meinem Blick erschlossen des Lebens unendlichen, tiefen Wert" (you showed me how to measure the wonderful joy that my life dispersed).

This phrase is a repetition of the second phrase with changes due to text differences. At "Du" is a ritenuto and at "Ring an meinem Finger" is a tempo. This is done with subtlety in order to connect the phrases. C Section: Seventh phrase:

"Ich will ihm dienen, ihm leben, ihm angehören ganz" (I'll always serve him; I'll live for him as if in a magic trance). The melody begins on  $g'$  (♯), down a sixth to  $g$  natural (♮), up to  $g$  (♮), down to  $f$  (♮), up a fifth on  $g'$  (♯), up a step to  $a'$  (♯), down a sixth to  $f$  sharp (♯), chromatically up to  $g$  (♮), up to  $g$  flat (♭), down a step to  $g$  natural (♮), up to  $f$  (♮).

Eighth phrase: "hin selber mich geben und finden verklärt mich, und finden verklärt mich in seinem Glanz" (my all will I give him, and I'll be transfigured by his fair glance).

The melody begins on  $g$  flat (♭), down to  $a$  (♮), down to  $g'$  (♯), down to  $b$  flat (♭), up a fourth to  $g$  flat (♭), back to  $b$  flat (♭), up to  $g'$  (♯), up a third to  $g$  flat (♭), down to  $a'$  (♯), down fourth on  $a$  natural (♮), chromatically up to  $b$  flat (♭), up a third to  $a'$  (♯), down to  $g'$  (♯), down to  $b$  flat (♭), down to  $a$  flat (♭), down to  $g$  (♮), up a third to  $b$  flat (♭), down to  $a$  flat (♭), down a third to  $f$  (♮). The accompaniment is chordal.

There is neither passion or desire in the words "ihm angehören ganz, hin selber mich geben." There is a complete surrender of the soul. The heroine knows that she belongs to him completely and she will do whatever he asks of her. "Verklärt mich in seinem Glanz" is sung with the deepest sincerity. A'' section: Ninth phrase: This phrase is a repetition of the first phrase except for the first quarter note beat which has  $\text{g flat}$ ,  $\text{f}(\text{♩})$  instead of  $\text{g}(\text{♩})$ . Tenth phrase: This is similar to the second phrase with changes in the second half. At the second "dich," the melody continues on  $\text{f}(\text{♩})$  up a second to  $\text{g}(\text{♩})$ , up a third on  $\text{b flat}(\text{♩})$ , down to  $\text{a natural}(\text{♩})$ , up a fifth on  $\text{g' flat}(\text{♩})$ , down to  $\text{g}(\text{♩})$ , down to  $\text{g' flat}(\text{♩})$ , down a sixth on  $\text{d}(\text{♩})$ , up a second on  $\text{e flat}(\text{♩})$ , and rest. The word "Du" opening phrase nine has a ritardando. There is an accent on "Herze" and there is a feeling of happiness in the postlude.<sup>6</sup>

Song No. V. HELFT MIR, IHR SCHWESTERN

Meter: 4/4

Key and mode:  $\text{B flat major}$

Expression mark: "piuttosto allegro"

Ambitus:  $\text{B flat to g'}$

Form: ABACA

Measures: 52

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























<sup>6</sup>Lehmann, op. cit., pp. 154-155.

**A Section: First phrase:** "Helft mir ihr Schwestern, freundlich mich schmücken, dient der Glücklichen heute mir" (Help me, oh sisters, make me look pretty, help me welcome this joyful day). Before the beginning of the phrase there is an introduction of two measures identical to the first two measures of the phrase. The melody starts on  $f$  (♩), goes up to  $g$  (♩), back to  $f$  (♩), leaps a sixth on  $d'$  (♩), down a third on  $b$  flat (♩), back up to  $d'$  (♩), down to  $c'$  (♩), down to  $b$  flat (♩), back to  $d'$  (♩), down to  $c'$  (♩), down a third on  $a$  (♩), down a third on  $f$  (♩), up a fourth on  $b$  flat (♩), down on  $a$  (♩), a second down to  $g$  (♩), goes down to  $f$  (♩), and a rest. **Second phrase:** "Windet geschäftig mir um die Stirne noch der blühenden Myrthe Zier" (Wind in my ringlets over my forehead, wind the blossoms of myrtle gay.) This phrase is a repetition of the first phrase with slight changes. The piano accompaniment in these two phrases are arpeggios with their last measures in unison with the melody. **B Section: Third phrase:** "Als ich befriedigt, freudigen Herzens, sonst Geliebten in Arme lag" (I was contented, happy and joyful when my beloved in my arms would stay). The melody continues on  $f$  (♩), goes a second up to  $g$  (♩), back to  $f$  (♩), up a third to  $a$  (♩), goes up a third on  $c'$  (♩), down to  $b$  flat (♩), up a fourth on  $e$  flat (♩), down  $d'$  (♩), down to  $c'$  (♩) to  $b$  flat (♩), down to  $a$  (♩), back to  $b$  flat (♩), down a third on  $g$  (♩), up a second on  $a$  (♩). **Fourth phrase:** "immer noch rief er, Sehnsucht im Herzen, ungeduldig den heutigen Tag" (still would he clamour, heartfilled with longing so impatiently wishing this day).

This phrase is a sequence, a fourth above, of the third phrase with some note changes. In the piano accompaniment of these two phrases, the inner voices are in figuration with the outer voices mostly in half and quarter notes. The upper outer voice is in unison with the melody. There is a syncopation and a sforzato in the lower outer voice, in the last measures of the third phrase, which is not found in the fourth phrase. This is the heroine's wedding day. She is surrounded by friends of her childhood. She is for the last time under her father's roof. She is blissfully happy and excited. These phrases are sung with great excitement. She talks to her friends in order to quiet her inner fear. She has been quiet and contented in the realization of being his betrothed.

A' Section: Fifth phrase: "Helft mir, ihr Schwestern, helft mir verscheuchen eine thörichte Bangigkeit" (Help me. Oh sisters help me to banish one most foolish anxiety). Sixth phrase: "dass ich mit klarem Aug' ihn empfange, ihn, die Quelle der Freudigkeit" (that I may greet him, eyes clear and radiant. He the source of my gayety). These two phrases are repetitions of the first and second phrases. Here a strange and frightening experience seems to lie before the heroine. She asks her girl friends to help her overcome her silly fears. The fifth phrase is sung piano, whisperingly. C Section: Seventh phrase: "Bist mein Geliebter, du mir erschienen, gibst du mir, Sonne, deine Schein" (Are you beloved, just as I see you; sun, will you lend your radiant glow). Eighth phrase: "lass mich in Andacht, lass mich in Demut, lass mich verneigen dem



Herren mein" (Let me in prayer, let me in meekness, thus to my lord let my life bestow). The melody goes on  $\underline{f}$ () , leaps a fifth to  $\underline{c}'$ () , back to  $\underline{f}$ () , up a second to  $\underline{g}$ () , up a fifth to  $\underline{d}'$ () , back to  $\underline{g}$ () , up to  $\underline{e}$  flat() , down to  $\underline{d}'$ () , down to  $\underline{c}'$ () which makes a mordent to  $\underline{d}'$ () , down a third to  $\underline{b}$  flat() , up to  $\underline{c}'$ () , a rest, the melody goes to  $\underline{g}$ () , up a fifth to  $\underline{d}'$ () , back to  $\underline{g}$ () , up a sixth to  $\underline{e}$  natural () , down a fifth to  $\underline{a}$ () , up a sixth in  $\underline{f}'$  () , down to  $\underline{e}$  flat() , to  $\underline{d}'$ () , down to  $\underline{c}'$ () , down to  $\underline{b}$  flat() , leaps up a fifth to two tied notes in  $\underline{f}'$ (). Here the heroine frees herself from disturbing thoughts. She recalls with delight the image of the man whose bride she will become today. The piano accompaniment is basically chordal. In the last measure under "mein" and the next measure are identical with the first two measures of the introduction of the song. A'' Section: Ninth phrase: "Streuet ihm, Schwestern, streuet ihm Blumen, bringet ihm knospende Rosen dar" (Sisters now strew there, strew in his pathway, flowers and roses with buds apart). This is a recapitulation of the first phrase. Here she says "All flowers are for him, for my hero! Who am I?" This is the overflowing expression of her complete surrender. The following two measures are an extension of the last measure of phrase nine: "Aber euch, Schwestern, grüss ich mit Wehmut." (I greet you sisters, greet you with sadness). Tenth phrase: "freudig Scheidend aus eurer Schar" (still I leave you with joyous heart). The melody starts piano with a ritard on  $\underline{b}$  flat() , down to  $\underline{a}$  flat() and  $\underline{g}$  flat() , goes up

a third to b flat(♭), back to a flat(♭), down a third on f (♭), down to d' flat(♭), up a fourth on g flat(♭), a chromatic tone, down a second on f(♭) to e natural(♮), back up to f (♮), up to f sharp(♯), chromatically up to g natural(♮), up to a natural(♮), up to b flat(♭), up a third on d'(♮), down to c'(♮), down to b flat(♭), down a fourth on f(♭.♮), up a sixth to d'(♮), down a third on b flat(♭♮), down a fourth on f(♮), down a third on d(♮), down a third on B flat(♭). The melody with arpeggios of the accompaniment is in unison with the melody of the voice part, then it continues to b flat(♭), down a fourth to f(♭♮.♮), up a sixth to d'(♮), down a third to b flat(♭), back to d'(♮), down to c'(♮), down to b flat(♭), up a third to d'(♮), down to c'(♮), down a third to a(♮), down a third f(♮), up a fourth on b flat(♭), down on a(♮), down to g(♮), up a third on b flat(♭), down to a(♮), to g(♮), to f(♮), up a fourth on b flat(♭), down a sixth on d(♮), down a second on c(♮.), down to B flat(♭♮), and a rest. The heroine here is now attired in her wedding dress. She looks around her and bids goodbye to her friends, who have been like sisters to her. This goodbye is like an interlude in the flow of the song, as if while stepping forward to meet the bridegroom, she hesitates upon the threshold and glances back once more into the faces of her friends. The words "Aber euch Schwestern grüss' ich mit Wehmut" is sung ritardando with emotion then is followed, a tempo, with dignity and pride by the words "Freudig scheidend aus eurer Schaar." This is sung with "a tinge of a last tear of goodbye in it," "a last trembling sigh." "The

tear of farewell mingling with tears of happiness." The last measures suggest the wedding march. The heroine is walking to the altar clad in her wedding gown. She stands erect, her face lifted, radiant, looking up to God, who blessed her with the wonder of love.<sup>7</sup>

Song No. VI.  
SÜSSER FREUND, DU BLICKEST

Meter: 4/4








Key and mode: G major

Expression mark: "lento con affetto"

Ambitus: e to e'

Form: ABA














Measures: 58

A Section: First phrase: "Süsser Freund, du blickest mich verwundert an" (Dearest friend, you look at me with wonderment). Before the melody begins there is one measure of introduction. Starting piano on the second beat of the next measure, the melody leaps from d' () a fifth down to a sharp () up a second to b () down a third to g () down to f sharp () up a fourth to b () a second down to a () and a rest.

Second phrase: "kannst es nicht begreifen, wie ich weinen kann" (know you not that happy tears are never spent). This phrase is a repetition of the first phrase. The accompaniment consists of isolated chords with its own melody which begins ahead of the first phrase and these chords are repeated, an

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<sup>7</sup>Lehmann, op. cit., 155-156.

octave below, on the second phrase. Here in the first chords, the heroine lifting her eyes in tears meets the puzzled and questioning gaze of her husband. She calls him "Süsser Freund." Never before did she address him in this caressing way. He is more than a lover now, he is her understanding friend, her companion always, sharing with her all the sensual delights of being one. These two words "Süsser Freund" are sung with all the significance of which they are born. These phrases are sung softly with a graceful piano. Third phrase: "lass der feuchten Perlen ungewohnte Zier freudig hell erzittern in dem Auge mir" (let this dewy pearl, this unaccustomed bead happily and trembling from my eye proceed). With a little crescendo, the melody continues on g() , a second up to a() , up to b() , up a third on d'() , down to c'() , down a fourth on g sharp() , up chromatically to a() , and a rest. With a little crescendo, the melody leaps a fifth to e() , back to a() , up to a sharp() , moving chromatically to b() , down a third on g() , down to f sharp() and a rest. In the accompaniment is a measure identical to the one measure of introduction, which is in unison with the voice melody until the word "Zier." The seventh chord after this word is held on to the next word "Freudig." There are seventh chords under "in dem Auge." This part of the phrase is a recitative. Fourth phrase: "Wie so bang mein Busen, wie so wonnevoll" (Heart so meek so tremulous so full of bliss). Fifth phrase: "Wusst ich nur mit Worten, wie ich's sagen soll" (how with words can I explain the cause of this). These two phrases





starts on  $\underline{b}(\bullet\bullet)$ , skips a third up to  $\underline{d}'(\bullet)$ , down to  $\underline{c}'(\bullet)$ , down to  $\underline{b}(\bullet)$ , down to  $\underline{a}(\bullet)$ , down to  $\underline{g}(\bullet\bullet)$  to  $\underline{f}(\bullet\bullet\bullet)$ , up a third on  $\underline{a}(\bullet\bullet)$ , a step down to  $\underline{g}(\bullet)$ , and a rest. The melody continues in the next two measures of interlude, going to  $\underline{b}(\bullet)$ , down to  $\underline{a}(\bullet)$ , down to  $\underline{g}(\bullet)$ , up a fourth on  $\underline{c}'(\bullet)$ , back to  $\underline{g}(\bullet\bullet)$ , down a step on  $\underline{f}(\bullet)$  to  $(\bullet)$ , up a third to  $\underline{g}(\bullet)$ , a rest, goes up a third on  $\underline{b}(\bullet)$ , down to  $\underline{a}(\bullet)$  to  $\underline{g}(\bullet)$ , and continues into the next phrase. The eighth and ninth phrases and the interlude have chordal accompaniment. With a quiet dignity at "Weisst du nun . . .," this is sung in moderate tempo, quietly, warmly, and softly. "Du geliebter, geliebter Mann" is sung with "passion and intensity." The consonants are well emphasized in these words. Tenth phrase: "Bleib' an meinem Herzen, fühle dessen Schlag." (Rest upon my bosom, feel the beating heart). The melody here repeats twice the group of notes found in the preceding interlude. The accompaniment in this phrase is basically chordal, with the last two measures in unison with the melody of the voice. Under the word "schlag" is a diminished seventh. Eleventh phrase: "dass ich fest und fester nur dich drücken mag, fest und fester" (so that I may hold you closer to my heart, close and closer). The melody continuous on  $\underline{g}(\bullet\bullet)$ , down to  $\underline{f}$  natural  $(\bullet\bullet)$ , up a third on  $\underline{a}(\bullet\bullet)$ , down on  $\underline{g}(\bullet\bullet)$ , up a third on  $\underline{b}(\bullet\bullet)$ , down to  $\underline{a}(\bullet)$ , up a fourth to  $\underline{d}(\bullet)$ , down to  $\underline{c}'(\bullet\bullet)$ , down to  $\underline{b}(\bullet)$  and rests. The piano accompaniment continues to be basically chordal and is in unison with the melody of the voice, with interlude of two transitional phrases. A' Section: Twelfth phrase: "hier

an meinem Bette hat die Wiege Raum" (Here, just near my bed a cradle soon will be). Thirteenth phrase: "Wo sie still verberge meinen holden Traum" (there 'twill guard the lovely dream you cannot see). Fourteenth phrase: "Kommen wird der Morgen Traum erwacht, und daraus dein Bildniss mir entgegen lacht" (there will come a morning when the dreams come true, in my arms will be a picture like you). The three above phrases are repetitions of the first eight measures of A section with changes and extension. "Bleib' an meinem Herzen" is sung with a sudden start as if to hold her husband back. There is an accelerando, with glowing passion until "fester." The next closing measures begin as the first measure of the introduction with a ritard and adagio, with a pianissimo ending. The last words "dein Bildnis" is sung after a diminished seventh chord. With restrained tears of joy, the heroine speaks of her child. At the closing measures, she sighs "Dein Bildniss" within her husband's arms.<sup>8</sup>

SONG NO. VII.  
AN MEINEM HERZEN AN MEINER BRUST

Meter: 6/8

Key and mode: D major

Expression mark: "gioioso con affetto"

Ambitus: d to f sharp

Form: A

Measures: 40

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<sup>8</sup>Ibid., p. 156-157

A section: First phrase: "An meinem Herzen, an meiner Brust, due meine Wonne, du meine Lust" (Here on my heart, and here on my breast, you my delight that heaven has blessed). The melody begins after an introduction of one measure composed of two dominant chords with a forte and a piano, on  $\underline{a}$  (♩♩), up fourth to  $\underline{d}'$  (♩♩), up to  $\underline{e}'$  (♩♩), down to  $\underline{c}$  sharp (♩), up to  $\underline{d}'$  (♩.), down a fourth to  $\underline{a}$  (♩♩.♩), up a fourth to  $\underline{d}'$  (♩♩), up to  $\underline{e}$  (♩♩.), down a third on  $\underline{c}$  sharp (♩), and to  $\underline{d}'$  (♩).

Second phrase: "Das Glück ist die Liebe, die Lieb' ist das Glück, ich hab's gesagt und nehm's nicht zurück" (My joy is my love and my love is my joy, this I have said and cannot deny). The melody continues on  $\underline{d}'$  (♩♩♩), down to  $\underline{c}$  sharp (♩), down to  $\underline{b}$  (♩♩♩), up a third to  $\underline{d}'$  (♩♩), down to  $\underline{c}$  sharp (♩), down to  $\underline{b}$  (♩), a rest, continuing on to  $\underline{b}$  (♩♩.♩), up to  $\underline{c}$  sharp (♩), down a third on  $\underline{a}$  (♩), back to  $\underline{c}$  sharp (♩♩), down, to  $\underline{b}$  (♩), and to  $\underline{a}$  (♩). The accompaniment of these phrases is in arpeggio figures.

A' Section: Third phrase: "hab' überschwenglich mich geschätzt, bin übergücklich aber jetzt" (I pour out love, my treasured lamb, I am too happy as I am). This is a repetition of the first phrase with some changes. Fourth phrase:

"Nur die da säugt, nur die da liebt das Kind, dem sie die Nahrung giebt" (Here you may rest, here you may live, dear child to whom I gladly give. The melody goes from  $\underline{b}$  (♩♩), down to  $\underline{a}$  (♩), to  $\underline{g}$  (♩.), up a third to  $\underline{b}$  (♩♩) down to  $\underline{a}$  (♩), to  $\underline{g}$  (♩♩), to  $\underline{f}$  sharp (♩), to  $\underline{e}$  (♩♩♩), an acciaccatura on  $\underline{e}$  (♩), up a fifth to  $\underline{b}$  (♩.). The accompaniment continues in arpeggio

figures. A' section: Fifth phrase: "nur eine Mutter weiss allein, was lieben heisst und glücklich sein" (Only a mother knows well what loving means, how joy may swell). This is a repetition of the first phrase. Sixth phrase: "O wie bedaur' ich doch den Mann, der Mutterglücklich nicht fühlen kann" (Oh how I pity every man. He cannot feel as mothers can). This phrase is similar to the second phrase except on the leap of a fifth in third measure. The melody starts on  $\underline{d}'$  (♩), down to  $\underline{c}$  sharp (♩), down to  $\underline{b}$  (♩), up to  $\underline{d}'$  (♩), down to  $\underline{c}$  sharp (♩), down to  $\underline{b}$  (♩), up a fifth to  $\underline{f}$  (♩), back to  $\underline{b}$  (♩), up to  $\underline{c}$  sharp (♩), down a third to  $\underline{a}$  (♩), back to  $\underline{c}$  sharp (♩), down to  $\underline{b}$  (♩), and to  $\underline{a}$  (♩). A''' section: Seventh phrase: "Du lieber, lieber Engel du, du schauest mich an und lächelst dazu" (You dearest, sweetest angel you, you look at me now and smile at me too). In presto tempo, this is a repetition of the first phrase. Eighth phrase: "An meinem Herzen, an an meiner Brust, du meine Wonne, du meine Lust" (Here on my heart and here on my breast, you my delight, you have Heaven blessed). The melody starts on  $\underline{d}'$  (♩), up a third to  $\underline{f}'$  (♩), back to  $\underline{d}'$  (♩), down a third to  $\underline{b}$  (♩), to  $\underline{b}$  flat (♩), to  $\underline{a}$  (♩), up a fourth to  $\underline{d}'$  (♩), down a sixth on  $\underline{f}$  (♩), up a fourth to  $\underline{b}$  natural (♩), down to  $\underline{a}$  (♩), down a fifth to  $\underline{d}$  (♩). The next seven measures is the postlude. The melody goes from  $\underline{b}$  (♩), up to  $\underline{c}$  sharp (♩), up to  $\underline{d}'$  (♩), up a third to  $\underline{f}'$  sharp (♩), down to  $\underline{e}'$  (♩), a third on  $\underline{c}'$  sharp (♩), down a third on  $\underline{a}$  (♩), to  $\underline{g}$  sharp (♩), chromatically down to  $\underline{g}$  natural (♩), up to  $\underline{a}$  (♩), then these preceding notes are repeated, followed by

an acciaccatura on a (♩), up to e' (♩), down to e flat (♩), chromatically down to d' (♩), down to c sharp (♩), chromatically down to c natural (♩), down a fifth to f sharp (♩), up a third on a (♩), down to g (♩), down a fifth on c sharp (♩), up a third on e (♩), down to an acciaccatura tied to d (♩), and rests.

The accompaniment here is basically melodic. In this song, the heroine is already a mother. Fate has granted her fulfillment of human life, and her happiness knows no bounds. This joyous song is sung as if the words were unimportant. She does not mind what she says, nor who listens to her. She looks at the tiny infant in her arms and laughs and weeps and talks and smiles all at once. The words "Nur die da saugt" is sung with a warm sincerity and with a joyful outburst of motherly pride, with a ritardando at "Nur eine Mutter." The words "O wie bedaur' ich doch den Mann" have a smiling humor. But her thoughts return immediately to her child, and she talks to him with trembling joy. The postlude is like a surging wave of joy. She feels its sweep.<sup>9</sup>

### Song No. VIII

NUN HAST DU MIR DEN SCHMERZ GETAN

Meter: 4/4

Key and mode: d minor, Coda - B flat major

Expression mark: Adagio

Ambitus: c sharp to d e.

Form: Group of phrases

Measures: 43














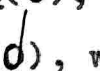

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<sup>9</sup>Ibid., p. 157





Third phrase: "Es blicket die Verlass'ne vor sich hin, die Welt ist leer, ist leer." (And she that you have left behind looks around, the world is drear, is drear). After rests, the melody starts on a (♩♩♩♩), down to g (♩.♩), down to f sharp (♩), chromatically up to g (♩), down again to f sharp (♩), a rest, starts on b flat (♩♩♩), up to d' flat (♩.), down to c' (♩), down to b natural (♩) and rests. At "Es blicket die Verlass'ne vor sich hin," the heroine's anger subsides. "Die Welt ist leer, ist leer" is sung with what the French call "voix blanche." The first "leer" is held long enough to let it become a discord with the accompaniment. She is greatly distressed, as she finds the world dark and dreary. Fourth phrase: "Geliebet hab' ich und gelebt, ich bin nicht lebend mehr" ('Tis true that I have lived and loved, but now is life destroyed). The melody starts piano on c' (♩), to d (♩.♩), down to c (♩♩♩♩), down to b natural (♩), rests, picks up on a flat (♩♩♩♩), down to g (♩.), down a fourth on d (♩), up to e flat (♩), and a rest. The piano accompaniment is all in sforzato and forte. Diminished seventh chords with augmented seconds announce the pitch ahead of the melody of the third phrase. A minor chord introduces "die Welt ist . . ."; under "leer" is a minor chord going to a major chord; in the "leer" is a diminished seventh chord followed by major chord. Meanwhile in the voice melody, the chromatic tones in "vor sich hin," after a rest, go up a fourth, a minor third, move down in semitones in "leer, ist leer." All the discords, the chromatic tones in downward motion, and the upward trend of the melody paint the dreariness of the heroine's feelings,

which continues on to the next phrase. The fourth phrase has a group of seventh chords with augmented seconds and minor chords modulating to c minor. The heroine feels in her heart the emptiness of being alone. This phrase is sung piano with rigidity and austerity, and a dark resignation pervades the heroine. Fifth phrase: "Ich zieh' mich Inn'res still zurück, der Schleier fällt" (I once more close myself as dross, the veil unfurled). The melody begins piano on d() , moves to c sharp() , chromatically back to d() , to e natural() , back to d() , down to c sharp() , back to d() , up to e() . This phrase is sung with a darker and softer quality. "Schleier" is sung the same way as in "leer" but softly with an accent to "fällt." Sixth phrase: "da hab' ich dich und verlornes Glück, du meine Welt" (there in my heart I hold the joy I lost, there is my world). The melody begins on f() , down to e() , up a third to g() , back down to e() , down to c sharp() , chromatically up to d() , up to e() , which is held by a fermata. The piano accompaniment has tied diminished seventh chords with augmented seconds, and minor chords going to major chords, like the third and fourth phrases, with a fermata at the end. The low register, slow movement, and occasional leaps of thirds in the melody mirrors the heroine's introversion to her dreams of the past. This last phrase is sung with a dark, velvety, veiled pianissimo ending in a major chord, which suggests her happiness in going back to dreams of love in the past. In the Postlude is a recapitulation

of the first song of the cycle with a fermata at the end of the phrase. The heroine recalls her first meeting with her husband and the memory is fresh in her imagination. This is sung adagio and the key is B flat major, as in the first song.<sup>10</sup>

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<sup>10</sup>Ibid., pp. 157-158

## CHAPTER V

### SUMMARY AND CONCLUSION

Frauenliebe und Leben (Op. 42) is one of the highly prized achievements in the song literature of the Romantic period. The lives of the composer, Robert Schumann (1810-1856) and the poet, Adelbert von Chamisso (1781-1838) overlapped twenty eight years, thus they were contemporary for many of their productive years. This is the time when the accompanied art song or Lied became one of the significant art forms. The rise of great German poetry contributed to it. This was also a period when the art of music moved very close to literature. Greater attention was given to the appropriate musical setting of the text than ever before. The song cycle (Liederkreis) included songs of related character and subject and was usually composed to the verses of one poet. The era saw the great development of the piano with its increased sonority over earlier keyboard instruments which provided a more adequate support for the voice. "The composers of the 19th century were men of more cultivation, of greater intellectual elasticity and resulting breadth of interest, than their predecessors, Palestrina, Bach, Handel, Haydn, Mozart, even Beethoven, concentrating their whole minds on music and were far less curious to other human pursuits than their brethren."<sup>1</sup>

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<sup>1</sup>Mason, op. cit., p. 30.



Frauenliebe und Leben was set to music by Robert Schumann, who was a musician, a poet, and a music critic. It was composed during his golden year of song (1840), the year of his marriage to Clara Wieck, who was the sole inspiration of his songs. Schumann was one of the principal vocal, piano, and orchestral composers of the 19th century. "He is also the most noted 19th century critic." As editor of the *Neue Zeitschrift für Musik* (New Musical Journal), he wrote many essays and valuable criticisms championing the cause of good music and musicians through the 'Davidbundler' (i. e. the Society of David against the musical Philistines).<sup>2</sup> In spite of an inherited predisposition to mental illness, which later caused his early death, he became one of the greatest composers of music. The poem, Frauenliebe und Leben, has given its author, Adelbert von Chamisso, a special claim to the gratitude of the countless lovers of the Lied. He was one of the favorite poets in Germany, and showed the many sidedness of the typical romantic artist. He was both a poet and a botanist. Although he was a Frenchman by birth, he was a German in mind, heart, and soul.

The rhythms in these songs are duple and triple. The meters used are 4/4 (5 songs), 6/8 (one song), 3/4 (one song), and 3/8 (one song). (Table I). The contrast of the tempo among the songs is greater than within each song, although ritardando followed a tempo is usual in them. This is a

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<sup>2</sup>Miller, Hugh Milton, History of Music (New York: Barnes and Noble Inc., 1953), p. 164.

function of romantic interpretation and is not always so indicated by expression marks. The major mode is used for six of the songs; the minor, for two. (Table I).

TABLE I  
RESUME OF SONGS BY KEY, MODE, METER, AND TEMPO

Song No.	Key and Mode	Meter	General Tempo	
1	B flat major	3/4	Slow	- larghetto
2	E flat major	4/4	Fast	- vivace con affetto
3	C minor	3/8	Moderato	- con passione
4	E flat major	4/4	Moderato	- con molto affetto
5	B flat major	4/4	Fast	- piuttosto allegro
6	G major	4/4	Slow	- lento con affetto
7	D major	6/8	Fast	- gioioso con affetto
8	D minor	4/4	Slow	- adagio

The melody is predominantly conjunct. Unisons, seconds, fourths and thirds, in that order, are most often used. (Table II).

TABLE II  
FREQUENCY OF MELODIC INTERVALS IN EACH SONG

SONG NO. I		SONG NO. II		SONG NO. III	
UNISON	21	UNISON	82	UNISON	84
MAJOR SECOND	12	MAJOR SECOND	41	MINOR SECOND	23
MINOR SECOND	11	MINOR SECOND	21	MAJOR SECOND	13
PERFECT FOURTH	5	MINOR THIRD	21	PERFECT FOURTH	11
MINOR THIRD	1	PERFECT FOURTH	21	MAJOR SIXTH	5
MAJOR THIRD	1	MAJOR THIRD	17	MINOR SIXTH	4
MAJOR SIXTH	1	PERFECT FIFTH	16	DIMINISHED FIFTH	2
MAJOR SEVENTH	1	MINOR SIXTH	6	PERFECT FIFTH	2
		MINOR SEVENTH	2	MAJOR THIRD	1
		DIMINISHED FOURTH	1	PERFECT OCTAVE	1
		PERFECT OCTAVE	1		

Table II - continued

SONG NO. IV		SONG NO. V		SONG NO. VI	
MAJOR SECOND	42	MAJOR SECOND	63	UNISON	60
MINOR SECOND	39	UNISON	54	MAJOR SECOND	36
UNISON	34	MAJOR THIRD	28	MINOR SECOND	23
PERFECT FIFTH	15	MINOR SECOND	16	DIMINISHED FOURTH	13
MINOR THIRD	13	PERFECT FOURTH	10	MINOR THIRD	8
MAJOR THIRD	8	PERFECT FIFTH	10	MAJOR THIRD	8
MINOR SIXTH	8	MAJOR SIXTH	6	PERFECT FOURTH	7
PERFECT FOURTH	1	MINOR THIRD	5	AUGMENTED FOURTH	4
		PERFECT OCTAVE	5	PERFECT FIFTH	4
		DIMINISHED FIFTH	1	MAJOR SIXTH	4
SONG NO. VII		SONG NO. VIII			
UNISON	60	UNISON	43		
MAJOR SECOND	23	MINOR SECOND	19		
PERFECT FOURTH	17	MAJOR SECOND	13		
MINOR SECOND	16	MINOR THIRD	4		
MINOR THIRD	10	PERFECT FIFTH	2		
MAJOR THIRD	5	AUGMENTED SECOND	1		
PERFECT FIFTH	4	DIMINISHED SECOND	1		
AUGMENTED FOURTH	1	PERFECT FOURTH	1		
MINOR SIXTH	11				

TABLE III  
FREQUENCY OF MELODIC INTERVALS IN ALL SONGS

UNISON	438
MAJOR SECOND	243
MINOR SECOND	168
PERFECT FOURTH	73
MAJOR THIRD	68
MINOR THIRD	66
PERFECT FIFTH	53
MAJOR SIXTH	16
MINOR SIXTH	15
DIMINISHED FOURTH	15
PERFECT OCTAVE	7
AUGMENTED FOURTH	5
DIMINISHED FIFTH	3
MINOR SEVENTH	2
MAJOR SEVENTH	1
AUGMENTED SECOND	1

The ambitus of all the songs is within one and a half octaves, from B flat to g'. The accompaniments may be simply described as chordal or figural. (Table V). Another characteristic observed upon analysis of the Schumann songs is the fact that many vocal phrases are anticipated by the piano. (Table IV).

TABLE IV  
TABULATION OF NUMBER OF VOCAL PHRASES IN WHICH  
THE PITCH IS ANNOUNCED IN THE ACCOMPANIMENT

Song No.	No. of phrases	No. of phrases in which first notes are announced in the accompaniment.
1	8	4
2	12	9
3	18	7
4	10	0
5	10	8
6	14	2
7	8	3
	<u>6</u>	<u>5</u>
	86	36

The dynamic levels are piano, mezzoforte, forte, with little crescendos and diminuendos. The tessitura commonly used is the middle register. The last song is in the lower register. The forms used are: one-part (A), (Songs No. 1 and 7); three-part (ABA), (Songs No. 3 and 6); rondo (ABACA), (Songs 2, 4, and 5); and through composed, (Song No. 8). Table V.

TABLE V  
RESUME OF SONGS BY FORM, HARMONIC SETTING,  
AMBITUS, TESSITURA

Song No.	Form	Harmonic Setting	Ambitus	Tessitura
1	A	Chordal	e flat to e' flat	middle
2	ABACA	Chordal	c to g' flat	"
3	ABA	Chordal	c to f'	"
4	ABACA	Figurational	c to f'	"
5	ABACA	Figurational	B flat to g'	"
6	ABA	Chordal	e to e'	"
7	A	Figurational	d to f sharp	"
8	Through composed	Chordal	c sharp to d	lower

Another characteristic of these songs is the prevalent use of repeated notes. This characteristic may suggest a personal, peculiar musical symbolism, which perhaps shows the influence of Schumann's mental illness. He seems to have heard many other sounds during his mental attacks, but the growing predominance of a single note was one symptom, of which he complained and suffered much for a long time before his death. Furthermore the feeling of futility in knowing that he had an incurable disease slowly gnawing his intellectual capacity, may have been reflected in the music.

In the last song, in the postlude, there is a return to the theme of the first song, which seems to give a calm finish to the cycle; but the last cadence, being imperfect, leaves the listener in suspense, long after the song has been sung.



This writer suggests that the variety and intimacy of mood depend upon the interpreter, who must have imagination to capture the spirit of each song and also have a deep understanding of human nature. This song cycle may be sung by any female voice which has the above mentioned qualities. Frauenliebe und Leben is as simple musically as it looks, but to interpret it is another thing. It seems that the singer must go deeply into the imagination in recreating these songs to do them justice.

In conclusion, Wasielewski wrote about Schumann's songs "to be sure, he might have won more glorious results, especially in vocal composition, had he gone one step farther, and fulfilled the imperative demands of song as well as studied the pregnant and plastic perfection of melody. In this respect his songs, with but few exceptions, only accidentally as such, are unsatisfactory."<sup>3</sup>

But Schumann thought otherwise of his songs. He said, "In vocal composition nothing was necessary but melodious shape and a regard for vocal compass; for the rest, the singer must accomodate himself to the composer's designs, which, being purely spiritual, rank higher."<sup>4</sup>

In the song cycle, Frauenliebe und Leben, the voice and piano are equal in importance; the life and love of woman is described through the music materials and the poetry; and more emphasis is given to the poetic content and broad emotional element of each song rather than to the beauty of the vocal line alone.

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<sup>3</sup>Ibid., p. 132

<sup>4</sup>Ibid.

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