THE RÜCKERT LIEDER OF SCHUMANN:

AN ANALYSIS OF THE MUSICAL LANGUAGE

BY

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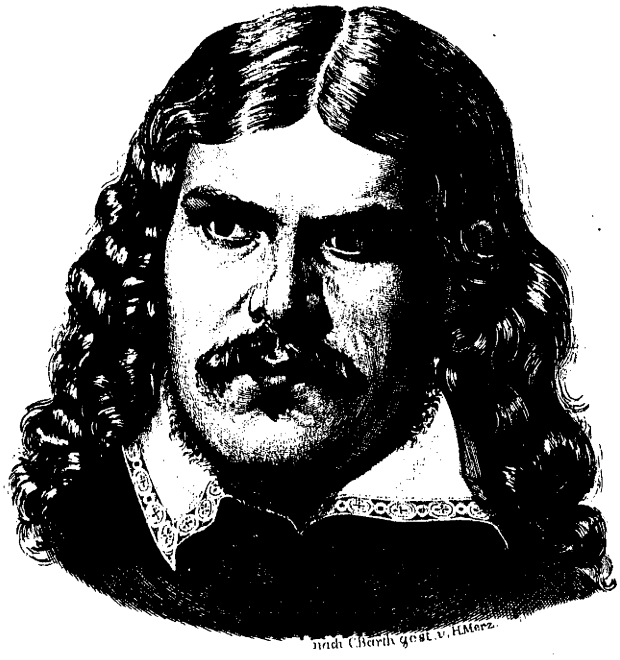
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Friedrich Rückert


GEDICHTE
von
Rvckert
Liebesfrühling. II.

INTRODUCTION

The Lied is a unique artistic form, in that it has as its basis a previously existing work, complete in itself. The task of the composer then, is to create a synthesis of poem and music, enhancing the text without greatly disturbing its inherent form or content. The poems of Friedrich Rückert display a formal perfection and lyrical simplicity which appealed greatly to Robert Schumann, and he handled the texts with great sympathy, and, for the most part, with great fidelity to the original poems. Schumann's Lieder to poems by Rückert are, with a few exceptions, largely unfamiliar to contemporary audiences, and there has been a corresponding lack of detailed study of these Lieder. While critics claim that the Rückert Lieder are not of the same musical value as settings of other poets' work, a detailed study reveals that the musical language in these Lieder is the language characteristic of Schumann's Lied writing, and his piano writing, and that the musical setting of the Rückert Lieder is well suited to the texts.

The aim of this thesis is to investigate the nature of those Rückert poems which have been set by Schumann, and to examine the composer's musical language and the way in which the text is enhanced by such a union of poetry and music. The thesis is divided into four chapters, the first being a study of the poems themselves, Schumann's handling of poetic metre and rhythm, and his fidelity to the original texts. The following chapters are an analysis of the musical elements melody, structure, harmony and texture, with emphasis upon the relationship between Schumann's treatment of these elements and the text.

CHAPTER ONE

THE TEXTS OF THE LIEDER

FRIEDRICH RÜCKERT AND THE *LIEBESFRÜHLING*

Friedrich Rückert was described by his contemporary, Heine, as "one of the great lyric poets".[1] Both a scholar and a poet, his work as an orientalist greatly influenced his poetry, and these two facets of his life cannot be considered separately. During his life time, his translations of Persian poetry into German were considered the most significant contribution of foreign literature to the German language[2], and are still highly regarded today.

Rückert was fascinated by puzzles, acrostics, puns and unusual rhymes.[3] This fascination is reflected in numerous experiments in poetic form. In his translations, he introduced to German literature the *ghasel*, a Persian poetic form.[4] Among his published works is a collection of *ghasels*, these being his only original work to adhere strictly to this form. However, elements of the Persian *ghasel* form can be seen in the *Östliche Rosen* [5] published in 1819, and in the *Liebesfrühling*, published in 1820/21[6]. From a structural point of view, these formal experiments were most successful. Willoughby says "there can be no doubt that Rückert treated the most difficult forms and meters with ease"[7], and other critics describe the essence of his style as being extremely virtuosic.

The influence of his work as an orientalist can also be seen in the underlying spirit of Rückert's poetry. Heine, in his essay on German Romanticism "describes Rückert's fancy as exuberant and oriental in its richness".[8] It is true that, like Heine, he was "a master of accurate costume and adaptability to alien ideals".[9] His virtue lies in his capacity to capture the spirit of Persian poetry, a spirit which pervades his own work, and in "an ability to find poetic charm and value in the drabbest things and occurrences."[10]

This is reflected in the poetic themes and images which are to be found throughout the *Liebesfrühling*, and particularly in the Rückert texts chosen by Schumann. Most important is the preoccupation with the beauty of nature.[11] Thus we find throughout the songs, images of flowers, sun, sea and stars. In addition to their intrinsic value, these images are motifs which derive from larger themes. Flowers are frequently used as a metaphor for the unfolding of human love, as in *Jasminenstrauch* and *Schneeglöckchen*, or as a simile to describe the nature of the poet's love as in *Aus den östlichen Rosen*. A comparison of the loved one with the beauty of nature is a common theme in Rückert's lyrics. In *Rose, Meer und Sonne* and *O Sonn', O Meer, O Rose*, Rückert compares his beloved with the rose, the sea and the sun. This image is linked with an idea of the beloved being a source of light, also found in *Mein schöner Stern*. Another poetic image used frequently in the *Liebesfrühling* is that of the beloved as a shelter or a resting place, seen in *Mein Freund, mein Schirm, mein Schütz* and *Widmung*. Other themes are a

suggestion of distance, barriers or separation (*Aus den östlichen Rosen* and *Mein Töne Still und Heiter*), and the concept that love lifts the poet above the realm of daily living (*Widmung*). Rückert's ability to find beauty in ordinary things can be seen in *Volksliedchen* and *Der Himmel hat eine Thräne geweint*.

While such images are to found throughout late Romantic poetry, in Rückert's work they are expressed with a simplicity, directness and clarity which, if not deeply searching, is most appealing. I believe it is this lyrical simplicity, filled with images of spring, which drew Schumann so powerfully in his first year of song composition. In the later songs the music lends a depth to the poems which belies the simplicity of the original texts.

SCHUMANN'S TREATMENT OF THE TEXT

Because the Lied is a setting of an already existing poem, composers of Lieder face a difficulty as to how to set the poem to music while maintaining its integrity. Any poem is subject to a variety of interpretations, and a Lied is simply the composers own interpretation of a given text. However, according to Stein, "in setting the poem to music the composer makes his own interpretation explicit, and thus limits the poem. It is therefore imperative that the composer attempt to preserve the integrity of the poem when music is added."[12] The most significant factors in the preservation of poetic integrity lie in the composer's treatment of metre, rhythm and duration, and in his faithfulness to the text with regard to repetition, omission

or addition of words or phrases.

Although a degree of flexibility is possible in poetic metre and rhythm, the metre and rhythm of a given line are frequently determined by stress patterns in speech. It is thus the composer's responsibility to set the text in a musical metre that corresponds to the poetic metre. Within the correct metre it is not imperative that the composer follow the poetic rhythm exactly in order to maintain poetic integrity. Indeed, Robert Bridges believes doing so to be damaging to the musical integrity, claiming that the exclusive use of the declamatory style "is an abnegation of musical spontanaeity for the sake of a secondary mediate form ..."[13]. However, it is also necessary for a composer to consider the poetic rhythm as it is possible for an inappropriate rhythm to destroy a poem's continuity and thus its force.

An essential consideration in a discussion of poetic and musical rhythm is the element of duration. In a musical setting of a poetic text, two aspects of duration are significant. Firstly, internal duration, in which the musical rhythm extends the duration of a given syllable far beyond that of the spoken word, and thus has the potential to disrupt the motion of the text. This affects the external duration, in which the length of a song is usually far greater than that of the original poem.

In his Rückert settings, Schumann has largely remained faithful to the text in terms of metre, rhythm and duration, intensifying the subtle nuances by means of small scale rhythmic devices. Such enhancement is inevitably linked with the other

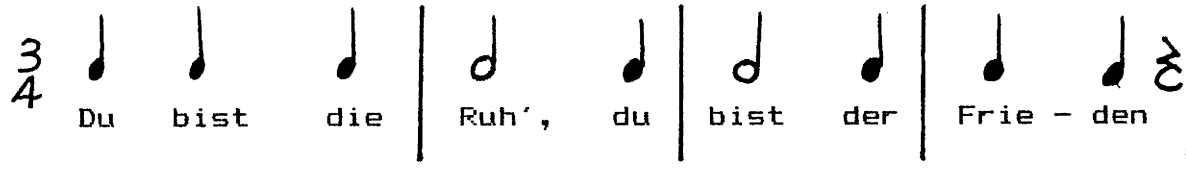
musical elements: melody, harmony and texture, which will be dealt with in later discussion. There are, however, several songs in which metre and rhythm are not straightforward, and therefore warrant close examination. The discussion in the following pages will be confined to these songs.

In his Rückert Lieder, Schumann often experiments with metre and rhythm as a means of enhancing the text. This is true of one of his most popular songs, *Widmung* (*Myrthen* op 25 no 1). Although the song is in $\frac{3}{2}$ the accentuation of the text is such that the triple metre is not clear. Every second phrase begins on the third beat of the bar, sometimes with an accent, when, poetically, these phrases should begin on the first beat of the bar. This effect is heightened by greatly lengthening some words to emphasise their importance, as in the phrases "Du meine Wonn', o du mein Schmerz" and "Du meine Welt in der ich lebe":

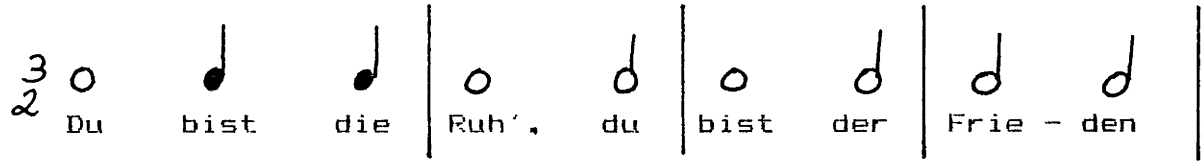
EXAMPLE 1



In the second section an idea of peace is created by rhythmically augmenting the entire line "Du bist die Ruh, du bist der frieden". When spoken this line could be notated :



Schumann, however, notates it thus:



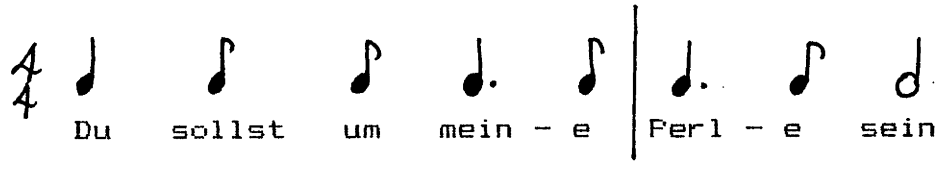
Schumann again uses the rhythm to enhance the text in *Aus den östlichen Rosen*. The $\frac{2}{4}$ metre suits the text perfectly, and within this metre, Schumann lengthens the beginning of each phrase and uses a syncopated rhythm on the word "einen to depict the breeze:



The first song in the cycle *Zwölf Lieder aus Rückert's Liebesfrühling* Op. 37, *Der Himmel hat eine Thräne geweint*, fits neatly into a straightforward quadruple metre with an anacrusis beginning each phrase:



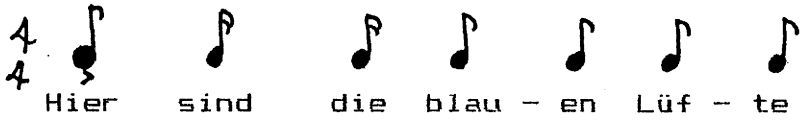
The first phrases of Schumann's setting conform to this stress pattern and rhythm, but Schumann alters the pattern in his setting in order that the word *du* should fall on the first beat of the bar, thus accenting it:



A very similar example of the manner in which Schumann alters the metrical pattern of a poem within the context of that poem, is the fifth song in this cycle. *Ich hab in mich gesogen* is a simple metre again with an anacrusis beginning most phrases. However, to suit Schumann's interpretation of the text, the anacrusis pattern is broken in the first two verses. Metrically the phrase "dass er der Welt entflogen" and those beginning "hier sind die" fit the anacrusis pattern, and these phrases could easily have been set thus:

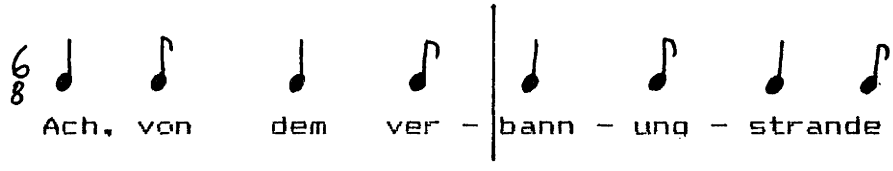


However, Schumann alters the pattern in these phrases so that the word "hier" falls on the first beat of the bar, thus accentuating this word, which is further stressed by the addition of an accent on this beat. This alteration emphasises the idea that the beauties of spring can all be found within the poet's heart:



The effect of such an alteration of the metrical pattern for these particular phrases is heightened by the fact that these phrases are the only time that Schumann does deviate from the anacrusis pattern suggested by the metre of the original poem.

It is rare for Schumann to incorporate radical changes of metre within the context of a Lied for the obvious reason that the form is too short to sustain such a change. However, the text of *Flügel, flügel*, the eighth song in Op. 37, is longer and more dramatic than much of Rückert's work. A change of metre is therefore possible and appropriate. The song opens in $\frac{6}{8}$ and has a second section in $\frac{4}{4}$, returning to $\frac{6}{8}$ for the last verse. This change in metre is purely an interpretational device, as the poetic metre requires no alteration: the phrase "Ach von dem Verbannungstrande which opens the second section could fit as easily into $\frac{6}{8}$ as it does into $\frac{4}{4}$:



or

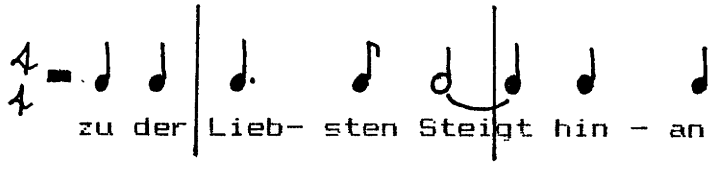


Nevertheless, the change of mood at this point in the poem is greatly intensified by Schumann's change of metre.

Songs in which Schumann's setting interrupts the textual continuity are few. One such, however, is *Lied der Braut I* (Op 25 no 11), in which the duration of some syllables is extended inappropriately, compromising the grammatic sense. The most glaring of these is the phrase "Mutter, Mutter, seit ich ihn liebe", which is set to the rhythm:



A similar example is to be found in *Meine Töne still und heiter* Op. 101, no 1 in which the lengthening of the words *steigt* and *meinem* interrupts the speech rhythm of the original text:

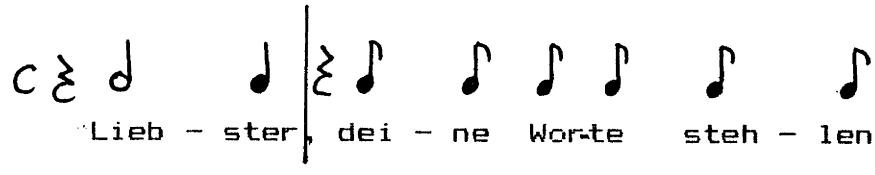


and



In *Liebster, deine Worte stehlen*, Op. 101 no. 2, the unity of the poem is compromised not by a difficulty with metre or duration but by a lack of rhythmic continuity. Where Rückert has created a gentle regularity through the repetition of the words "Liebster, deine", Schumann sets these words to a different rhythm at each repetition[14]:

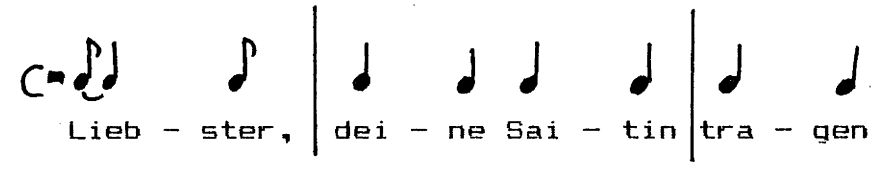
a)



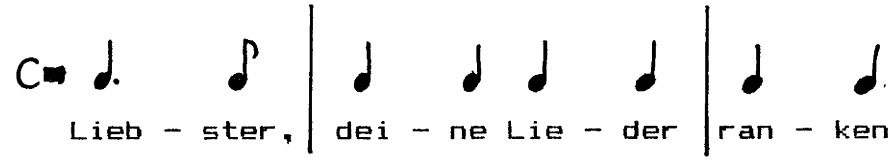
b)



c)



d)



Although this constantly changing rhythm can be seen as being a means of expressing the different concepts in each phrase of text, such irregularity does disrupt the unity of the original poem.

The faithful representation of the text as the poet wrote it is a matter of some difficulty in musical settings of poetry. If repetition of some words or phrases of a poem in a musical setting destroys poetic integrity, all the 19th Century Lieder composers are guilty of so doing. Schubert began the practice of slightly altering a poem, often repeating lines of text, particularly at the end of a verse or song, but also repeating or adding a word where he needed it for metrical purposes or to balance the structure of the song. E.O. Oliphant[15] believes that the repetition in Lieder of words or phrases destroys the overall structure of the original text. While such

line of poetry. Furthermore, it must be remembered that the Lied is an entirely new creation, a synthesis of poem and music, in which the original structure of the poem no longer exists, regardless of repetitions. It can therefore be argued that, when applied appropriately, repetition of some words or phrases does not compromise the integrity of the poem, though perhaps the same cannot be said of additions to or omissions from the text.

The repetition of words or phrases as a means of enhancing the poetry or balancing the musical structure is characteristic of Schumann's Lied style, and is a device used frequently in the Rückert Lieder. Very often when a line of text is repeated, the musical phrase will also be repeated with virtually no alteration. This device will be discussed in a later chapter.

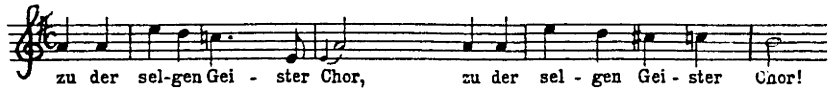
The simplest form of repetition occurs when the last line of the poem is repeated in its entirety with no textual alteration, as is the case in *Aus den östlichen Rosen*, *Zum Schluss Liebste, was kann denn uns scheiden*, *Rose Meer und Sonne*, *O Sonn'*, *O Meer*, *O Rose*, and *Volksliedchen*. This type of repetition seems to be derived from a folk style. Musical example 2 shows the last line of *Liebste, was kann denn uns scheiden*:

EXAMPLE 2



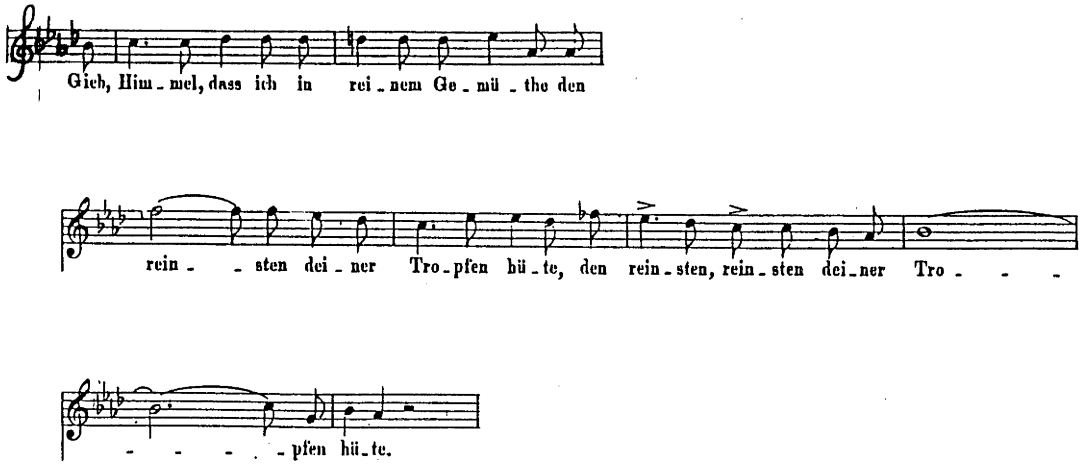
A second form of simple repetition is the repetition of a line at the end of a verse, rather than at the end of a song. One such instance is *Liebster, deine Worte*. The end of the first verse of this song is seen in example 3:

EXAMPLE 3



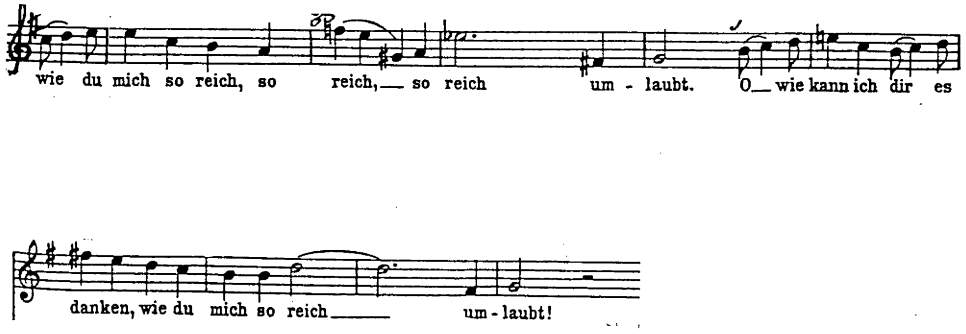
A more complex repetition can be seen in *Der Himmel hat eine Thräne geweint*, where the last line is repeated, and a single word within the phrase is also repeated:

EXAMPLE 4



In a similar manner, in the second verse of *Liebster, deine Worte*, the words "so reich" are repeated twice before the final two lines of the poem are repeated in their entirety:

EXAMPLE 5



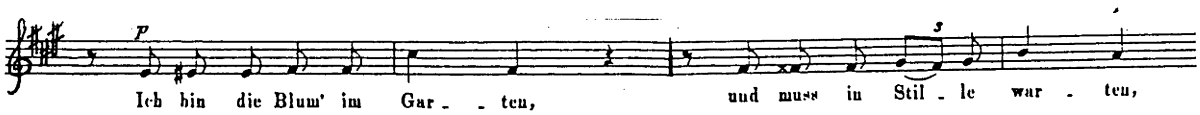
Schumann occasionally adds words to the text which were not present in the original poem, as can be seen in *Flügel, flügel*. At the end of the first section he adds the words "Flügel, Flügel," which were not stated at this point in the original text, in a similar rhythm to their statement at the opening of the song. Although such an addition is in keeping with Schumann's dramatic interpretation of the poem, the effect is somewhat over - dramatic, and artificial. Nevertheless, the addition of this phrase does serve to balance the first section Example 6 shows the end of the first section:

EXAMPLE 6

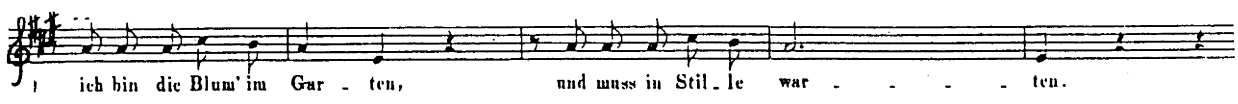


A similar type of interpolation of material which was not present in the original text is the repetition of the first phrase of the poem at the end of the song. Schumann does this in *Lied der Braut I*, and *Die Blume der Ergebung*. In the latter, this addition to the end of the original poem is a means of balancing and unifying a long song containing a great deal of contrast. The first and final phrases of *Die Blume der Ergebung* are shown in Example 7.

EXAMPLE 7a



EXAMPLE 7b



Among the Rückert Lieder are three songs in which Schumann departs markedly from the original version of a given text, either by omitting a section of the poem, or by joining two separate poems in one musical setting. In *Schneeglöckchen*, Op. 79, no. 26[16], the second phrase of the second verse reads:

"O komm geschwind in Haus lautets der Frühling ein". In the poem, this phrase begins "O Liebchen komm geschwind", and there are four verses between the end of this phrase and the beginning of the next in the song, which Schumann omits. Although this is doubtless shocking in the eyes of literary critics, and certainly compromises the integrity of the poem as a whole, the grammatical

and narrative sense are not destroyed, and the song, as it stands is extremely beautiful with no sense of there being anything missing.

The first of the Rückert Lieder in which Schumann sets two poems as one song is *Volksliedchen* Op. 51, no. 2, in which Schumann joins two four line poems which follow one another in the 1828 edition of Rückert's *Liebesfrühling*. The two poems agree perfectly in terms of the notions expressed, and their juxtaposition has the effect of lengthening what would otherwise have been an extremely short song. In addition, Schumann avoids disunity by the repetition of the first line of the first poem at the end of the song, as discussed above. The second example of this is *Meine Töne still und heiter*, which again is the juxtaposition of two separate poems, the second of which is not even taken from the *Liebesfrühling*.[17] Unlike *Volksliedchen*, this results in some disunity, though Schumann must have felt there to be some connection between the two poems, as this can be his only reason for joining the two. A reason cannot be found in a wish to lengthen the poem, for the first poem is longer than many of the Rückert texts which presented Schumann with no difficulty. The above examples, are however, the only instances among the Rückert Lieder of such a marked departure from the original text.

Although Friedrich Rückert is not generally considered one of the greatest German poets of the Nineteenth Century, the poems of the *Liebesfrühling* are often extremely beautiful, and have inspired Schumann to write some beautiful Lieder. Indeed Eric Sams goes so far as to say that "Rückert, not Heine, was

Schumann's favourite source of texts."[18] Whether or not Sams' analysis is correct, the musical evidence suggests that Schumann regarded the poetry of Rückert highly, as he made few alterations to the existing poems in his own settings, either in terms of content or structure, and those alterations he does make serve to enhance the poems, rather than to destroy them.

NOTES

1.Garran, Robert Rudolph: *Schubert and Schumann Songs and Translations*, Melbourne: Melbourne University Press, 1946 p. 34

2.Willoughby, L.A.: *The Romantic Movement in Germany*
New York: Russell and Russell, 1966 p. 52

3.Schumann was also interested in word games, puzzles, codes and ciphers.

4.The *ghasel* is a poetic form which is found in the literature of ancient Persia, Turkey and India. It consists of three to fifteen couplets, in which the first couplet is rhymed, and the same rhyme is used in all even numbered lines, and the odd numbered lines remain un - rhymed. The form can thus be outlined:

aa ba ca da ea and so on.

5.A collection of original poems based on themes from the oriental poetry with which Rückert was so familiar.

6.*Liebesfrühling* was written during Rückert's courtship of Anna, the daughter of an innkeeper, whom he married in 1821, and for whom the collection was published as a wedding gift. An interesting parallel can be observed between Rückert's presentation of this collection to his bride, and Schumann's composition of *Myrthen*, Opus 25 as a wedding gift for Clara.

7.Willoughby, p. 55

8.Garran, p. 34

9.Closs, August: *The Genius of the German Lyric: An Historical Survey of its Formal and Metaphysical Values*,
London: Allen & Unwin, 1938p. 158

10.Hanak, Miroslav John: *A Guide to Romantic Poetry in Germany*
New York: Petr Lang, 1987 p. 184

11.This preoccupation with the beauty of nature also appealed greatly to Schumann in the poetry of Goethe, Heine, and the more minor poets Reinick and Kerner.

12.Stein, Jack M: *Poem and Music in the German Lied from Gluck to Hugo Wolf*,
Cambridge, Massachussetts: Harvard University Press, 1971, p. 3

13.Bridges, Robert: "On the Musical Setting of Poetry", 1896, in *Collected Essays, Papers and other writings XXI - XXVI*
London: Oxford University Press, 1935

14.The frequent repetition of the words "Liebster, deine" is clear evidence that Rückert did indeed intend to create a sense of rhythm and regularity in this poem. For my realisation of this regularity in the original text, I am indebted to Eric Sams. However, my analysis of Schumann's treatment of this poem, both here, and in following chapters, is my own.

15.Oliphant, E.O., *Musical Quarterly*, Autumn, 1947, p.43

16.Eric Sams numbers this Lied as Opus 79, no 27, based on the contemporary Peters Edition, however Rufus Hallmark ("Die Handschriftlichen Quellen des Lieder Robert Schumann" in Robert Schumann - Eine Romantisches Erbe in neuer Forschung Mainz: Schott's Söhne, 1984) argues, from a study of the sources,that it should be numbered op. 79 no 26 Further evidence to support this numbering lies in the edition by Clara Schumann, released in the collected works of Schumann, in which it is also given the numbering op. 79, no. 26

17.The poem which is the basis for the second section of *Meine Töne still und heiter* is in fact taken from an anthology of poems by various poets published in 1836.

18.Sams, Eric, p. 178

CHAPTER 2

STRUCTURE AND MELODY

By their very nature, Lieder give great prominence to the voice and thus to the melody. It is therefore imperative that the melody reflect and enhance the sense of the text. In the Rückert Lieder of Schumann this is effected by the relationship between the textual structure and the musical phrase structure, and by the association of particular melodic configurations with specific poetic ideas.

A second consideration of significance in a discussion of Lieder melodies is the influence of melody on both the textual structure and on the musical structure. Though the overall musical structure of the Lied is not always determined by the form of the text, Schumann frequently bases the musical form upon the strophic structure of the poem. The most common musical form among the Rückert Lieder is a ternary structure, though the form is not strictly ternary form, as will be seen in the following discussion of structure.

Within this discussion of the linked elements of structure and melody in the Rückert Lieder of Schumann, the songs of Schumann's earlier period of Lied composition and those of the later period[1] will be considered separately. The discussion of structure and melody will also, for the sake of convenience, be divided.

THE EARLY LIEDER: STRUCTURE

The structure of a nineteenth century Lied is largely delineated by the melody, though harmony too is important. Two significant structural elements are the composer's treatment of the strophic structure of the text and the musical structure (in terms of binary, ternary, etc.). These factors are very much linked, the composer's melodic treatment of the strophic structure of the text greatly influencing the overall musical structure.

Most common among Schumann's Rückert Lieder are songs which are through composed and have a ternary form. This ternary structure cannot be considered so in the strict sense, (which can be represented by the formula A B A). In the Lieder, the third section may be altered, the closing phrases of the song comprising one of the "closing configurations" used frequently by Schumann. (These "closing configurations" will be discussed and illustrated within the section on melody later in the chapter). Thus this ternary - like form is perhaps better described as varied ternary form.

The basis of this varied ternary form is frequently the composer's repetition of part of the text at the end of the song. One such example is *Widmung*, in which Schumann repeats the first four lines of the poem, and one line from the middle of the poem, at the end of the song. The melody of this textual repetition is an exact repetition of the melody from the opening of the song. However the melody is altered slightly

to remain in the dominant, rather than modulating to the sub - dominant as it did in the beginning. The line of text taken from the middle of the poem becomes a short coda with a new melodic fragment ending the song. The examples below show both the beginning and the end of the song.

EXAMPLE 1a



EXAMPLE 1b



Another example of the composer's repetition of part of the text as the basis for a varied ternary form is *Volksliedchen*. As discussed in Chapter 1, this song consists of two short poems, connected by Schumann as the text of one song. Schumann repeats the first poem in its entirety at the end of the song, and sets it to the original melody, thus creating a ternary structure. The third section is, however, altered, with a repetition of the final line of text, set to one of the closing devices so common in the Rückert Lieder:

EXAMPLE 2a: *Volksliedchen* first phrase



EXAMPLE 2b: *Volksliedchen* final phrase



In several Lieder, Schumann creates a ternary structure within one strophe, repeating the opening melody at the end of the song. This technique may be seen in *O Sonn, O Meer, O Rose*. The original text has three verses, and Schumann treats the text strophically, setting each verse to the same melody. The ternary structure is created within the context of one strophe, as there are three phrases, the first and last beginning with the same melodic fragment. As in the previous examples, the third phrase is altered slightly in order to end the song:

EXAMPLE 3: *O Sonn, O Meer, O Rose*

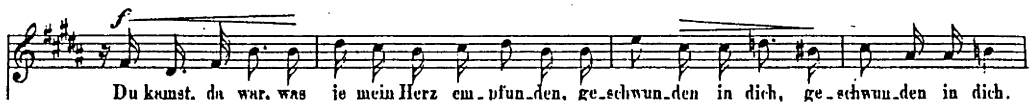
a) Phrase 1



b) Phrase 2



c) Phrase 3



A similar example is *Der Himmel hat Eine Thräne Geweint*, the original text of which consists of one ten line strophe. Schumann repeats the opening melody, with some ornamentation, at lines seven and eight, and the following two lines are altered to form a coda. Example 4a shows the beginning of *Der Himmel*, Example 4b illustrates the melody at lines seven and eight, and Example 4c the end of the song:

EXAMPLE 4a



EXAMPLE 4b



EXAMPLE 4c



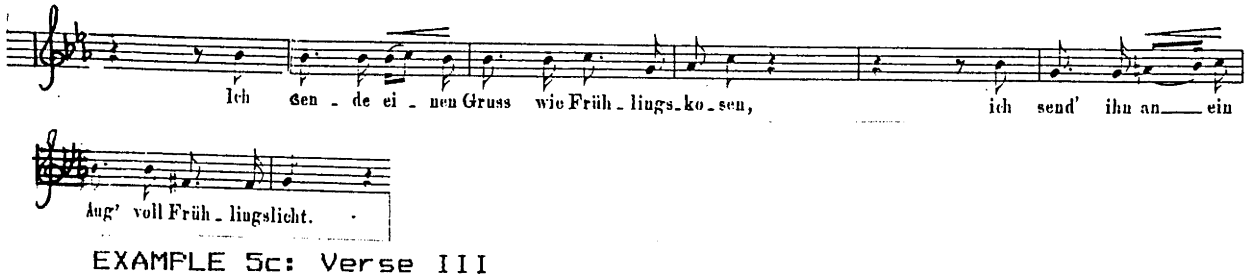
A typical example of a varied ternary form based on the strophic structure of the poem is *Aus den östlichen Rosen*. The poem is divided into four verses, and Schumann sets the first lines of verses one, two and four to exactly the same melody,

with a contrasting but related melody in the third verse. The second musical phrase of the second verse is used as a bridge to the dominant, and the second phrase of the fourth verse is a closing configuration, so that the verses which began with the same melody do not end the same. The structure is thus A A^1 B A^2, and is not strictly ternary form, but the listener hears a division into three sections, the outer two of which are similar, and the middle one contrasting:

EXAMPLE 5a *Aus den östlichen Rosen* Verse I



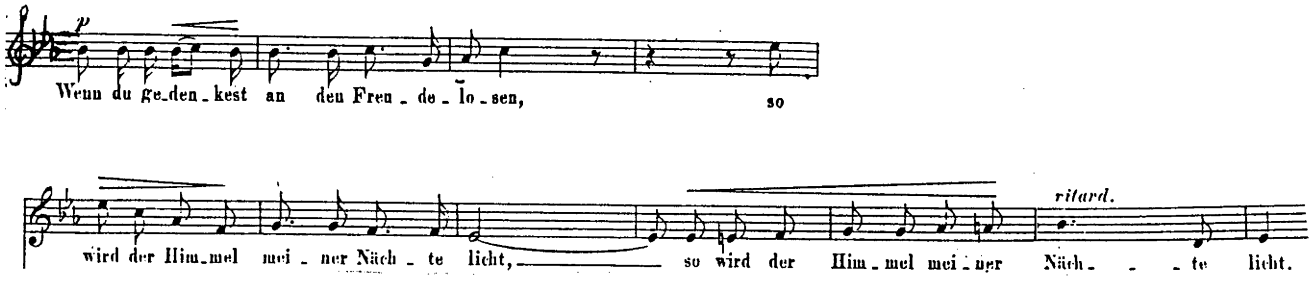
EXAMPLE 5b: Verse II



EXAMPLE 5c: Verse III



EXAMPLE 5d: Verse IV



A similar example is *Ich hab in mich gesogen* in which the first and penultimate verses are exactly the same, with a contrasting but related melody in the middle verses, and a closing figuration in the last verse. The result is a form in which the listener hears a division into A B A, although this is not strictly the form, as the third section incorporates material not heard in the first.

Among the Rückert Lieder of Schumann, structures such as those discussed above, based on a through composed technique are the most common. Thus strophic Lieder are quite rare. Two examples are *Rose Meer und Sonne* and *O Sonn', O Meer, O Rose*. It was clearly the intention of Rückert that these two poems should be linked,[2] and Schumann connects the Lieder using the same opening melodic phrase:

EXAMPLE 6a: *Rose, Meer und Sonne*



EXAMPLE 6b: *O Sonn, O Meer, O Rose*



Schumann also links these songs by giving them exactly the same postlude. This will be discussed in a later chapter. Schumann may have decided to set these two Lieder strophically in order to reinforce the link between the two. In this strophic treatment, the opening melody which connects the songs is heard many times, as *Rose, Meer und Sonne* has four verses, and

O Sonn, O Meer, O Rose has three. The melody which connects the two songs is thus heard seven times. (See Example 6)

THE EARLY LIEDER: MELODY

The melodic structure in the early Rückert Lieder is characterised by extreme simplicity. This simplicity is a result of Schumann's treatment of the phrase structure, in which the phrases are generally short. Phrases are frequently repeated, and sequence is used as a device for melodic development. However these techniques are not solely developmental. They serve also to accent poetic devices such as the rhyme scheme and the repetition of words and ideas in the poem, thus enhancing the sense of the text.

The repetition of a musical phrase as a means of enhancing the text is striking in *Der Himmel hat eine Thräne Geweint*, where a fourfold repetition of the inward turning phrase emphasises the concept of enfolding expressed in the text.

A song in which the exact repetition of the opening musical phrase in the first two verses enhances both the sense and the form of the text is *Aus den östlichen Rosen*, where the repetition of the words "Ich sende einen Gruss", and the *a b a b* rhyme scheme are emphasised by the musical repetition.(See Example 5)

Both repetition and sequence are used in *Ich hab' in mich gesogen* to emphasise the rhyme scheme and to enhance the meaning of the text. In the opening four phrases, sequence is used to draw attention to the rhyme of *gesogen* and

entflogen, and *lieb* and *blieb*.

EXAMPLE 7



The section in which the characteristics of spring are described is clearly defined by the repetition of two melodic phrases. This repetition is also compatible with the a *b* a *b* rhyme scheme:

EXAMPLE 8



Similarly, the use of repetition is essential to the construction of *Flügel, flügel*. Here, this device is used to support the poetic connection between two lines of text. One such example is the repetition of the musical phrase for the two lines which begin "flügel uber's". The impact of this link between the two lines is heightened by Schumann's repetition of the word *flügel* at the beginning of the second phrase, and the fact that the end of the repeated phrase is varied by a stepwise ascent to the word *Tod*. This ascent serves also as a means of enhancing the effect of this word:

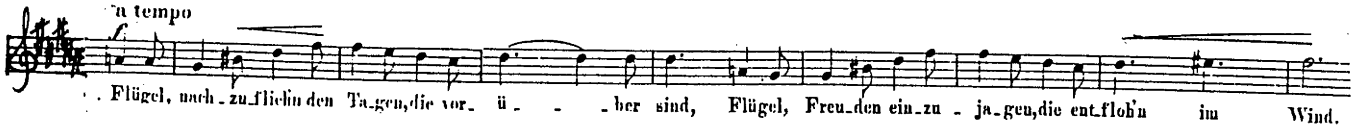
EXAMPLE 9



Later in the song, the repetition of a phrase is again used to enhance the poetic link between two lines of text. As

in the previous example, the repeated phrase rises at the end, here "painting" in music the concept of flying away expressed by the word *entfloh'n*:

EXAMPLE 10



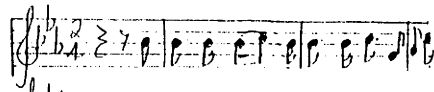
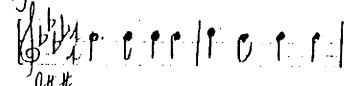
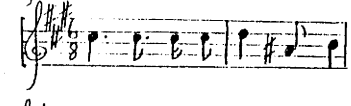
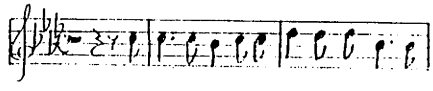
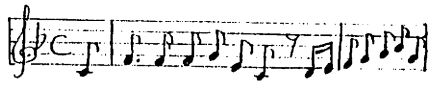
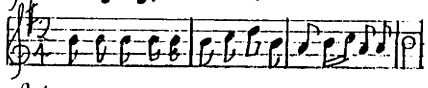
In both instances, the repetition of the musical phrase is suited to the phrase structure of the text. Sequence is used similar manner in *Flügel,flügel*, to enhance both poetic imagery and structure. The lines beginning "flügel wie die" are linked by a descending sequence, in which the repetition of the musical phrases begins a fifth lower than the original statement. The significance of this sequential treatment is increased by the relationship between voice and piano at this point. The vocal melody imitates the melodic phrase of the piano. The melody of the "flügel wie die" phrases is thus heard four times, twice at the original pitch and twice at the lower pitch. The imitation in the lower phrase occurs at a distance of only a quaver, so that the two phrases are heard in conjunction:

EXAMPLE 11



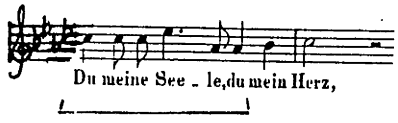
It has been observed that the phrase structure in the early Rückert Lieder of Schumann is characterised by a great simplicity. This simplicity extends also to the melodic shape within a phrase, in the use of stepwise motion, many repeated notes within a phrase, and leaps of small intervals. In many of the Rückert Lieder, the first musical phrase is based upon the use of several repeated notes, varied by a stepwise motion or a small leap. In the following table, the first phrase of each of these songs is given, along with an indication of the scale degree on which the melody begins. It is interesting to note that a large number of these songs begins on the third scale degree.

TABLE 1

TITLE OF SONG	Op No	FIRST PHRASE	SCALE DEGREE
Lied der Braut II	25,no 11		4
Aus den östlichen Rosen	25,no 25		5
Zum Schluss	25,no 26		3
Jasminenstrauch	27,no 2		3
Der Himmel hat eine Thräne geweint	37,no 1		3
Ich hab' in mich gesogen	37,no 5		1
Liebste, was kann denn uns scheiden	37,no 6		3
Rose Meer und Sonne	37,no 9		3
O Sonn, O Meer, O Rose	37,no 10		3
Volksliedchen	51,no 2		3
Schneeglöckchen	72,no 26		3

Another way in which Schumann commonly constructs a melodic phrase is by outlining a triad. In *Widmung*, the melody begins on the third scale degree, and the tonic triad is outlined. The outlining of a triad is the basis for many phrases in the song, as can be seen from the examples below.

EXAMPLE 12a



EXAMPLE 12b



EXAMPLE 12c



This melodic shape is important in *Widmung* as it forms the basis for musical depiction of specific words. Schumann sets the words associated with good (*Seele, Herz, Wonn, Welt* and *Himmel*) with an upward motion, usually a leap but sometimes a step. Those words which have unpleasant connotations (*Schmerz, Grab*) are set with a downward motion.

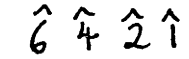
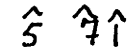
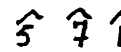
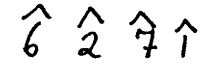
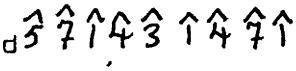
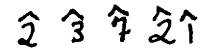
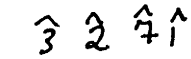
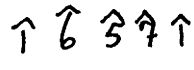
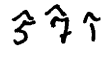
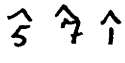
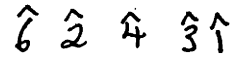
Another song in which the outlining of the tonic triad with some ornamentation is used for a specific effect is *O ihr Herren*, where the melodic shape combined with the  rhythm gives an air of stateliness and pomp. There is perhaps an element of mockery at the pompousness of the "great lords" in this typical stately melody. (See Example 13)

EXAMPLE 13



Throughout this chapter I have mentioned closing configurations which are commonly used by Schumann (not only in the Rückert Lieder but in all his Lieder)[3]. By closing configurations I mean a melodic phrase which brings the song to a close, usually moving from dominant to tonic. Clearly, no final phrases of any two songs are exactly alike, however, it is possible to distinguish several different categories of closing phrase used by Schumann. The first of these is the use of an ascending tone passage as the final phrase of the song. A related category is the use of an ascending semitone passage. A third category is the descending tone passage, and its relative category, the descending semitone passage. Another category is the use of a triadic figure, either ascending or descending in the final phrase. On occasions, one of these figurations may be altered or ornamented, but are still distinguishable as belonging to that particular category. Closing configurations do not consist only of the melodic shape of the entire final phrase, but also of the last few notes, which are also generally in a specific closing figuration used frequently by Schumann. Table 2 indicates the title of the song, the category of the final phrase, and the scale degrees used at the end of each song.

TABLE 2

TITLE OF SONG	Op No	CLOSING PHRASE	SCALE DEGREE
Widmung	25, 1	supertonic triad, descending	
Lied der Braut I	25, 11	ascending tone figure	
Aus den östlichen Rosen	25, 25	ascending semitone figure	
Zum Schluß	25, 26	supertonic triad, 2nd inversion	
Jasminenstrauch	27, 4	tonic triad, ornamented	
Der Himmel hat eine Thräne geweint	37, 1	descending tone figure	
O Ihr Herren	37, 3	ascending tone figure, chromatic ornamentation	
Ich hab' in mich gesogen	37, 5	descending semitone figure	
Liebste, was kann uns	37, 6	ascending tone figure	
Flügel, flügel	37, 8	descending semitone figure	
Rose, Meer und Sonne	37, 9	descending semitone figure, ornamented	
O Sonn, O Rose, O Meer	37, 10	sequence of thirds	
Volksliedchen	51, 2	descending semitone figure	
Schneeglöckchen	79, 26	descending triad, ornamented	

THE LATER LIEDER: MELODY AND STRUCTURE

In the Rückert Lieder, a difference can be observed between the melodies of the Lieder written in the first period of song composition, and those written in the later period. While the melodies of the earlier period are marked by extreme simplicity, the Lieder of the later period are rather more complex in construction. Longer phrases preclude the prolific use of repetition and sequence observed in the 1840 Lieder. Instead, each line of text is generally set with a new melodic phrase. Unlike the early Lieder, the structure of the original text is not clearly reflected in the phrase structure of the melody. Unity is preserved by some relationships between phrases in terms of intervals used or the overall shape of the phrase, but these relationships between phrases are not clearly defined as they were in the earlier Lieder.

In *Meine Tone still und heiter*, there are only two vocal phrases where there are four poetic phrases. The second musical phrase contains the descending semitone, ascending third figure of the first phrase, and preserves the basic shape of the initial phrase. The words "heiter" and "leiter" are both set with a descending tone, but the two rhymed phrases are no longer linked musically by repetition or sequence as they would have been in the melodies of the earlier period

EXAMPLE 14a

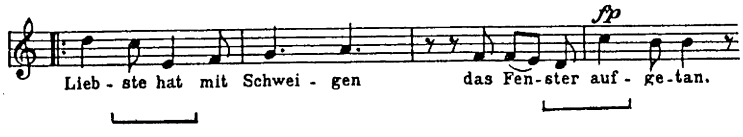


EXAMPLE 14b



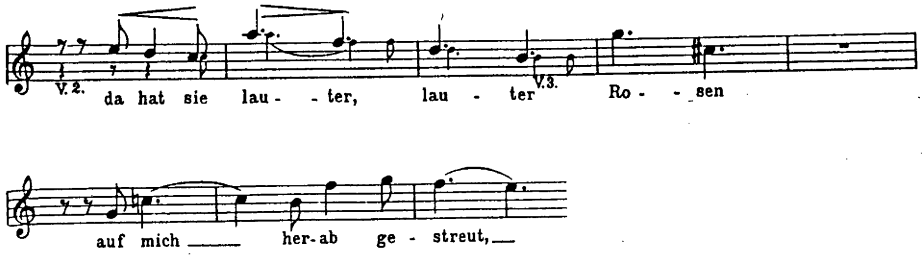
A sense of unity and balance is given by the strophic treatment of the original poem[4] In the second section of the song, where the text is the new poem, no rhymed phrases are linked musically, as can be seen in these bars from the beginning of the section. Schumann's more complex conception of the melodic shape in the songs of this later period is reflected in the use of the interval of a seventh in the first phrase.

EXAMPLE 15



At the end of the song, the sentence "da hat sie lauter Rosen auf mich herab gestreut" is repeated, and the poetic repetition incorporates a musical repetition, though this is more complex than the treatment of such a repetition in the earlier Lieder. The melody of the first statement of the final line of the text is thus:

EXAMPLE 16



In the textual repetition, the musical repetition begins in the piano, the voice joining part way through the line, and has an

addition which corresponds to the rhythm of the beginning of the original phrase, thus:

EXAMPLE 17



A further example of the more complex melodic construction of the later Lieder is to be found in *Liebster deine Worte Stehlen*. As discussed in Chapter 1, the structure of this poem is based on the repetition of the words "Liebster, deine". Neither rhythmically nor melodically does Schumann observe this structure, setting each repetition with an entirely new melody. This alteration in each musical phrase also results in the disruption of the aa *bb cc dd ee* rhyme scheme. While there is a risk of disunity in such a treatment, a unifying factor is found in Schumann's setting of the words "o wie kann ich dir" which are stated by Rückert at both the beginning and the end of the poem. At the beginning of the song, this line of text is set thus:

EXAMPLE 18



At the end of the song, the phrase "o wie kann ich dir es danken, wie du mich so reich umlaubt" is stated twice. The melody of both statements is linked to the melody of the "o wie kann ich dir" phrase at the beginning of the song.

EXAMPLE 19



The different conception of the later melodies can again be seen in *Mein schöner stern*. The melody is based on jumps rather than on stepwise motion with a few small steps or the outlining of a triad. The phrases are longer, and are irregular. Schumann makes no use of sequence and repetition as he did in the Lieder of the early period. The text has two verses, and Schumann sets these with a strophic melody, yet the song is not truly strophic, as the piano is treated differently in the second verse, as will be seen in a later chapter. Example 20 gives the first three phrases of *Mein schöner Stern*, and the first phrase of the second verse:

EXAMPLE 20a Verse 1

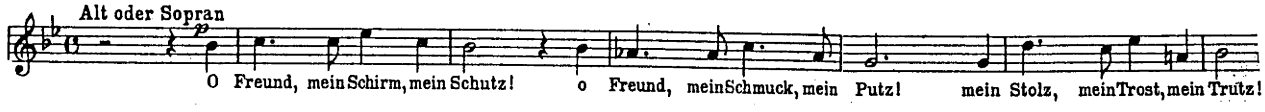


EXAMPLE 20b Verse 2



The phrase structure of one of the later songs looks superficially like that of the earlier Lieder. In *O Freund mein Schirm, mein Schütz*, the phrases are short and the melody is developed sequentially. The poem is divided into strophes of three rhymed lines each, and Schumann delineates this structure by using sequence for the first two lines of each strophe, and a derivative of the first phrase for the third line:

EXAMPLE 21: *O Freund, mein Schirm, mein Schütz*, Verse 1



The song sounds strophic, as the same melody is heard three times. It is, however constructed in pairs of strophes, in which the second of each pair has a new melody, though this is related to the melody of the first strophe by the use of the same opening notes. The second strophe is constructed in the same way as the first: that is, a sequential treatment of the first two lines, with a contrasting musical phrase for the third. The structure of the song is made more complex by the fact that the second strophe of each pair contains a repetition (both textual and musical) of the last line of the strophe:

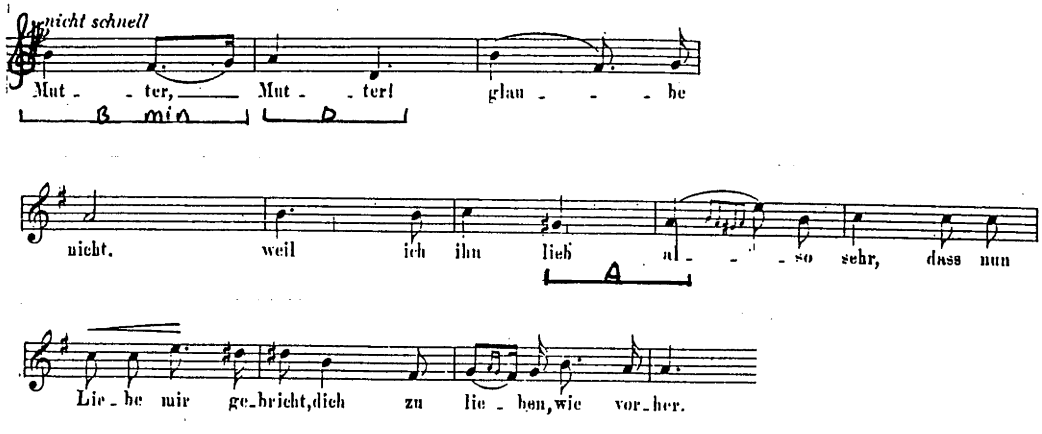
EXAMPLE 22



An interesting feature of some of the melodies is that they do not suggest the tonic of the Lied. One such is *Aus den östlichen Rosen*, in which the melody hovers around the fifth and sixth scale degrees, descending to the tonic only at the end of the first and last verses. In the first verse this tonic is harmonised by the relative minor and in the last verse is harmonised by a tonic seventh chord in first inversion. Only at the end of the song, in the repetition of the final line of text, does Schumann reinforce the tonic in the melody, using a closing configuration.

Similarly, the melody of *Lied der Braut I* is not firmly in the tonic. The key of this song is G major. In the first melodic phrase, Schumann outlines the mediant triad, B min (in functional harmony, the relative minor of the dominant), and the melody seems mostly to be oriented towards the dominant, D major:

EXAMPLE 23



This phenomenon is also found in *Schneeglöckchen* and *Die Blume der Ergebung.* In the former, the melody seems clearly to be in C minor, the relative minor of the tonic, E major. The tonic is not clearly defined in the melody until the end of the third phrase. A parallel case is *Die Blume der Ergebung* in which the melody suggests F♯ minor, while the tonic is actually A major. In these two Lieder, this results in a tonal ambiguity, which will be discussed further in a later chapter.

A frequent device of Schumann in all his Lieder is to end the melody in such a way that it sounds incomplete, and it is necessary for the piano to complete the song. In the Rückert Lieder, this technique is seen only in the later songs. The melody of the first section of *Meine Tone still und heiter* ends on the seventh scale degree, and Schumann uses the piano to then modulate to the key of the second section, C major:

EXAMPLE 24



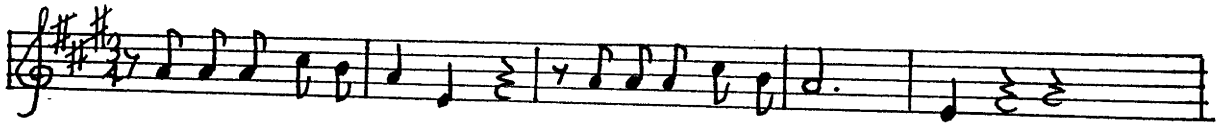
Similarly, although the melody of *Mein schöner Stern* ends on the tonic, the chromaticism of the preceding phrase negates the feeling of the tonic at the end of the melody, and the melody seems incomplete. It is not until the piano completes the song that there is a resolution of this harmonic tension. The postlude will be discussed in Chapter Four. Example 25 shows the final vocal phrases, and several bars of the postlude in *Mein Schöner Stern*:

EXAMPLE 25



A connection can be observed between this phenomenon of leaving melodies incomplete, and the fact that, in the later songs, Schumann no longer uses the particular closing formulae so common to him in the earlier Rückert Lieder. Example 26 gives the last vocal phrase of each of the Rückert Lieder from Op. 83, and Op. 101, in order to show the difference between the conclusion of the melodies in the early Lieder and those in the later Lieder.

EXAMPLE 26a *Die Blume der Ergebung*



EXAMPLE 26b *Meine Töne Still und Heiter*



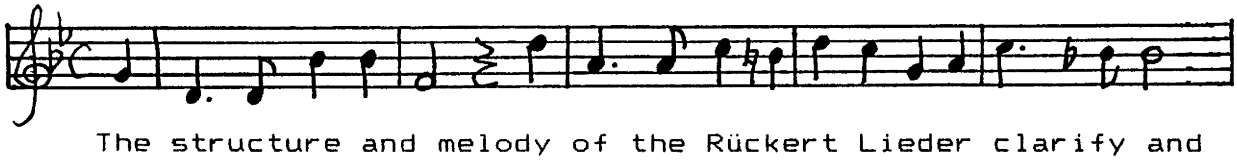
EXAMPLE 26c *Liebster deine Worte*



EXAMPLE 26d *Mein schöner Stern*



EXAMPLE 26e *O Freund, mein Schirm, mein Schütz*



The structure and melody of the Rückert Lieder clarify and enhance Schumann's interpretation of the poetry, yet the melodies are not dependent upon the text for their beauty. The simplicity of the overall structure, both in the early and later Lieder, uses as its foundation the structure of the original texts, whilst the shape of the melodic phrases serves to emphasise and enhance particular poetic concepts.

NOTES

1. The "early period" of Lied composition with regard to the Rückert Lieder, means those composed in 1840, or those opus numbers up to no 37. The later period begins in 1848, and includes opus numbers 51 to 101. However, the style of *Volksliedchen*, op. 51, seems to indicate that, despite its later opus number, it was composed during the first period of song composition, rather than the second.

2. There are two pieces of evidence to support the the theory that rückert intended to link the two poems *Rose, Meer und Sonne* and *O Sonn, O Meer, O Rose*. Firstly, the similarity between the two titles, and between the subject matter of the two poems, and secondly that *O Sonn', O Meer, O Rose* follows *Rose, Meer, und Sonne* in the 1836 edition of the Liebesfrühling. This physical link is mentioned and maintained by Oscar Loerke in the foreword to his edition Rückert's poetry.

3. A close examination of Schumann's total Lied output is not within the scope of this study. However, even a superficial examination of the best known Schumann Lieder reveals that in these Lieder Schumann does use particular devices, such as those mentioned in this chapter in order to bring a melody to a conclusion.

4. As was mentioned in chapter 1, *Meine Töne still und heiter* is based on two separate poems, this division being reflected in a musical division into two distinct sections.

CHAPTER 3

HARMONY AND TONALITY

The musical language of the middle nineteenth century is characterised by extreme harmonic complexity. The strong relationship between dominant and tonic had gradually weakened towards the end of the eighteenth century[1], and, as a result, the functional harmony of the eighteenth century was no longer paramount. This is particularly true of Schumann's piano music, and, because the vocal music grew out of his piano style, of the Lieder. In all Schumann's Lieder, the harmonic language of each song, and the tonality are very much linked, the combination of these two elements being used by Schumann as a means of reflecting the mood of a particular text. In Schumann's Rückert Lieder there appear to be several keys and modulatory patterns which were favoured by the composer in setting these poems. Furthermore, there is some musical evidence to suggest that particular keys are associated with specific poetic ideas or moods, though this connection is often tenuous, as the tonality of the Lieder is frequently ambiguous. Such ambiguity is often a result of the relationship between the vocal melody and the harmony in the piano: that is, in many instances, the "implied" harmony of the melody is not fulfilled in the accompaniment. In several of the Lieder, this ambiguity is a means of enhancing the text. Linked with this ambiguity of tonality is the use of many chords in inversion, and the characteristic chromaticism of the harmony. The Rückert Lieder are characterised by the use of chromatic chords to emphasise a particular poetic idea or word in the text.

CHOICE OF KEY

In the Rückert Lieder, the range of keys Schumann selects is rather limited. There are twenty two Rückert Lieder in all, and yet only six different keys are used. Such a limited choice of keys within cycles or groups of Lieder is unusual for Schumann, as the choice of keys throughout his entire Lieder output is extensive. Table 1 shows the range of keys used in Schumann's major song cycles and collections of Lieder.

TABLE 1

Song Cycle	Poet	Songs	Number of Keys Maj	Min	Total Keys
Myrthen	Various	26	C - 1	a - 2	
			D - 1	b - 1	
			E - 2		
			F - 3		
			G_b - 5	e - 4	
			A^b - 3		
			A - 2		
			B - 1		12
Liederkreis	Eichendorff	12	A - 2	$f^\#$	
			B - 1		
				a - 1	
			E - 3		
			G - 1	e - 2	7
Dichterliebe	Heine	16	C - 1	a - 1	
			D_b - 1	b - 1	
			E^b - 1		
			E - 1	$c^\#$ - 1	
				d_b - 1	
				e^b - 1	
			G - 1	$e_\#$ - 1	
			A_b - 1	$f^\#$ - 1	
			B^b - 1	g - 1	
			B - 1		16
Frauenliebe und leben	Chamisso	8	B^b - 2		
			D_b - 1		
			E^b - 2	c - 1	
				d - 1	
			G - 1		6

Many of the Rückert Lieder of the early period are in A^{b} major. In the two songs which begin and end *Myrthen* op. 25, *Widmung* and *Zum Schluss*, this key appears to be associated with an idea of devotion or dedication. It is interesting to note that the tonality of both these Lieder is very firmly A^{b}, with no suggestion of ambiguity in the tonality. A^{b} major is also the key chosen for five of the nine Lieder by Schumann in the *Liebesfrühling* collection, Op. 37. Two of the three Lieder in this collection composed by Clara Schumann[2] are also in A^{b}. The key sequence in the collection Opus 37 is shown in Table 2.

TABLE 2

Song	Composer	Key
1.*Der Himmel hat eine Thräne geweint*	Robert	A^{b}
2.*Er ist gekommen*	Clara	F min
3.*O ihr Herren*	Robert	A^{b}
4.*Liebst du um Schönheit*	Clara	A^{b}
5.*Ich hab' in mich gesogen*	Robert	F
6.*Liebste, was kann denn uns scheiden*	Robert	A^{b}
7.*Schön ist das Fest* (duet)	Robert	A^{b}
8.*Flügel, Flügel*	Robert	B
9.*Rose, Meer und Sonne*	Robert	B
10.*O Sonn, O Meer, O Rose*	Robert	B
11.*Willst du andre fragen?*	Clara	A^{b}
12.*So war die Sonne Scheinet* (duet)	Robert	A^{b}

Thus, although this collection was composed by two different writers, and two of the songs are duets, there is a sense in which this obvious unity of key selection makes the collection a cycle, intended to be heard as a separate entity, not broken into single songs.

The two *Lieder der Braut* are in G major, as are *Volksliedchen* and *Liebster, deine Worte*. The texts of these four Lieder are all written from a woman's point of view.[3] An image of spring or flowers seems to be associated with A major, as in *Jasminenstrauch* and *Die Blume der Ergebung*[4]. Flowers are also associated with E^{b} in *Aus den östlichen Rosen* and *Schneeglöckchen*.

MODULATION

Discussion of modulations in Schumann's Lieder is difficult, for two reasons. Firstly, the previously mentioned ambiguity of tonality and extreme chromaticism sometimes make it difficult to establish a fixed tonic. Secondly, the harmony is not functional. That is, there is frequently no relationship between chords in terms of tonic, dominant, subdominant, and so on. It is, however, possible to observe a particular modulatory pattern that occurs in several of the Lieder. In many of the Lieder, there is a modulation from the tonic to the supertonic, often quite early in the song. The supertonic is the relative minor of the subdominant, and Schumann often uses it as a preparation for the dominant, that is, with a subdominant function. One such example is *Aus den östlichen Rosen*, in which the first phrase ends with a clear modulation to the supertonic, before returning, via the dominant, to the tonic. However, this modulation is far from being a conventional dominant - tonic relationship, as the perfect cadence in the supertonic occurs with the dominant in first inversion. The modulation to the supertonic is reinforced by a repetition of the dominant tonic

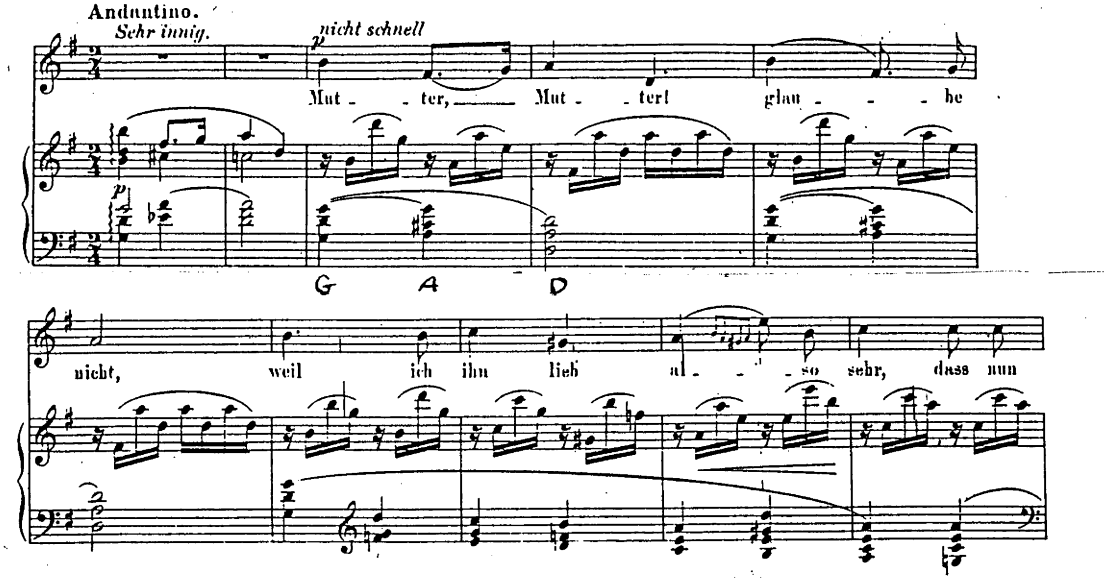
relationship in the new key. The first phrase of *Aus den östlichen Rosen* is given in musical example 1:

Example 1



The chromatic alteration of the supertonic, making it a major chord (and thus the dominant of the dominant) is also used by Schumann. An example is *Lied der Braut I*, where the first phrase modulates very quickly from tonic through the supertonic to the dominant. The first phrase of this Lied is shown in Example 2.

Example 2



The Rückert Lieder in which an early modulation from tonic to supertonic occurs, and the keys of each of these Lieder are illustrated in Table 3.

TABLE 3

Modulations to the Supertonic

Song	Opus	Keys
Lied der Braut I	25, 11	G - A maj - D
Aus den östlichen Rosen	25, 25	E^{b} - F min
Zum Schluss	25, 26	A^{b} - E^{b} - B^{b} min
Jasminenstrauch	27, 2	A - B min
Schneeglöckchen	79, 26	E^{b} - B^{b} - C - Fm
Meine Töne still und heiter (Second section)	101, 1	C - A^{6} - D min

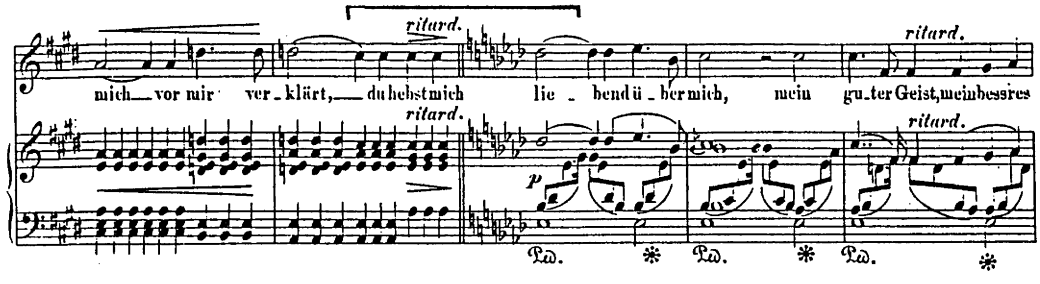
In an earlier chapter, I mentioned that it is rare for Schumann to change the time signature within the context of a Lied. Similarly, it is rare for him to modulate to a distant key, or to change the key signature within one song. One Lied in which he does both is *Widmung*, where the first section is in A^{b} major, and the second section is in E major, a key far distant from the tonic. The modulation to this key is a device by which Schumann intensifies ideas in the text, as the key of E major is brighter than A^{b}, and more vividly conveys the sentiments of joy and peace conveyed by this section of the text. The manner in which Schumann effects this modulation to E major is significant as the first section ends firmly in the tonic, with an A^{b} chord and an A^{b} in the melody. Schumann simply enharmonically alters the A^{b}, making it a $G^{\#}$ and moves to E major (see example 3a). The return to A^{b} in the last section of the

song is effected by a similar enharmonic change, in which C$^{\#}$ becomes D^{b}, the seventh of the dominant in A^{b} major (see example 3b)

Example 3a - *Widmung* - modulation from A^{b} to E:



Example 3b - *Widmung* - modulation from E to A$^{\flat}$:



Another song in which Schumann changes the key signature in a contrasting section is *Flügel, Flügel*. In this song, the first section is in B major, and the middles section is in F$^{\#}$ minor, the dominant minor. In the final section, although the melodic phrases from the first section are repeated, Schumann does not return to B major, but remains in F$^{\#}$ minor, the new key being firmly established at the end of the Lied by the melodic and harmonic outlining of an F$^{\#}$ minor triad[5]:

Example 4



In the postlude, a B minor triad is outlined, before moving chromatically to $C^{\#}$ major, and back to $F^{\#}$ minor.

A third song in which Schumann changes the key signature is *Meine Töne still und heiter*, in which the key signature of the first section is G major, and the key signature of the second is C major. Eric Sams believes Schumann's intention to be a strong dominant - tonic relationship[6], but the tonality is not firmly established in either section, and the second section is highly chromatic, negating a sense of motion from the dominant to the tonic.

TONAL INSTABILITY

In Schumann's Rückert Lieder, it is common for the tonality not to be firmly established at the beginning of a song. Thus a sense of tonal instability is created, contrived by means of chromaticism, use of many chords in inversion and the juxtaposition of different tonalities. This tonal instability is frequently a device whereby Schumann enhances the sense of the text.

One such example is *Der Himmel hat ein' Thräne geweint.* Although the tonality of this Lied is clearly A^{b}, the use of the tonic chord in first inversion for a whole bar at the beginning of the song gives a sense of instability which is linked with the ideas of heaven, sea and waves inherent in the text. The first inversion chord is not "down to earth", hence a depiction of *Himmel.* The first inversion chord is also very mobile, which corresponds to the notion of waves expressed in the text:

Example 5



A similar feeling of instability, effected by the use of chords in inversion is used in *Lied der Braut II* to reflect the bride's questioning anticipation. The piano introduction and the first vocal phrase consist of a series of chords in first inversion, moving from the dominant to the tonic. However, the sense of dominant - tonic movement is weakened by the interpolation of the minor chords II and III in first inversion.:

EXAMPLE 6



Another song in which the tonality is not firmly established from the beginning is *Flügel, Flügel*. The result of this is a sense of tonal instability, again used as a means of reflecting a particular poetic idea, the notion of flying, or being far from the stability of the earth. This tonal instability is achieved by a combination of chromaticism and the use of chords in inversion. The song begins with a diminished chord, followed by a dominant seventh in first inversion, both extremely unstable chords requiring resolution. The tonic is not heard until bar 5, and is stated in first inversion, with the third of the chord doubled:

Example 7



A sense of instability created by means of chromaticism is again seen in *Ich hab' in mich gesogen*. This Lied begins with a chord which contains the third and fifth of the tonic chord, but

the chord lacks a root, making it impossible to correctly identify the tonality. This unstable opening chord is followed by a chromatic passage leading to the dominant. The pattern is repeated a tone higher, and finishes with a tonic chord, thus firmly establishing the tonic for the first time at the end of the piano introduction. The tenuousness of such an opening appears to reflect the fragility of spring's beauty, expressed in the phrase "dass er der Welt entflogen":

EXAMPLE 8

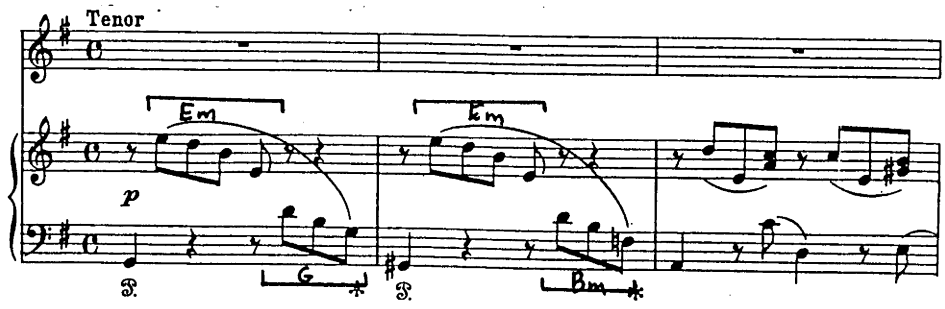


TONAL AMBIGUITY

Linked with this idea of instability is one of ambiguity of tonality, seen more frequently in the later songs. In the introduction of *Meine Töne still und heiter*, for

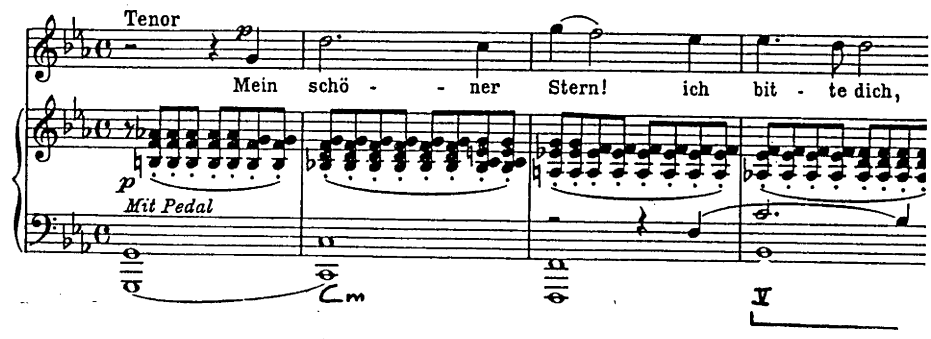
example, the right hand outlines an E minor triad, while the left hand outlines a G major triad:

EXAMPLE 9

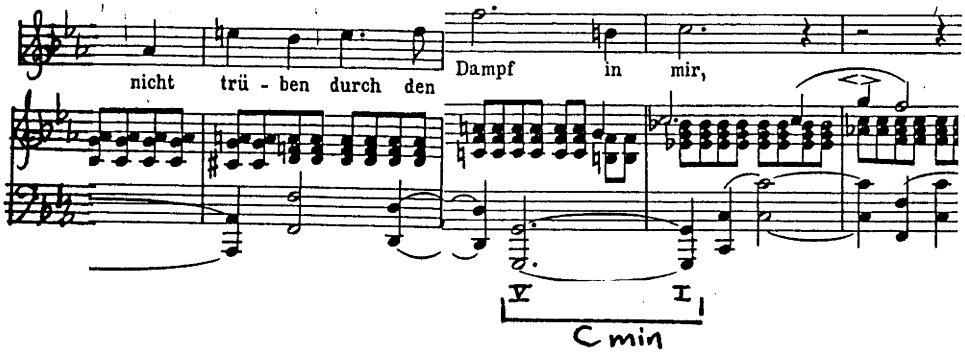


Similarly, in *Mein schöner Stern*, the tonality fluctuates between E^{b} major and C minor. The harmony is highly chromatic, incorporating chords with many added notes. The Lied begins with a cycle of fifths which moves from C min (chromatically altered) to E^{b} major. The tonic effect of this chord is negated, however, by the preceding and following harmony, and the fact that it is in first inversion, with the third of the chord, G being reinforced by being doubled at the extreme lower range of the keyboard (see example 10a). A second "tonic idea" occurs at bar ten, with a C min chord in second inversion (Example 10b)

EXAMPLE 10a



EXAMPLE 10b



The true tonic chord, E^{b}, is not heard in root position until bar 18, but again this chord is not heard as a tonic because of the highly chromatic harmony which precedes it.

Ambiguity in the tonality is frequently the result of the relationship between the vocal and piano parts. In *Schneeglöckchen* for example, the piano begins with a clear statement of E^{b} major, but the vocal melody enters a bar later with a strong movement from dominant to tonic in C minor. The alteration of A^{b} to A reinforces the C minor tonality. E^{b} major is firmly established only at the end of the verse.

EXAMPLE 11



I mentioned in an earlier chapter that in some of Schumann's Rückert Lieder, the harmony is different to that suggested by the melody. One such example is *Die Blume der Ergebung*, where the vocal melody has an *E* and the first phrase has a perfect cadence in F# minor, while the harmony is firmly in A major, moving to F# minor only at the end of the phrase. Again the result is ambiguity of tonality, in which the tonality could be either A major or F# minor:

EXAMPLE 12



Another song in which the melody is not firmly in the tonic is *Aus den östlichen Rosen*. As discussed in chapter two, the melody of this Lied moves within a limited range around B^{b} and C (scale degrees 5 and 6), and lacks a strong tonal centre. The harmony, however, firmly establishes the tonic as being E^{b}:

EXAMPLE 13



The above examples illustrate a phenomenon which was a feature of nineteenth century harmony, namely the relationships between keys a third apart, which, in a sense function as an alternative to the strong tonic dominant polarity of the eighteenth century. Third relationships such as these are first truly established in the music of Beethoven, in particular the piano sonatas[7]. Charles Rosen states that "after the *Waldstein* sonata, (op. 53) Beethoven was almost as likely to use the more remote mediant and submediant keys as to employ a straightforward dominant"[8]. A polarity or duality between keys a minor third apart, such as those revealed to be characteristic in some of the Rückert Lieder, is also an integral feature of nineteenth century

ütonality, not only in the music of Schumann, but also in the music of Chopin[9] and of Wagner.[10] Modulations to the mediant or submediant, and third relationships within tonalities such as those described above, are typical of Schumann's Lieder.

CHROMATICISM

A most significant aspect of the harmony of Schumann's Rückert Lieder is that it is frequently marked by extreme chromaticism. Although such chromaticism is often used purely to enhance the musical beauty, there are many instances in the Rückert Lieder where Schumann employs chromatic writing to emphasise particular textual concepts. In *Widmung*, for example, the word *Schmerz* is accentuated by means of a minor subdominant chord with an added sixth. A tonic chord, with added seventh, in third inversion is used to give emphasis to the word *Himmel*:

EXAMPLE 14



In the third section of the song, the word *Himmel* is again emphasised by a seventh chord in third inversion. Here,

however, it is the chord on the submediant, altered from minor to major, thus making a cycle of fifths progression to the tonic. An interesting feature of Schumann's harmonic language, seen in these examples from *Widmung* is his alteration of the colour of chords (that is, Schumann alters a chord which, in a major key would normally be minor, and makes it major, and vice versa).

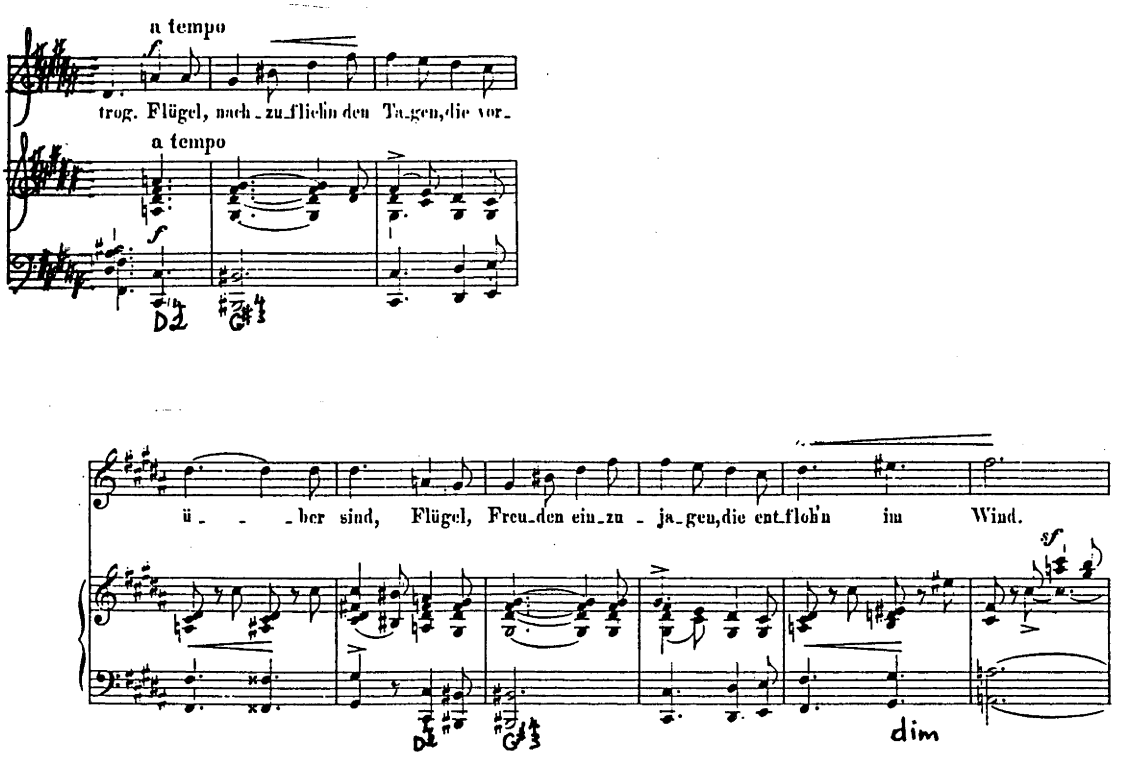
In *Lied der Braut I*, the word *Lieb* is harmonised by a diminished seventh. In the middle section, *Lieb* is again accentuated by harmonisation with chromatic chords. However, a feature of the two middle phrases is the G pedal point which is heard beneath the chromaticism, giving a sense of stability and firmness which reflects the bride's assurances of her unchanging love for her mother. This pedal point gives way to a chromatic descent as the bride's mood becomes more excited, the change from harmonic stability to chromatic tension reflecting the alteration of the mood of the song's protagonist. Noteworthy in the following example is the prolific use of seventh chords and chords in inversion characteristic of Schumann's harmonic language. Example 15 shows how Schumann uses chromatic chords in *Lied der Braut I* to enhance particular words in the text.

EXAMPLE 15



The use of chromaticism to create unstable tonality in *Flügel, Flügel* has already been discussed. Chromaticism is also a means of emphasis throughout the song. Many of the repetitions of the word *Flügel* are accompanied by a diminished chord or a seventh chord. Groundlessness (hence flying) are inherent in these chords.(See example 16a) Diminished chords are also used to emphasise the words *Grab* and *betrog'*

EXAMPLE 16a



EXAMPLE 16b



EXAMPLE 16c



A striking feature of *Flügel Flügel* is the chromaticism of the harmony in the sequentially treated phrases. The use of pedal notes beneath these descending chromatic triads has a twofold function. The pedal notes cause dissonance with some of the chords, thus accentuating their chromaticism, but at the same time have a unifying effect.

EXAMPLE 17



In several of the Rückert Lieder, diminished chords are associated with an idea of questioning or perplexity.[11] One example is *Lied der Braut II*, in which the word *frage* is harmonised by a diminished chord. The question "wie soll es ....?" is also given emphasis by the use of a diminished chord, as is the horrified exclamation *Enden?*:

EXAMPLE 18



A similar example is *Liebster, was kann denn uns scheiden?*, where the use in the first phrase of a dominant seventh in second inversion produces a diminished fifth in the right hand. The phrase "Kann uns meiden scheiden?" ends with a diminished chord. These questions from the text of *Liebster, was kann denn uns scheiden* are shown in Example 19a. The effect of these diminished chords is to create a mood of uncertainty, and this sense is heightened by the contrasting use of functional, diatonic harmony to depict the mood of security expressed in the second section of the text. (See Example 19b)

EXAMPLE 19a





EXAMPLE 19b



In the Rückert Lieder, Schumann's harmonic language, like that of most of his Lieder, is rooted in the harmonic innovations of the early nineteenth century, and reflects the trends of the middle nineteenth century in its complex use of tonality, modulation and chromatic relationships between chords. Yet despite the complexity of the harmonic language, the beauty of the harmony in the Rückert Lieder lies in Schumann's ability to enhance and capture the simplicity of the poetic images through the harmony.

NOTES

1. This weakening of tonality was essentially begun by Beethoven and is most noticeable in his piano sonatas op. 31, 53 and 57.

2. The cycle *Zwölf Lieder aus Rückert's Liebesfrühling* contains three Lieder by Clara Schumann, and two duets. Schumann arranged for the cycle to be published in September 1840 as a surprise for Clara's birthday. It was published as his Op. 37, and her Op. 12. There has been conjecture regarding Clara's input into this cycle, as those songs attributed to her show some evidence of collaboration with Robert. My own feeling is that two of the Lieder attributed to Robert, *Rose, Meer und Sonne*, and *O Sonn', O Meer, O Rose* may have been based on a melody composed by Clara.

3. An obvious comparison with these Lieder written from a woman's point of view is the *Frauen liebe - und leben* cycle, settings of the poems of Chamisso. Only one of the songs in this cycle is in G major, the sixth, *Helft mir ihr Schwestern*, in which the bride joyfully prepares for her wedding, assisted by her sisters.

4. Eric Sams, in *The Songs of Robert Schumann*, p. 8, mentions this connection between the concept of spring, and the key of A major. In *Blume der Ergebung*, such a connection can only be suggested with caution, owing to a tonal ambiguity (to be discussed later in the chapter), in which the tonality may be either A major, or F$^{\#}$ minor. A parallel instance is *Im Wunderschönen Monat Mai*, the first song of *Dichterliebe*, another springtime poem, in which there is also an A major, F$^{\#}$ minor duality.

5. Progressive tonality or directional tonality such as this is an intrinsic part of the nineteenth century harmonic language, as indicated by William Kindemann, in his article "Directional Tonality in Chopin", in Samson (ed.):*Chopin Studies*, London: Cambridge University Press, 1988, p. 59

6. Sams, Eric, p. 213

7. Op. 32, Op. 53

8. Rosen, Charles: *The Classical Style: Haydn, Beethoven, Mozart*, London: Faber & Faber, 1976, p. 383

9. A thorough discussion of this type of "third duality" is to be found in Jim Samson's article, "The composition - draft of the Polonaise - fantasy" in Samson (ed.): *Chopin Studies*, p.41

10. A well known example is *Tristan and Isolde*.

11. Sams, Eric, p. 19, alludes to this association between an idea of questioning, and the use of diminished seventh chords in Schumann's Lieder.

CHAPTER 4

THE PIANO IN SCHUMANN'S RUCKERT LIEDER

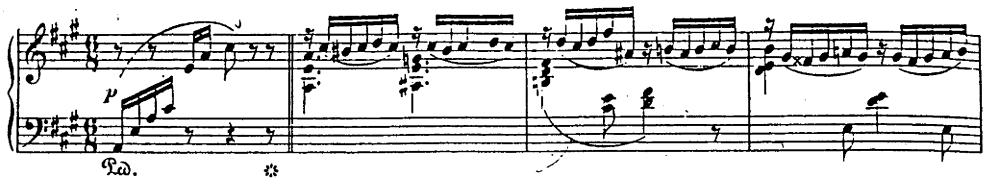
Prior to the "year of song", 1840, Schumann concentrated mainly on piano music. During this time he wrote very few Lieder, the composition of Lieder being problematical for him at this time[1]. It is therefore natural that the piano should have an enormously important role in his Lieder, and it is possible to see the Lieder as a natural extension of the piano music. Schumann's treatment of the piano part in his Lieder is typical of his piano style. Indeed some of the piano parts could almost stand alone as piano miniatures. Yet the piano part is always well suited to the text, and a hallmark of the Lied piano parts is the use of pianistic devices to depict textual ideas. Linked with this is the role of the piano as commentator, particularly in the postludes so characteristic of Schumann. Although the piano in the Rückert Lieder is an equal partner in the Lieder, containing a great deal of material of its own rather than being a mere accompaniment, it remains, for the most part, very close to the vocal melody, outlining many of the melody notes.

SCHUMANN'S DEPICTION OF TEXTUAL IDEAS IN THE PIANO

One of the most striking features of the Rückert Lieder is the attempt to depict particular textual ideas and moods by means of specific pianistic devices. A most obvious example is *Jasminenstrauch*, where the swift, turning semiquaver figure is a musical representation of the waving of the jasmine in the breeze. Schumann himself remarked in a marginal note that this

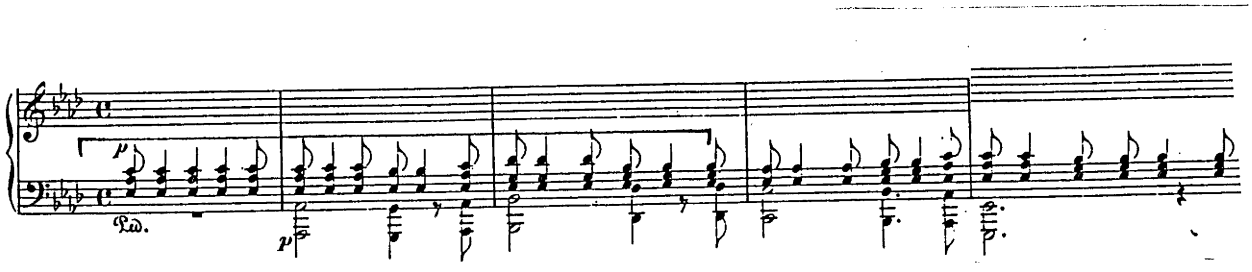
song is an attempt to "find music for the stirrings of nature and the symbolism of human love."[2]

EXAMPLE 1



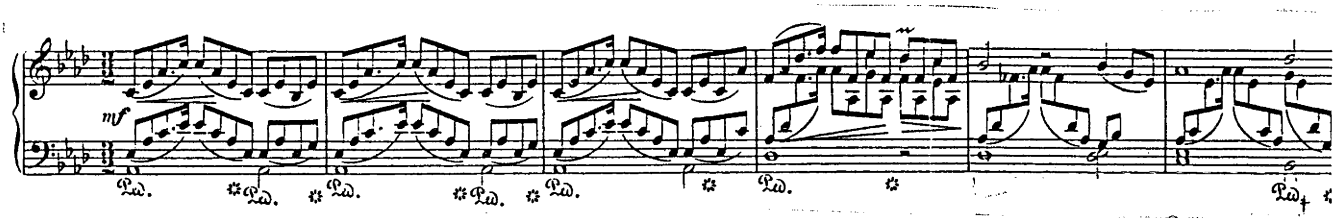
Another song in which a specific form of nature seems to be musically depicted is *Der Himmel hat eine Thräne geweint*, where the syncopated rhythm of the piano represents the motion of the waves:

EXAMPLE 2



Such specific musical representations of natural phenomena are few. Far more frequent, though no less striking, is the use of the piano to create the mood of a song. In *Widmung* for example the rising and falling arpeggio and the dotted quaver rhythm create a sense of great exuberance:[3]

EXAMPLE 3



The change in accompaniment style in the second section of this song brings about a most conspicuous change of mood, which is all the more prominent by contrast with the first section. In the second section, a sense of peaceful reverence is created by the repeated chords and gentle triplet crochet rhythm:

EXAMPLE 4



In the Rückert Lieder there appears to be a connection between the descending arpeggio figure and a metaphorical comparison between people and elements of nature. This arpeggio figure has been seen in *Widmung* (see example 3) and is used throughout *Rose, Meer und Sonne*, in which the loved one is compared with roses, the sea and the sun:

EXAMPLE 5



This connection can again be observed in *Die Blume der Ergebung*, in which the main piano figure is the descending arpeggio pattern. The text is full of such metaphorical allusions. In the following examples, the lover describes himself as a flower, and likens the loved one to a sunbeam.

EXAMPLE 6a



EXAMPLE 6b



Die Blume der Ergebung is a song in which the delicate flower and the mood of resignation are clearly evoked by the piano. The accompaniment pattern changes as Schumann approaches the climax of the song, and false relation between right and left hands is introduced:

EXAMPLE 7



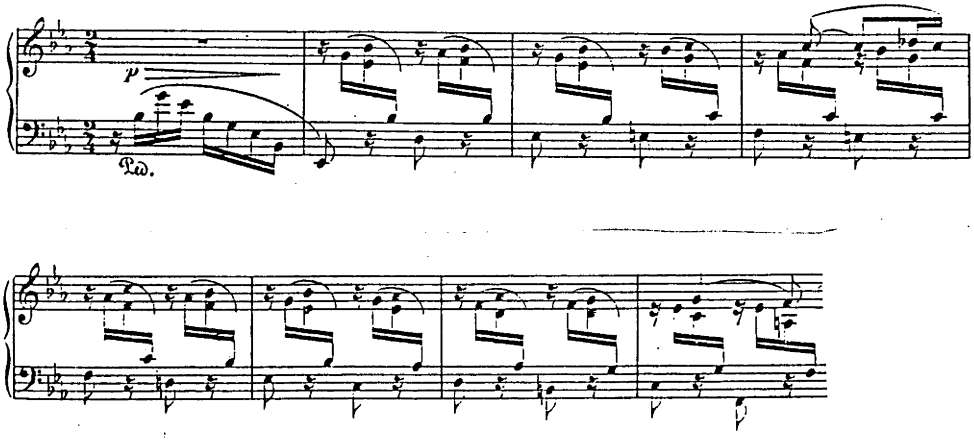
Another song in which the piano is used to evoke a particular mood, without attempting to depict any specific object or concept is *Schneeglöckchen*. Here, the tinkling delicate piano in the higher register, paints the delicate snowdrop and the beauty of springtime:

EXAMPLE 8



A similar delicacy is to be found in *Aus den östlichen Rosen*, where the gently wafting scented breezes, the lover's greeting, and the mystery of the orient are evoked by this delicate piano part[4]. The listener doesn't hear specific musical depictions of these elements of the text, and, if it was Schumann's intention to make such a specific connection, there is no record of his intention, as we have in *Jasminenstrauch*, for example. The piano part of the opening of *Aus den östlichen Rosen* is shown in example 9:

EXAMPLE 9



THE RELATIONSHIP BETWEEN PIANO AND VOICE

A most important element in a consideration of Lied piano parts is the extent to which the piano follows the vocal melody. In folksong, and in the 18th century Lied, the typical course is for the right hand to play the vocal melody, accompanied by a chordal pattern in the left hand. Among Schumann's Rückert Lieder there are examples of such treatment of the piano part, but such songs are the exception, and Schumann has written the piano part in this manner in order to enhance his interpretation of the particular texts which are set in this way.

The first of the Rückert Lieder which is set in a simple folk - like style, incorporating a melody and an uncomplicated chordal accompaniment, is *Zum Scluss*, the closing song in the cycle *Myrthen* op.25. Here a solemn, hymnlike reverence, suggested by such a treatment of the piano part, is appropriate not only to this particular text, but also to the closing song in this cycle, the wedding present of Schumann to his bride.

EXAMPLE 10



Schumann sets the text of *O ihr Herren* in a similar manner in order to mock the pompous grandeur of the "great lords" in the poem. This mocking effect is achieved by the melodic outlining of the tonic triad, and by the use of a chordal accompaniment in the piano, whose simplicity is in stark contrast to the grandeur of the palace depicted in the text.

EXAMPLE 11



This technique is again used in *Lied der Braut II*. In this Lied, the almost hymn - like chordal piano style creates a sense of stability, security and permanence, which the bride wishes to convey not only to her mother, but also to herself regarding her marriage:

EXAMPLE 12



As the song progresses, the bride's security in her love increases, and the piano reflects this, playing a joyful countermelody based on the notes of the vocal melody. This countermelody is then treated imitatively in several lines of the piano part:

EXAMPLE 13



More characteristic of the piano parts of the Rückert Lieder is a degree of independence from the vocal part, and a more complex texture incorporating many musical lines. Yet despite its complexity and independence, the piano remains close to the vocal part, usually outlining many of the notes of the vocal melody within the context of a more complex texture.

Schumann achieves this characteristic juxtaposition of independence and union in a number of ways. In some Lieder, the piano moves freely then returns to play the notes of the vocal melody in the same time as they are sung. One such example is *Widmung* where the piano begins with the arpeggio figure, then takes up the vocal melody while continuing with this figure (see example 3). This type of treatment is seen again in *Ich hab in mich gesogen*, in which the contrapuntal phrases, begun by the piano, join the voice, playing the melody in the same rhythm as that in which it is sung:

EXAMPLE 14



In the middle section of the song this conjunction i's extremely complex, as, although the piano and voice have the same melody, the end of the piano phrase is the beginning of the vocal phrase, giving an effect of two different melodies. In the following example, the voice phrases are marked a, and the piano phrases are marked *b*:

EXAMPLE 15



Further in this middle section of the Lied, the relationship between voice and piano becomes even more complex, as the vocal notes in the piano are alternated between soprano and alto voices:

EXAMPLE 16



A similarly complex song is *Flügel, Flügel*, in which the piano sometimes "flies off", making statements of its own, then returns to join the voice:

EXAMPLE 17



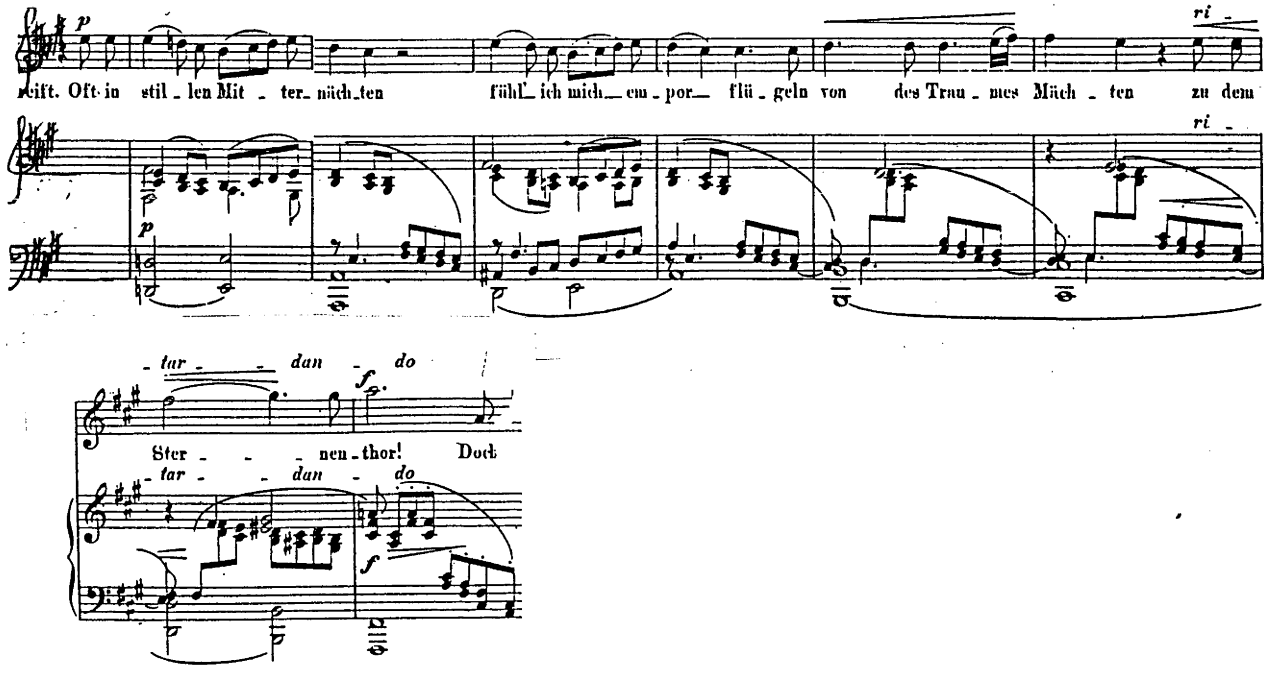
In the imitative section of this song, the vocal melody is played by the piano in an inner voice:

EXAMPLE 18



The second section in which the key and time signatures are changed again provides an example of the piano playing the vocal melody in the same rhythm as that in which it is sung, yet moving independently. Almost immediately, the piano moves away from its exact representation of the vocal melody, and moves freely, yet continues to support the voice:[5]

EXAMPLE 19



This type of independent piano part, which also plays the vocal melody in the same rhythms as that in which it is sung, can also be seen in *Mein schöner Stern*. At first the piano simply plays a rich chordal accompaniment, supported by a strong cycle of fifths in the left hand. Gradually, however, a contrapuntal texture develops in which the right hand plays the melody of the voice in the same rhythm as that in which it is sung, while the left hand has its own melody. Schumann treats the two melodies imitatively. This fugal texture is sometimes "real" in that the exact notes are used in the imitation, and sometimes "tonal" in that the same intervals are used a fifth or a fourth lower:

EXAMPLE 20



A contrasting style is that in which the piano outlines some of the notes of the vocal melody, but they are not played in the same time as they are sung. The earliest example of this in the Rückert Lieder is *Lied der Braut I*, where the accompaniment figure plays notes of the vocal melody slightly before or after they have been sung:

EXAMPLE 21



A very similar example is *Aus den östlichen Rosen*, in which the vocal melody is clearly heard in the piano, but in a completely different rhythm, again owing to the characteristic accompaniment figure used by Schumann in the piano part of this Lied. This type of rocking broken chord accompaniment creates two inner voices which are important both melodically and texturally:

EXAMPLE 22



In *Rose, Meer und Sonne*, an accompaniment figure similar to that in *Aus den östlichen Rosen* is used, the effect again being the outlining of some of the notes of the vocal melody by the piano, but in a rhythm different to that in which it is sung. However, *Rose, Meer und Sonne* is interesting in that two different types of piano treatment are juxtaposed. Each phrase begins with the outlining of some of the notes of the vocal melody within the texture of the accompaniment figure, but ends with the exact conjunction of voice and piano. This type of treatment creates an independent piano part which is able to add immeasurably to the composer's interpretation of the text, yet at the same time preserves a sense of unity and balance in the relationship between voice and piano parts.

EXAMPLE 23



A similar relationship between voice and piano is found in *Jasminenstrauch*. In this song, the rippling accompaniment figure does play some of the notes of the vocal melody, but in its

rhythm, creating a similar yet different melody of its own. In this way, the piano is able to comment upon the text, depicting a specific natural phenomenon, yet at the same time remain closely linked with the vocal part. As in *Rose, Meer und Sonne*, the phrase ends with the piano joining the voice in its melody. However, in this instance, the final melody note is in the left hand of the piano, rather than the right.

EXAMPLE 24



A later example (in terms of date of composition) of such voice piano relationship can be seen in *Meine Töne still und heiter* where an accompaniment figure similar to those in *Aus den östlichen Rosen* and *Rose, Meer und Sonne* is used, creating a similar effect: that of the vocal melody played in a different

rhythm by the piano. The inner voice in the right hand is important as it imitates sections of the vocal melody. The bass has a melody of its own, and also imitates fragments of the melody:

EXAMPLE 25



In *O Freund mein Schirm, mein Schütz*, the piano plays notes of the vocal melody yet, unlike the piano parts of many of the Lieder, is not itself melodic. Rather, the piano provides movement through its syncopated rhythm, the constantly repeated semitone in the middle voice, and the use of harmonic

suspensions. The harmonic tension is increased by suspensions against notes in the voice. The left hand plays a slow moving melody which reflects some elements of the vocal melody, yet is wholly independent. The shape of this bass melody seems sometimes to be an inversion of the shape of the vocal melody. Although the phrase lengths are different to that in the vocal melody, the regularity of the movement obscures the beginning and end of each phrase:

EXAMPLE 26



From the above examples it is clear that despite the great independence of the piano, and the complexity of many of the piano parts, Schumann maintains a very close relationship between

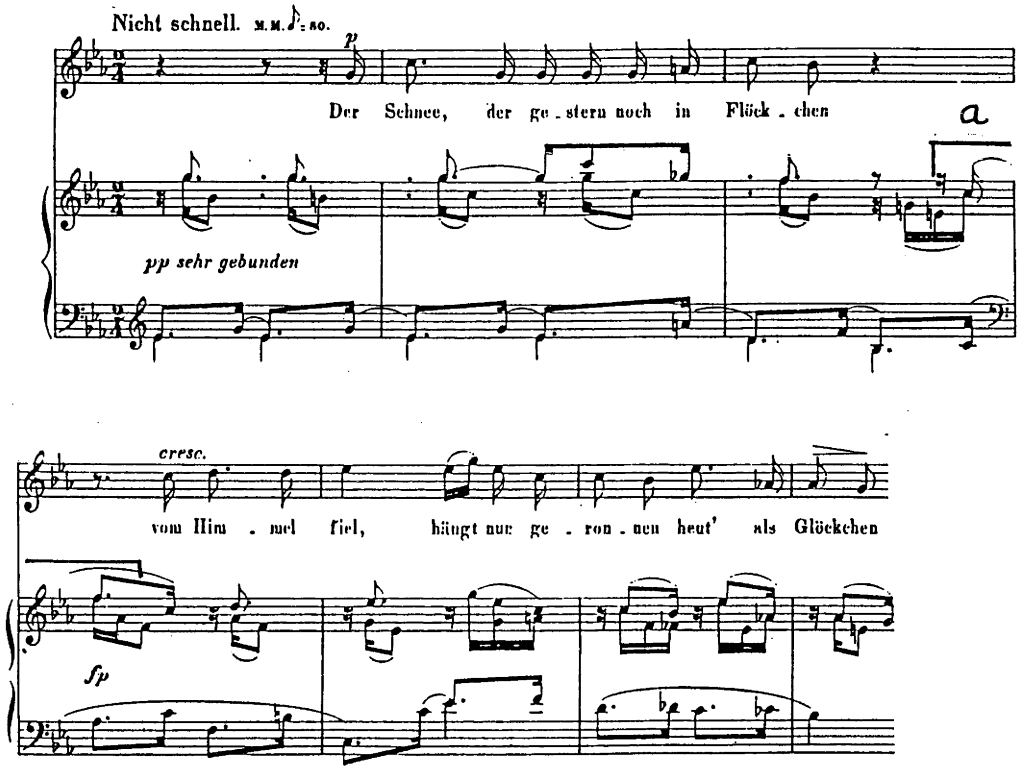
piano and voice. A different aspect of the relationship between piano and voice is the way in which Schumann uses the piano to begin or extend a melodic phrase in the voice. In *Aus den östlichen Rosen*, for example, the first phrase (marked a in the example below) is extended by a semitone figure in the piano which seems to be making its own statement about the text. The second phrase (marked *b* in the following example) is similarly extended by a descending tone, which again seems to be commenting on the sentiments expressed in the previous line of text:

EXAMPLE 27

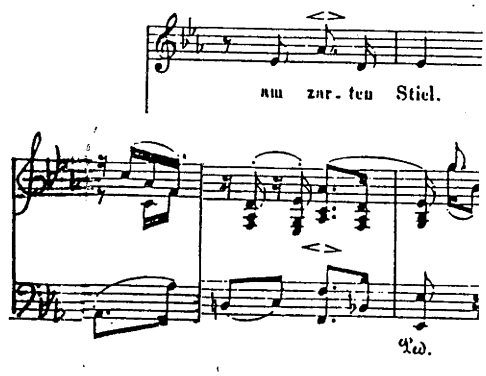


In *Schneeglöckchen*, a strophic melody, there are two phrases which are begun by the piano in a vocal style. The first of these begins with a rising fourth which balances the end of the phrase, heard in the vocal part. A similar balance is found in the second of these phrases, which begins with a descending diminished seventh triad:

EXAMPLE 28a



EXAMPLE 28b



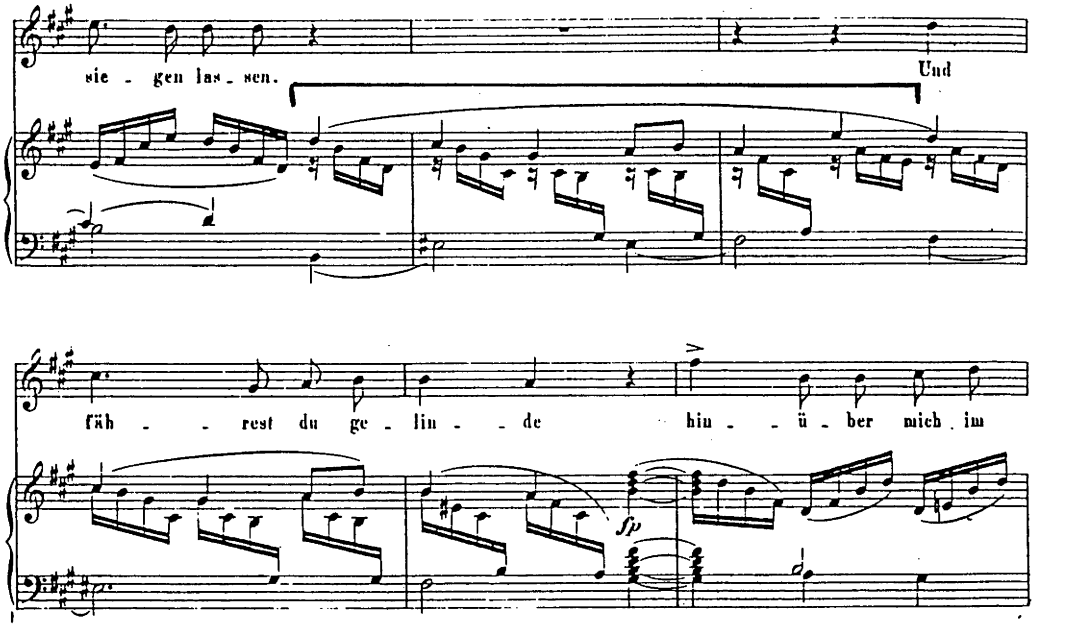
A rather more complex example is *Die Blume der Ergebung*, in which piano and vocal phrases overlap, obscuring the end of one phrase and the beginning of the next. However, a clear example is found in the first section of the song, where the vocal phrase is

extended by the piano. The piano figure which extends the phrase enhances the interpretation of the text, seeming to evoke the stillness of the garden and the beauty of the flower. (Example 29a) In the middle section of the song, the piano begins a phrase, balancing it in manner similar to that seen in *Schneeglöckchen*. This long piano phrase (example 29b) also helps to balance the piano introduction which is extremely long.

EXAMPLE 29a



EXAMPLE 29b



Further examples of this type of relationship between piano and voice are to be found in the second section of *Meine Töne still und heiter*. There are two simple examples in which the piano begins a phrase and is then joined by the voice:

EXAMPLE 30a

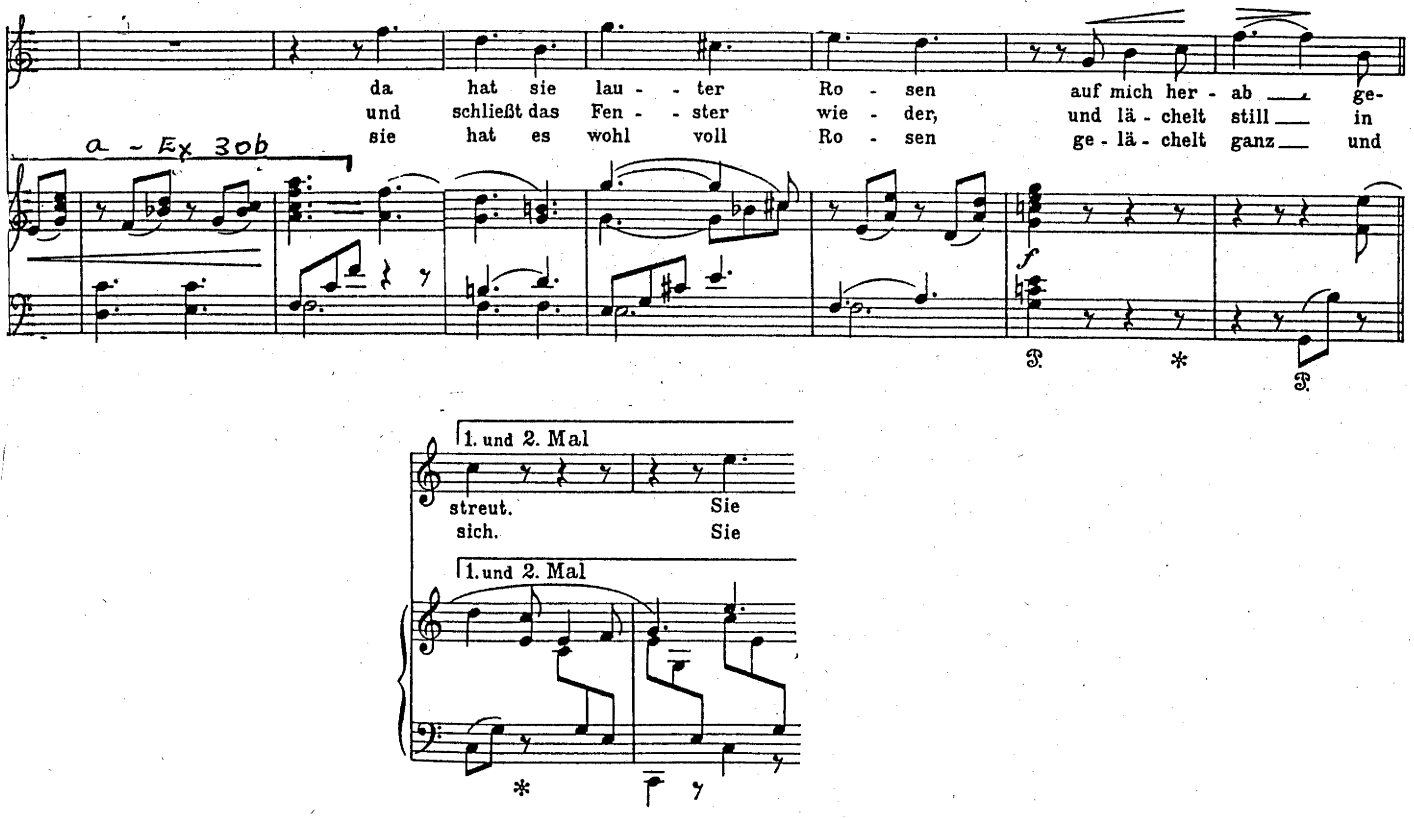


EXAMPLE 30b



A more complex example is seen in conjunction with repetition of a line of text, where the phrase "da hat sie lauter, lauter Rosen auf mich herab gestreut" is repeated, with a corresponding repetition of the melody. When this phrase is repeated, the repetition of the melody is begun by the piano, while the repetition of the text begins part way through the melodic phrase.

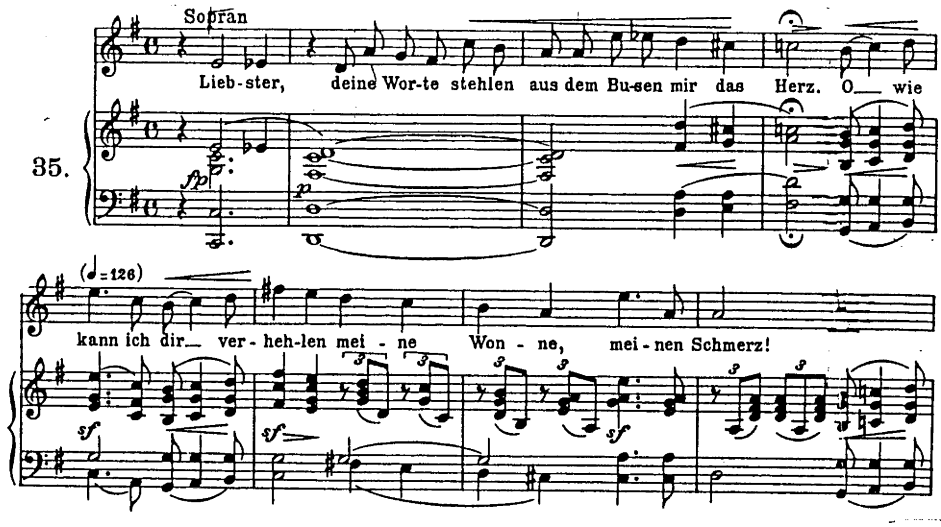
EXAMPLE 31



In *Liebster, deine Worte*, the relationship between voice and piano in which the piano begins some of the melodic phrases and is then joined by the voice, is extremely important. In Chapter 1,[6] the disruption of the regularity of this poem by the constantly changing rhythm on the words "Liebste deine" were discussed. Despite this alteration of the poet's intention, Schumann does achieve a degree of unity within this song through

the repetition of a particular melodic fragment. (See example 32a) This motif begins the song after the recitative like introduction, and is heard again in the second melodic phrase. However, the piano begins this second phrase, playing the beginning of the motif, and is joined by the voice only part way through the motif. This phrase is shown in example 32b.[7]

EXAMPLE 32a



EXAMPLE 32b



INTRODUCTIONS AND POSTLUDES

A most important element in the piano parts of Schumann's Lieder are the introductions and postludes, the postludes being one of the most innovative and characteristic features of Schumann's Lied composition. In the Rückert Lieder, the introductions are, for the most part, short and simple, and in some Lieder there is no introduction at all. Generally, the introduction is composed of material from the main part of the song, either melodic material, or the accompaniment figure used throughout the song. One example of the many is *Ich hab' in mich gesogen*. In some Lieder, however, the introduction is different to the following song. Schumann appears to do this in order to present a particular interpretation of the text of the song. In *Jasminenstrauch* and *Aus den östlichen Rosen*, for example, the short introduction based on an arpeggio is a means of creating the lighthearted springtime mood of these Lieder. Table 1 (p.92) shows the length and type of introduction in each of the Rückert Lieder.

One of the most characteristic features of Schumann's Lieder are the piano postludes, which serve to emphasise and comment on the ideas expressed in the text. In some of the Rückert Lieder, the postlude also serves to conclude melodic or harmonic progressions that haven't been completed in the vocal section of the song.

TABLE 1

Song	Opus	Length (Bars)	Type of Introduction
Widmung	25, no 1	1	Arpeggio figuration, repeated exactly in bar 2 as accompaniment to voice.
Lied der Braut I	25, no 11	2	Begins with a rolled chord then plays the melody of the first vocal phrase.
Lied der Braut II,	25, no 12	4	Melody of the first vocal phrase with chordal accompaniment.
Aus den östlichen, Rosen	25, no 25	1	An arpeggio which outlines tonic triad, ascending then descending.
Zum Schluss	25, no 26		No introduction
Jasminenstrauch	27, no 2	1	Ascending A major arpeggio
Der Himmel hat eine Thräne geweint	37, no 1	1	Tonic chord in second inversion using the syncopated rhythm of the piano part of the entire song.
O Ihr Herren	37, no 3		No introduction.
Ich hab'in mich gesogen	37, no 5	4	The introduction is contrapuntal. The melody is repeated in the piano part of the first vocal phrase, and incorporates part of the vocal melody.
Liebste, was kann denn uns scheiden	37, no 6		No introduction
Flügel, flügel	37, no 8		There is no solo piano introduction, but the chordal recitative like opening functions as an introduction to the main part of the song.
Rose Meer und Sonne	37, no 9	2	An ascending, descending B major triad which becomes the accompaniment figure throughout the Lied.
O Sonn', O Meer O Rose	37, no 10		Like *Flügel, flügel*, there is no solo piano introduction but the outlining of the tonic triad at the beginning of the song functions as an introduction. Furthermore, Schumann divides these opening bars from the rest of the song by a double barline.
Volksliedchen	51, no 2		No introduction

Schneeglöckchen	79, no 26	1	Outlining of an E^{b} major triad, which moves to E^{b} augmented, creating a countermelody which moves in semitones. This pattern is continued in bar 2 when the voice enters.
Die Blume der Ergebung	83, no 5	4	Although the introduction is only four bars long, a lot of material is included because of the semiquaver rhythm. There are melodies in both soprano and bass voices, the inner voices moving in an arpeggio figure. The melody of the introduction bears little relation to the melody of the vocal part. Rather, it seems to be painting the stillness of the garden, and the waiting flower.
Meine Töne still und heiter	101, no 1	4	Descending triads which set up the accompaniment pattern used throughout the song and outlines the vocal melody.
Liebster, deine Worte stehlen	101, no 2		There is no introduction played by the piano alone, but again, like some of the earlier Lieder, the recitative like opening 3 bars, ending with a pause, functions as an introduction.
Mein schöner Stern	101, no 3	1.5	This short introduction consists of a G^{7} chord without a fifth, repeated in a quaver rhythm.
O Freund, mein Schirm mein Schütz	101, no 4	1.5	The rhythmic pattern and the semitone figure used throughout the Lied are established in these three beats.

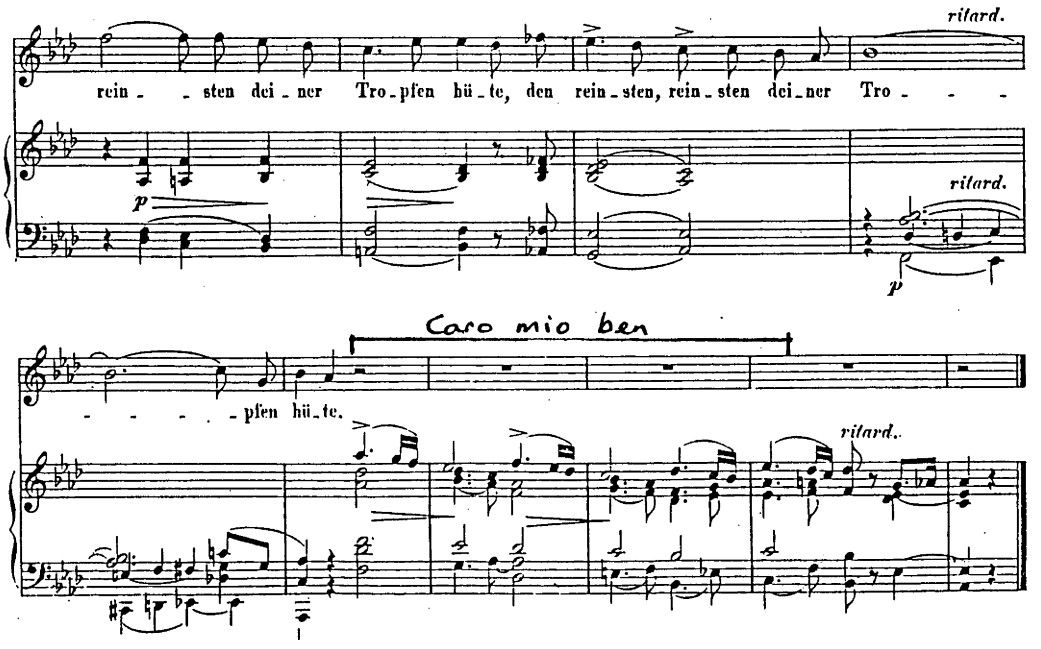
In the Rückert Lieder, the postlude is usually based on material from the song. In some Lieder, however, the postlude contains new material, introduced for a specific purpose. In the postlude of *Widmung*, for example, the arpeggio figuration used throughout the song accompanies a new melody, the melody of Schubert's *Ave Maria*.

EXAMPLE 33



A similar example is *Der Himmel hat eine Thrane geweint*, in which the melody of the postlude is *Caro mio ben* by Giordani, albeit in a slightly different rhythm.[8]. This melody, although new, is related to the final phrase of the vocal melody. Example 34 shows the last five bars of the vocal part, and the postlude:

EXAMPLE 34



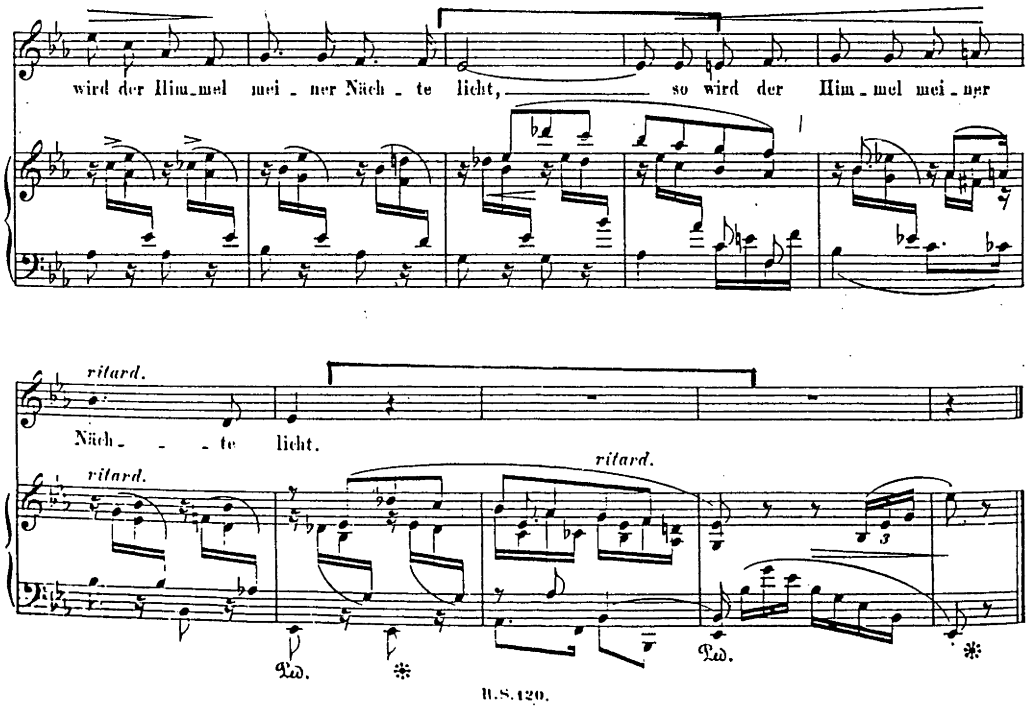
O ihr Herren is another example of a postlude in which new material is introduced for a particular purpose. In this poem a nightingale who has searched the world for a place begs the "great lords" for a home, saying she will repay them with song, and the postlude seems to be an example of the nightingale's song. This postlude is also interesting for the fact that, after the chordal accompaniment piano style of the rest of the song, the postlude has the many voiced texture typical of the piano parts in the Lieder, and of Schumann's piano music:

EXAMPLE 35



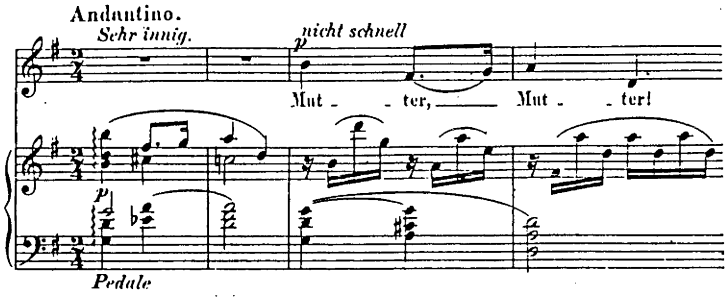
A slightly different example is *Aus den östlichen Rosen*, where the postlude is a repetition of the piano melody in the last phrase of the poem. This piano melody appears to be a representation of the light mentioned in the text, and its repetition in the postlude reinforces the light imagery:

EXAMPLE 36



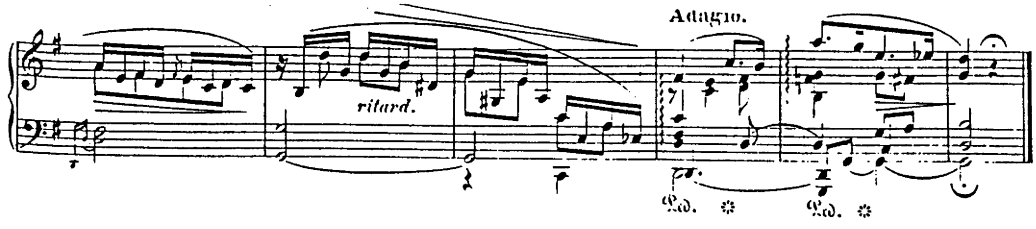
Characteristic of the postludes in the Rückert Lieder is the use of a particular figure which may be repeated several times in the short postlude. In *Lied der Braut I*, for example, the postlude uses a figure derived from the accompaniment pattern used throughout the song. This figure is repeated exactly, then repeated again with a slight alteration. The last three bars of the postlude use the ♩ ♩.♫ rhythm from the vocal melody, and the rolled chord from the introduction, thus creating a sense of balance through the unity between introduction and postlude:

EXAMPLE 37a Introduction



b) Postlude





A similar repetition of a particular figuration forms the postlude of *Volksliedchen*, in which Schumann takes two melodic figures, based on the last vocal phrase, and repeats them, then uses a smaller fragment of these figures, the leading note - tonic figure, and repeats it:

EXAMPLE 38





Rose Meer und Sonne and *O Sonn, O Meer, O Rose*, are two poems which are related, both through their subject matter, and their position in the original published collection. Schumann emphasises this relationship between the two texts by setting them in the same key, and by giving them exactly the same postlude. The postlude of the two songs is a slightly more complex example of the construction of a postlude through repetition of a figure derived from the main body of the Lied. The postlude is based on a figure derived from the vocal melody, which is treated sequentially and extended to form a four bar phrase. This phrase is then repeated, but the second time is stated in an inner voice. A new figure is stated and repeated in the final three bars, before the postlude ends with an arpeggio on the tonic chord:

EXAMPLE 39



A different type of postlude is one which repeats the last bars of the vocal melody, reiterating the sentiments of the text. A very simple example is *Zum Schluss*, where the postlude is simply a repetition of the last four bars of the voice part. However it is slightly varied by the use of an inner voice countermelody fragment. This repetition of the last bars emphasises the feeling of fulfillment expressed in the text:

EXAMPLE 40



A more complex example is the extremely long postlude in *Flügel, Flügel*, which is sixteen bars long. The first eight bars of the postlude is a repetition of the last eight bars of the vocal part, but is now stated in the tonic rather than in the dominant. The postlude continues with a figure derived from the imitative section of the song, and this figure is repeated, then, as with *Volksliedchen*, a fragment of this figure is repeated. The long postlude serves to unify and balance this lengthy song with its many different sections.

EXAMPLE 41



Repetition is also used to complete and balance *Liebste was kann denn uns Scheiden*, which has no introduction and no piano postlude. However the final vocal phrase is stated twice, this repetition functioning as a postlude of the type seen in *Zum Schluss*, where the postlude consists of a repetition of the final vocal phrase by the piano. Example 42 shows the end of *Liebste, was kann denn uns scheiden*:

EXAMPLE 42



The importance of the piano in Schumann's Rückert Lieder must not be understated. Far from playing a role merely as accompanist, the piano parts are highly independent, a fact attributable to their growth out of the style and texture of Schumann's earlier piano miniatures. Yet despite this independence, the piano parts remain closely linked to the vocal melodies, and are an essential and inherent element of Schumann's interpretation of the texts.

NOTES

1. Almost all writers about Schumann's lieder quote the letter of Schumann to Hermann Hirschbach, written on June 30th, 1839, in which he says: "all my life I have ranked song below instrumental music." This translation is taken from Stein, Jack: *Poem and Music in the German Lied*, Harvard University Press, 1971, p. 92.

2. A marginal note on the original manuscript, quoted by Fischer - Dieskau, Dietrich : *Robert Schumann: Words and Music. The Vocal Compositions*, p. 71

3. The exuberance of this arpeggio pattern and dotted figure is also to be found in the sixth song of *Frauenlieben - und Leben*, *Helft mir ihr Schwestern.*

4. The delicacy of the piano accompaniment of this song also gives a sense of breathless anticipation, which was obviously Schumann's idea, as in the margin of the manuscript he wrote "in Erwartung Claras" - in anticipation of Clara, quoted, Sams, Eric: *The Songs of Robert Schumann*, London: Eulenberg, 1975, p118

5. There is a similarity between this phrase, and sections of the first song of *Dichterliebe.*

6. The discussion of the irregularity in *Liebster, deine Worte* is to be found in Chapter 1, p. 12

7. This melodic motif is repeated a tone higher, and then at exact pitch at the end of the song. In the middle of the song, there is also a motif which can be seen as an inversion of the main motif.

8. Sams, p. 180 believes this introduction of *Caro mio ben* to be a tribute to Clara.

CONCLUSION

Many aspects of musical settings of the poetry of Rückert remain to be investigated. Directions for future research in this area may include an examination of those Rückert Lieder by Clara Schumann, which have been mentioned but not discussed within the context of this paper. Another avenue might be a comparison of the musical language in these solo Rückert Lieder, and the language in the choral settings by Schumann of Rückert's work. Equally interesting and significant would be a study of the Rückert Lieder of other composers, and a comparison between the musical languages of Rückert settings by different composers.

The Rückert Lieder of Robert Schumann are a true synthesis of poem and music. Schumann has made few alterations to the poems as they stood with regard to content and overall structure, yet a new artform, entirely independent of the original texts, is created. Schumann's interpretation of the original poems, and his use of rhythm, melody, structure, harmony, and the piano as a means of expressing that interpretation serve to enhance the meaning of particular poetic themes and structures.

The above discussion is by no means an exhaustive analysis of the musical language of the Rückert Lieder, as such an extensive analysis was not within the scope of this study. Rather, this study has sought to identify and discuss those features of the musical language which are the most interesting and significant within the context of Schumann's musical language as a whole, and with regard to text music relationships.

APPENDIX 1

The Rückert Poems set by Schumann

Ich hab' in mich gesogen
Den Frühling treu und lieb,
Daß er, der Welt entflogen,
Hier in der Brust mir blieb.

Hier sind die blauen Lüfte,
Hier sind die grünen Au'n,
Die Blumen hier, die Düfte,
Der blühnde Rosenzaun.

Und hier am Busen lehnet
Mit süßem Liebesach
Die Liebste, die sich sehnet
Den Frühlingswonnen nach.

Sie lehnt sich an, zu lauschen,
Und hört in stiller Lust
Die Frühlingsströme rauschen
In ihres Dichters Brust.

Da quellen auf die Lieder
Und strömen über sie
Den vollen Frühling nieder,
Den mir der Gott verlieh.

Und wie sie, davon trunken,
Umblicket rings im Raum,
Blüht auch von ihren Funken
Die Welt, ein Frühlingstraum.

Der Himmel hat eine Thräne geweint,
Die hat sich in's Meer zu verlieren gemeint.
Die Muschel kam und schloß sie ein;
Du sollst nun meine Berle sein.
Du sollst nicht vor den Wogen zagen,
Ich will hindurch dich ruhig tragen.
O du mein Schmerz, du mein Luft,
Du Himmelsthrän' in meiner Brust!
Gib, Himmel, daß ich in reinem Gemüthe
Den reinsten deiner Tropfen hüte!

Rose, Meer und Sonne
Sind ein Bild der Liebsten mein,
Die mit ihrer Wonne
Faßt mein fanzes Leben ein.

Aller Glanz, ergossen,
Aller Thau der Frühlingsflur,
Liegt vereint beschlossen
In dem Reich der Rose nur.

Alle Farben ringen,
Alle Düft' im Lenzgefild,
Um hervorzubringen
Im Verein der Rose Bild.

Rose, Meer und Sonne
Sind ein Bild der Liebsten mein,
Die mit ihrer Wonne
Faßt mein ganzes Leben ein.

Alle Ströme haben
Ihren Lauf auf Erden bloß,
Um sich zu begaben
Sehnend in des Meeres Schooß.

Alle Quellen fließen
In den unerschöpften Grund,
Einen Kreis zu schließen
Um der Erde blühndes Kund.

Rose, Meer und Sonne
Sind ein Bild der Liebsten mein,
Die mit ihrer Wonne
Faßt mein ganzes Leben ein.

Alle Stern' in Lüften
Sind ein Liebesblick der Nacht,
In des Morgens Düften
Sterbend, wann der Tag erwacht.

Alle Weltenflammen,
Der zerstreute Himmelsglanz,
Fließen hell zusammen
In der Sonne Strahlenkranz.

Rose, Meer und Sonne
Sind ein Bild der Liebsten mein,
Die mit ihrer Wonne
Faßt mein ganzes Leben ein.

O Sonn', o Meer, o Rose!
Wie wenn die Sonne triumphirend sich
Hebt über Sterne, Die am Himmel stunden,
Ein Schimmer nach dem andern leis' erblich,
Bis alle sind in Einen Glanz geschwunden;
So hab' ich, Liebste, dich
Gefunden :
Du kamst, da war, was je mein Herz empfunden,
Geschwunden
In dich.

O Sonn', o Meer, o Rose!
Wie wenn des Meers Arme aufthun sich
Den Strömen, die nach ihnen sich gewunden,
Hinein sich diese stürzen brünstiglich,
Bis sie die Ruh im tiefen Schooß gefunden;
So, Liebste, hab' ich dich
Empfunden:
Sich hat mein Herz mit allen Sehnsuchtswunden
Entbunden
In dich.

O Sonn', o Meer, o Rose!
Wie wenn im Frühling tausendfältig sich
Ein buntes Grün hat ringend losgewunden,
Ein hadernd Volk, bis Rose, königlich
Eintretend, es zum Kranz um sich verbunden;
So, Liebste, hab' ich dich
Umwenden:
Der Kranz des Daseins muß sich blühend runden,
Gebunden
In dich

Liebste, deine Worte stehlen
Aus dem Busen mir das Herz.
O wie kann ich dir verhehlen
Meine Wonne, meinen Schmerz!

Liebste, deine Töne ziehen
Aus mir selber mich empor.
Laß uns von der Erde fliehen
Zu der sel'gen Geister Chor!

Liebste, deine Saiten tragen
Durch die Himmel mich im Tanz.
Laß unt dich den Arm mich schlagen,
Daß ich nicht versink' im Glanz!

Liebste, deine Lieder wanken
Mir ein Strahlenkranz um's Haupt.
O wie sann ich dir es danken,
Wie du mich so reich umlaubt!

Grün ist der Jasminenstrauch
Abends eingeschlafen.
Alls ihn mit des Morgens Hauch
Sonnenlichter trafen,
Ist er schneeweiß aufgewacht,
"Wie geschah mir in der Nacht?"
Seht, so geht es Bäumen,
Die im Frühling träumen!

Mein schöner Stern!
Ich bitte dich,
O lasse du
Dein heitres Licht
Nicht trüben duch
Den Dampf in mir,
In mir zu Licht,
Mein schöner Stern,
Verklären hilf!

Mein Schöner Stern!
Ich bitte dich,
Nicht senk' herab
Zur Erde dich,
Weil du mich noch
Hier unten siehst,
Heb' auf vielmehr
Zum Himmel mich,
Mein schöner Stern,
Wo du schon bist!

O Freund mein Schirm, mein Schutz!
O Freund, mein Schmuck, mein putz!
Mein Stolz, mein Trost, mein Trutz!

Mein Bollwerk, o mein Schild!
Wo's einen Kampf mir gilt,
Flücht' ich zu deinem Bild.

Wenn mich in Jammerschlucht
Die Welt zu brängen sucht,
Nehm' ich zu dir die Flucht.

Ob sie mir bittres bot,
Mit bittrerem mir droht,
So klag' ich dir die Noth.

Du schickest ohn' ein Wort
Des Trostes mich nicht fort,
Du bist und bleibst mein Hort.

Der Erde Weh ist Scherz,
Hier leg' ich an dein Herz
Mich Selbst und meinen Schmerz.

O Welt, was du mir thust,
Ich ruh' in stiller Luft
An meines Freundes Brust.

Liebste, was kann denn uns scheiden?
Kann's das Meiden?
Kann uns Meiden scheiden? Nein.
Ob wir uns zu sehn vermieden,
Ungerschieden
Wollen wir im Herzen sein.
Mein und dein,
Dein und mein,
Wollen wir, o Liebste, sein.

Meine Töne, still und heiter,
Zu der Liebsten steigt hinan!
O daß ich auf eurer Leiter
Zu ihr auf nicht steigen kann.

Leget, o ihr süßen Töne,
An die Brust ihr meinen Schmerz,
Weil nicht will die strenge Schöne,
Daß ich mich leg' ans Herz.

Flügel! Flügel! um zu fliegen
Uber Berg und Thal.
Flügel, um mein Herz zu wiegen
Auf des Morgens Strahl.

Flügel, über's Meer zu schweben,
Mit dem Morgenroth.
Flügel, Flügel über's Leben,
Uber Grab und Tod.

Flügel, wie die Jugend hatte,
Da sie mir entflog,
Flügel, wie des Glückes Schatte,
Der mein Herz betrog.

Flügel, nachzufliehn den Tagen,
Die vorüber sind,
Flügel, Freuden einzujagen,
Die entflohn im Wind.

Flügel, gleich den Nachtigallen,
Wan die Rosen fliehn,
Aus dem Land, wo Nebel wallen,
Ihnen nachzuziehn.

Ich von dem Verbanneungstrande,
Wo kein Nachen winkt,
Flügel nach dem Heimathlande,
Wo die Krone blinkt.

Freiheit, wie zum Schmetterlinge
Raupenleben reift,
Wann sich dehnt des Geistes Schwinge
Und die Hüll' entstreift.

Ost in stillen Mitternächten
Fühl' ich mich empor
Flüglen von des Traumes Mächten
Zu dent Sternenthor.

Doch gewachsenes Gesieder
In der Nächte Duft,
Mir entträufeln seh' ich's wieder
An des Morgens Luft.

Sonnenbrand dem Fittig schmelzet,
Ikar stürzt in's Meer,
Und der Sinne Braufen wälzet
Uber'n Geist sich her.

Wenn ich früh in den Garten geh'
In meinem grünen Hut,
Ist mein erster Gedanke,
Was nun mein Liebste thut?

Am Himmel ist kein Stern,
Den ich dem Freund nicht gönnte.
Mein Herz gäb' ich ihm gern,
Wenn ich's heraus thun könnte.

Mutter, Mutter! glaube nicht,
Weil ich ihn lieb' also sehr,
Daß nun Liebe mir gebricht,
Dich zu lieben, wie vorher.

Mutter, Mutter! seit ich ihn
liebe, lieb' ich erst dich sehr.
Laß mich an mein Herz dich ziehn,
Und dich süssen, wie mich er.

Mutter, Mutter! seit ich ihn
Liebe, lieb' ich erst dich ganz,
Daß du mir das Sein verliehn,
Das mir ward zu solchem Glanz.

Laß mich ihm am Busen hangen,
Mutter, Mutter! laß das Bangen.
Frage nicht: wie soll sichs wenden?
Frage nicht: wie soll das enden?
Enden?
Enden soll sichs nie
Wenden?
Noch nicht weiss ich wie!

Du mein Seele, du mein Herz,
Du meine Wonn', o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
O du mein Grab, in das hinab
Ich meiner Kummer gab'
Du bist die Ruh, du bist der Frieden,
Du bist vom Himmel mir beschieden.
Daß du mich liebst, macht mich mir wert,
Dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich,
Mein guter Geist, mein beßres Ich!

Der Schnee der gestern noch in Flöckchen
Von Himmel fiel,
Hängt nun ggeronnen heut als Glöckchen
Am zarten Stiel.

Schneeglöckchen läutet; was bedeutet's
Im stillen Hain?
O kimm geschwind! Im Haine Läutet's
Den Frühling ein.

O kommt, ihr Blätter, Blüt' und Blume,
Die ihr noch träumt,
All' zu des Frühlings Heiligtume!
Kommt ungesäumt!

[The above is the text of Schumann's song, not the original poem itself, which I was unable to find. It therefore, doesn't include those parts which Schumann omitted from his setting]

Aus den östlichen Rosen

Ich sende einen Gruß wie Duft der Rosen,
Ich sen' ihn an ein Rosenangesicht,
Ich sende einen Gruß wie Frühlingskosen,
Ich send' ihn an ein AUg' voll Frühlingslicht.

Aus Schmerzensstürmen die mein Herz durchtosen
Send' ich den Hauch, dich unsanft rühr' er nicht!
Wenn du gedenkest an den Freudelosen,
So wird der Himmel meiner Nächte licht.

Hier in diesen erdbeklommnen
Lüften, wo die Wehmut taut,
Hab' ich dir den unvollkommnen
Kranz geflochten, Schwester Braut!

Wenn uns droben aufgenommnen
Gottes Sonn' entgegenschaut,
Wird die Liebe den vollkommnen
Kranz uns flechten, Schwester Braut!

The above poems are taken from the edition by Oscar Loerke held by the rare books department at the National Library of Australia. As the edition is very old, no date of publication is available.

APPENDIX 2

FRIEDRICH RUCKERT – A BRIEF BIOGRAPHY

1788 – Born in Schweinfurt, the son of a lawyer.

1805 – 1811 – University of Jena – Studied Classical Languages, making translations of poetry in order to study its metre.

1813 – Contributed to collection of war – lyrics against Napoleon.

1815 – Appointed editor in Stuttgart of the *Morgenblatt für Gebildete Stande*

1817 – Travelled to Italy, where he met and became friendly with many of the leading figures of German Romanticism.

1819 – Returned to Germany via Vienna, where he met the orientalist Hammer – Purgstall. This meeting was significant as Hammer – Purgstall's work influenced Rückert enormously.

1820 – 21 – Met and married Anna Wirtshof, for whom he composed the *Liebesfrühling.*

1823 – Composition of *Ostlichen Rosen*

1826 – 1841 – Professor of Oriental Studies at University of Erlangen.

1841 – Appointed professor of Oriental Studies at University of Berlin. Composition of historical dramas *Saul und David* and *Heinrich IV*

1848 – Composition of *Märzgedichten* – a reflection of the unrest in Berlin at that time.

1864 – Retired to Neuses. Composition of *Ein Duzend Krieg – Lyriker für Schleswig – Holstein.*

1866 – Died in Neuses.

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