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**ROBERT SCHUMANN'S NOTION OF THE CYCLE IN
LIEDER UND GESÄNGE AUS GOETHES WILHELM MEISTER, OP. 98A
*AND WALDSZENEN, OP. 82***

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Abstract

Schumann's songs and piano compositions are among his most popular and successful works. They were originally presented in collections of small pieces designated with various titles: despite this, they are today almost uniformly labelled 'cycles'.

The main focus of this dissertation is Schumann's concept of the cycle. The genre itself is generally understood to obtain coherence from unifying devices; Schumann's cycles, however, present a problem in that they do not always clearly reveal such devices. The late works in particular are frequently criticised for their lack of unity and their inconsistency, criticisms that have contributed to their neglect. This is exacerbated by their eccentric and bizarre musical language and their production during a difficult time in Schumann's life: his mental degeneration and instability is a suspected negative influence upon his late oeuvre.

Two major cycles from Schumann's late period, *Lieder und Gesänge aus Goethes Wilhelm Meister*, Op. 98a, and *Waldszenen*, Op. 82, are examined in detail. The judgements of many major critics of these works are considered in depth; this is followed by a revisionist consideration of both works which re-examines their degree of unity as well as their relationship to the genre and to each other. In order to provide the context for this discussion, the cultural background to the compositions as well as Schumann's personal state in 1848-1849 is also considered.

However, the notion of unity is not the only concern of this dissertation, which, after all, is presented as part of a degree in Performance. The piano soloist/accompanist should indeed be concerned with creating a coherent interpretation (particularly in a work with two vocal soloists), and thus be aware of the functions of the various thematic elements in the works to be performed. There are many other issues in these two cycles which can be fruitfully addressed by the performer. These include aspects of Schumann's notation, as well as a historical awareness of the instruments used and the balance expected. All of these issues are taken into account.

Preface

The primary aim of my research was to gain practical information on two of Schumann's works, *Lieder und Gesänge aus Goethes Wilhelm Meister*, Op. 98a and *Waldszenen, Neun Klavierstücke*, Op. 82, in order to enhance my performance of them. Ultimately, however, a full-scale and long-term research project had led me to a broader understanding of Schumann's musical world, particularly his late years and associated works.

The subject has a particular importance to me, for solo piano and vocal accompanimental works are and will continue to be the repertoire at the core of my career as a pianist and accompanist. Schumann is perhaps the most crucial composer for my long-held interest in piano and vocal repertoire: he produced great Romantic compositions for piano and voice throughout his life, even if more sporadically than consistently. (His song output, in particular, came in a series of bursts of creativity, in 1840-41 (the '*Liederjahr*') and 1849-52.) Yet his compositions from later years, particularly from 1849 onwards, mostly in the form of the cycle, have been widely considered inferior, thus attracting less academic and performing attention. Here my main research goal is the revelation of the worth of some of these works. At the same time, of course, I wish to consider any important performing issues related to them.

The writings of Daverio, Jensen, Johnson, Sams and Turchin enriched my thoughts on this subject. The libraries in the City University London and the Guildhall School of Music and Drama, the Barbican Centre, and the British library provided the primary resources for my research. The electronic resources from the above libraries, including Jstor, Grove Dictionary of Music, RILM, Music and Performing Art Online and Credo Reference supplied the most up-to-date, invaluable information at hand.

My research is based upon a series of performances of piano and vocal works by Schumann conducted over the past three years during my study in the DMA programme. This includes a final recital at Guildhall, presenting *Wilhelm Meister* cycle and *Waldszenen*, on 29 November, 2010, *Lunchtime Piano concert series, Spring 2010* at City University, presenting *Wilhelm Meister* cycle, on 5 February 2010 and a recital at Guildhall, presenting *Davidsbündlertänze* and *Frauenliebe und -leben*, on 9 July 2008. The programme of each performance was carefully designed to present coherence between the songs and piano works, to bring more interest and understanding of Schumann's musical language to the audience. Knowledge, enriching both performers and audiences through actual performances, is the ultimate goal of my research.

Chapter I. Introduction: Schumann's Cycle as the Prototype of a Romantic Genre

Charles Rosen begins his book, *The Romantic Generation*, by introducing four composers born within two years of each other: Felix Mendelssohn, in 1809, Frederic Chopin and Robert Schumann, in 1810, and Franz Liszt in 1811.¹ Rosen concentrates particularly on Schumann, indicating that this composer's unique and innovative music exemplifies the traits of the Romantic period. He argues that Schumann was highly individualistic: he was not afraid of creating new musical forms and experimenting with new compositional devices. Further, that he was sensitively attuned to contemporary literature as well as to the arts in general; he is often considered one of the most literary composers and was exceptionally enthusiastic in employing extra-musical materials in his music.

Schumann's songs and piano works are among his most popular and successful compositions. Of his entire musical opus, as Eric Sams notes, more than half is for voice, and more than three-quarters, for or with piano. Regarding other musical genres, including large orchestral forms and opera, he might have been talented, but was not as successful as a composer. In his piano music and songs, he accomplished his greatest work, which stands among the greatest achievements of the early Romantic period.²

Schumann presented many of his songs and piano music in collections of small pieces, which he named in various ways. He called a song collection, for instance, *Liederkreis*, *Liedercyklus*, or *Liederreihe* (see Appendix I for a list of these appellations and their usage). For piano works, he created fanciful collective titles such as *Carnaval* (Carnival), *Davidsbündlertänze* (Dances of the League of David), and *Novelletten* (short novels).

This dissertation focuses upon Schumann's concept of the cycle. It examines the

¹Charles Rosen, *The Romantic Generation* (London: Fontana Press, 1995), Preface, ix.

²Eric Sams, *The Songs of Robert Schumann* (London: Faber and Faber, 1969), 8.

genre from both a historical and analytical point of view with the aim of enhancing the performer's knowledge of its structure and context. Two major works from Schumann's late period, *Lieder und Gesänge aus Goethes Wilhelm Meister*, Op. 98a (May – July 1849) and *Waldszenen*, Op. 82 (December 1848 – January 1849) are examined in detail. The comments of modern critics from Sams to Daverio relating to these works are considered and examined against the details of the music itself. The degree of unity in both works will be a focus of this study. Finally, the relationship between these two works is explored in order to offer the most comprehensive view of Schumann's contribution to the notion of the cycle.

These two works have been chosen for a number of reasons: firstly, despite the great wealth of academic interest on Schumann's cycles in past, most published studies focus on Schumann's early cycles. In John Daverio's opinion, there is a serious need to take more account of Schumann's later cycles, in order to have a more complete picture of the composer's notion of 'cycle'.³ For example, since Arthur Komar's study of *Dichterliebe* (1971) was published, a great deal of research has been undertaken on this work, Rufus Hallmark's (1976) and David Neumeyer's (1982) included. Barbara Turchin's 1981 dissertation and her subsequent study of Schumann's notion of the song cycle only deal with six song cycles from 1840 (Opp. 24, 25, 35, 39, 42, and 48). In his 1986 article, Patrick McCreless investigates Schumann's piano cycles, but includes only three, all before 1840 (Opp. 2, 6, 9). Even David Ferris' research in 2000 mainly focuses on the song cycle, Op. 39.

This does not mean that there are no publications dealing with Schumann's late works. Following in the footsteps of Eric Sams's *The Songs of Robert Schumann* (1971), a series of monographs on Schumann's songs came out, by Stephen Walsh (1971), Astra Desmond (1972), Thilo Reinhard (1989), Richard Miller (1999) and recently, Jon W.

³John Daverio, 'Review of *Schumann's Eichendorff Liederkreis and the Genre of the Romantic Cycle* by David Ferris', *19th-Century Music*, Vol. 26, No. 1 (Summer, 2002), 100-110.

Finson (2007), all addressing some or all of his late song compositions to some extent. In the same way, there are publications dedicated to surveying Schumann's late piano music, from Joan Chissell (1972) to Laura Turnbridge (2007), which both discuss *Waldszenen*, for instance. John Daverio's (1997) and Eric Frederic Jensen's (2001) biographies on Schumann's life and music also spend several pages on a few major cycles from the late years. Jack Stein's 1970 article is one of very few individual studies dealing with *Wilhelm Meister* cycle; Jensen's study on three manuscripts of *Waldszenen* (1984) reveals the procedure of Schumann's revision on the work. However, most of the above-mentioned publications deal with general information about the late compositions, and there is still a lack of research on their identity as a cycle and a lack of explanation as to changes in the lineage of Schumann's cycles, from where the particular choice of combining consideration of *Wilhelm Meister* cycle and *Waldszenen* came. Michael Sheadel's 1993 dissertation on *Waldszenen* is one of the very few publications focussing on the structure of *Waldszenen* as a cycle, to which this dissertation is deeply indebted.⁴

The choice is also appropriate because these two works, while contrasting, share some common ground. Each consists of nine short pieces and their chronological dates of composition are very close (they are only four months apart, but more accurately, overlap because of their revisions); yet they also differ hugely. Aside from their separate media, the *Wilhelm Meister* cycle offers a generally unsettled and turbulent atmosphere which supports the tragic and serious lyrics sung by Goethe's characters. Harmonically, it is often heavily dissonant and the piano part clearly strives towards orchestral effects. In contrast, *Waldszenen* is rather simple and naïve music, at least on the surface. With its very pianistic writing, *Waldszenen* presents a musical rendition of a children's fairy tale; thus the music is mysterious, but also positive and warm.

The question arises, then, whether the two works use similar means to create

⁴See bibliography for details of these sources.

unity. Indeed, the individual movements of the two works do offer some coherence; further, the collections themselves are indisputably representative of Schumann's late years (1848 - 1854): they each display clearly his changing style. This thesis will therefore focus on how these two cycles exhibit a strategy for unification; whether they show completely different approaches, or else share some common procedures, and how these are distinct from those found in Schumann's earlier works.

In an attempt to answer the questions posed above, Chapters 3 and 4 offer a detailed analysis of the two works. Before that, to understand the location of the two works within Schumann's entire oeuvre, the wider context of Schumann's contemporary compositions as well as the cultural background will be discussed. Some of the analytical discussion will not seem directly related to the issue of unity, yet it reveals a number of ancillary questions, including issues of notation and the relationship of the musical setting to the texts, which are of particular importance to performers of this music.

The basic structure of the two works is given in Fig. 1 below.

Fig. 1. a) The constituent songs of the *Wilhelm Meister* cycle, Op. 98a⁵

[Mg = Mignon; Hp = Harper; Ph = Philine]

	1	2	3	4	5	6	7	8	9
Singer	Mg	Hp	Mg (Hp)	Hp	Mg	Hp	Ph	Hp	Mg
Gender	F	M	F	M	F	M	F	M	F
Key	g	Bb	g	c	c/C	Ab/f	Eb	c/C	G
T.S.	3/8	4/4	3/4	4/4	4/4	3/4	2/4	4/4	3/4
Tempo marking	slow	free	slow	first slow, then faster	free	melancholy	fast	slow	slow
Order in orig. text	4	1	5	2	8	3	6	7	9
No. of stanzas	3	6	1	2	3	2	7(8)	1	4
Length in bars	81	129	41	41	61	53	71	30	54

⁵Schumann composed Song No. 3 for Mignon, but Goethe's lyric is originally a duet for Mignon and the Harper; in Song 7, Schumann omitted the second verse of the original poem, producing seven verses, not eight.

b) The constituent pieces of *Waldszenen*, Op. 82

	1	2	3	4	5	6	7	8	9
Title	<i>Eintritt</i>	<i>Jäger auf der Lauer</i>	<i>Einsame Blumen</i>	<i>Verrufene Stelle</i>	<i>Freundliche Landschaft</i>	<i>Herberge</i>	<i>Vogel als Prophet</i>	<i>Jagdlied</i>	<i>Abschied</i>
Key	Bb	d	Bb	d	Bb	Eb	g	Eb	Bb
T.S.	4/4	4/4	2/4	4/4	2/4	4/4	4/4	6/8	4/4
Tempo marking	not too fast	fast	simple	very slow	fast	medium tempo	slow	fast	not fast
Length in bars	44	39	76	35	56	56	42	128	53

The cycle is defined in the Oxford English Dictionary as ‘a series of events that are regularly repeated in the same order [or] a complete sequence of changes associated with a recurring phenomenon such as an alternating current, wave, etc.’⁶ There are many examples in nature, such as the 24-hour day/night cycle, and that of the annual return of the seasons. The implication of the natural cycle is that at the end of one unit we sense the beginning of another. In music, therefore, ‘cyclic form’ implies that the thematic material of the opening returns at the end.⁷ This is true of a number of Romantic song cycles. The other trait of the cycle, causality, is often translated in the song cycle as ‘coherence’.

Susan Youens defines the song cycle as ‘a group of individually complete songs designed as a unit, for solo or ensemble voices with or without instrumental accompaniment’.⁸ Her discussion continues by presenting the problem of the definition of a song cycle and revealing the complications involved:

Song cycles can be difficult to distinguish from song collections, which were frequently presented in a planned design. . . . The coherence regarded as a necessary attribute of song cycles may derive from the text or musical procedures. . . . [B]ecause the elements that provide cohesiveness are so many and variable, however, exceptions abound.

⁶*Compact Oxford English Dictionary of Current English*, ‘Cycle’, third edition revised (Oxford: Oxford University Press, 2008).

⁷Hugh Macdonald, ‘Cyclic form’, *Grove Music Online*, <http://www.grovemusic.com/shared/views/article.html?section=music.07001> (accessed 29 February 2008).

⁸Susan Youens, ‘Song Cycle’, *Grove Music Online*, ed. L. Macy, <http://www.grove-music.com> (accessed 29 February 2008).

She suggests that the song cycle obtains musical coherence from unifying devices such as tonal schemes, recurring motifs, rhythmic patterns and formal structures and, in the text, a single protagonist, a story line, a central theme or topic such as love or nature, or even a unifying mood. In the case of Schumann's Op. 98a and Op. 82, these works seem to employ the text as the backbone for coherence. The lyrics of the nine songs in the *Wilhelm Meister* cycle are all extracted from the same novel; the nine short pieces of *Waldszenen* aptly share the image of forest, all presented under the title of 'forest scenes.' The question is, then, to what further extent do other details of their textual procedures, as well as their musical construction, fit Youens's definition of a 'cycle'?

One basic problem is the appellation itself. The interchangeable German terms, 'Kreis' and 'Cyklus' (in modern terminology, 'Zyklus') can both be translated into English as 'cycle'. There is no palpable difference in their dictionary definitions.⁹ Then, the published titles of such works by the main Viennese composers of the song cycle, Beethoven, Schubert and Schumann (shown in the Appendix I), sometimes vary from those in the manuscripts. For instance, Beethoven's *An die ferne Geliebte* was published under the title, 'Liederkreis', though it is not described as such on the manuscript.¹⁰ *Die schöne Müllerin* was termed 'Cyklus', but another famous work by Schubert now considered a cycle, *Winterreise*, was not. Among Schumann's works, *Liederkreis von Heine*, Op. 24, *Myrthen*, Op. 25, and *Liederkreis von Eichendorff*, Op. 39 bear the title 'Liederkreis', *Frauenliebe und -leben*, Op. 42 and *Dichterliebe*, Op. 48 are described as 'Liedercyklus' and *Zwölf Gedichte von Justinus Kerner*, Op. 35 as 'Liederreihe'.

Scholars naturally tried to assess the significance of this variety of original titles. According to Barbara Pearl Turchin, the first to attempt at a distinction between 'Kreis'

⁹The definition of 'Kreis' is 'cycle, circulation, circular or round'; 'Zyklus' is simply defined as 'cycle', *The Concise Oxford-Duden German Dictionary*, Michael Clark and Olaf Thyen, eds. (New York: Oxford University Press, 1998).

¹⁰See Appendix I: the manuscript shows the title as 'An die ferne Geliebte. Sechs Lieder von Aloys Jeitteles in Musik gesetzt von L.v.Beethoven'; the publication presents it as 'An die ferne Geliebte. Ein Liederkreis von Al. Jeitteles.'

and ‘*Cyklus*’ was made by Wilhelm Grimm in 1881.¹¹ The former, he says, refers to songs loosely related by a common theme, while the latter implies a cohesive entity. Charles Rosen also points out that Schumann designates only *Dichterliebe* and *Frauenliebe und -leben* as ‘*Cyklus*’.¹² It could be said that these two works have the strongest cohesive identity of all of Schumann’s song collections.

Rosen concurs with Grimm’s distinctions.¹³ Other scholars, however, contend that there is no evidence that Schumann intended to distinguish between ‘*Kreis*’ and ‘*Cyklus*’. David Ferris claims that the composer was quite casual in his use of these terms, and reminds us of the existence, also, of ‘*Reihe*’ (a series or arrangement) and ‘*Sammlung*’ (an assemblage or collection).¹⁴ Further confusion stems from Schumann’s occasionally changing titles: in the case of *Frauenliebe und -leben*, the work was entitled ‘*Cyklus in acht Liedern*’ in a piano draft, but the term ‘*Cyklus*’ was dropped from the actual publication.¹⁵ John Daverio also claims that Schumann’s terms are not always reliable guides to generic distinctions and concludes that, considering Schumann’s apparently casual use of designations and discrepancies not only between his manuscript and later publications, but also in letters and other documents, it is not possible to know what the composer intended.¹⁶

In contention with Grimm’s distinction between ‘*Kreis*’ and ‘*Cyklus*’, Turchin invokes Schumann’s assessment of Carl Loewe’s *Esther (Liederkreis in Balladenform in fünf Abtheilungen)*, Op. 52, as evidence that Schumann did not consider *Liederkreis* to possess any lesser degree of unity. He clearly stated his understanding of the necessary characteristics of *Liederkreis* as, firstly, that each poem must offer enough contrast to

¹¹Barbara Pearl Turchin, ‘Robert Schumann’s Song Cycles in the Context of the Early Nineteenth-Century *Liederkreis*’ (Ph.D. diss., Columbia University, 1981), 55.

¹²Rosen, *The Romantic Generation*, 207.

¹³*Ibid.*, 208.

¹⁴David Ferris, *Schumann’s Eichendorff Liederkreis and the Genre of the Romantic Cycle* (New York: Oxford University Press, 2000), 80-81.

¹⁵This inconsistent use of ‘*Cyklus*’ also appears in Schumann’s Op. 48. See Appendix I.

¹⁶Daverio, ‘Review’, 104.

the others ‘yet such contrasts are to be bound into a poetic and musical whole’, and, secondly, that tonal and melodic interrelations between songs are to achieve ‘musical coherence’.¹⁷

Grimm and Rosen contend that *Frauenliebe und -leben* and *Dichterliebe* were given the title, ‘Cyklus’, because of the narrative element; yet, while each of *Lieder und Gesänge aus Goethes Wilhelm Meister*, Op. 98a (1849), *Sieben Lieder von Elisabeth Kulmann*, Op. 104 (1851) and *Gedichte der Königin Maria Stuart*, Op. 135 (1852) contains the narrative structure necessary for unity, none bears the title of ‘Cyklus’.¹⁸ The *Wilhelm Meister* cycle, the subject of this thesis, derives its lyrics from the words of the three main characters of Goethe’s novel, *Wilhelm Meister’s Apprenticeship*; while the order of the songs does not follow the appearance of these texts in the novel, the order in which each character utters his/her own lyrics is retained. (See Fig. 1 in p. 4.) The *Elisabeth Kulmann* cycle presents a chronological exegesis of this young poet’s life and her premature death.¹⁹ The components of the *Mary, Queen of Scots* cycle are also placed in chronological order in Schumann’s setting. The lyrics show links to the major events of her life, covering over 25 years: the last poem, ‘Gebet’ (prayer) was allegedly written in the last few hours before her execution.²⁰

The above discussion reveals that titles such as ‘Kreis’ and ‘Cyklus’ are not adequate pointers to Schumann’s intentions in his song cycles, particularly with regard to degrees of unity. Indeed, such titles were later applied to literary and other musical compositions with the same flexibility and laxity.

While some song collections were labelled as cycles, piano collections were rarely given this appellation. Yet there is an undeniable resemblance between

¹⁷*Neue Zeitschrift für Musik* 5(1836), referred in Turchin, ‘Robert Schumann’s Song Cycles’, 210

¹⁸See Appendix I for the original titles of Op. 98a, Op. 104 and Op. 135.

¹⁹Daverio, *Robert Schumann: Herald of a ‘New Poetic Age’* (New York: Oxford University Press, 1997), 464.

²⁰Richard Stokes, *The Book of Lieder* (London: Faber and Faber, 2005), 488.

Schumann's song cycles of 1840 and his piano collections of the previous ten years. For this reason, scholars such as Daverio and Rosen call *all* Schumann's collections, 'cycles'. Yet, while mainstream scholars now apply the term liberally, they often criticise the works thus described for a lack of unity. So, against what standard should the varying degrees of coherence in these works be judged? This chapter will examine the continuing debate: the subject of discussion will frequently shift between works in the two media in order to present their interrelationship and reveal a complete picture of Schumann's contribution to the genre.

In seeking a definition for the cycle, and indeed, its prototype, David Ferris finds some clues in Arrey von Dommer's edition of H.C. Koch's *Musikalisches Lexicon* published in 1865.²¹ Ferris claims that Dommer sees the prototype as Beethoven's *An die ferne Geliebte* (1816). While Dommer does not mention the work by name, Ferris reasons that he clearly describes its particular characteristics: in the cycle, Dommer says, 'the key and the individual movements [of each song] are typically bound to one another through the *ritornelli* and transitions of the accompanying instrument'.²² Dommer's definition might have been more appropriate had it appeared a few decades earlier. However, it is clearly deficient in its attempt to explain those Romantic works deemed cycles by 1865: they rarely fit Dommer's definition.

Turchin's examination of two song collections by Schumann, *Myrthen*, Op. 25, and *Frauenliebe und -leben*, Op. 42, reveals their divergent approaches.²³ Although *Myrthen*, a set of 26 songs, begins, appropriately for a song cycle, with 'Widmung' ('Dedication') and ends with 'Zum Schluss' ('In conclusion'), *Myrthen* is not a story told by a single poet, but a series of poems by seven different poets on various subjects. In spite of the use of Ab major in both first and last songs, the work encompasses a

²¹Ferris, 8-11.

²²Ibid., 9-10.

²³Turchin, 'Robert Schumann's Song Cycles', 1-3.

wide range of different keys with no obvious overall key-structure, binding motive or theme. This lack of coherence in *Myrthen* has led Stephen Walsh to call it ‘a collection or an anthology rather than a song cycle’.²⁴

If *Myrthen* offers an example of loose connection, then *Frauenliebe und -leben*, Op. 42, sits at the opposite end of the spectrum. Setting eight poems by Adalbert von Chamisso, this work is literally a story of a woman’s love and life. Schumann limits the number of keys and positions Bb major as the tonal centre of the cycle. In the piano postlude to the last song, the opening material returns and even fulfils the ‘idealist’ definition of the cycle as a form whose end relates to its beginning, ‘cyclic form’.²⁵

Though Schumann used the device of a return to the beginning at the end in *Dichterliebe*, Op. 48, *Zwölf Gedichte von Justinus Kerner*, Op. 35, and *Frauenliebe und -leben*, Op. 42, Hugh MacDonald points out that this ‘returning’ phenomenon is not always required in order for a work to be considered a ‘cycle’. There are many other such works, Schubert’s *Die schöne Müllerin* and *Winterreise* among them. They often have a clear, binding, narrative structure and musical ideas that consistently pervade them. MacDonald sees Romantic composers elevating cyclic principles in association with thematic transformation to establish a tighter cohesion in multi-movement forms.²⁶

Ferris claims that Arthur Komar’s 1971 essay on *Dichterliebe* marks the beginning of the modern attempt to define the Romantic cycle as a genre.²⁷ Komar describes *Dichterliebe* as ‘an integrated musical whole’, offering as proof a Schenkerian voice-leading analysis that extends across the entire cycle.²⁸ He sees an underlying tonal progression in *Dichterliebe* from A major to C# minor: the sequence of keys

²⁴Stephen Walsh, *The Lieder of Schumann* (New York: Praeger Publishers, 1971), 13.

²⁵See p.5 for the definition of ‘cyclic form’.

²⁶Hugh Macdonald, ‘Cyclic form’ (accessed 29 February 2008).

²⁷Ferris, 11.

²⁸Arthur Komar, *The Music of Dichterliebe: The Whole and Its Parts* (New York: Norton Critical Score, 1971), 67.

moves from A major in Nos. 1 and 2, via B minor in No. 5, to C major in No. 7. In between, D major in No. 3 is the subdominant of A major in Nos. 1 and 2; E minor in No. 6, the subdominant of B minor in No. 5. Komar observes that the note A is treated first as tonic (in Nos. 1 and 2) and then as dominant (in No. 3) and is then displaced by the note one step higher (B), which becomes the new tonic (in No. 5). And by the same procedure, C becomes the tonic in No. 7. Thus is formed an ascending line of A – B – C in Nos. 1 – 7. He then describes how Nos. 8 - 16 creates another ascending line of A – Bb – B nat – C #.²⁹ (See Ex. 1.)

Ex. 1. Komar's harmonic plans in Schumann's *Dichterliebe*, Op. 48³⁰



Komar's focus on the tonal structure of Schumann's cycles has subsequently been developed by analysts such as David Neumeyer, Patrick McCreless and Peter Kaminsky.³¹ They have extended Komar's concept by considering other unifying elements such as motive and poetic narrative, applying this method more extensively to Schumann's songs and piano works.

In their studies dealing exclusively with two song cycles, *Liederkreis*, Op. 39, and *Dichterliebe*, Op. 48, both composed in 1840, Neumeyer and McCreless agree upon the presence of a narrative as a significant binding factor. They understand the term, 'narrative', differently, however: Neumeyer defines it as a 'composer's reading /interpretation of a text, or his [composer's] manipulation of the individual poetic texts';

²⁹Ibid., 77-79.

³⁰Ferris provides the example, which is devised according to Komar's study on *Dichterliebe*. (Ferris, 29-31).

³¹David Neumeyer, 'Organic Structure and the Song Cycle: Another Look at Schumann's *Dichterliebe*', *Music Theory Spectrum* 4 (1982), 92-105; Patrick McCreless, 'Song Order in the Song Cycle: Schumann's *Liederkreis*, Op. 39', *Music Analysis* 5 (1986), 5-28; Peter Kaminsky, 'Principles of Formal Structure in Schumann's Early Piano Cycles', *Music Theory Spectrum* 11 (1989), 207-25.

McCreless instead understands it as a ‘composer’s ordering of set poems’. Even considering this difference, both see the presence of a text as a major tool in the construction of a cycle. However, Kaminsky claims that Schumann developed his principles of cyclic structure in his early piano works by essentially musical means and without the help of a text.³² All these scholars have attempted to construct a theory of cyclic coherence by engaging in detailed analyses of individual works.

John Daverio also supports the idea that Schumann’s cycles have musical and literary structures which provide coherence. He cites three elements of unity: narrative, motivic recurrence, and tonal structure, more or less a summary of the positions of preceding scholars, Komar, Neumeyer, McCreless and Kaminsky (from here on, labelled, ‘organicists’). Daverio relates Schumann’s cycles to Friedrich Schlegel’s concept of the ‘Romantic Fragment’, claiming that there are unfinished or incomplete aspects to Schumann’s cycles, while insisting that performers should not neutralize their fragmentary character but carefully consider individual cases instead.³³ Nevertheless, in the end, he too adopts the theory of organicism in Schumann’s cycles, pleading that their ‘apparent incongruities and discontinuities’ are only ‘surface phenomena that simply disguise a deeper structural unity’.³⁴ All these organicists insist on Schumann’s creating unity through tonality.

Ferris claims that Schumann’s cycle is ‘not generically opposed to the collection but is a particular kind of collection itself . . . that is composed of pieces whose forms tend to be fragmentary and whose meaning tends to be obscure.’³⁵ He observes that many groups of short pieces written in chronologically-close bursts of time were often published together and named, ‘*Kreis*’. These pieces naturally possess some kind of

³²Kaminsky, 207.

³³Daverio, ‘The Song Cycle: Journeys Through a Romantic Landscape’ in *German Lieder in the Nineteenth Century*, ed. Rufus Hallmark (New York: Schirmer, 1996), 282.

³⁴Daverio, ‘Schumann’s Systems of Musical Fragments and Witz’ in *Nineteenth-Century Music and the German Romantic Ideology* (New York: Schirmer, 1993), 53-54.

³⁵Ferris, 6.

connection, but not one that is intentional or that binds them together. Consequently, the order of songs and the selection of poems within them are more often random than not. Ferris cites Clara Schumann's diary, which indicates that playing an entire set in one concert was an unusual event in the nineteenth century.³⁶ Rosen, however, dismisses this, pointing out that a complete performance of, for instance, Chopin's 24 preludes in one night was an unthinkable event in Schumann's time; nevertheless, he separates performance-practice in the nineteenth century from the notion of compositional unity, which is still a 'wonderfully satisfying intellectual concept' which 'transcends any possible mode of presentation'.³⁷ It is as if the individual arias and short scenes from operas were performed out of context: this would not threaten the wholeness of the original opera.

Notwithstanding, Ferris attacks Komar and his followers as 'old school': they attempt to induce coherence in a work where none exists. He also attacks their definition of coherence as coined with the intention of imposing Beethoven's notion of unity on every subsequent cycle. He argues that such a fixed purpose is 'rigid' and 'unromantic'.³⁸ In Ferris' view, Komar is 'ultimately caught by his desire to marry his analytic intuition with an organicist model of musical structure'.³⁹ Neither does Neumeyer emerge unscathed: Ferris adjudges that the latter misinterprets the transitional link between songs as a structural connection.⁴⁰ Ferris's own version of the cycle does not create overarching unity, provide completion and clarity, but is rather discontinuous and open-ended: an 'open ending' invites the listener to use his/her imagination to complete the work.⁴¹ He, like Daverio, specially identifies this

³⁶Ibid., 4-6.

³⁷Rosen, *The Romantic Generation*, 83.

³⁸Ferris, 12, 13, 78.

³⁹Ibid., 36.

⁴⁰Ibid., 51-56.

⁴¹The meaning of the term 'open ending' is discussed in detail on pages 22-23 of this dissertation. It means 'having no predetermined limit or boundary'. (*Compact Oxford English Dictionary*, 373.) In music, it means that a piece does not properly begin and end in conventional manner.

fragmentary trait as a typical Romantic characteristic.⁴²

Other scholars before Ferris have argued against the organicists. Ruth Bingham, for example, questions the distinction between a cycle and a collection and claims that our bias towards unity stems from our reliance on *An die ferne Geliebte* as a model.⁴³ Turchin also supports this opinion. Her research indicates that nineteenth-century critics understood the song cycle as much more fluid and flexible than today's organicists admit and points out that the *Frühlingslieder* and *Wanderlieder* cycles of Conradin Kreutzer (1790-1849) were more popularly imitated by composers than *An die ferne Geliebte*. The former works contain neither cyclic return, transitional connection between songs, nor a unifying tonal structure. Turchin asserts that critics in Schumann's time, unlike modern scholars, sought variety and contrast rather than unity and coherence.⁴⁴

Even the organicists recognize various degrees of inconsistency within Schumann's works. In his detailed analysis of *Dichterliebe*, Komar displays a certain reluctance to place too much emphasis on key relationships alone, 'for one could put together an equally "coherent" song collection merely by picking any 16 songs in the same ordered set of keys'.⁴⁵

Ferris rightly recognizes that earlier scholars noted inconsistency in Schumann's song cycles. He asserts that Daverio and Rosen's studies of the 'fragment' as a focus of the Romantic aesthetic potentially offered a completely new approach to the study of the nineteenth-century cycle; however, neither of them followed up their observations but simply maintained the traditional approach. Ferris theorises that these cycles are

⁴²Ferris, 20-24.

⁴³Ruth Bingham, 'The Song Cycle in German-Speaking Countries 1790-1840: Approaches to a Changing Genre' (Ph.D. diss., Cornell University, 1993), 13-20.

⁴⁴Turchin, 'Robert Schumann's Song Cycles', 5-10 and 'The Nineteenth-Century *Wanderlieder* Cycle'. *The Journal of Musicology*, Vol. 5, No. 4 (Autumn, 1987), 498-525. Also see Luise Eitel Peeke, 'Kreutzer's *Wanderer*: the other *Winterreise*', *Musical Quarterly*, 45 (1979), 83-102.

⁴⁵Komar, 63-66.

incomplete parts of a larger form, and ‘the discontinuity from one song to the next song [in Schumann’s cycles] prevents the cycle from becoming a unified entity’.⁴⁶ Ironically, he insists on this interpretation, proposing a clear and unnegotiable idea which seems to ignore the flexibility of previous scholars. As noted above, organicists Turchin and Daverio do not underestimate the exceptions and inconsistencies in the evidence.

In his review of Ferris’ book, ‘Schumann’s *Eichendorff Liederkreis* and the Genre of the Romantic Cycle’, Daverio approves Ferris’s admonition not to assume that modern views on the song cycle were shared by Schumann and his contemporaries.⁴⁷ Ferris’s research, however, covers only Schumann’s songs composed in 1840 and excludes consideration both of Schubert’s substantial contribution to the genre and Schumann’s later works. Daverio therefore sees Ferris’ work as not the ‘full picture’.⁴⁸ He also attacks Ferris’ biased selectivity of nineteenth-century reviews, and his illogical persistence in minimizing the importance of motivic coherence in Schumann’s work.⁴⁹ Daverio concludes that Ferris exhibits the same trait for which he criticises earlier organicists: in replacing ‘cycle’ with ‘coherent publication’ and ‘[loosely connected] collection’ with ‘miscellaneous collection’, Ferris ‘merely folds one dichotomy into another that is essentially the same.’⁵⁰ In other words, between these two camps in the battle for/against unity in the cycle, Ferris hopes to be unshakeably anti-organicist; however, he has not completely escaped this influence. In fact, his analysis of the *Eichendorff Liederkreis*, Op. 39 invokes many of the ideas of organicists Daverio and Rosen. If we recycle the words he uses to criticise Komar’s school, Ferris himself seems to have a ‘fixed purpose’: of proving Schumann’s cycles disconnected and incomplete. In this he fails to contain their diverse character.

⁴⁶Ferris, 10, 17.

⁴⁷Daverio, ‘Review’, 102.

⁴⁸Ibid., 101.

⁴⁹Ibid., 105, 108.

⁵⁰Ferris, 182-184.

In the end, there has been no scholar who has succeeded in achieving a single definition for Schumann's cycles, perhaps because this is not possible. The challenge is to find whatever glue binds the short pieces together. Schumann's cycle is not like a necklace made of bead after bead of perfectly-round pearls, but one with many different precious stones which successfully create beautiful unity and harmony. This idea of finding the integrity in Schumann's cycles without imposing any false sense of unity is my personal goal for the following analysis and study of Schumann cycles. In the next chapter, I will take a closer look at both the vocal and piano cycles of Robert Schumann, studying their origins, developments and characteristics with detailed analyses of representative musical excerpts.

Chapter II. Schumann's Piano Cycle and Vocal Cycle

The Piano Cycle

The piano cycle as a genre is the medium upon which Schumann concentrated during the first decade of his compositional life. It does not seem an overstatement to note that he successfully established his musical identity—and therefore his contribution towards the characterization of Romantic music—in these works.

The piano sonata reached its heyday by the time of Beethoven; its dwindling popularity, at least among composers after Beethoven, thereafter is closely related to the birth of the piano cycle. The Hungarian pianist, Balint Vazsonyi, claims that Beethoven, especially in his piano music, expanded classical sonata form as developed by Haydn and Mozart, brought it to unsurpassable perfection and finally demolished it with forces generated from within.¹ Vazsonyi suggests that Beethoven saw the first movement as traditionally the centre of a multi-movement sonata, and tried to shift the weight from it to the last by presenting the latter as a fugue and variations – a monothematic form. At the same time, he experimented with the potential inherent in short character pieces in his *Bagatelles* as an alternative way of constructing large-scale, sonata-form works. Vazsonyi proposes, perhaps myopically, given the later history of the sonata into the twentieth century, that Beethoven saw the problem, presented a new path, experimented and almost fully resolved the problem by himself; therefore he did not 'leave enough room' for his successors to continue to improve the genre, but left the burden of creating something entirely new to the coming generation.

Scholars have tried to trace the origins of the piano cycle and the reason for its

¹Balint Vazsonyi, 'Schumann's Piano Cycles' in *Schumann: The Man and his Music*, ed. Alan Walker (London: Barrie & Jenkins, 1972), 69.

popularity in the Romantic period. The catalysts for its birth, according to some critics, are three-fold: the demise of classical sonata form, the consequent popularity of the miniature, and finally the influence of the 'Romantic Fragment', not only as a literary but also as a cultural phenomenon.²

First, sonata form in Schumann's time was still very popular among performers and general audiences but becoming less popular among composers, who were looking for a new formal concept to help realise their creativity: Schumann was a pioneer among them. Balint Vazsonyi suggests that despite Schumann's utmost respect for sonata form, the composer also foresaw its demise and advocated new solutions rather than a return to the past.³ It certainly does not mean that Schumann did not use sonata form: three piano works, Opp. 11, 14 and 22, bear no other title than sonata. *Fantasie*, Op. 17, and *Faschingsschwank aus Wien*, Op. 26, are experiments: unusual works in three and five movements, they are more integrated than suites, but are not quite sonatas. The first movement of the former and the last of the latter are arguably in a sonata form.⁴

Second, as composers looked for replacements for sonata form, a wide range of new titles and formal ideas appeared or reappeared: 'fantasy', 'impromptu', 'prelude', 'caprice', 'romance', 'reminiscence', 'song without words', etc.⁵ Rosen finds the origin of these musical 'miniatures' in Baroque suites of dances and characteristic pieces (like the suites of Handel or the *ordres* of Couperin) or in the eighteenth-century variation (as

²See Ferris, 72-77, Vazsonyi, 71-72, and Rosen, 48-51 as well as 83.

³Ferris and Vazsonyi present Schumann's own writing as an evidence for the each of two opinions described above. Regarding a respect for sonata form, in his 1835 review of sonatas by Mendelssohn and Schubert, Schumann wrote that the sonata is the 'most cherished artistic genre of piano music'. (Quoted in Ferris, 72-73.) Then regarding its demise, Schumann wrote, 'It appears that the [classical sonata] form has run its course, which is certainly in the order of things. We should not repeat the same thing for centuries but should concern ourselves with that which is new.' This quotation is taken from Schumann's survey of the *contemporary* state of the sonata, published in 1839 in the *Neue Zeitschrift* (quoted in Vazsonyi, 71).

⁴Nicholas Marston, *Schumann, Fantasie, Op. 17* (New York: Cambridge University Press, 1992), 44-46.

⁵*Ibid.*, 72.

in Bach's Passacaglia and Fugue in C minor for organ, for example).⁶ In this transitional time, Rosen claims Schumann saw the potential in such pieces as a pathway to the future of Romanticism, referring to them in one of his reviews as 'beautiful seeds that give claim to more beautiful hopes'.⁷

The third factor in the emergence of the piano cycle in the Romantic period is the rise of the 'Romantic Fragment'. Charles Rosen's *The Romantic Generation* presents the most comprehensive and detailed explanation of this concept, its literary history, nature, and its influence upon Romantic music and composers, especially Schumann.⁸ The Romantic Fragment was part of a cultural movement which came into being in Germany at the end of the eighteenth century and encompassed the circle of young poets, artists, philosophers, and scientists. A definition of the Romantic Fragment is supplied by its creator, Friedrich Schlegel: 'A [F]ragment should be like a little work of art, complete in itself and separated from the rest of the universe . . .'.⁹ While stressing its independent form, Schlegel also claims that the Fragment loses its full meaning when disconnected from its context. In other words, the Fragment is paradoxical: it is complete in itself, but cannot be completely independent from its surroundings. Applied to music, this means that while each short piece (the Fragment) in the cycle is an independent form, it partially loses meaning if executed on its own. Schumann's 1838 piano cycle, *Kreisleriana*, for example, contains eight short pieces. Each stands as a complete work with a defined conclusion. On the concert platform, however, Rosen maintains, it does not make sense to play any of these short pieces individually. This could be because they are all so short; but played alone, they would lose the significance they obtain (and offer) by being part of the group.

⁶Rosen, 83.

⁷Ferris, 74.

⁸Rosen, 41-115.

⁹Ibid., 48.

Cyclic form is not only used in song cycles, but also in piano cycles. Rosen discusses the appearance of cyclic form in relation to the Romantic Fragment: he asks, what is the difference between a closed cyclical form and others such as a sonata reprise, a *da capo* aria, a minuet with trio, or a set of variations where the theme comes back at the end?¹⁰ He concludes that its essence is not the mere repetition of the opening material, but the implications of the repetition: an additional emotional effect. This enabled Romantic composers to stay within traditional forms and give them a twist, or—as Rosen states—add ‘personal urgency’.¹¹ At the end of *Davidsbündlertänze*, for instance, there is not a mere return to the opening, but an appreciation of what has intervened. In this sense, the repetition becomes like a meditation or commentary on the past.¹² In *Davidsbündlertänze*, the recurrence of the material from the second piece (Book I, No. 2, ‘Innig’) is a commentary not only on its subsequent location (Book II, No. 8, ‘Wie aus der ferne’) but on the cycle as a whole, functioning as a spontaneous memory which enfolds the entire work. This repetition also underlines the double nature of the Fragment: a quotation from the opening and material derived from the new context.¹³

While Rosen’s approach to Schumann’s piano cycle is rather poetic, there are obviously other views: particular research has been undertaken on Schumann’s earlier works. Following previously mentioned studies by organicists Komar, Neumeyer and McCreless, Peter Kaminsky compares three piano cycles, *Papillons*, *Carnaval*, and *Davidsbündlertänze*, focusing on their unifying devices, and applying his findings to other of Schumann’s cycles.¹⁴

¹⁰See p. 5 and p. 10 for the definition of ‘cyclic form’.

¹¹Rosen, 88-90.

¹²Of course, the same can be said (and has been said many times) of the return of the opening ‘Aria’ in the *Goldberg Variations*. In this light, Rosen’s comment that this particular aspect of the cycle differentiates it from variation form is only true when in the latter the theme is not replayed at the end.

¹³Ibid., 92.

¹⁴Kaminsky, 207-25.

Kaminsky clearly shows that Schumann's strategy for unification varies from one piano work to another. For instance, *Papillons* has a kind of 'discontinuous' and 'non-organic' structure with repeated cross-reference at the surface level. On the other hand, in *Carnaval*, the 'Sphinxes' enforce motivic consistency and tonal coherence to a high degree. Finally, with *Davidsbündlertänze*, Schumann handles the motif in a much more abstract and subtle way in order successfully to achieve the superficial independence of each short piece with a mysteriously strong coherence underlying the work as a whole.¹⁵ With detailed analysis, Kaminsky shows how the repetition of harmonic and motivic material across the short pieces plays a significant role in the large-scale tonal and formal structure.

As mentioned earlier, Daverio summarizes the organicists' prescription for integration: a programme or text, a tonal structure, and a recurring motif.¹⁶ The problem with this recipe, however, is that it is too specific for some of Schumann's cycles, in which recurrent motifs and coherent tonal structure are less prevalent. So, we must ask, are there are *other* elements which contribute to cohesion in Schumann's cycles?

Vazsonyi attempts to assess Schumann's piano cycle, *Kreisleriana* more poetically.¹⁷ He sees the coherence of this work emanating from its 'sense of [the] unreal' via the 'composer's musical personality':

Within two bars Schumann can place us in the middle of a scene, tell a story, and continually interrupt it with a sigh or a phrase of innermost longing. And somehow, the whole work . . . acquires a strange unity and for no other reason than that all of it was projected by one spirit.¹⁸

Unlike the earlier piano cycles discussed by Kaminsky, *Kreisleriana* does not have

¹⁵Schumann's letter to Clara on 17 March 1838 illuminates his thoughts on *Davidsbündlertänze*: 'You pass over the *Davidsbündlertänze* very lightly; I think they are quite different from the *Carnaval*, compared to which they are what a face is to a mask.' Quoted in Joan Chissell, *Schumann's Piano Music* (London: The Whitefriars Press Ltd, 1972), 56.

¹⁶Daverio, *Robert Schumann*, 236.

¹⁷Vazsonyi, 70.

¹⁸*Ibid.*, 71.

obvious motifs to combine short pieces together and the tonal structure is rather vague in terms of surface unity. The rhythmic patterns displayed throughout the whole work are complex and each short piece presents an individually different character. However, when listening to the entire 30-minute work, one does not hear eight separate pieces, but a coherent entity ‘projected by one spirit’.

Rosen illustrates the ‘sense of [the] unreal’, with examples from another piano cycle, *Waldszenen*. In ‘*Eintritt*’, the first piece, and ‘*Abschied*’, the last, he finds Schumann’s voice-leading between the melody and the accompanying part ambiguous: ‘precisely calculated indefiniteness’.¹⁹

The ‘open ending’ is also acknowledged as a crucial stylistic trait of Schumann’s music: both organicists and anti-organicists consider it a distinctive binding force in his cycles. For instance, David Ferris, who strongly opposes the ‘cycle as a coherent form’ notion, still includes the open ending in his own definition of Schumann’s cycle.²⁰ Charles Rosen also recognizes the open ending as an important characteristic of the cycle.²¹ ‘Open ending’ is not a musical term that one might find defined in the *Grove Dictionary*.²² It literally means that a piece lacks a ‘proper ending’ in a traditional sense, and implies that the music continues even after the final chord. Rosen explains this open ending as following: while the structure of the piece is ‘finished in conception’, both beginning and end are open, as the piece starts with an unstable chord and ends with the return of the opening material; thus the work is ‘infinitely repeatable’.

The ending of *Davidsbündlertänze* offers a pertinent example of the open ending

¹⁹Rosen shows that what is recognized as a melody by listeners is placed between the top line and the accompanying voice in such a complex way that it is hard to point out where melody starts and ends in each voice at the first four bars of ‘*Eintritt*’. Also, see bb.16-18 in ‘*Eintritt*’ and bb.13-16 in ‘*Abschied*’. (Rosen, 31-33.)

²⁰‘The cycle does not create an overarching unity that provides such pieces with completion and clarity but is itself discontinuous and open-ended.’ (Ferris, 6.)

²¹Rosen, 208-210, 234, 236.

within a wider context.²³ *Davidsbündlertänze* consists of two books, each of nine short pieces. The keys are mostly related by thirds: G – B – D, in which case, C is the outsider, yet both books end in C major.²⁴ (See Fig. 2.)

Fig. 2. Tonal structure of Schumann's *Davidsbündlertänze*, Op. 6²⁵

	1	2	3	4	5	6	7	8	9
Book I	G	b	G	b	D	d	g	c	C
Book II	d	b-D	b-e(E)	b-B	Eb	Bb	b	B-b	C

More interestingly, No. 8 of Book II contains a 23 bar-long *coda*, mostly consisting of dominant and tonic gestures with a plagal cadence at the end.²⁶ It is an indication of the real conclusion of the entire work. In theory, there would be no problem in ending the entire work with the last note of No. 8. The remainder of the piece, after No. 8, is then illogically tonally located in C major; coming as it does after the B minor cadence, it offers a sense of reminiscence. Middle C, at the very end of both books, repeats as many as 12 times, as if the piece disappears at an exceptionally gradual pace with a touch of unwillingness. In a very mysterious way, C major, the tonal centre of No. 9 in both Books I and II, holds the entire cycle together as one large memory.

The Song Cycle

After concentrating on the piano cycle for nearly ten years, Schumann made a sudden

²³Ibid., 49.

²⁴Nos. 5 and 6 from Book II seem exceptions to this. Yet they are related to adjacent pieces by semi-tones, where B still functions a pivotal pitch. No. 4 ends with B major chord. The tenor voice at the beginning of No. 5 starts off from semi-tone lower from B. No. 6 ends with Bb major chord and the melody of No. 5 begins with B.

²⁵This tonal analysis is conducted using the Henle Urtext edition of Robert Schumann's *Davidsbündlertänze* (München: G. Henle Verlag, 2001).

²⁶Rosen argues the basic tonality of the whole work is clearly B minor, providing the detailed harmonic analysis. (Rosen, 229-233.)

shift to the song cycle in 1840.²⁷ In the song cycles of that year, compared to a few Lieder written previous to the piano cycles, a strong synthesis is formed between voice and piano. Schumann further develops and enhances these song cycles with his particular setting of texts: obviously his acute taste for literature plays an important role.

As mentioned earlier, Beethoven's *An die ferne Geliebte* appeared bearing the title 'Liederkreis' and established a particular view of the genre as a coherent entity consisting of a series of short pieces.²⁸ A volume of scholarship has been devoted to analyzing the unifying devices in this canonical work. A brief summary of its characteristics as collated by critics from Beethoven's time to the present day is offered below.

An die ferne Geliebte is a lament about a distant beloved. While the poems focus more on describing feelings than depicting real action, the entire cycle gains continuity by intensifying expressive emotion as it progresses. Devices which create coherence include innovative transitional passages linking the six songs, a key scheme, and a return of music from the opening song in the last, which two have similar melodic structures. Ewald Zimmermann suggests that Beethoven made some changes in the last song to gain a 'unifying, poetic *da capo*' but Joseph Kerman points out that the composer added a fifth stanza to the first song which originally had only four verses, thereby upsetting a theoretical symmetry.²⁹ Even considering this slight exception, Figure 3 clearly shows the composer's intention for such symmetry, achieved by the number of stanzas as well as the number of lines per stanza in six poems. In terms of a

²⁷'Schumann first articulated principles of cyclic structure by essentially musical means — without recourse to text — in his major piano works.' (Kaminsky, 207); '[H]e had already developed it in his piano music several years before, and it was in the great keyboard sets that he learned the technique of creating a cycle of fragments.' (Rosen, 58.)

²⁸'[T]he first serious example of the genre.' Joseph Kerman, 'An die ferne Geliebte', in *Beethoven Studies* 1, ed. Alan Tyson (New York, 1973), 155.

²⁹Ewald Zimmermann, 'Gestaltungsfragen in klassischen und romantischen Liederzyklen' (Ph.D. diss., Bonn, 1952), 59, cited in Turchin, 'Robert Schumann's Song Cycles', 55 and Joseph Kerman, 'An die ferne Geliebte', 126-127.

tonal scheme, keys are related by thirds (Ab – C – Eb – G) with a symmetrical use of Eb at both ends and Ab in the middle. (See Fig. 3.)

Fig. 3. Symmetrical structure in Beethoven's *An die ferne Geliebte*, Op. 98

song	1	2	3	4	5	6
stanzas	4 (+1)	3	5	3	3	4
	L 8 J	L 8 J	L 7 J			
number of lines per stanza	4	6	4	4	6	4
key	Eb	G	Ab	Ab	C	Eb

Beethoven associates the rhythms of one song with those of the next and makes the transition barely noticeable. The piano interludes between songs present a more significant structural feature. Thus, the individual songs of *An die ferne Geliebte* in isolation lose a considerable amount of significance.³⁰

If Beethoven's *An die ferne Geliebte* provides a model for Schumann's song cycles, so do Schumann's own piano cycles. The close relationship between the two groups is manifest in a number of ways, the most obvious being through musical quotation. Some of Schumann's early songs composed in 1827 and 1828 were later recomposed as piano sonatas;³¹ likewise, 'Mit Myrthen und Rosen' was later rearranged as the first piece of *Novellette*. Most notably, *Davidsbündlertänze*, Op. 6 and the *Liederkreis*, Op. 24, share the same theme, one rather famously dubbed by Eric Sams as the 'Clara' theme.³² Sometimes, the long expressive postludes of Schumann's song cycles are like piano solos: the celebrated lengthy postlude in *Dichterliebe* even reappears in the Piano Concerto.³³

Other than in direct quotation, Rosen finds the influence of piano cycles in the

³⁰Rosen, 402.

³¹'*Die Weinende*' (Byron) was used in the Intermezzo Op. 4, No. 4; '*Erinnerung*' (Jacobi) in the slow movement of the G minor sonata, Op. 22; '*Kurzes Erwachen*' (Kerner) in the slow movement of the F# minor piano sonata, Op. 11.

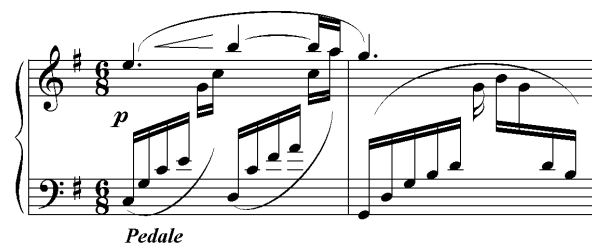
³²Sams, *The Songs of Robert Schumann*, 22-26.

³³*Ibid.*, 1.

interplay between the piano and vocal lines in song cycles.³⁴ In Schumann's songs, voice and piano often double each other or appear in alternation, frequently exchanging the melody between them. This equal treatment of piano and voice breaks with the tradition that the vocal line offers a melody and the piano part is primarily accompanimental but resembles the polyphonic nature of instrumental music.

Rosen claims that this ambiguous mixture of piano and voice at times forms the basic construction of an entire song. 'Der Nussbaum', the third song of *Myrthen*, Op. 25, is an obvious example of this. The song starts with a two-bar phrase of piano introduction.³⁵ (See Ex. 2.)

Ex. 2. Schumann, Op. 25, No. 3, two-bar refrain, bb. 1-2



Amongst its 18 appearances during the song, this phrase takes on a number of functions: sometimes it is merely an instrumental refrain between strophes; at other times, it is a completion or an antecedent of the phrase in either the piano or vocal line, or both. Often there is no clear sense of when the melody starts or ends in either line. The consistent appearances of this two-bar refrain in both piano and vocal lines become a core element for the structure of the song.³⁶

Turchin observes that, sometimes, voice and piano complement each other (and are integrated) through contrary motion. With regard to 'Im wunderschönen Monat Mai'

³⁴Rosen, 58, 61-64.

³⁵Ibid., 63-66.

³⁶The second song in the *Eichendorff Liederkreis* Op. 39, 'In der Fremde', contains 19 statements of a one-bar motif in the piano part. Yet, this motif is never shared with the vocal line.

from *Dichterliebe*, she names the four-note piano phrase in bb. 1-2 as figure A and the vocal phrase in bb. 5-6, the tonal inversion of A, as figure B. (See Ex. 3.) Such phrases in the piano and vocal lines are crucial to creating the song's haunting atmosphere.³⁷

Ex. 3. Schumann, *Dichterliebe*, Op. 48, No. 1, bb. 1-6

The image shows a musical score for Schumann's *Dichterliebe*, Op. 48, No. 1, measures 1-6. The score is in 2/4 time, key of A major (three sharps). The tempo/mood is 'Langsam, zart'. The piano part (p) features a four-note phrase in measures 1-2 labeled 'Fig. A'. The vocal part enters in measure 5 with a four-note phrase labeled 'Fig. B'. The lyrics are 'Im Wun der schö nen Mo nat Mai.'

Turchin further notes that, while piano figure A is unresolved on the dominant seventh of C# minor, figure B brings the vocal line to a firm cadence in A major at b. 6. The implied descending line of C#-B-A, which is unrealized in the piano accompaniment in bb. 1-5, is finally completed by the vocal line in b. 6.³⁸ (See Ex. 3.) Sams, Rosen, and Turchin all conclude that the resonating influence of the solo piano works has led to Schumann's songs manifesting an unprecedented and innovative relation between melody and accompaniment.

³⁷Barbara P. Turchin, 'Schumann's Song Cycles: The Cycle within the Song', *19th-Century Music*, Vol. 8, No. 3 (Spring, 1985), 234.

³⁸The first few bars of this song are an introduction which set up the first melody note, C#. The significant point which Turchin seems to omit is that where the voice comes in, the phrase simply continues, so the voice can be seen as an addition to what is already occurring. But, actually, regarding Schumann's style, the E# is more significant, because it never resolves to its tonic, F#. The tonic resolution is only attained in the next song.

While the influence of the piano works on Schumann's song cycles is undoubtedly strong, a significant element in the songs, absent from the piano cycles, amplifies several aspects of the song cycles: the text that is set.³⁹ As arguably the most literary composer in history, and the son of a book publisher, Schumann possessed considerable knowledge of contemporary literature and a talent to digest and interpret it. Therefore, a 'song' was a perfect idiom for Schumann to express his deepest thoughts and emotions.⁴⁰

Eric Sams concludes that Schumann's songs are more tuneful, direct, and less quirky than his piano music because the presence of words limits their form.⁴¹ For that reason, they often sound like 'many opus numbers earlier' than his early piano works. This is, according to Sams, because a short song cannot sustain the complicated and various key changes or the complex structure found in the piano pieces. This seemingly sensible observation is, however, only partially true in explaining Schumann's songs, as will be seen in later chapters.

Sams chooses *Kreisleriana* as evidence of his assertion that Schumann's piano cycles contain more complicated writing. He states that, with this work, Schumann showed 'ever darker and more labyrinthine constructions', incomparable with the 'simple' format of songs.⁴² This argument does not consider Schumann's great song cycles, especially those of his late period.

The influence of text is not merely to simplify the structure of the cycle. On the contrary, particularly in Schumann's case, texts often contribute logic and coherence. David Neumeier is more considerate of the possibilities, impact, and meaning of text in the song cycles than is Sams: he insists that 'the composer's reading of a text is a crucial

³⁹Schumann's piano works are mostly heavily influenced by literary elements such as titles, inscribed texts or characters, so by no means is text absent from the piano cycles. Here I mean that lyrics are essential to the identity of songs.

⁴⁰Sams, *The Songs of Robert Schumann*, 7.

⁴¹*Ibid.*, 7-8.

⁴²*Ibid.*, 8.

factor in the binding and blending of poems and its musical setting.⁴³ It is not only the presence of the text itself, but how the composer digests it and applies it in a musical format, that matters.

Like his predecessor, Schubert, Schumann is very daring in assimilating and adopting texts: he often reworks their order, as well as changing individual words, by repetition, alteration and deletion. Nearly half of his settings contain some changes.⁴⁴ These revisions provide an opportunity to study Schumann's taste and personal thoughts. In the song cycles, Schumann reveals his own particular interpretation of the text, not only by omission or repetition of words or even whole poems, but also by the inclusion of piano postludes. In doing so, he often offers new insights into the texts.⁴⁵

The descriptive and commentary-like piano postlude is by no means Schumann's invention. Schubert used the piano part on its own to illuminate or emphasise certain aspects of the text all the time: taking Ganymed up to the Gods ('*Ganymed*', D. 544), collapse at the end of '*Der Doppelgänger*', D. 957, No. 13, and ecstasy in dreaming of encountering the lover in the middle of '*Suleika I*', D. 720 are few examples. However, Schumann's piano postludes go further than straightforward illustration of the text, moving to a personal interpretation of it. The connection between the postludes of songs Nos. 12 and 16 in *Dichterliebe* provides the best example. Sams observes that, with the postlude to No. 16, Schumann almost contradicts Heine.⁴⁶ The poet's message in '*Die alter bösen Lieder*' (No. 16) is clearly about burying past love, casting it off forever; yet in the postlude, Schumann recalls that of No. 12, '*Am leuchtenden Sommermorgen*', in which flowers plea for forgiveness. Also, the final chord in the postlude, Db major, is

⁴³Neumeyer, 105.

⁴⁴Sams's *The Songs of Robert Schumann* contains meticulous records of Schumann's omission and alteration of the text in his songs. Rufus Hallmark's study on *Dichterliebe* also presents examples of Schumann's reconstruction of texts. See Rufus Hallmark, *The Genesis of Schumann's Dichterliebe: A Source Study* (Ann Arbor: UMI Research Press, 1979), 125.

⁴⁵Neumeyer, 96.

⁴⁶Sams, 123-124.

enharmonically identical with the final chord of the first song, C# major, and is, in fact, the dominant chord. Thus whole cycle gains an open ending, with the possibility of endless renewal. Imparting the composer's interpretation via the solo piano part at the level presented here by Schumann is unprecedented.

The *Wilhelm Meister cycle* is not an exception to Schumann's approach. He selected lyrics from Goethe's novel, eliminating the Baron's lyric, ordering them himself, alternating female and male texts, frequently omitting, altering and repeating parts of them. Also, the piano postludes play a significant role in imparting his interpretation. The details will be discussed in chapter III.

Schumann interprets his chosen texts more aggressively when he himself gathers and orders them into his cycle's construction. Whereas pre-existing connections possess a specific number and order, not all of his cycles contain texts selected from a single source. Turchin and McCreless examine Schumann's production of one unified cycle where the order of poems is based upon his own poetic moods and feelings, the *Eichendorff Liederkreis*, Op. 39: its poems were selected by Schumann from various sections of the 1837 edition of Joseph von Eichendorff's poems.⁴⁷ Since they were not conceived of as a cycle by Eichendorff, they do not relate to each other chronologically; indeed, some scholars have questioned the cyclic coherence of Op. 39 because of this.⁴⁸

Turchin, however, claims that two expressive poetic arches, each containing an emotional climax, exist in the work.⁴⁹ The first arch, according to Turchin, in Songs 1 through 6, starts with an intensely depressed atmosphere, but ends with one overflowing with the expectation of happiness to come. In the second arch, found in Songs 7 through 12, the happiness foreshadowed in the first arch is fulfilled. Yet, Turchin's interpretation can be questioned. In particular, the second arch includes '*Auf einer Burg*', '*In der*

⁴⁷Turchin, 'The Cycle within the Song', 231-244; McCreless, 5-28; Hallmark, 20-21.

⁴⁸Walsh, 32.

⁴⁹Turchin, 'The Cycle within the Song', 236-237.

Fremde', *Wehmut*', *Zwielicht*' (later discussed in relation to *Waldszenen*) and *Im Walde*', all of which contain Eichendorff's 'sting in the tail'. Only the final song, *Frühlingsnacht*', is unequivocally happy.

In opposition to Turchin's claim, McCreless insists that the songs of Op. 39 do not present a 'single, logically necessary order', but rather are intimately woven together by a symbolism and imagery, all of nature.⁵⁰ In this case, the relationship between the songs (one carefully devised by Schumann and not the poet) still provides coherence for the cycle.

The diversity of Schumann's piano and song sets makes attempts to explain his overall concept of the cycle almost impossible. 'The unresolvable collection-cycle dichotomy' of Neumeyer's argument points to the serious debate surrounding these works and the various attempts to understand them.⁵¹ Since this debate is primarily centred on identifying what unifies these cycles, an appreciation of the evolution in Schumann's treatment of the genre may prove valuable.

⁵⁰McCreless, 5.

⁵¹Neumeyer, 97.

Chapter III. *Lieder und Gesänge aus Goethes Wilhelm Meister*, Op. 98a

In his review of Ferris' study, *Schumann's Eichendorff Liederkreis and the Genre of the Romantic Cycle*, Daverio claims that the author is almost exclusively interested in Schumann as the songsmith of 1840.¹ Of course, the *Eichendorff Liederkreis* dates from 1840; however, Daverio believes that Ferris should have taken more account of Schumann's later contributions, such as *Lieder und Gesänge aus Goethes Wilhelm Meister*, Op. 98a, of 1849, *Sechs Gedichte von N. Lenau und Requiem*, Op. 90, of 1850 and *Sieben Lieder von Elisabeth Kulmann zur Erinnerung an die Dichterin*, Op. 104, of 1851 (all excluded by Ferris), and issues an urgent call for research into these late works. As mentioned in Chapter 1, most of the published studies of Schumann's compositions include those written after 1848. Yet they generally provide only basic information about the works, lacking serious consideration of, for instance, cyclic identity. Thus it can be seen that Daverio's call has received little response: all three works cited by Daverio still demand more substantial academic scrutiny. Why this reluctance? It is especially odd considering the sheer quantity of the late works and the variety of their forms; but they are generally considered compositional failures, the fruits of Schumann's psychological deterioration.² In other words, most scholars, even until now, consider these late works unworthy of research or label them misrepresentative products of a previously great composer.

At the age of 39, nearly ten years after the last similar occasion, Schumann was visited by an unstoppable swirl of creativity. For the majority of the year 1849, he

¹Daverio, 'Review', 100-110.

²Ronald Taylor, Astra Desmond, Martin Cooper and Eric Sams are among those critics who consider the quality of Schumann's late works inferior than the one of early works. See Ronald Taylor, *Robert Schumann: His Life and Work* (London: Granada, 1982), 270-276; Astra Desmond, *Schumann Songs* (London: The Whitefriars Press Ltd, 1972), 49; Martin Cooper, 'The Songs' from *Schumann: A Symposium*, ed. Gerald Abraham (London: Oxford University Press, 1952), 110; and Sams, *The Songs of Robert Schumann*, 216.

worked continuously without much rest, producing nearly 40 works. According to Ronald Taylor, each composition was sketched in a day or two, and completed with equal speed.³ During 1840, as mentioned previously, Schumann had concentrated primarily upon a single genre—the song cycle. In contrast, the list of works composed during 1849 encompasses an extensive variety of genres: the dramatic work, *Scenen aus Goethes Faust*, the piano cycle, *Waldszenen*, various groups of works for vocal ensemble or choir and Lieder for solo voice. There are also four chamber works for various combinations of instruments, and concertos, one for piano, the other for four horns.⁴ This blast of creativity appeared suddenly after a long and barren period indicative of Schumann's depression. Ostwald and Taylor list four external and internal conditions which might have been catalysts for this abrupt revival of inspiration.⁵

The external condition could be summed up as violence and political confusion, resulting from the 'Revolutions of 1848' in Germany. It would have been most natural for this to disrupt his creativity, but actually worked the opposite way for Schumann.

In 1848, Germany consisted of 39 loosely-tied, individual states, the German Confederation. The revolution, influenced by democratic movements, began in France at the end of February 1848 and moved to Germany in the following month. It primarily aimed for freedom, democracy and national unity and worked against the monarchy and aristocrats.⁶ It met military repression, and failed in the end.

Schumann was always highly attuned to politics; many of his biographers testify to his support for the liberal revolutionaries.⁷ He was, however, far from a political activist. He chose to flee to the suburb of Kreischa in order to avoid enrolment in the

³Taylor, 270.

⁴The complete list can be found in Daverio, *Robert Schumann*, 390-391.

⁵See Peter F. Ostwald, *Schumann: Music and Madness* (London: Victor Gollancz Limited, 1985), 217 and also Taylor, 267.

⁶Mike Rapport, *1848: Year of Revolution* (New York: Basic Books, 2009), 201.

⁷'Political freedom is what nurtures true literature and what poetry most needs for its unfolding. True literature – literature, that is, which inspires passion in the soul of the public at large can never flourish in a land ruled by bondage and slavery.' in Taylor, 270.

pro-revolution militia: psychiatrist Peter Ostwald says that Schumann simply ‘feared violence [too much] to take any active part in the revolution.’⁸ As chaotic events unfolded around him, he completely withdrew into himself, composing. The size of his output from this time testifies that Schumann must have shut himself down completely from the outer world. He explained this puzzling burst of creativity in a letter to his close friend, F. Hiller, in April 1849:

I have been working very hard all this time – it is my most productive year, as though the conflicts in the world outside drove me in upon myself, giving me a power with which to counter the terrible events that we were made to witness.⁹

The *Wilhelm Meister* cycle, Op. 98a was composed during and shortly after his escape to Kreischa.

While the external political revolution may have motivated Schumann’s creativity, there were several incidents internal to his personal life that may have influenced him too. Ostwald postulates three such: the deaths of friends and family members, a good state of health, and financial pressures.¹⁰ Schumann’s brother, Carl, died of a stroke in March 1849. The composer also suffered the demise of two of his best-loved colleagues: Mendelssohn, in 1847, and Chopin, in 1849. Neither had reached the age of 40. These premature deaths may have reminded him of his own mortality, given his chronic depression and occasional mental breakdowns. However, Ostwald reports that Schumann was in comparatively good health in 1849; this could have stimulated a conscious effort to return to a stable and productive condition. Third, Clara became pregnant again in 1848 and gave a birth to their sixth child, Ferdinand, on 16 July 1849. This was an additional financial strain as Clara’s regular teaching income had

⁸Ostwald, 218.

⁹Robert Schumann, *The Letters of Robert Schumann*, ed. Karl Storck (London: Arno Press, Inc., 1979), 215.

¹⁰Ostwald, 217.

stopped.¹¹

Schumann's compositions from this period are remarkable for their quantity and quality. Taylor recognizes two substantial changes in Schumann's style in 1849 as compared to his earlier period.¹² The first lies in his choice of poets. In his '*Liederjahr*' of 1840 (in Leipzig), most of his songs set the texts of Romantic poets such as Heine, Eichendorff, Chamisso, and Rückert. During his later, Dresden years, however, he was more attracted to the realistic and philosophical poetry of Mörike, Hebbel, and Goethe. Corresponding to this change of taste, the music also took on a new guise. Schumann's 1849 songs are declamatory and almost operatic; they have chromatic melodies and dissonant harmonies.¹³ This was a radical shift; it is difficult to recognize the early and late songs as belonging to a single composer. Unfortunately, this transformation is not commonly regarded as a successful evolution, as a process of maturity or improvement, but rather as deterioration of compositional skill attributable primarily to Schumann's mental illness.

Schumann's *Wilhelm Meister* cycle is considered by some critics to be one of his most notable failures. Astra Desmond declares that Schumann was too closely involved with the emotions of Goethe's tragic characters. She believes that this was detrimental, given Schumann's own problems with mental illness.¹⁴ Desmond even says, 'one cannot help wishing he had composed them [the nine songs of *Wilhelm Meister* cycle, Op. 98a] earlier in his career,' and, '[If] he tackled this group in the days of 1840, the result might have been very different.'¹⁵ Martin Cooper criticizes both the contents and the structure of the *Wilhelm Meister* cycle, saying of Schumann:

[P]ainfully oppressed by the philosophic significance of Mignon and the old harp-player, he rambles on in a portentous, pseudo-symphonic style, with

¹¹Ibid., 225.

¹²Taylor, 272-273.

¹³Ibid., 273.

¹⁴Desmond, 49.

¹⁵Ibid., 62.

frequent modulations and unnatural vocal phrases, losing the thread of the poem and of his own musical design.¹⁶

Taylor calls the cycle a ‘sign of an already fading power of vision and control’, claiming it ‘leaves an uncomfortable sense of dissatisfaction and confusion.’¹⁷ He claims that it lacks the imaginative coherence of Schumann’s early works. Jon W. Finson sees the problem in its dramatic nature, contained in an incompatible genre. He claims that the vehicle of the *Wilhelm Meister* cycle, the ‘Lied’, is inappropriately chosen for the drama it tries to deliver, since the work sacrifices harmonic and formal clarity to the drama, and ‘imprints on the simplest creation [which is a Lied], a certain disagreeable colo[u]ring.’¹⁸

Jack M. Stein avows that there is no relation between Schumann’s songs and Goethe’s novel.¹⁹ He reasons that the nature of characters, and consequently the atmosphere of the poems, does not match the nature of the music, which is generally eccentric and bizarre. Schumann’s music, claims Stein, is therefore far from a faithful depiction of the characters in Goethe’s text, but a creation of this highly innovative composer’s ‘own romantic temperament.’²⁰

Most of the criticisms presented above, seem, on the face of them, reasonable: the unconventional use of harmonic, rhythmic and formal language displayed throughout this cycle seem to support them.²¹ However, more positive evaluations have surfaced recently.

Richard Miller asserts that the ‘vague harmonic language’, the most notable

¹⁶Cooper, 110.

¹⁷Taylor, 276.

¹⁸Jon W. Finson, *Robert Schumann: the book of songs* (Cambridge, Mass.: Harvard University Press, 2007), 265-266.

¹⁹Jack M. Stein, ‘Musical Settings of the Songs from *Wilhelm Meister*’, *American Comparative Literature Association*, Vol. 22, PT 2: 1970, 139.

²⁰Ibid., 139.

²¹These criticisms will be investigated further in the latter part of this chapter, where each of the nine songs in the set will be analyzed.

oddity in *Wilhelm Meister* cycle, is a product of clear intention on the part of the composer, who tried to find a new and innovative approach to ‘setting of poetry [in music].’²²

Daverio also focuses on the importance of texts in this cycle. He regards the *Wilhelm Meister* cycle as the late period equivalent of the *Eichendorff Liederkreis*, describing the cycle as ‘Schumann’s most powerful and affectively gripping creation’ with its rich ‘poetic content.’²³ Daverio believes that negative judgements on this cycle result from an insensitive ignorance of ‘the interplay between lyricism and the drama’. He sees the possibly awkward and bizarre elements in this music as vehicles for the faithful delivery of the meaning of the texts.

Some of the most famous Lieder performers of recent years, Dietrich Fischer-Dieskau, Gerald Moore, and Graham Johnson, hold this cycle in high regard. Insightful comments based on their performing experiences mostly repeat the above positive academic evaluations of Miller and Daverio. Fischer-Dieskau believes that Schumann successfully places Goethe’s ‘mysterious’ but ‘psychologically fascinating’ characters within the language of ‘Romantic music.’²⁴ Moore’s detailed analysis of several songs indicates that Schumann’s music provides sincere and effective description of Goethe’s text.²⁵ Johnson lays the final responsibility for the convincing realization of the often seemingly illogical music of Schumann in the performer’s hands.²⁶ At the same time, many of these favourable judgements seem to place a firm belief in Schumann’s ‘intention’ in this cycle: something that is, of course, unprovable.

Whether it is the conscious choice of a composer looking for a new musical path

²²Richard Miller, *Singing Schumann: an interpretive guide for performers* (New York: Oxford University Press, 1999), 166.

²³Daverio, *Robert Schumann*, 393 and 428.

²⁴Dietrich Fischer-Dieskau, *Robert Schumann Words and Music: The Vocal Compositions*, trans. Reinhard G. Pauly (Portland: Amadeus Press, 1988), 161.

²⁵Gerald Moore, *Poet’s Love* (London: Hamish Hamilton Ltd, 1899), 198-200, 216-219.

²⁶Graham Johnson, sleeve-notes to CD, *The Songs of Robert Schumann*, Vol. 01, Christine Schäfer (London: Hyperion, 1996), 11.

for a new era or a product of a lapsed mind, the difference between Schumann's early and later works is recognized by all. The *Wilhelm Meister* cycle is the most representative example of this difference; it displays a diverse harmonic and rhythmic language as well as a structure dissimilar to the song cycles of 1840.

The year 1849 marked the centenary of Goethe's birth. Schumann had regarded Goethe's poems highly, but never felt easy about setting them to music. He set '*Der Fischer*', at the age of 18, but it was published posthumously.²⁷ Subsequently, he took four poems from the *West-östlicher Divan*, also by Goethe, for *Myrthen*, Op. 25.

However, the first substantial composition setting Goethe's text was published only in 1850; employing Goethe's representative work, *Wilhelm Meister Lehrjahre* (Wilhelm Meister's Apprenticeship), it formed the song cycle, *Lieder und Gesänge aus Goethes Wilhelm Meister*, Op. 98a (Songs and Ballades from Goethe's *Wilhelm Meister Lehrjahre*, Op. 98a), composed between 12 May and 7 July 1849, and subsequently, an orchestral work, *Requiem für Mignon*, Op. 98b.²⁸

The text for the *Wilhelm Meister* cycle is from the eight books of the *Lehrjahre*, which were published in 1795 and proved incredibly popular.²⁹ While Goethe's previous novel, *Die Leiden des jungen Werthers* (The Sorrows of Young Werther), featured a young man committing suicide after a failed romance, *Wilhelm Meister Lehrjahre* is about a journey to self-realization.³⁰ In the novel, the Harper has had a

²⁷Sams, *The Songs of Robert Schumann*, 275.

²⁸Schumann started composing the large-scaled oratorio, *Szenen aus Goethes Faust* (Scenes from Goethe's Faust) in 1844, but only finished it in 1853. He wrote different segments of *Szenen aus Goethes Faust* intermittently over nearly a decade: in fact, he worked from back to front. In 1844, he began work on the ending of Goethe's Part II, with 'Fausts Verklärung' (Faust's Transfiguration). By 1849, the year of Goethe's centenary, it was performed in Dresden, Leipzig, and Weimar. After these performances, Schumann tackled it again, adding the second and first sections, and finally, in 1853, just before his confinement to *Endenich*, finished it with writing the overture. See Sams, 'Schumann and Faust'. *The Musical Times*, Vol. 113, No. 1552 (June, 1972), 543-546.

²⁹Stokes, 590.

³⁰Jeffrey L. Sammons, 'The Mystery of the Missing Bildungsroman, or: What Happened to Wilhelm Meister's Legacy?', *Genre*, Vol. 14, No. 2 (Summer, 1981), 229-46. And also Mark Redfield, 'Ghostly Bildung: Gender, Genre, Aesthetic Ideology, and *Wilhelm Meisters Lehrjahre*', *Genre*, Vol. 26, No. 4 (Winter, 1993), 377-407. Summaries of Goethe's story also appear in Stokes, 590, and in Sams, *The*

relationship with a woman who turned out to be his sister. Mignon is the child of their incest. The Harper left his homeland and wandered around out of guilt and shame, encountering Wilhelm during his journey. Wilhelm had rescued Mignon from a troop of dancers who had abducted her from her homeland, Italy, and made her a rope dancer. Philine is an actress from Wilhelm's theatre group.

In the nine songs in Op. 98a, Schumann set all the words sung by the main three characters, Mignon, Philine and the Harper, but none of those of Wilhelm Meister himself: he is, in the novel, only described as a listener of these songs.³¹ The *Requiem*, Op. 98b, despite its appellation, does not employ the text of the Requiem Mass, but rather describes the scene of Mignon's funeral. The period of composition of Op. 98 overlaps that of Schumann's first four *Faust* scenes (July - August 1849), which indicates that his interest was focused solely on Goethe at this time.³²

The Nine Songs

No. 1. 'Kennst du das Land' (Mignon)

In the novel, Mignon has been abducted by a troupe of dancers and forced to sing and dance, until her freedom is bought by Wilhelm. Book III, Chapter I starts with Mignon's song to Wilhelm, where she implores him to take her to her homeland, Italy.³³ This song is perhaps the most often performed of the nine songs in the *Wilhelm Meister* cycle,

Songs of Robert Schumann, 216.

³¹Compared to other composers who used the same poems, Schubert and Wolf, Schumann was the only one who included Philine's song, 'Singet nicht in Trauertönen'.

³²Daverio, *Robert Schumann*, 428.

³³Thilo Reinhard, *The Singer's Schumann* (New York: Pelion Press, 1989), 381-382. Also see Moore, 198. In the novel, Goethe provides a detailed description of the scene: '...Wilhelm heard the sound of music before his door. At first he thought it was the Harper come again to visit him; but he soon distinguished the tones of a cithern, and the voice which began to sing was Mignon's. Wilhelm opened the door; the child came in, and sang him the song ...' in J. W. von Goethe, *Wilhelm Meister's Apprenticeship*, trans. Thomas Carlyle (Milton Keynes: Aegypan Press, 2010), 131.

its clear strophic form contributing to its popularity. However, its contents protest against its reputation as a simple work. It is often considered not only a Lied, but also a compressed operatic scene.³⁴ Daverio rightly says that ‘the tension between Lied and aria, lyricism and drama is latent’ within it.³⁵ While its strophic form supports its status as a song, its dramatic elements push it into the realm of aria.

The setting previously appeared in the *Lieder-Album für die Jugend* (the Song Album for the Young), Op. 79, as the last piece (No. 28). It was perhaps the success of Op. 79, particularly this piece, that prompted Schumann not only to use the song again, but also to set two other of Mignon’s texts in the *Wilhelm Meister* cycle, Op. 98a, along with *Requiem für Mignon*, Op. 98b.³⁶ This employment of Goethe’s Mignon in three different works is evidence of Schumann’s attraction to her character. Johnson argues that her exploited status must have engaged Schumann’s sympathy: she is a kidnapped child who is forced to be a rope-dancer in a circus.³⁷ Schumann might have seen his relationship with Clara reflected in the story of Wilhelm and Mignon: Mignon is loyal, pure, passionate, and mature beyond her years, as was Clara when Schumann met her. Above all, Mignon is hardly more than a child; in other words, she is a dependent character who is attracted by Wilhelm’s protection.

Placed at the entry of the cycle, Mignon’s ‘*Kennst du das Land*’ is a particularly poetic instance of dramatic intensification. In reviewing the song in the *Lieder-Album für die Jugend*, Op. 79, Emmanuel Klitsch, Schumann’s contemporary critic, comments:

[T]he mystical veil rests over the whole. The desire that pervades [the poem] is still dark and undefined, the higher life of Mignon's soul begins to awake and reach for the means of expression, nevertheless without finding it, because her emotions are still in the state of dawning. . . . Thus we twist in this song through dissonances, which follow one after the other, thus the dreamlike, entwining

³⁴Daverio and Sams, ‘Schumann, Robert’ (accessed 23 January 2009).

³⁵Daverio, *Robert Schumann*, 430.

³⁶They are No. 5 and No. 9. No. 3 is a duet for Mignon and the Harper.

³⁷Johnson, sleeve-notes to CD, *The Songs of Robert Schumann*, Vol. 09–Ann Murray & Felicity Lott (London: Hyperion, 2004), 64.

introduction as well as the continual closing ritornello.³⁸

To Klitsch then, the song depicts veiled but deep sorrow and pain. This unresolved longing intensifies as the song unfolds and a pervasive mystic atmosphere hangs over it. This accords with the mysterious nature of Mignon. Goethe provides a description of her in Book II, Chapter IV of his *Wilhelm Meister Lehrjahre*.

Wilhelm could not satisfy himself with looking at her. His eyes and his heart were irresistibly attracted by the mysterious condition of this being. He reckoned her about twelve or thirteen years of age; her body was well formed, only her limbs gave promise of a stronger growth, or else announced a stunted one. Her countenance was not regular, but striking; her brow full of mystery; her nose extremely beautiful; her mouth, although it seemed too closely shut for one of her age, and though she often threw it to a side, had yet an air of frankness, and was very lovely.³⁹

Schumann's music successfully describes this young, beautiful, and mysterious Mignon.⁴⁰ Also, in realizing her intensity and agitation in music, he leads the song into the operatic domain.

'*Kennst du das Land*' is a strophic song, yet, Schumann includes subtle changes in each verse which allow for growth of intensity and flexibility. This coexistence of two opposing elements pervades not only this song, but the entire cycle, and thus functions as a particular factor for cohesion.

First, Schumann indicates a gradual tempo change towards the later verses. Whereas the direction, '*Langsam*', appears at the beginning of Op. 79, in Op. 98a, this is refined to '*Langsam, die beiden letzten Verse mit gesteigertem Ausdruck*' ('slowly, with enhanced expression in the second and third verses'). Goethe's detailed description of Mignon's singing coincides with Schumann's direction for increasing tension and

³⁸Em[manuel] Klitsch, 'Lieder und Gesänge. Robert Schumann, Op. 79. Lieder-[A]lbum für die Jugend - Leipzig, Breitkopf u. Härtel. Preis 3 Thlr.', *Neue Zeitschrift für Musik* XXXII (1850), 59, cited in J.W. Finson, 'Schumann's Mature Style and the "Album of Songs for the Young"', *The Journal of Musicology*, Vol.8, No. 2 (Spring, 1990), 232-233.

³⁹Goethe, *Wilhelm Meister's Apprenticeship*, 91.

⁴⁰The description of Mignon along with her relationship with Wilhelm reminds one of Lolita, the female character from Vladimir Nabokov's 1955 novel, *Lolita*.

dynamic as the song unfolds:

She began every verse in a stately and solemn manner, as if she wished to draw attention towards something wonderful, as if she had something weighty to communicate. In the third line, her tones became deeper and gloomier; the *Know'st thou it, then?* was uttered with a show of mystery and eager circumspectness; in the *'Tis there! 'tis there!* lay a boundless longing; and her *I with thee would go!*, she modified at each repetition, so that now it appeared to entreat and implore, now to impel and persuade.⁴¹

Schumann must have known the text well enough to recognize Goethe's direction, such as '*Möcht ich mit dir!*' ('I with thee would go!'), being 'modified at each repetition'.⁴²

Can the tempo marking alone adequately accommodate the contradiction between the mounting emotional agitation of the text and the unchanging music?⁴³ For the effect that Goethe prescribed, was the strophic form the right choice? Daverio indeed pronounces it the wrong one: 'although the first two verses match well, the dramatic third verse suffers,' because the same music cannot effectively deliver the mounting emotions of the last verse.⁴⁴ Yet, both Reinhard and Miller see this repetition as unproblematic since the vocal line is 'extremely flexible and diversified', that, 'without alternation for each changing strophe,' it is 'adaptable to the words [of each different verses] and to their deeper meanings.'⁴⁵

Johnson, to the contrary, claims that Schumann 'neglects his responsibility as a composer' by leaving the problem in the performer's hands.⁴⁶ This seems an unnecessarily fixed view of the composer's role; talented performers might indeed welcome the opportunity Schumann offers them to resolve the issue of form versus

⁴¹Goethe, 132.

⁴²Schumann had read the novel three times by the point of composition. (Finson, *Robert Schumann*, 177.)

⁴³It is, however, noteworthy that Schubert and Wolf also attach the same music to this text all three times of their appearance throughout the song. They, like Schumann, take the form of strophic style, though there are more changes in Wolf's and Schubert's songs than Schumann's. (See Miller, 186-187 and Walsh, 83-85.)

⁴⁴Daverio, *Robert Schumann*, 49.

⁴⁵Reinhard, 382 and Miller, 187.

⁴⁶Johnson, sleeve-notes to CD, *The Songs of Robert Schumann*, Vol. 09, 68.

content in this piece. But ‘variation on a constant structure’ is the basic tenet of the poem itself; the very fact of repetition means that growth in intensity (as in Ravel’s *Bolero*, for instance) is emphasized. If Schumann’s direction of ‘enhanced emotion [in the later verses]’ could be applied to rhythmic flexibility to supply adequate musical reaction to the details of the poem, it will be possible to deliver the intensified emotion despite the strict strophic form.

Another example of Schumann’s use of irregular elements is his slight variation of the four-bar piano *ritornello*. Its melody line encompasses the contradictory nature of Mignon: specifically, the extended melodic leaps of the second bar, surrounded by the greater equanimity of the other bars, communicate a volatile nature. (See Ex. 4.)

Ex. 4. Schumann, Op. 98a, No. 1, bb. 1-5



On its third appearance, this *ritornello* enters with an unexpected chord, a diminished 7th in 1st inversion (a combination of two tritones), intensifying the chromaticism here. (See Ex. 5. The chord is marked in a box.) Johnson interprets this chord as heralding Mignon’s perilous journey across the mountains in the third verse.⁴⁷

The final *ritornello* appears in a short postlude as only a fragment of the original introduction. (See Ex. 6.) This abbreviated version follows Mignon’s request to Wilhelm, ‘*Laß uns Ziehn!*’ (‘Let us go there!’). Its incomplete nature, and the ending of the melody in upward, questioning, motion to the dominant suggests that this request is

⁴⁷Johnson, sleeve-notes to CD, *The Songs of Robert Schumann*, Vol. 01, 34.

Ex. 5. Schumann, Op. 98a, No. 1, bb. 51-56



Ex. 6. Schumann, Op. 98a, No. 1, bb. 76-81



unlikely to be realised.⁴⁸ The fluctuating but continuously descending melody line with *diminuendo* from b. 76 comes to a quiet ending, which also implies this poor girl is ‘exhausted by her own fervour’.⁴⁹

This is doubly sad, as her hopeful words and the subsiding music contradict each other. The sense of resignation prophesies that Mignon’s destiny will never fulfil her longing. Also, the fragmentary appearance of the opening material binds the entire piece together.

Other than Schumann’s direction of tempo change and the changes in *ritornello*, Finson notices further elements that contribute to the skewing of an otherwise straightforward strophic song.⁵⁰ First, while the four-bar piano introduction leads the listener to expect continued regularity, soon phrases begin to elide, not only breaking the regular

⁴⁸Ibid., 34.

⁴⁹Moore, 200.

⁵⁰Finson, ‘Schumann’s Mature Style’, 244-245.

four-bar punctuation, but also creating variations in each verse of music, which otherwise would be identical. For instance, ‘*der Lorbeer steht*’ (bb. 15-17, the end of a longer phrase) and ‘*kennst du es wohl, kennst du es wohl?*’ (bb. 17-19), bring to the setting a sense of spontaneity and eagerness which is far from staid.⁵¹ This is intensified by vocal phrase-endings which fall not only on downbeats, but also on various weaker beats. For instance, while, in b. 7, the harmonic cadence falls on the downbeat (with the piano left hand, ‘F’) and sculpts the stress, ‘*die Zi-tro-nen blühn*’, the voice is allowed to dictate the cadence of the rhyming phrase, ‘*Gold-orangen glühn*’. (See Ex. 7.)

Ex. 7. Schumann, Op. 98a, No. 1, bb. 6-9



A detail which may be interpreted in a number of ways is the use of the *ossia*.⁵² At bb. 12, 38 and 64 (exactly corresponding moments in each verse), Schumann offers the singer the choice of singing a high A or else to remain on an Eb. A is the highest note in the piece, and the only time it is touched upon here. This piece was originally published in *Lieder-Album für die Jugend*, Op. 79, a piece of *Hausmusik* which could be sung by amateurs (who might indeed lack a high A). So the *ossia* might be the result of a pragmatic consideration.

⁵¹Moore states this elision of two passages should be deliberately expressed to match with Mignon’s desperation, therefore the second passage comes in ‘ahead of beat, as if she instinctively clutched the arm of her protector.’ (Moore, 199.)

⁵²*Ossia* means ‘a term used to designate passages added as alternatives to the original (and usually easier). Beethoven and Liszt, however, often added alternative passages of difficulty at least as great as those they could replace.’ (*The Oxford Companion to Music*, ‘*ossia*’, ed. Alison Latham, *Oxford Music Online* (accessed 20 January 2010), <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4908>)

Johnson takes this notion further. The *ossia* allows the singer to choose what to sing, applying his/her artistic idea here. Johnson's recordings with different singers illustrate this. On the recording of *Lieder-Album für die Jugend*, Op. 79, in 2004, soprano Felicity Lott chose the higher note on the *ossia* only during the last verse, because '[it would] contribute [to] the gradual increasing of intensity the composer asks of his singer and pianist.'⁵³ In Christine Schäfer's 1996 recording of the *Wilhelm Meister* cycle, however, she chooses to go up on the *ossia* at the first and third verses, but sings as written in the middle verse. The argument for this decision was that she wanted to depict 'the baleful glance of the statues in the villa garden' of the second verse perhaps by making it lower in range and more ominous.⁵⁴ Schäfer's decision, with regard to the second verse, where Mignon speaks to herself, '*was hat man dir, du armes Lind, getan?*' ('what have they done to you, poor child?') makes sense. This seemingly odd question, where Mignon objectifies herself, is the lowest point in her emotion and grief. The *ossia*, then, provides the possibility of variety and another way to avoid regularity.

The above-mentioned devices contribute subtle differences to each strophe, while not demolishing the solid strophic form. The function of No. 1 within the cycle is to establish Mignon's key of G minor, and to set up the alternation of female-male characters. This duality pervades the set.

No. 2. '*Ballade des Harfners*'

The second song, the Harper's ballade, ventures further into the realm of drama. Schumann distinguishes this piece from the rest of the cycle by its title, '*Ballade*',

⁵³Johnson, sleeve-notes to CD, *The Songs of Robert Schumann*, Vol. 09, 64.

⁵⁴Johnson, sleeve-notes to CD, *The Songs of Robert Schumann*, Vol. 01, 27.

which means that it tells a story and is multi-sectional.⁵⁵ The contents of the poem also make no connection with the three remaining Harper songs: while others treat the Harper's inner struggle, No. 2 recounts his encounter with the king. The through-composed music of No. 2 fits ingeniously with the dramatic scene set by the text and skilfully depicts the Harper's intentions as well as those of the other characters. The piano's wide register and accompanimental figurations testify to its closeness to an orchestral, rather than keyboard, sound. However, certain critics claim that there are occasional oddities of rhythm and harmonic progression which seem to sacrifice the quality of the composition for the drama.

Critical opinion generally condemns the song to failure. Desmond, reflecting on the frequent appearance of radical harmonic progressions and modulations, describes it as 'much overloaded with shifting harmony.'⁵⁶ Sams finds it wanting, compared with the settings of Schubert and Wolf: 'Schumann's is by far the least successful.'⁵⁷ But in an attempt to compare it with Schubert's setting, Stein denounces both: '[it] is the most rambling of all the harpist's songs [from *Wilhelm Meister* cycle] and as pointless as Schubert's.'⁵⁸

Indeed a few potentially problematic elements lie in the text, and subsequently generate musical challenges: its extreme length, many characters and highly descriptive narration result in an abundant use of 'thematic material' within a wide pitch range (more than two octaves, from low Gb to high G).⁵⁹ There are too many rhythmic/melodic figurations that can hardly be called thematic motives, and as a result, the song sounds like a patchwork rather than a single piece. The constant appearance of

⁵⁵Susan Youens, 'Song cycle', *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusic.com/subscriber/article/grove/music/26208> (accessed 18 January 2011).

⁵⁶Desmond, 50.

⁵⁷These settings are Schubert, 'Der Sänger', D. 149 (1815), and, Wolf, 'Der Sänger', from *Goethelieder* (1888). See Sams, *The Songs of Robert Schumann*, 218.

⁵⁸Stein, 140.

⁵⁹Miller, 195.

the harp is the only unifying factor.⁶⁰ On the other hand, Johnson recognizes Schumann's copious invention in this song, and observes, 'too many ideas are certainly better than too few, and it is hard not to admire the sheer bravura and intensity.'⁶¹ Miller remarks on the overly diverse musical ideas for 'exploring a new vista for the Lied' and holds the song as 'a grand improvisatory composition.'⁶²

Despite the divided perceptions, the structure of the song is intriguing. First, as Daverio observes, the text of Goethe's poem has a 'frame narrative' structure, as in the *Decameron* by Giovanni Boccaccio.⁶³ Inside the larger narrative poem, there is another, sung by the Harper. No. 2 is a song for a single male voice; however, three different characters are featured: *Der König* (the king), *Der Sänger* (the minstrel) and the narrator. In the novel, the Harper sings this song to Wilhelm, referring to himself as '*Der Sänger*'. Therefore the performer must convey not only the narrative points of the poem, but also communicate the contrasting characters and their underlying motives.

Each is allotted distinctive musical motives. The table below indicates the sections devoted to individual characters. (See Fig. 4.) The sections are linked by brief passages most of which imitate the sound of harp.

At the end of the 'first king's section', at bb. 8-10, a series of accented minims is featured in the bass clef; the dynamic is *forte*. Despite its belated appearance, the king's noble and grand image is evident in these stately chords. (See Ex. 8.)

The Harper is usually accompanied by various harp-like figurations. However, when he appears for the first time in the narrative at b. 21, his part makes an obvious

⁶⁰Fischer-Dieskau, 162.

⁶¹Johnson, sleeve-notes to CD, *The Songs of Robert Schumann*, Vol. 02 – Simon Keenlyside (London: Hyperion, 1998), 14.

⁶²Miller, 195.

⁶³Giovanni Boccaccio, *The Decameron*, trans. G.H. McWilliam (Harmondsworth: Penguin, 2002), 19. Also see Helen Child Sargent, *English and Scottish Popular Ballads*, ed. George Lymn Kittredge (Boston: Houghton Mifflin Company, 1904), 583.

Fig. 4. Structure of Schumann's Op. 98a, No. 2, defined by character

Character	Bar nos.
King	4-11
Narrator	13-17
King	17-18
Harper	21-39
Narrator	44-63
Harper	65-99
Narrator	102-103
Harper	104-122

Ex. 8. Schumann, Op. 98a, No. 2, the king's entry, bb. 8-12⁶⁴



parallel with the king's, again consisting of minims in the bass clef, but marked *piano*.

(See Ex. 9.)

Ex. 9. Schumann, Op. 98a, No. 2, the Harper's entry, bb. 17-22



The king's tonality, Bb major, leads to Gb major, which prepares the Harper's humble and lowly reverential entrance before his king. The narrator's voice is supported

⁶⁴The (editorial) little notes in the left hand first appeared in Clara Schumann's edition of *Robert Schumanns Werke Serie XIII: Für eine Singstimme, mit Begleitung des Pianoforte*, published in Leipzig, by Breitkopf & Härtel in 1882. It is possible that she added them herself.

by various piano textures, according to the moment. When the text portrays the hectic scene of pages running to serve the king's orders, in bb. 13-17, a succession of staccato semiquavers responds to this image. (See Ex. 10.)

Ex. 10. Schumann, Op. 98a, No. 2, bb. 13-16



When the narrator describes the Harper being absorbed in his own singing, in bb. 44-48, the piano accompaniment gently evokes the harp in arpeggiated chords. Despite the more varied piano figuration which accompanies the narrator, his melody always features a distinctive, speech-like, dotted rhythm.

The piano interludes respond to their dramatic context. The arpeggiated chords of the prelude, interludes 1, 4, and 5 and postlude all evoke the harp. (See Ex. 11.)

Ex. 11. Schumann, Op. 98a, No. 2, Prelude, bb. 1-3



The other interludes musically foreshadow the drama (interlude 2) or reflect the preceding dramatic scene (interludes 3 and 6). See Fig. 5, where these functions are shown as 'F' and 'R'.

Interlude 2, at bb. 19-20, is shown in example 9 above. The modulation from Bb

Fig. 5. Interludes of Schumann's Op. 98a, No. 2

Character	Bar nos.	Function
Prelude	1-3	Harper's song
Interlude 1	11-12	Harper's song
Interlude 2	19-20	(F)
Interlude 3	40-43	(R)
Interlude 4	49-50	Harper's song
Interlude 5	53-54	Harper's song
Interlude 6	63-64	(R)
Postlude	65-99	Harper's song

major to Gb major and the change to minims, marked *piano*, mentioned above, clearly describe the noble, but also humble, entrance of the Harper. The change of figuration, dynamic and key take place suddenly: a Neapolitan move in the bass to Gb. This modulation is perhaps more typical of Schubert than Schumann.⁶⁵

In this song, word painting delivers acute images of the text in the music. The piano accompaniment in Ex. 12 presents clear examples of this: the left hand syncopation for impatience and the rising and falling melody for gazing at the stars in the sky.

Ex. 12. Schumann, Op. 98a, No. 2, bb. 38-43



Another example can be found at bb. 65-66 (see Ex. 13); the same rhythmic

⁶⁵See Christopher Wintle, 'The 'Sceptred Pall': Brahms's progressive harmony' in *Brahms 2: biographical, documentary and analytical studies*, ed. Michael Musgrave (Cambridge: Cambridge University Press, 1987), 202-210. Wintle's study examines the use of Neapolitan chord in Schubert's as well as Brahms's music in detail.

Ex. 13. Schumann, Op. 98a, No. 2, bb. 64-67



figure (a dotted crotchet and quaver) occurs in four different voices (the vocal part plus three voices of the piano part), entwining about itself, as the Harper sings, ‘*die goldne Kette*’ (‘the golden chain’).

As Johnson notes, the beautifully lyrical phrase of bb. 81-83, where the Harper sings, ‘*Ich singe wie der Vogel singt*’ (‘I sing as birds sing’), is reminiscent of the melody in the second song of Schumann’s *Eichendorff Liederkreis*, Op. 39, ‘*Intermezzo*’, which also refers to singing and flying in its text.⁶⁶ (See Exx. 14. a and b.)

Ex. 14. a) Schumann, Op. 98a, No. 2, bb. 80-84



b) Schumann, *Eichendorff Liederkreis*, Op. 39, No. 2, bb. 1-3



⁶⁶Johnson, sleeve-notes to CD, *The Songs of Robert Schumann*, Vol. 01, 10. The text is ‘*Mein Herz still in sich singet / Ein altes schönes Lied / Das in die Luft sich schwinget / Und zu dir eilig zieht.*’ (My heart sings softly to itself / An old, beautiful song / That soars into the sky / And swiftly wings its way to you.) Translation in Stokes, 446.

Not only melodies, but also certain rhythmic patterns, as well as a sense of *accelerando* in the vocal part, help depict the drama. The first page of '*Ballade des Harfners*' provides the best example of this device. The king's solemn words are relayed in the minims of the piano accompaniment (bb. 7-11), whereas the following interlude, a foreshadowing of the Harper's song, is expressed in crotchets (bb. 11-12). Continuing this rhythmic *accelerando* from minim to crotchet, the narrator explains in b. 13 'the page runs back and forth'; simultaneously the piano part progresses into nervously-repeated quavers.

In addition to all of the above, the sound of harp as provided by the piano accompaniment is the final unifying device of the song. The extensive use of harp figuration not only categorizes No. 2 as the Harper's song—despite the presence of two other characters singing in it—but also discreetly unifies its many different musical chapters.

In the postlude, two of these harp effects are combined. (See Ex. 15.) During it, in bb. 122-123, the Harper's instrument is represented by arpeggiated chords almost identical to the 'harp' sound found at the beginning (shown in Ex. 11). In the following bars, 124-125, the motif is expressed in triplet quavers. In the next two bars, 126-127, these two devices are brought together, the arpeggiated chords in the left hand and the triplet quavers in the right. The employment of the 'harp' motifs at the beginning and the end of the song stresses the identity of the main protagonist; the music provides the backdrop for his entry to and exit from the king's chamber.

'*Ballade des Harfners*' illustrates Goethe's text in as straightforward a manner as possible and owes its success partly to its characterization. By abstract standards of musical form, it has a lengthy and rather confusing structure; the simultaneous unfolding of music and narrative, however, makes it coherent.

Ex. 15. Schumann, Op. 98a, No. 2, bb. 121-129

No. 3. 'Nur wer die Sehnsucht kennt'

'Nur wer die Sehnsucht kennt' ('None but the lonely heart') is another song of Schumann that is less popular than Schubert's and Wolf's settings of the same text.⁶⁷ It is the only song for both Mignon and the Harper among the nine, but is sung by the soprano only, not as a duet. Desmond objects to its 'excessive repetition'.⁶⁸ Excessive or not, this is only one aspect of its concise, but logical structure. No. 3 contains a single unifying motif and presents a straightforward display of emotion by the main character, Mignon.

It is interesting to note that the bass line of the bb. 4-7 matches the opening bass line of No. 1, and that both are related to the descending tetrachord of lament: the bass line in bb. 1-3 of No. 1 contains the almost complete chromatic tetrachord, G - F# - F - Eb - D. In the dominant, this time, the bass line of bb. 4-7 in No. 3 is complete by chromatic: D - C# - C - Cb - Bb - A. (See Exx. 4 and 16.)

From a wider point of view, the entire song has an arch-shaped contour, with most of its phrases ascending and then descending: intensity deepens towards the

⁶⁷See Johnson, sleeve-notes to CD, *The Songs of Robert Schumann*, Vol. 01, 30. Schubert used the same text for No. 1 (for Mignon and the Harper) and No. 4 (for Mignon) of D. 877 (1816) and Wolf, for No. 6, 'Mignon II' (for Mignon), from *Goethelieder* (1888).

⁶⁸Desmond, 50.

Ex. 16. Schumann, Op. 98a, No. 3, bb. 4-7



climax at b. 16; afterwards, the figuration changes, the range of the melody diminishes and the tempo slows (the marking '*Langsamer*' appears at b. 34). This emotional progress is defined through pitch range as well as changing dynamics in the vocal line of each section.

In contrast to No. 2, with its various motives and piano (harp) effects, nearly every phrase in No. 3 is derived from the six-note rhythmic pattern of the opening phrase, '*Nur wer die Sehnsucht kennt*', in bb. 1-2, and almost every one ends with a falling semi-/whole tone.⁶⁹ These melodic gestures clearly reflect speech intonation, thus possibly detracting from a sense of lyricism, the strength of many of the other settings of this text. (See Ex. 17. The falling notes are enclosed in a box.)

Ex. 17. Schumann, Op. 98a, No. 3, bb. 1-12

⁶⁹Johnson, sleeve-notes to CD, *The Songs of Robert Schumann*, Vol. 01, 30 and Sams, *The Songs of Robert Schumann*, 219.

Harmonised as appoggiaturas, the classic ‘sigh’ motif, they create a sense of dissatisfaction, frustration and hopelessness. To this may be added the device already seen in No. 1, that is, elision of phrases. ‘*Seh ich ans Firmament*’ begins in anticipation of the downbeat. (See Ex. 17, bb. 7-9 and repeated at bb. 26-28.) This conjures up, yet again, Mignon’s ‘spontaneity and eagerness’. Harmonically, the piece resolves to the tonic at the end of the last vocal phrase, the *coda* intensifying the key at the very end, as Mignon’s agony comes to sorrowful but also peaceful resignation and acceptance.

No. 4. ‘*Wer nie sein Brot mit Tränen aß*’

Sams claims that this song is so closely linked to No. 3 that it is as if it were its second verse.⁷⁰ While they have different time-signatures, keys and voice types, there is common ground between them as the former begins with the words ‘Only [he] who knows longing’, and the latter, ‘[He] who never ate his bread with tears’. The poems are of similar length and, perhaps by chance, both songs have the same number of bars (41 bars); nevertheless, No. 3 builds towards its climax and draws back with a *ritardando*, while No. 4 is marked ‘*Erst langsam, dann heftiger*’ (‘first slowly, then more vehemently’). Contrasting with the falling-second phrase endings of the former, the latter exploits rising-second intervals, often a fourth/fifth leap from the downbeat, sometimes accentuated by a further ascent of a 2nd. (See Ex. 18.)

The structure of No. 3 has been also criticized for its repetition. Sams claims that in No. 4, ‘[the] listener can hear both the nobility and originality of conception, and the confusion and banality of its execution.’⁷¹ Schumann employs heavy chromaticism in this song, perhaps to portray the distorted and tormented mind of the Harper; its

⁷⁰Ibid., 220.

⁷¹Ibid., 221.

Ex. 18. Schumann, Op. 98a, No. 4, bb. 1-9

Erst langsam, dann heftiger (♩ = 84)

Wer nie sein
Brot mit Tränen aß, wer nie die kum-mer-vol-len
Näch-te auf sei-nem Bet-te wei-nend saß,

dramatic effect is clear and original. However, Desmond, trailing her conservatism as ever, cites Schumann's disturbed mental state as a reason for 'poor' musical execution of his novel idea.⁷² Those who condemn this song seem uncomfortable with its instrumental, even operatic, conception: in short, its considerable move away from the intimate Schumann of the earlier song cycles.

Johnson notes the absence of a tonic chord in root position for the vast majority of the song. However, perfect cadences in C introduce the 2nd verse (at b. 15) and close it (b. 33), and thus clearly articulate the structure of the work. Furthermore, they also occur at bb. 7-8 (vii^{o7} – I, at the beginning of the second half of the first verse), and b. 13 (just after the end of the first verse), but in both cases are immediately transformed with the aid of a flat 7th, the first time becoming a dominant 7th, the second (where the flat 7th is part of a descending melodic minor scale), helping to extend the structural cadence. (See Exx. 18 above and 19.)

⁷²Desmond, 50.

Ex. 19. Schumann, Op. 98a, No. 4, bb. 13-15



So whatever harmonic ambiguity present is often created by the use of chromatic upper and lower neighbour-notes, and thus is melodically quite logical. At the same time, the interior chromaticism effectively conveys the emotional confusion of the Harper himself.⁷³

The repetition (or near repetition) of a single bar, apparently breaking melodic procedures as at bb. 10-11, gives a sense of declamation to the song: another dramatic device. (See Ex. 20.)

Ex. 20. Schumann, Op. 98a, No. 4, bb. 10-11



This is supported by near repetition at bb. 3-4, 8-9, 23-24, 29-30 and 33-34. This repetition of a single bar has already occurred in No. 3 (See Ex. 21): these added four bars are full of chromatics with repeated appoggiaturas and each pair of bars holds its harmonic progression temporarily. In each case, these gestures evoke the dialectic of speech, perhaps, more than song, to enhance the drama of the moment.

⁷³Miller, 195.

Ex. 21. Schumann, Op. 98a, No. 3, bb. 18-21



As Richard Stokes observes, in No. 4, unresolved repetition conjures up the Harper's frustrating confrontation with God, revealed in the second half of the song:

*Ihr führt ins Leben uns hinein
Ihr laßt den Armen schuldig werden
Dann überlaßt ihr ihn der Pein
Denn [alle] Schuld rächt sich auf Erden.*

(You bring us into life / you left the poor incur guilt / Then abandon him to pain / For all guilt is avenged on earth.)⁷⁴

Stein, noting the emphasis on '*Leben*' ('life' in b. 16) and '*Armen*' ('the poor' in b. 20) with the sudden appearance of 'awe-inspiring arpeggios' in the piano line and 'minor seventh leaps to a high C' in the vocal line, is concerned that Schumann's musical emphasis on particular words is a misinterpretation of Goethe's original text.⁷⁵ (See Ex. 22.) 'The mystery of the relationship between God and man', is not, he claims, the point of the poem. Schumann's emphasis looks random: for instance, '*schuldig*' ('guilty') in b. 21 and more importantly '*Pein*' ('pain') in bb. 25-26 do not receive the same kind of emphasis. However, the overall atmosphere generated by arpeggios and large intervals intensifies the contents of the lyric which is about suffering Man and his empty confrontation with the Creator. Here, the arpeggio can be seen still as a harp-like figuration; the rapid and wide-ranging gesture conveys the Harper's anger and anxiety. In that sense, Schumann is at one with the message of Goethe's poem.⁷⁶

⁷⁴Stokes, 591.

⁷⁵Stein, 139.

⁷⁶Miller suggests that 'Stein may have missed the composer's intent. Schumann purposely

Ex. 22. Schumann, Op. 98a, No. 4, bb. 16-22

Le - ben uns hin - ein, ihr -
 — laßt den Ar - men schul - dig wer - den,

No. 5 ‘*Heiß mich nicht reden, heiß mich schweigen*’

Mignon’s second song, No. 5 reminds us of ‘*Ballade des Harfners*’ for many reasons: the two songs are through-composed, they both have declamatory openings, are closer to opera than Lied, and their piano accompaniments testify to a preconceived orchestral sound. Both songs travel through various keys as the songs unfold, but along harmonic axes. As far as tonality is concerned, No. 2 moves around Bb as a pivot (Bb major - Gb major - Bb minor - Bb major - G major - Bb major) and No. 5 has C as the harmonic centre (C minor - Ab major - Bb minor - C major - Eb minor - C major).

While the text of the former is a grand epic poem, the latter is a description of a little girl’s emotion, evoking an urgent and desperate atmosphere. Despite the protagonist’s age, the emotional range presented in this song is wide, from hopeful calmness to declamatory cry. And the shift between different stages of emotion often takes place swiftly. For instance, bb. 1-7 bears three different tempo markings, with

transcends his poetic source by translating into musical terms his understanding of the poet’s deeper meaning. Stein, although often flexible in his views, generally does not approve when musicians tamper with the poetic concept.’ (Miller, 196.)

three entirely contrasting figurations in the accompaniment.⁷⁷

Regarding this highly dramatic music, Stein (again) claims this song is written ‘in an expressive manner Goethe would never have dreamed of’, and scoldingly asserts that Schumann has taken liberties in interpreting the text.⁷⁸ Sams regards the main factor in generating the atmosphere of the song as Mignon’s ‘perpetual desperate need to blurt [the secret] out’: the secret is one that Mignon has made an oath to keep; discretion is painful but any hint of confession produces a joyous musical response.⁷⁹ For instance, when the text avows that ‘the sun dispels dark night’ in bb. 16-30, the tonality brightens to C major and syncopation invokes a feeling of impatience (for the dawn).⁸⁰ This includes a seven-bar section (bb. 16-22) in which the piano accompaniment doubles the vocal line.

Sams regards this unison of piano and vocal line as an example of overall poor writing and therefore condemns the entire song as a failure.⁸¹ Johnson however, thinks the unisons stress the aria-like character of the song, the piano acting as an instrumental obbligato.⁸² It must be noted that the piano doubling in this register in no way obscures the voice, and therefore can be seen as another variety of sonority created effectively by the composer. Sams is being too prescriptive here.

After a short interlude at bb. 22-23, where the piano R.H. could be considered to imitate the sound of woodwind, the accompaniment resumes the doubling and continues in this vein until almost the end of the song. Meantime, the melody reaches a powerful climax when Mignon declares, ‘*allein ein Schwur drückt mir die Lippen zu*’ (‘only an

⁷⁷Miller observes this ‘musical tesserae’ as striking as ‘the rearrangement of geometric patterns in a kaleidoscope.’ (Ibid., 190.)

⁷⁸Stein, 141.

⁷⁹Sams, *The Songs of Robert Schumann*, 221.

⁸⁰‘*Die finstre Nacht, und sie muß sich erhellen./Der harte Fels schließt seinen Busen auf, / Mißgönnt der Erde nicht die tiefverborgnen Quellen.*’ (‘The dark, and night must turn to day; The hard rock opens up its bosom, Does not begrudge earth its deeply hidden springs.’)

⁸¹Ibid., 222.

⁸²Johnson, sleeve-notes to CD, *The Songs of Robert Schumann*, Vol. 01, 31.

oath seals my lips'), at bb. 37-40.

The greatest dramatic effect, however, occurs at bb. 49-53, where the voice ceases to sing and the piano utters its full distress, as if Mignon's struggles reach their high point here. (See Ex. 23.) Sams interprets this as operatic high drama, as if Mignon cries, 'Shall I tell? I must. Oh, I cannot.'⁸³ The effect is incredibly powerful because it is voiceless, and also follows a continually descending vocal line (reaching to low B), accompanied by a descending bass line in the piano, for bb. 37-53: E - D - C - Cb - Bb - A - Ab - [F - Ab] - G. The music almost dissolves here.⁸⁴

Ex. 23. Schumann, Op. 98a, No. 5, bb. 36-53

The musical score for Schumann, Op. 98a, No. 5, measures 36-53, is presented in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: 'gie - Ben; al - lein ein Schwur drückt mir die Lip - pen zu, und nur ein Gott ver - nur ein Gott! mag sie auf - zu - schlie - ßen,'. The piano part features a descending bass line and a complex harmonic structure. The score includes dynamic markings like 'dimin.' and 'p'.

⁸³Sams, *The Songs of Robert Schumann*, 223.

⁸⁴Regarding the harmony of this section, Miller sees the prolonged B diminished chord as 'Wagnerian before Wagner.' (Miller, 191.)

The low F at b. 47 (and F in Ex. 20 also) shows Schumann exploring the larger range of the ‘new’ pianos of the 1820s: they have extended keyboards and employ the newly invented ‘Viennese action’ producing a stronger sound than before.⁸⁵ The *Robert Schumann Haus* in Zwickau possesses several keyboard instruments that once belonged to Robert and Clara Schumann. Among them is the six-octave grand piano made by André Stein (1776 - 1842) in Vienna: it was specially commissioned in 1828 by Friedrich Wieck for his daughter, Clara, then nine years old. The young Robert Schumann always longed for the Stein piano: he eventually gained it through his marriage with Clara.⁸⁶ However, there is another piano in Schumann’s household that must have had a significant influence on Schumann’s piano writing. Conrad Graf, a rival piano maker to Stein family, also from Vienna, gave one of his firm’s grand pianos as a gift to Clara on the occasion of her marriage to Robert Schumann in 1840.⁸⁷ Noteworthy is that a typical Graf piano has a range of C’– f’’’’ or g’’’’ (six and a half octaves) and three to five pedals (*una corda*, bassoon stop, *piano* and *pianissimo* moderators, and janissary).⁸⁸ Graf pianos are identified by the maker’s use of opus numbers. The piano owned by the Schumanns bears Op. 2616. Deborah Wythe’s study of Graf’s pianos contains in its Appendix the characteristics of Opp. 2595 - 2788, to which group, Schumann’s piano belongs: ‘Two more bass strings are over[-]spun (F and F#) and the brass strings are likewise thicker. . . Diameters, though, gradually increase, suggesting once again a tendency towards greater string tension in the later pianos, resulting in louder and more brilliant tone’.⁸⁹ This stronger and thicker bass

⁸⁵Edwin M. Ripin, et al., ‘Pianoforte’, *Grove Music Online. Oxford Music Online* (accessed 10 March 2010), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21631>.

⁸⁶Sidney Harrison, *Grand Piano* (London: Faber and Faber, 1976).

⁸⁷When Schumann died in 1856, Clara gave the instrument to Johannes Brahms, who used it for his work until 1873. He then donated it to the *Gesellschaft der Musikfreunde*; today it is on display in the *Kunsthistorisches Museum* in Vienna. See Edward L. Kottick and George Lucktenberg, *Early keyboard instruments in European museums* (Bloomington: Indiana University Press, 1997).

⁸⁸Ripin, ‘Pianoforte’, *Grove Music Online*. (accessed 20 March 2010).

⁸⁹Deborah Wythe, ‘The Pianos of Conrad Graf’, *Early Music*, Vol. 12, No. 4, *The Early Piano I*

sound must have been a ‘new’, attractive device to Schumann: he used these bass more, often doubly intensified with octave, for specific dramatic effect, such as the low F at b. 47. (See Ex. 23).

At the end of the song, there is a transposed eight-bar reprise of the opening. (See Ex. 24). Desmond considers this ending disappointing.⁹⁰ With regard to a soprano’s tessitura, it is certainly adventurous, and indicates that the singer must be utterly expressive: the music presents Mignon’s heartbreaking acceptance of her tragic fate. The harmonic progression and modulations are evidence of Mignon’s agony being quelled: the diminished chord with which the reprise begins is perhaps Mignon’s final sigh of despair. However, shortly thereafter, the music subsides into surprisingly calm and untroubled C major. The similarity with the opening is almost unnoticeable given the contrasting emotions the two sections convey.

Ex. 24. Schumann, Op. 98a, No. 5, bb. 54-61

Adagio

Heiß mich nicht re-den, heiß mich schwei-gen, ein Schwur drückt mir die

58 ritard. Lip-pen zu, und nur ein Gott vermag sie auf - zu - schlie ßen!

ritard.

*

This recollection of the opening, now with a different emotion, is reminiscent of Schubert’s ‘*Gretchen am Spinnrade*’ (1814). ‘*Gretchen*’ begins agitatedly at a spinning

(Nov., 1984), 447-460.

⁹⁰Desmond, 50.

wheel, journeys through an emotional outburst in the middle of the piece, and finally becomes almost indifferent to losing herself at the end.

Stein believes that Goethe's text is simply a little girl's monologue, to which Schumann has added spurious dramatic effect. Even if Goethe's original intention differs from Schumann's interpretation, the latter is fully acceptable if the setting convinces. Also Schumann's musical instinct is precisely adequate here, as a 'dramatic song' is much needed as the fifth piece of the cycle, interceding between the Harper's slow and uneventful songs.

No. 6. '*Wer sich der Einsamkeit ergibt*'

This song presents the Harper's lamentation and longing for ultimate solitude, death. The entire piano part could be seen as a harp accompaniment. Despite this, No. 6 exhibits elements of consistency and uncertainty synchronously, together contributing to a portrait of the unstable Harper as a protagonist, and possibly therefore of Wilhelm as a listener.

A fluctuating, harp-like texture pervades the song: it offers triplets in bb. 1-34, semi-quavers for the following four bars, bb. 35-38, and becomes arpeggiated crotchet-chords for eight bars, bb. 39-46. The postlude includes every previous effect: the melody of bb. 39-40 is recycled here and the harp figure returns. (See Ex. 25).⁹¹ It therefore plays a significant role in uniting the structure.

While the rhythm of the harp-like figuration in the piano part conforms to the notated metre, some melodic rhythms militate against the time signature of 3/4. The most obvious example is bb. 22-25, where the voice, lingering around B natural and C, moves in rhythm with the piano bass, creating a 3/4 against the down-beat. (See Ex. 26).

⁹¹Miller, 196.

Ex. 25. Schumann, Op. 98a, No. 6, bb. 49-53



Ex. 26. Schumann, Op. 98a, No. 6, bb. 22-25

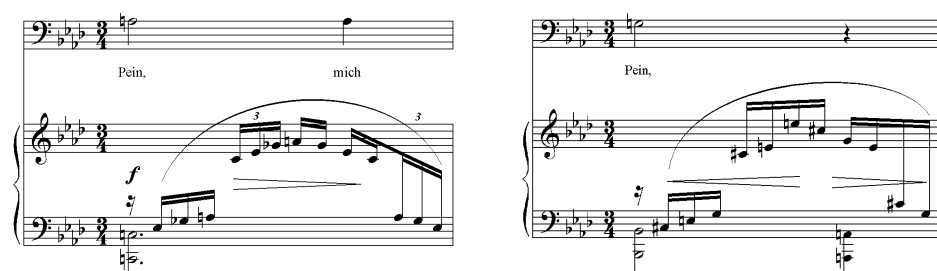


This is very similar to the effect of ‘*und lasst ihn selner Pein*’ at bb. 12-15. But there are other examples. The Harper’s ‘*Ach der is bald allein*’ (bb. 6-7), and ‘*Es schlecht ein Liebender*’ (b. 27), for instance, both convey a sense of spontaneous speech (not governed by metre). Desmond says that the ‘voice is left poised without [any]where to go’ as ‘Schumann loses himself.’⁹² But it is the Harper who is lost—the aimless swinging between B natural and C without a sense of 3/4 metre depicts his forlornness well. The Harper’s emotional status is represented by the repeated appearance of the word ‘*Pein*’: each is accompanied by, again the harp-like arpeggios of the diminished 7th chord on A in 1st inversion at b. 36 and a diminished 7th on C# in the last inversion at b. 38. (See Ex. 27.) The tonality also supports the song’s uncertainty: it does not settle in Ab major until the very end, when it finally resolves, with a disconsolate plagal cadence, to the latter (a minor subdominant chord resolves to the major tonic).

The Harper’s hope for eternal rest and peace is never truly realized in this song.

⁹²Desmond, 50.

Ex. 27. Schumann, Op. 98a, No. 6, bb. 36, 38



And while the song may not please those critics like Desmond or Sams who crave a more conventional, Lied-like approach, its response to the dramatic theme of its text is immediate and effective.

No.7. ‘*Singet nicht in Trauertönen*’

This song offers a timely break in the sequence of tragic songs lamenting the miserable fate of Mignon and the Harper. Written in the bright key of Eb major, it follows several pieces in minor keys and introduces a new character, Philine. The song has a time signature of 2/4 with tempo marking, ‘*Munter*’ (‘lively, cheerfully, frisky’), which gives it an animated and vigorous spirit.⁹³ Sams sees Schumann’s ‘relax[ing]’ in this piece and, for Johnson, it conveys a message to fellow serious artists to ‘lighten up.’⁹⁴ The context of this lyric in the novel makes such an attitude more understandable: Philine, an actress in Wilhelm’s theatrical troupe, complains, in the middle of preparations for a performance of *Hamlet*, that the discussion is unnecessarily serious and pointlessly intellectual.⁹⁵ The piano introduction is a vivid depiction of a typical soubrette: ‘laughing staccato, playful *sforzandi*, occasional saucy grace notes and ... coquettish

⁹³*Pocket Oxford Duden German Dictionary*, ‘Munter’, ed. Michael Clark and Olaf Thyen (Australia: Oxford University Press, 2003.)

⁹⁴Sams, *The Songs of Robert Schumann*, 224 and Johnson, sleeve-notes to CD, *The Songs of Robert Schumann*, Vol. 01, 29.

⁹⁵Moore rightly sees Philine as ‘the counterpart of Puccini’s Musetta...in *La Bohème*.’ (Moore, 217.)

slurs.’⁹⁶ The contrast between Philine and the other two characters is apparent: while Mignon and the Harper are tragic fatalists, their songs generally serious and philosophical, Philine is a light-hearted actress who laughs at them. The musical setting corresponds to the cheerful and sanguine character of Philine. ‘*Singet nicht in Trauertönen*’ commands a unique position in the cycle: first, it is the only song she sings. Second, while the other songs in the cycle are more or less quasi-orchestral in their accompaniments, this employs straightforward pianistic writing: both hands stay within two octaves and are written in such a way that they can be played comfortably. This makes a clear contrast to the extreme range of piano register used in No.5. Lastly, the structure of No.7 is clear and concise, if not entirely regular: the verses consist of mostly four-bar-long phrases, while a *ritornello*, like a *Rondo*, separates groups of verses from each other. (See Fig. 6.)

Fig. 6. Divisional phrases in music and the text of Schumann’s Op. 98a, No. 7

(R: instrumental *ritornello*)

Verse no. in original poem	Nos. of bars	Initial of phrase type
prelude	2	R
1	4+4	A
2	Omitted by composer	
interlude	2	R (identical with prelude)
3	4+4	A (identical with verse 1)
interlude	2	R’(modulation takes place)
4	4+4	B
5	4+4	B’
6	4+4	C
interlude	2	R (with trill at the entry)
7	4+4	A
8	4+4+4+2	D
postlude	4	R’’

⁹⁶Ibid., 218.

Schumann uses all of the original eight verses of Goethe's text except the second.⁹⁷ Sams assumes this omission is because Schumann thought the words inappropriate to the joyous arpeggio that accompanies the opening of each verse; Johnson thinks that Schumann could not bear its sexual implications. However, it reminds us all too clearly of his omission of a few verses from *Frauenliebe und -leben*: Schumann eliminates a strophe from the sixth song, 'Süsser Freund' as well as the entire ninth poem, 'Traum der eignen Tage', from Chamisso's original text.⁹⁸ As Ruth Solie observes, in the former, the female protagonist confides her suspicion of pregnancy to her mother and receives apparently-welcome comfort and advice: in the latter, the aged protagonist looks back her life and passes her wisdom to the granddaughter.⁹⁹ For Solie, these omitted texts divorce the female protagonist from her feminine environment and turn her into a cipher: an adoring, characterless, wife.¹⁰⁰ Solie suspects that this particular omission demonstrates Schumann's conservatism, supporting the notion of a male-dominated household and the subordinate female within it.¹⁰¹ Schumann's omission of the second verse of 'Singet nicht', which describes woman as man's 'better half', seems strikingly parallel:

*Wie das Weib dem Mann gegeben
Als die schönste Hälfte war,
Ist die Nacht das halbe Leben
Und die schönste Hälfte zwar.*

(Woman was given to man / As his better half, / Night is likewise half of life, / And the better half by far.)¹⁰²

⁹⁷Sams, *The Songs of Robert Schumann*, 225. And Johnson, sleeve-notes to CD, *The Songs of Robert Schumann*, Vol. 01, 28.

⁹⁸Ruth A. Solie, 'Whose life? The gendered self in Schumann's *Frauenliebe* songs', *Music & Text: Critical Enquiries*, ed. Steven Paul Scher (Cambridge: Cambridge University Press, 1992), 219-240.

⁹⁹See the original poems in Appendix II.

¹⁰⁰*Ibid.*, 232.

¹⁰¹This reading has been challenged in a recent article by Elissa S. Guralnick, "Ah Clara, I am not worthy of your love": Rereading *Frauenliebe und Leben*, the Poetry and the Music', *M&L*, 87/4 (2006), 580-605.

¹⁰²Stokes, 591-592. See the entire poem in Appendix II.

Schumann's omission of text infers a conservative attitude. For instance, in 'Ständchen' ('Serenade'), Op. 36, No.2, Schumann omits the third and fourth verses, which, though symbolic, intensify the sexual implication of the song. He also avoids the straightforward description of divorced parents in 'Die Waise' ('The Orphan'), Op. 79 (*Lieder-Album für die Jugend*), No. 15. The most amusing word-change, however, comes in 'Lied der Braut' ('Song of the bride') I: although the main message of the song is the bride-to-be's love for her mother, Schumann repeats the words, 'wie mich er' ('as he kisses me'), three times.¹⁰³ Schumann's letter to Clara (1839) summarizes his view on the relationship between man and woman: 'Promise to give up all useless worries, to trust and obey me, for the man is the head of the woman.'¹⁰⁴

As shown in Fig. 6, each verse is set to have two four-bar halves. While, occasionally a two-bar piano interlude interjects less predictably at the end of the verse, this regular verse-setting is the most notable difference between No.7 and the other songs in the *Wilhelm Meister* cycle. This not only gives the audience a chance to breathe and smile, but also makes the other songs seem more dramatic by comparison. However, even here, everything is not as constant as it first seems. The verses consist of unequal phrase lengths, as at the very beginning, with the very first, 'Singet nicht in Trauertönen', taking eight quavers, while its response, 'von der Einsamkeit der Nacht', takes only five. (See Ex. 28.)

Ex. 28. Schumann, Op. 98a, No. 7, bb. 3-4, 5-6



¹⁰³See the entire poems in Appendix II.

¹⁰⁴Schumann, *The letters of Robert Schumann*, 209. All of this seems to confirm my comments made about Schumann's attraction to the character of Mignon in the first place: 'a dependent character who is attracted by Wilhelm's protection.'

The 3rd phrase, '*Nein, sie ist, o holde Schönen*', whose prosody clearly balances the first, is squeezed into six quaver beats. The fourth, like the first, takes another eight. And so on. It is evident in this song that, for Schumann, one function of text-setting can be to loosen the poem from the bonds of its own structure.

The distinctive nature of '*Singet nicht*' seems to be the linch-pin in the unity of this cycle – a unity otherwise achieved through the alternation of the two sets of songs, Mignon's and the Harper's. It is the only fast song, in a cheerful Eb major, the rest being either slow or free. The accompaniment is also alone in presenting a very pianistic idiom. It is the exception that proves the rule of the other eight songs.

However, in its relationship with its adjoining songs, '*Singet nicht*' does not particularly interrupt the flow. As Philine is a female character, it accords with the alternation of woman and man.¹⁰⁵ Its sudden brightness is perhaps surprising, yet much desired after six slow, tragic and melancholy songs. Its first note (G) is only a semi-tone lower than the last note (Ab) of the previous song; the following song is in its relative minor, C minor.

No. 8. '*An die Türen will ich schleichen*'

This song is one of three in the *Wilhelm Meister* cycle which has achieved critical acclaim (the others are No. 1, '*Kennst du das Land*' and No. 7, '*Singet nicht in Trauertönen*'). Sams notes Schumann's creation of 'a truly lucid and moving' musical statement and wonders if the depth and quality of the music is perhaps because 'the words had some deep personal significance for him [Schumann].'¹⁰⁶ Desmond also praises the song as 'set with much greater simplicity and economy' than the other pieces

¹⁰⁵This will be discussed further on p.77.

¹⁰⁶Sams, *The Songs of Robert Schumann*, 225.

in Schumann's cycle.¹⁰⁷ Here, she may be referring to a constant repetition of the figure in the first bar. (See Ex. 29.)

Ex. 29. Schumann, Op. 98a, No. 8, b. 1



This figure could be interpreted as the Harper, an old man, walking by, dragging his feet and taking stumbling steps. Moore and Sams both consider, possibly fancifully, the two Gs in the tenor line with slurred staccatos as the Harper knocking on the door (to beg) or using his walking stick.¹⁰⁸ The four semi-quavers are always found on the fourth beat of a 4/4 bar: there is considerable contrast between the slow and fast rhythmic figures. The opening phrase ascends; however, the turn around C in the middle causes the phrase to stagnate. (See Ex. 30.) The perpetual crotchets could be seen as depicting the old man's madness and his vacant face, disengaged from reality. Since this phrase reappears in various parts of the song, it reveals further economy of material.

Ex. 30. Schumann, Op. 98a, No. 8, bb. 1-3



Whether such recurrences are easily recognizable or not, they contribute to its concision, reminiscent of No. 3. Also the ascending-then-descending scale seems to

¹⁰⁷Desmond, 50.

¹⁰⁸Moore, 118, and Sams, *The Songs of Robert Schumann*, 225.

depict the tired and hopeless wanderer. The final phrase, marked '*Nach und nach langsamer*' (slower little by little), plods with effort towards the end. (See Ex. 31.)

Ex. 31. Schumann, Op. 98a, No. 8, bb. 23-30

Nach und nach langsamer
ei - ne Trä - ne wird er wei - nen, und ich
Nach und nach langsamer
weiß nicht, was er weint.

The previous three songs sung by the Harper contained several common characteristics which serve as his trademarks: these included triplets, a chromatic bass, and harp-like accompaniment, either arpeggiated or rolled. No. 8 contains none of these except occasional rolling chords. The bass in the piano accompaniment continually descends (now diatonically), in contrary motion to the ascending motif in the vocal line. (See Ex. 32.)

Ex. 32. Schumann, Op. 98a, No. 8, bb. 12-14

It is as if the Harper's emotional journey concludes in this simple and compact song. As this is the last time the Harper sings, the very last chord gains significance. Also its harmonic nature provides an adequate conclusion to the Harper's sequence, not

only musically but also literally: although No. 8 is in C minor, the last chord is C major, achieved by means of the Picardy third. This, reminiscent of a smile, is perhaps the saddest moment of the entire cycle: it can be viewed as the Harper's surrender to his tragic fate.¹⁰⁹ Above it, in the right hand, is heard once again the descending tetrachord of the 'Lament', now devoid of chromaticism.

No. 9. '*So Laßt mich scheinen, bis ich werde*'

Despite the hopeful nature of its G major tonality, this song constantly foreshadows Mignon's tragic and premature death, a topic explored again by Schumann in later 1849 in the *Requiem*, Op. 98b.¹¹⁰ No. 9 contains Goethe's last words for Mignon. The music is predictably sorrowful, but also serene. The song has often been attacked by critics and generally neglected by performers, mainly due to its 'illogical' structure. Stein states that 'Schumann clearly did not know what to do with [Goethe's lyric].'¹¹¹ Sams cites the fact that ideas come and go, and claims therefore that it possesses no coherence.¹¹²

These criticisms take, for example, the unprepared modulations and sudden stresses on seemingly random notes as evidence. At b. 44 (see Ex. 33), the sudden accent on the high A is questioned: it is created by the ascending interval of a sixth in the vocal line and coincides with a swift *forte* on a 6-note chord in the piano. Sams sees this accent as 'senseless' because, he claims, it lands on a weak beat in the bar, and its text is a mere preposition, '*Auf*'.¹¹³ The comment that the word, '*Auf*' is stressed unreasonably may have some merit, but in the music, a *hemiola* crosses bb. 44-45, so the stress is on a *strong* beat. From a practical point of view, this is Mignon's last

¹⁰⁹Ibid., 226.

¹¹⁰*Requiem für Mignon*, Op. 98b was composed in July and September 1849.

¹¹¹Stein, 142.

¹¹²Sams, *The Songs of Robert Schumann*, 226.

¹¹³Ibid., 226.

Ex. 33. Schumann, Op. 98a, No. 9, bb. 40-48

The musical score for Schumann's Op. 98a, No. 9, measures 40-48, is presented in two systems. The first system (measures 40-43) shows the vocal line with the lyrics 'Kummer al-tert' ich zu frü - he, macht mich auf e - wig wie - der' and the piano accompaniment with a 'cresc.' marking. The second system (measures 44-48) shows the vocal line with the lyrics 'jung, — auf — e - wig wie - - der jung.' and the piano accompaniment with a 'Schneller' marking. A dashed box highlights measures 44-45.

pronouncement: it needs to be emphatic. The fact that A is her highest note adds emphasis, and the repeated phrase, some sense of finality. The zigzagging line, indeed, recalls the very opening of the work. Interesting, then, that the melody of the piano postlude moves tautologically, and soothingly, around B.

Even the consistent advocate of this cycle, Graham Johnson, acknowledges the problem of the ‘shifts in rhythm and arbitrary rambling in harmonic direction’ found in No. 9.¹¹⁴ He advises performers to approach it as if it is ‘infinitely mysterious and inscrutable’. Even if Johnson’s advice is followed, one still may feel unfulfilled at the conclusion of the *Wilhelm Meister* cycle: rather than presenting a final dramatic aria as an appropriately grand ending for an epic cycle, Schumann chose a disjointed and almost deliriously sung conclusion. The last two chords confirm that Schumann’s intention is certainly not finality, but an open ending leaving room for continuous yearning: just as Mignon’s last words enunciate her wish to be young forever, the G and D in the bass of the final chords are sustained while the C and A dissonances resolve to B. (See Ex. 34.) In Mignon’s last words, her yearning, whether for her homeland or for

¹¹⁴Johnson, sleeve-notes to CD, *The Songs of Robert Schumann*, Vol. 01, 32.

Ex. 34. Schumann, Op. 98a, No. 9, bb. 49-54



the love of Wilhelm, is quelled. Yet, this is nuanced by the succeeding postlude, the doubled third (B) in the final chord offering an unusual voicing, confirming the melodic arrival on this note, and not the tonic.

Unifying Devices of *Wilhelm Meister* Cycle

Is the negative judgement of writers such as Ronald Taylor, Jack M. Stein, Astra Desmond and Eric Sams countered by the analysis presented above? It reveals a partial cohesion (as we have seen, generally and historically considered to be a positive attribute), to which three main devices contribute: the cycle broadly contains two inner mini-cycles, which complement each other; many of the songs are drawn together by the sound of particular instruments – a ‘harp’ for the Harper’s songs (Nos. 2, 4 and 6) and ‘cithern’ (a kind of lute) for Mignon’s (Nos. 1 and 9) – and finally, a three-note motif appears relatively constantly throughout the cycle. This will be examined further. These devices create the consistency presented in Schumann’s earlier cycles, but at a subtler level.

The two mini-cycles of four songs each reflect the two main characters of Goethe’s work, Mignon and the Harper. This idea seems to follow the model of Schubert’s setting of the same text, a few years earlier: he too grouped the lyrics into cycles and produced 3 *Harfenspieler-lieder*, D. 478-480, Op. 12 and 4 *Lied der Mignon*,

D. 877, Op. 62 respectively.¹¹⁵ Schumann, however, interweaves the songs of the two characters in Op. 98a. (See Fig. 7.) The one exception is No. 3, whose text is both for Mignon and the Harper (yet, is only sung by a female singer, and is thus included here in Mignon's group). There is also an additional song, No. 7, for Philine. It is placed between the two primary characters' songs to maintain the alternation of male/female singers, and allowing the work to end with Mignon.

Fig. 7. Alternation between male and female songs in Schumann, Op. 98a

Number	1	2	3	4	5	6	7	8	9
Character	MG	HP	MG, HP	HP	MG	HP	PH	HP	MG
Gender	F	M	F, M	M	F	M	F	M	F

MG: Mignon

HP: Harper

PH: Philine

M: Male

F: Female

Schumann wrote the songs of each mini cycle before moving on to the other chronologically: Mignon's were composed in mid May and mid June of 1849, and the Harper's, in late June and early July of the same year.¹¹⁶ Only then did he combine the two sets to create the entire work. This chronological order suggests a tight relationship between the songs of each character: these two mini-cycles are tonally complementary, have parallel emotional journeys, and contain a similar literary-musical theme.

Figure 8 shows the tonal relationship of the songs in each mini-cycle. Mignon's songs are all based on G with No. 5 in the subdominant. The Harper's songs relate more strongly to the subdominant, though No. 2 is in the relative major. No. 6, in the submediant of C minor, sits firmly in the Harper's tonal domain.

¹¹⁵Wolf published 51 songs under the title of *Lieder nach Gedichten von J. W. von Goethe* in 1889, in which 10 songs from *Wilhelm Meister Lehrjahre* are included. (Nos. 1-3, 'Harfenspieler'; No. 4, 'Spottlied'; Nos. 5-7, 'Mignon'; No. 8, 'Philine'; No. 9, 'Mignon' ('Kennst du das Land?'); No. 10, 'Der Sänger'.)

¹¹⁶Nos. 1 and 3 were composed in mid-May; Nos. 5 and 9 on 20-21 June; No. 2 on 30 June; Nos. 4, 6, and 8 on 6-7 July. No. 7, Philine's song, was composed on 1 July. See Margit L. McCorkle, *Robert Schumann Thematisch-Bibliographisches Werkverzeichnis* (München: Henle Verlag, 2003) and Sams, *The Songs of Robert Schumann*, 218-227.

Fig. 8. Tonal sequence in Schumann, Op. 98a

Mignon's songs	No. 1	No. 3	No. 5	No. 9
	G minor	G minor	C minor/major	G major
Harper's songs	No. 2	No. 4	No. 6	No. 8
	Bb major	C minor	Ab major/ F minor	C minor/major
Philine's song	No. 7			
	Eb major			

Each mini-cycle presents an emotional journey: the two main characters finally achieve some sort of acceptance of their fate. Mignon's four songs move from longing for homeland, to loneliness, to agony, and lastly reach a transcendent acceptance of coming death. The Harper's first song, No. 2, obviously stands outside the notion of a continual progression of emotion. The remaining three songs follow his experience, from the guilt and pain of incest, to an eager longing for the grave, and finally to the indifference of a wandering beggar. There are obvious parallels between these two characters' dramatic journeys that further suggest a tight relationship between the two mini-cycles.

Each mini-cycle has a literary and musical theme. These are not specific, but more like related gestures that deliver corresponding images or an atmosphere. The theme of Mignon's songs could be 'unresolved longing'.¹¹⁷ Translated into music, this becomes a constant, 'upwardly surging gesture' that never reaches fulfilment and instead feebly falls back. All four of Mignon's songs allude to her longing, yet the gestural similarities are not instantly obvious; they only infer a vague familiarity.

The Harper's theme is pain; a variety of chromatic intervals convey his tortured mind. Goethe uses specific words to convey his emotion; Schumann responds by emphasizing such words as '*Armen*' (b. 20 in No. 4) and '*Pein*' (b. 36, 38 in No. 6). In the final line of No. 4, the Harper refers to his earlier incestuous behaviour: '*Denn alle*

¹¹⁷Daverio, *Robert Schumann*, 430.

Schuld rächt sich auf Erden’ (‘For all guilt is avenged on earth’).¹¹⁸ In this peak of bitterness and resentment, Schumann employs a chromatically ascending voice line supported by succession of diminished-seventh chords.

As discussed in detail earlier, in bb. 45, 48 – 49, 55 and 61 – 62, and with the exception of No. 8, all of the Harper’s songs include an imitation of the sound of the harp in the piano accompaniment. Likewise, the final song of Mignon starts with piano in imitation of a cithern – an instrument described in Goethe’s original text as being used by Mignon to accompany herself. Another instance where Mignon played a cithern occurs in No. 1. The novel describes the instrument as being a prop for the stage of the travelling players, and Mignon played it ‘with touching grace’, showing ‘a talent she was not before suspected of possessing.’¹¹⁹ The triplet chords, lasting for most of the accompaniment, might be suspected to be an evocation of the cithern, but a more direct reference appears in the three arpeggiated chords of bb. 6-7 (therefore, also bb. 32-33 and 58-59).

The other unifying device of the whole set, however, is a group of three notes, composed of tonic and its two chromatic neighbours (the flat supertonic, and the leading note). This motif is employed from the opening of the work, lurking even in b. 2 of the first song (the constantly returning *ritornello*) in the inner lines of the piano. (See Ex. 35.)

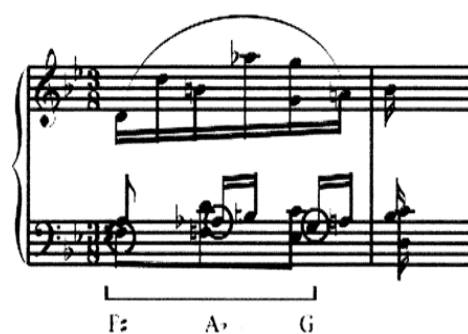
Sams notices this semitone figure as a major unifying melodic motif, but fails to realise its harmonic importance.¹²⁰ Indeed, it provides much of the harmonic fabric of the piece. It often creates augmented sixth chords, as in No. 1 again (b. 24) where Db and B natural resolve to C. Thereafter, the three-note pattern occurs more obviously in the melody, Ab - F# - G. (See Ex. 36.)

¹¹⁸Stokes, 590.

¹¹⁹Goethe, 132, 436.

¹²⁰Sams, *The Songs of Robert Schumann*, 217-218.

Ex. 35. Schumann, Op. 98a, No. 1, bb. 2-3



Ex. 36. Schumann, Op. 98a, No. 1, bb. 24-27

Significantly, this gesture appears at the end of every verse, immediately preceding the *ritornello*, therefore reinforcing its presence there, too. Instances of the appearance of the motif in other songs are given below in example 37.

Ex. 37. The semitone cluster of three notes in Schumann, Op. 98a

a) No. 3, bb. 34-37 (Ab – F# – G)

b) No. 5, bb. 12-14 (F# – Ab – G)



c) No. 7, bb. 21-22 (Ab – F# – G)



d) No. 9, bb. 20-23 (C – A# – B)



To these could be added examples presented previously in this study: Exx. 14 a and b (No. 2), Ex. 18 (No. 4), Ex. 20 (No. 4), Ex. 23 (No. 5), Ex. 25 (No. 6). Like the harp figuration, this semitone figure may not always be apparent at first hearing, but it is so pervasive that it contributes cohesion to the entire set. Given its overwhelming presence, some of the criticism of Schumann's 'rambling' harmonies should be re-evaluated. In song No. 2, for instance, the much-criticised, unexpected modulation from Bb major to Gb major invokes this very figure: in Ex. 9 (shown previously), the move emphasizes E nat. - F - Gb - F, making this modulation itself an expression of the work's coherence.

Similarly, though the harmonic progression from Ab major to the tonic, C minor might sound too hasty, it is supported with the B nat. - Db - C motif, which appears throughout.¹²¹ It is even emphasized by the opening, when a cadence in Ab major at b. 4 moves almost instantaneously to a cadence in C minor (b. 7). The salient pitches here are Db - B nat. - C. (See Ex. 38.)

¹²¹C minor is the tonic key of the Harper's songs, Nos. 4 and 8. Ab major is the submediant. However, Ab major bears a Neapolitan relationship to the G of Mignon's songs (Nos. 1, 3 and 9). In Ex. 41, the motive, Ab - F# - G, in the bass at b. 7, intensifies this relationship.

Ex. 38. Schumann, Op. 98a, No. 6, bb. 1-9.

Wer sich der Ein-samkeit er -
gibt, ach! — der ist bald al - lein; ein

Mit Pedal

5

*

Conclusion: *Lieder und Gesänge aus Goethes Wilhelm Meister*

There are many instances of genuinely creative and surprisingly traditional devices in the *Wilhelm Meister* cycle: strophic form, descriptive word-painting, use of tonal sequences, the single motif, and the emotional and the textual organization of songs all testify that Schumann does not aggressively jump onto the ‘new music’ bandwagon of Liszt and Wagner, but attempts a fine balance between traditional and progressive music.

Coherence, the most highly-regarded (at least in modern times) characteristic of the ‘cycle’ is achieved here in less obvious and more intimate ways. Tonal, motivic, structural, literary and dramatic elements for unity testify to its comparability with Schumann’s early song cycles of 1840. While no unifying element pervades the entire work, each contributes to partial cohesion, which therefore remains extremely subtle.

Chapter IV. *Waldszenen*, *Neun Klavierstücke*, Op. 82

Ronald Taylor evaluates Schumann's output from 1848 onwards as 'perilously close to failure'.¹ He sees this apparent decline in quality as the result of Schumann's reckless and stubborn mind, not just his mental illness: he argues that Schumann forced himself to do things for which he did not have sufficient talent. For Taylor, Schumann's compositional capabilities are confined to lyrical and small-scale works: the ability to compose dramatic and large-scale works such as opera 'did not lie in his nature'.² Taylor's criticism reluctantly acknowledges the rare occasion when a scholar has attempted to take a positive view of Schumann's late style:

[T]here has been a tendency in recent times to try and rescue his late works by musical special pleading and by claiming that his entire output is a beautiful, unbroken web of creativity... but one cannot blind oneself to the realization that these late works of Schumann's fail to live up.³

Schumann composed strikingly few cycles in later years as he was busy exploring other inventive genres as adequate media for his artistry. The piano work, *Waldszenen*, is the polar opposite to the *Wilhelm Meister* song cycle, but both show clearly the musical changes in his style. John Daverio claims that they 'are arguably as rich in "poetic" content as the *Davidsbündlertänze* and the *Eichendorff Liederkreis*.'⁴

Despite their common ill-treatment by critics, *Waldszenen* is generally neglected for very different reasons from *Wilhelm Meister*: it is considered '*Hausmusik*', in other words, too simple, too easy and not on a high-enough artistic level to merit critical recognition. It brought Schumann fame and money, but also some approbation. Its initial reception was generally positive: its lack of technical demands brought popularity

¹Taylor, *Robert Schumann*, 275-276.

²*Ibid.*, 276.

³*Ibid.*, 276. Here Taylor does not clarify to which scholar he is referring. However, considering Barbara Turchin's Ph.D. dissertation on Schumann's song cycles was published in 1981, only a year before Taylor's book (1982), and that Turchin was nearly the first scholar to provide a positive view of Schumann's late song cycles, she must be one of Taylor's targets.

⁴Daverio, *Robert Schumann*, 393.

and commercial success, just as *Album für die Jugend* did.⁵ *Waldszenen* was never reviewed in the influential *Neue Zeitschrift für Musik*, the musical journal founded by the composer himself;⁶ yet Clara Schumann, who subordinated her own artistic personality to that of her composer husband and became the most influential performer and interpreter of his works, often included selections from *Waldszenen* in her recital programmes.⁷ Among her selections, No. 8, ‘*Jagdlied*’, was the most frequently played.⁸ (And, as mentioned previously, excerpts were the norm at that time.) Clara did give public performances of the entire *Waldszenen* cycle later in her life, but No. 4, ‘*Verrufene Stelle*’ obviously remained her least favourite and was often eliminated from her programme.⁹ Nancy Reich, Clara’s biographer, hypothesises that ‘*Verrufene Stelle*’ is too otherworldly, mysterious, and surreal for a ‘practical and down-to-earth’ woman like Clara.¹⁰ Laura Turnbridge suspects that her apparent aversion to this work is due to its ‘striking resemblance’ to the *Thema mit Variationen für das Pianoforte* (‘*Geistervariationen*’), WoO 24, which was composed on the evening before Schumann’s suicide attempt in 1854, and thus possessed tragic connotations for Clara and the family.¹¹ However, it is hardly the case that Clara did not care for the entire cycle.

The general reception of this cycle has been changing in recent years: performers contemporary with Clara regarded No. 8, ‘*Jagdlied*’, as the most successful composition, while performers in the 20th and 21st centuries have welcomed the more

⁵Michael John Sheadel, ‘Schumann’s “Waldszenen”: From analysis to performance’ (D.M.A., Temple University, 1993), 18.

⁶*Ibid.*, 19.

⁷Eduard Hanslick, *Music Criticisms, 1846-99* (Baltimore: Penguin Books, 1963), 48.

⁸Hanslick states the concert programme Clara Schumann performed in five scheduled performances in January and February 1856 in Vienna. The programme includes *Jagdlied aus Waldszenen* along with other works by Schumann, Henselt, and Beethoven. (Hanslick, 48.)

⁹The first performance of the entire *Waldszenen* took place in London in March, 1869. There are additional records that other pianists of Clara’s time, such as Clara’s half-sister, Marie Wieck, and Theodor Kirchner also played No. 7, ‘*Jagdlied*’. (Sheadel, 20.)

¹⁰Nancy B. Reich, *Clara Schumann: The Artist and the Woman* (Ithaca: Cornell UP, 1985), 274.

¹¹Laura Turnbridge, ‘Piano works II: afterimages’ in *The Cambridge Companion to Schumann*, ed. Perry, Beate (New York: Cambridge University Press, 2007), 99.

bizarre and mystifying pieces such as No. 4, '*Verrufene Stelle*' and No. 7, '*Vogel als Prophet*', fervently.

Waldszenen is often criticized for its lack of virtuosic demands, infrequent use of extremes of musical contrast, a frequent naïve tone and its instructive organisation, much like that of the *Album für die Jugend* (the pieces are placed in the order of difficulty).¹² Eric F. Jensen recognizes the criticism levelled against the former work, but regards it as a victim of the 'Victorian antipathy and a bias' towards Schumann's infirmity.¹³ Jensen notes that Schumann himself valued the work highly; the composer described *Waldszenen* as 'a piece I much cherish. May it bring you reward and, if not an entire forest, at least a small trunk for a new firm' in his letter to the newly-established Leipzig publisher, Bartholf B. Senff, in October 1850.¹⁴ Schumann spent two years in careful and thoroughly deliberate revisions of it.

Compositional Procedure

Waldszenen was composed between December 1848 and September 1850 and was included in Schumann's second most fruitful year: many observe that his compositional inspiration was at its height in 1840 and 1849, when he produced a variety of compositions, remarkable both in quantity and quality. Daverio observes that, despite Schumann's wavering health, the phase of 1849-1850 of 'unbounded creativity' was also 'a period of emotional and psychological calm.'¹⁵ Schumann finished the first draft of *Waldszenen* in a mere 14 days (24 December 1848 to 6 January 1849).¹⁶

¹²Sheadel, 1.

¹³Eric Frederick Jensen, 'A New Manuscript of Robert Schumann's *Waldszenen* Op. 82', *The Journal of Musicology*, Vol. 3, No. 1 69-89 (1984), 69.

¹⁴Wolfgang Boetticher, *Robert Schumann in seinem Schriften und Briefen* (Berlin: Bernhard Hahnefeld Verlag, 1942), 470, quoted in Jensen, 'A New Manuscript of *Waldszenen*, Op. 82', 69.

¹⁵Daverio, *Robert Schumann*, 389.

¹⁶There are different reports as to the date of when Schumann had begun the work. Michael J.

Three different manuscripts of the work exist, from December 1848, January 1849, and September 1850, and testify to Schumann's revision. From them, Jensen draws a highly comprehensive description of its compositional process.¹⁷ The last manuscript coincides with an important shift in Schumann's life, when he and his family left Dresden for Düsseldorf, where he had an appointment as the new municipal music director. On their way, the Schumanns stopped in Leipzig and the copy of *Waldszenen* was presented to a young woman named Annette Preusser to whom the work was dedicated. She was a daughter of Schumann's friend, Consul Preusser, who had often provided room and board on Schumann's visits to Leipzig.¹⁸ A few weeks later, Schumann completed the final version, on 25 September 1850. The work was finally published in December 1850.

During most of 1848, Schumann mainly worked on *Genoveva*, his lone opera. The rest of 1848 and all of 1849 saw him embracing a variety of genres and arrangements of compositions. It seems almost as if he consciously tried to create no more than a single composition in any one genre. For instance, while *Wilhelm Meister* cycle employs two (male/female) singers, only in his solo songs, *Spanisches Liederspiel*, Op. 74, did he follow the traditional nineteenth-century *Liederspiel*, a genre of musico-dramatic entertainment whose songs were often set to widely-known texts and were combined with scenery and spoken dialogue.¹⁹ Despite departing in a number of ways from the genre, for instance, by eliminating all non-musical elements such as dialogue,

Sheadel sees the starting date as 29 December 1848 despite a record that Schumann had the initial inspiration for *Waldszenen* on 24 Dec. Sheadel insists 29 Dec. was when Schumann began it because the first short piece was composed on 29 Dec. (Sheadel, 6.) Sheadel's idea is supported by Joan Chissell: she says Schumann finished the entire work of nine pieces in nine days. (Chissell, 65.) However, Jensen refers to Schumann's *Haushalt-bücher* where Schumann wrote, '24 December 1848 – *Waldszenen*. *Sehr heiter* (very cheerful)', and therefore asserts that the composition of *Waldszenen* began on 24 Dec. 1848. See Jensen, 'A New Manuscript', 73, quoting Boetticher, *Robert Schumann in seinen Schriften und Briefen*, 447.

¹⁷Jensen, 'A New Manuscript', 69-89.

¹⁸Wing Yin Cherry Li, 'Narrative and representation in Robert Schumann's *Waldszenen*, Op. 82' (D.M.A., University of British Columbia, 2009), 18.

¹⁹Daverio, *Robert Schumann*, 403.

Schumann perpetuates it by using solos and duets for the exposition of the main characters and part-songs as choruses to amplify the dramatic effect.

Instrumental works, too, seem to be one of a kind: compare, for instance, *Waldszenen*, Op. 82 and *Fantasiestücke*, Op. 73. Suitable for the amateur's domestic enjoyment (so-called, '*Hausmusik*'), both were conceived, in Daverio's term, as 'cycles of poetic miniatures', each also integrated by reference to a tonic (A minor-major for Op. 73 and Bb major for Op. 82).²⁰ Yet, beyond their differing media (*Waldszenen* is for solo piano, *Fantasiestücke* for piano and clarinet, or violin or cello), Schumann employs different tactics to unify the short pieces within them. In *Fantasiestücke*, all three pieces are to be played without a pause, a clear inheritance from Beethoven's *An die ferne Geliebte*, and they are governed by the single key of A, as they are in A minor – A major – A major. The result is an unstoppable flow. In contrast, the nine movements of *Waldszenen* stand as clearly articulated individual pieces. Their cadential gestures resemble each other, but with exceptions, and keys relate to each other via the interval of a third, and are therefore less unified than *Fantasiestücke*.

Fig. 9 is a summary and categorization, abridged from Daverio, of Schumann's major works.²¹ The list clearly shows *Waldszenen*'s position, chronologically and compositionally, in relation to Schumann's wide-ranging experiments in musical genres. Considering that this range extends to the extremes of diversity, the simple and positively conventional character of *Waldszenen* stands out even more.

The question is, then, why did Schumann suddenly step out of such experimental activity and compose so 'simple' a piece? While *Waldszenen* may seem, superficially, a mere conventional work, it is in fact more complex than it appears.

²⁰Daverio, 'Beautiful and Abstruse Conversations: the Chamber Music of Schumann', *Nineteenth - Century Chamber Music*, ed. S. Hefling (New York: Schirmer, 1998), 208–41.

²¹Daverio, *Robert Schumann*, 389–390, 439.

Fig. 9. Schumann's major compositions, 1848-1849

Date	Names of works	Category
August 1848	<i>Genoveva</i>	Opera
September 1848	<i>Album für die Jugend</i>	Keyboard solo
November 1848	<i>Manfred</i>	Overture and incidental music for the dramatic poem
December 1848	<i>Bilder aus Osten</i>	Keyboard for four-hands
December 1848	<i>Adventlied</i>	Work for chorus, soloists and orchestra
December 1848 - January 1849	<i>Waldszenen</i>	Keyboard solo
Feb - March 1849	<i>Fantasiestücke, Op. 73, Adagio and Allegro for horn and piano, Op. 70</i>	Instrumental chamber music and concert pieces
March 1849	<i>Romanzen und Balladen</i> for mixed chorus, Heft I -IV	Unaccompanied choral works
March - July 1849	<i>Spanisches Liederspiel, Lieder-Album für die Jugend, Lieder und Gesänge aus Goethes Wilhelm Meister</i>	Solo and ensemble lieder
July - August 1849	<i>Szenen aus Goethes Faust Nos. 1-4</i>	Dramatic works/literary opera
September 1849	<i>IV Märsche 12 vierhändige Klavierstücke für kleine und grosse Kinder</i>	Pedagogical and concertante keyboard music
November – December 1849	<i>Requiem für Mignon, Schön Hedwig: declamation and piano</i>	Ceremonial, quasi-religious music for chorus and orchestra

Influences on the Diverse Stylistic Characters of *Waldszenen*

As Daverio rightly points out, it is very hard to pin down an exact stylistic definition of Schumann's work, particularly that from late 1848 to late 1849.²² By comparison, there were several distinct divisions in Beethoven's compositional life as his musical style evolved. Schumann's output during this time, however, resists simple categorisation; in fact, its different characteristics often contradict each other.

Scholars such as Jensen, Daverio, Edward A. Lippman, Gerald Abraham and more recently, Sheadel, have investigated the various influences on Schumann's stylistic distinctions, which may fall into two large categories: '*Biedermeier*' and Romantic

²²Ibid., 392.

aesthetics. The former refers to the conventional and conservative cultural trend popular in Germany at the time, while the latter epitomizes the revolutionary idealism for which Schumann's writing and music have famously stood.²³ The influence and stylistic characteristics of Romantic aesthetics were discussed in detail in Chapter II; the *Biedermeier* phenomenon will now be subjected to scrutiny.

The term, *Biedermeier*, came to symbolize the life of the middle class, thus suggesting reliability, common sense, conservatism, and conventionality.²⁴ This was the complete opposite of the Romantic spirit. The '*Bieder*' means 'honest', or 'ordinary and plain'; '*Meier*' (or Meyer) is a common German surname similar to the English 'Smith'. So, in total, the appellation denotes dull and uninteresting middle-class culture. Despite its negative connotations, *Biedermeier* culture had a major impact upon architecture, decorative arts, painting, interior design and music in Germany and other northern European countries from 1815 to 1848.

Schumann's circumstances in 1848-1849 conformed to the *Biedermeier* sensibility with regard to three of its elements in particular: children, *Hausmusik*, and the choral society. First, Schumann was a loving father of six; he was very close to his children and deeply concerned as to their development and their musical education.²⁵ In both *Kinderszenen* (Scenes from Childhood) and *Album für die Jugend* (Album for the Young), Schumann seemed to be attempting to capture an idealized childhood. Both obviously employ children as a theme, yet, while *Album für die Jugend* was composed

²³Jensen, *Schumann - Master Musicians*, 230-344; Jensen, 'A New Manuscript', 69-89; Daverio, *Robert Schumann*, 390-439; Edward A. Lippman, *The Philosophy and Aesthetics of Music* (Lincoln, NE: University of Nebraska Press, 1999), 137-138; Gerald Abraham, *Romanticism (1830-1890)* (Oxford: Oxford University Press, 1990), 246-247; Sheadel, 6-21.

²⁴Carl E. Schorske, *Fin-De-Siecle Vienna: Politics and Culture* (Cambridge: Cambridge University Press, 1981), 283.

²⁵This closeness to one's own children was highly unusual for fathers in the Germany of Schumann's day. (Jensen, *Schumann - Master Musicians*, 335-336). *Album für die Jugend* was composed particularly for the purpose of his children's musical training. The first few pieces from the set were composed as a birthday gift for his first child, Marie. (Ibid., 405.) Schumann said, '[I]n every child is found a wondrous depth.' See Robert Schumann, *Music and musicians. And criticisms by Robert Schumann*, trans. and ed. Fanny Raymond Ritter (New York: Edward Schuberth Co., 1883), 67.

specifically for the purpose of children's musical training, *Kinderszenen* simply served as a re-creation of childhood for adults.²⁶ *Waldszenen*, consisting of nine short scenic stories, seems to have similar aims to the latter. The child, as a theme in *Waldszenen*, is not as obvious as in the other two works, yet it is more perceptible when the issue of German fairy tales, *Märchen*, in particular, is considered. The literary structure of *Waldszenen*, found in its titles and originally-inscribed poems, bears a resemblance to such fairy tales, a relevant example being the enchanted forest of Ludwig Tieck's fairy tale, *The Runenberg* (1802).²⁷ In Schumann's time, *Märchen* were written by major writers. He often read these simple, folk-like stories both to himself and to his children.

The second element in Schumann's life that can be equated with the *Biedermeier* phenomenon is the popularity of *Hausmusik* in middle-class German homes. Schumann intentionally pursued this genre for practical and financial reasons: just a few of his *Hausmusik* compositions could earn more money than his annual income; they brought his name before the general public. Indeed, Schumann expressed contentment at the success of the *Album für die Jugend*, which became a steady bestseller and brought him the biggest profit he ever made.²⁸ The public and financial success of the *Album für die Jugend*, composed in January 1848, must have been an irresistible impetus for the following compositions of a similar kind: *Lieder-Album für die Jugend*, Op. 79 (April - June 1849), and 12 *vierhändige Klavierstücke*, Op. 85 (December 1849).

Waldszenen's first draft, composed in late December 1848 - early 1849, is located almost last in this stream of *Hausmusik*-related productivity. On the one hand, it is less technically demanding than *Kreisleriana*, for instance: an advanced amateur can enjoy playing it. On the other hand, its skill level and depth of musical content are equal

²⁶When criticized for the technical difficulties in *Kinderszenen* by music critic, Ludwig Rellstab, Schumann argued and criticized back that Rellstab had missed the entire point of the work. (Lora Deahl, 'Robert Schumann's 'Album for the Young' and the Coming of Age of Nineteenth-Century Piano Pedagogy', *College Music Symposium*, Vol. 41 (2001), 25-42.)

²⁷Jensen, *Schumann: Master Musicians*, 341.

²⁸Miller, 154.

to those of the masterworks of Schumann's earlier period.

The third aspect of Schumann's life which fits into the *Biedermeier* concept is his involvement with local choral societies. *Biedermeier* culture was fervently sustained by local music institutions such as choral societies and festivals; here the gap between music producer and music consumer was quite narrow.²⁹ It was fairly usual for amateurs and music lovers to join choral groups and to participate regularly. Schumann was the conductor of two choral groups in Dresden until he left for Düsseldorf.³⁰ His compositions of this time testify definitively, if not always enthusiastically, to the influence of regular choral interaction. In a letter to his friend Johannes Verhulst, he wrote, 'After spending the entire day in musical activities, it was hard to relish those eternal six-four chords of the *Männergesang* [male-choral] style.'³¹ However he produced a large amount of choral music in all possible combinations: 16 volumes of choral part-songs, ensemble *Lieder*, *Liederspiele*, and works for chorus, soli, and orchestra emanate from Schumann's tenure in Dresden choral societies.³²

Only the six-bar polyphonic passage in the middle of No. 7, '*Vogel als Prophet*', from *Waldszenen*, has a clear choral origin, which is a boy's chorus from Schumann's *Szenen aus Goethes Faust*,³³ yet the contrapuntal structure of the cycle owes much to the fundamental influence of Baroque music. As Sheadel attests, underneath the simple melodies, harmonies, and transparent texture, there are often moments of polyphonic voice-leading reminiscent of that in the works of Bach.³⁴ Before composing *Waldszenen*, Schumann's interest in Bach's music had already led him to write

²⁹Jensen, *Schumann: Master Musicians*, 396.

³⁰Schumann worked as a conductor of Dresden *Liedertafel* from October 1847 to October 1848. Also he had a regular contact with a choral society, *Chorverein*, from January 1848 to September 1850 (Daverio, *Robert Schumann*, 397-398).

³¹Elizabeth Poley, 'Dramatic stage and choral works' in *The Cambridge Companion to Schumann*, ed. Perry, Beate (New York: Cambridge University Press, 2007), 196.

³²The list of these choral works is found in Ostwald, 515-531.

³³Christopher Alan Reynolds, *Motives for Allusion: Context and Content in Nineteenth-Century Music* (Cambridge and London: Harvard University Press, 2003), 78.

³⁴Sheadel, 8 and 145.

numerous contrapuntal studies, including *Studien für den Pedalflügel* (Studies for pedal piano - six pieces in canon form), Op. 56 (1845), *Skizzen für den Pedalflügel* (Sketches for pedal piano), Op. 58 (1845-1846), *Sechs Fugen über den Namen BACH* (Six fugues on the name Bach), Op. 60 (1845-1847), and *Vier Fugen* (Four fugues), Op. 72 (1845-1850). In *Waldszenen*, Schumann's use of contrapuntal polyphony is more subtle than in the works listed above. No. 4, '*Verrufene Stelle*', bears the most obvious examples of layers of complicated voice-crossing. Yet, No. 3, '*Einsame Blumen*', contains imitative voices within one hand, while No. 1, '*Eintritt*' and No. 6, '*Herberge*', often display a playful exchange of identical shapes between different voices.³⁵

The *Biedermeier* trend is obviously diametrically opposed to the Romantic aesthetic. Considering the fact that Schumann had previously been innovative and revolutionary in many aspects of his life, this sudden, two-year-long, *volte-face* is puzzling. Yet, this could not be the only impetus for Schumann's creativity in his late Dresden years; indeed, Daverio argues that the creative essence of Schumann's music from any period cannot be exhausted by a single, overarching rubric. He points out that Schumann's output in 1848-1849 roughly alternates between music for *Kenner* (professional, virtuosos) and *Liebhaber* (amateurs of *Hausmusik*).³⁶ But before considering these issues further, an examination of another significant aspect of *Waldszenen*'s structure, its literary elements, needs to be undertaken.

Forest Scenes: Mottos and Literary Images

Schumann's instrumental music is frequently complemented by literary devices. Songs are obviously the medium in which this is intrinsic; however he introduced such devices

³⁵The examples of this exchange are found in bb. 12-15 and bb. 28-33 in No. 1 and b. 1 and b. 3 in No. 6.

³⁶Daverio, *Robert Schumann*, 393-394.

into purely instrumental music too. Edward A. Lippmann places Schumann's use of literary components in music into four categories.³⁷

The first is musical thematic mottos. These mottos were created by spelling out various proper nouns via note-names; for example, 'Abegg' (used in the *Abegg Variations*, Op. 1) referring to Schumann's friend, Meta Abegg, is captured in a five-note phrase, A – Bb – E – G – G. 'Asch' (used in *Carnaval*, Op. 9) was the home town of Schumann's then fiancée, Ernestine von Fricken, while B-A-C-H (Bb – A – C – B nat.) is used in *Sechs Fugen über den Namen BACH*, Op. 60. Here, Schumann also looks to Bach's polyphony as a model.

Second, Schumann was always proficient in using quotation, imitation and musical parody. The quotations come from his own compositions as well as musical works by other composers including Bach, Beethoven, Chopin, Schubert. A famous example of self-quotation is the main theme of *Papillons*, Op. 2; the scale-wise passage ascending through a seventh appears in a few later works, one of them, *Carnaval*.

The third category is that which contains the works signed by Schumann's imaginary characters, *Florestan* and *Eusebius*. These are pseudonyms under which Schumann wrote in his journal, and each depicts an aspect of his personality. While *Florestan* is outgoing and flamboyant, *Eusebius* is more introverted and controlled.³⁸ Along with their literary appearances in Schumann's critical writings, *Florestan* and *Eusebius* are also employed in Schumann's four piano compositions, *Papillons*, *Carnaval*, *Sonata No. 1*, and finally and most vividly, *Davidsbündlerstänze*.³⁹

The last category of literary devices is programmatic inscriptions. These inscriptions are diverse in range, including fanciful titles, poetic verses at the head of

³⁷Lippman, 137-139.

³⁸Daverio and Sams, 'Schumann, Robert' (accessed 24 January 2010).

³⁹Marie C. Miller, 'Eusebius and Florestan: The duality of Robert Schumann, Composer and Music Critic', *European Studies Conference Selected Proceedings* (Omaha: University of Nebraska, 2007), 7.

pieces, and poems which serve as prefaces to larger works. Schumann also created story-like titles that are rich in meaning and implication. Titles such as *Phantasiestücke* and *Nachtstücke* are evidence of his whimsy. The piano cycle, *Kreisleriana* is a musical depiction of Johannes Kreisler, the eccentric musician of E. T. A. Hoffmann's novels.⁴⁰ *Davidsbündlerstänze* (Dances of the League of David) includes musical dialogues between *Florestan* and *Eusebius*, united with others to form the *League of David*, Schumann's musical allies, against the *Philistines*, his antagonists. The *Album für die Jugend* contains titled and untitled pieces. The absence of titles interestingly can trigger listeners' and performers' imagination more strongly than titles themselves.

In the case of *Waldszenen*, Schumann used several literary devices. The title itself proffers a theme, but poetic fragments by various poets were initially added to several pieces. However, before publication, Schumann eliminated all of them, with the exception of one by F. Hebbel, attached to No. 4, '*Verrufene Stelle*'. Despite this elimination, there are more literarily-related layers to be found; these help connect the nine individual pieces.

The principal theme of *Waldszenen* is 'the forest', a topic of a unique importance, widely popular with German artists in the Romantic period.⁴¹ It appeared not only in musical works, such as Weber's *Der Freischütz*, but also in fine arts, including in the paintings of Caspar David Friedrich (1774-1840), in literature, such as in the poetry of Joseph von Eichendorff (1788-1857), and in the previously-mentioned *Märchen* of Ludwig Tieck (1773-1853).⁴² The works of Tieck and Eichendorff bear a direct relation to the creation of *Waldszenen*. The particular mysterious forest of Tieck's *Märchen*, *Der*

⁴⁰They are *Kreisleriana* (1813), *Johannes Kreisler, des Kapellmeisters Musikalische Leiden* (The Musical Sufferings of Johannes Kreisler, Music Director) (1815), and *Lebensansichten des Katers Murr nebst Fragmentarischer Biographie des Kapellmeisters Johannes Kreisler in Zufälligen Makulaturblättern* (Life-Opinions of Tom-Cat Murr, together with the Fragmentary Biography of Conductor Johannes Kreisler in Accidental Galley-Proofs) (1822). See James M. McGlathery, *E.T.A. Hoffmann* (New York: Twayne Publishers, 1997), 49-53, 144.

⁴¹Chissell, 65 and Jensen, *Schumann - Master Musicians Series*, 341.

⁴²Sheadel, 10.

Runenberg, arguably provides the inspiration for *Waldszenen*. Among Schumann's song cycles, *Eichendorff Liederkreis*, Op. 39, is the most similar in character to *Waldszenen*, even beyond the inclusion of a setting of Eichendorff's poem, 'Zwielicht', in both works (No. 10 in Op. 39 and No. 7 in *Waldszenen*). Firstly, the image of nature, with an emphasis on the forest, runs through both; but while the titles and (later deleted) inscriptions in *Waldszenen* present the outline of a journey into the forest, with an implicit sense of time, chronological order and storyline, *Liederkreis*, Op. 39, offers no story, no linking narrative thread. Another difference is that the texts of Op. 39 are the work of a single poet, which produces an immediate cogency of its own, while the poems for *Waldszenen* originate with four different poets.

Within the Romantic concept of nature, the forest was a strange, mysterious, and enchanted place. It contained unseen objects and scenes; it was a place of both repose and mystery. Chissell believes this dichotomous nature is presented in *Waldszenen*: '[s]trangeness . . . blended with the beautiful: besides the flowers and inns and jolly hunters, there are also haunted spots where spirits lurk.'⁴³ Rosen argues that the Romantic forest stands for memory and sentimental nostalgia.⁴⁴ A feature of the forest, hunting horns, serves as a major ingredient of several pieces in *Waldszenen*: No. 1, 'Eintritt', No. 2, 'Jäger auf der Lauer', No. 7, 'Vogel als Prophet' and No. 8, 'Jagdlied'. According to Rosen, the imitative sounds of these horns arouse notions of distance, absence, and regret; this he concludes from Beethoven's use of hunting horns at the opening of his piano sonata, *Les Adieux*, which begins with the 'horn fifth'. These emotions, via horn calls, tinge major-key pieces like No. 1 and No. 8, which are otherwise optimistic and cheerful, with sadness.

The horn-call figuration is symbolic of nature in the song and chamber music

⁴³Chissell, 65.

⁴⁴Rosen, 117.

repertoire throughout the nineteenth century (as it had been, of course, in previous centuries). The horn-calls in Schubert's '*Der Lindenbaum*', No. 5 of *Winterreise*, in Johnson's view, also evoke the haunting bass trills at the beginning of the Bb major Piano Sonata, D. 960: '[T]hey rejoice in the pastoral beauty of the wooded countryside, and they sigh at the sadness of the human condition at sunset.'⁴⁵ Horn calls begin '*Der Lindenbaum*' with a sound that can be considered to represent that of the wind through leaves: a symbol of memory. The entire song is saturated with horn sounds; the opening stanza in particular is scored as if for a quartet of horns.⁴⁶ Interestingly, there is no horn in Müller's poem. Yet, Rosen reasons that the horn call here, with its traditional association with forests, is employed as a sign of absence: the lime tree, on which the traveller carved the words of his lover, is now only present in his memory.

In '*Waldesgespräch*' from Schumann's Op. 39, *Liederkreis*, the male protagonist's line is accompanied by a hunting-horn duet.⁴⁷ Here the words describe a lonely ride of a seductive and even violent figure through the forest. The hunter loses his way in the woods, and encounters a beautiful maiden, gentle and innocent prey. Her own music is accompanied by what could be considered a much more *dolce* version of a horn-call duet, now reduced to simple arpeggios. Soon, however, she is revealed as the '*Hexe Loreley*' ('Lorelei Enchantress') and condemns the man to remain lost in the woods forever. The last strains of the song return to the opening horn-call duet which accompanied the man's words twice previously in the song; but this time he is silent. Thus the postlude intensifies the strange and mysterious atmosphere, the even supernatural side of the forest, now revealed as the place for the witch's eternal punishment.

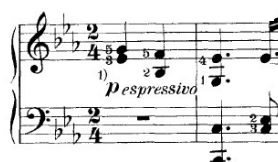
⁴⁵Johnson, sleeve-notes to CD, *The Hyperion Schubert Edition*, Vol. 30, Matthias Goerne (London: Hyperion, 1997).

⁴⁶Rosen, 117, 119.

⁴⁷See Ferris, 217 and Johnson, sleeve-notes to CD, *The Songs of Robert Schumann*, Vol. 10, Kate Royal (London: Hyperion, 2007).

Brahms, following Schumann, also employs horn references which create a specific emotional effect in his music. Here the horn's evocation of death is obvious. Michael Struck suggests that the funeral-march in the *Adagio*, the second movement of the Violin Sonata, Op. 78 implies that Brahms may have been contemplating the impending death of Clara Schumann's son, Felix.⁴⁸ Here, the succession of fifths and sixths evokes distant horn calls, which is intriguingly the same figure (even in the same key) as appeared in Beethoven's *Les Adieux* Sonata. This figure brings Beethoven's movement to a peaceful close with a symbol of '*Heimweh*' ('homesickness').⁴⁹ (See Exx. 39 a and b.) In fact, even Brahms's Horn Trio in Eb major, Op. 40 (1865) has strong links with death, as it was written to commemorate the death of his mother, Christiane.⁵⁰

Ex. 39 a) Beethoven, '*Les Adieux*' Sonata, Op. 81a, No. 26 in Eb major, bb. 1-2



b) Brahms, Violin Sonata, Op. 78, *Adagio* (second movement), bb. 117-122 (violin part)



Most *Märchen* (fairy tales) are built on a moral frame of good versus evil. Eric Jensen sees *Waldszenen* 'in the guise of a *Märchen*', good and evil being musically

⁴⁸Michael Struck, 'New Evidence on the Genesis of Brahms's G Major Violin Sonata, Op. 78', *The American Brahms Society Newsletter*, Spring, (1991).

⁴⁹Ira Braus, 'Johannes Brahms, Mastersinger and Chamber Musician' (New York: New Estis-Terrace, Inc., 2002), 5.

⁵⁰Conrad Wilson, *Notes on Brahms: 20 Crucial Works* (Edinboro: Saint Andrew Press, 2005), 36.

represented by opposing characteristics, mood, and tonality both within and between pieces.⁵¹ Sheadel explains that, in the notion of the forest developed in German fine art history, urban and rural perspectives prove conflicting forces.⁵² From the former, the forest is an innocent and unpolluted space reserved for an escape from civilization. From the latter, on the other hand, the forest is full of dark and mysterious forces, supernatural elements, and evil powers. Ludwig Tieck's *Der Runenberg* contains a great example of this rural presentation: the forest is an unknown, vaguely threatening place, a forbidden realm to humans.⁵³ Sheadel argues that these two viewpoints were often juxtaposed in the works of Schumann's literary contemporaries.

As mentioned earlier, in the 1849 draft of *Waldszenen*, Schumann inserted forest-inspired poems before six of its pieces.⁵⁴ Additionally, another poem prefaced the entire cycle. Judging from the dates of the drafts, the choice of these poems did not precede the music: they were selected and discarded only after the act of composition was complete. Additional evidence for this is the fact that three of these poems were only published after 1850. Schumann repeatedly claimed that these literary inscriptions are neither direct references nor pre-compositional programmes; he stated that they were meant only as a guide to *Waldszenen*'s interpretation.⁵⁵ Despite their deletion, his consideration of their use still testifies to their value in interpreting the music of *Waldszenen*. In fact, there seems still to be an obvious relationship between some of the poems and the music they were once intended to accompany: too obvious, perhaps, for Schumann, the critic of his own music.

The six poems placed before the individual pieces come from various German

⁵¹Jensen, 'A New Manuscript', 85-89.

⁵²Sheadel, 8-9.

⁵³Linda Siegel, *Caspar David Friedrich and the age of German Romanticism* (Boston: Branden Press Publ., 1978), 202. Also see William Crisman, *The Crises of 'Language and Dead Signs' in Ludwig Tieck's Prose Fiction* (Columbia: Camden House, 1996), 45-46, 111.

⁵⁴Turnbridge, 96.

⁵⁵See Jensen, *Schumann - Master Musicians*, 337; Daverio, *Robert Schumann*, 410; Jensen, 'A New Manuscript', 84.

poets roughly contemporary with Schumann: Gustav Pfarrius (1800-1884), Friedrich Hebbel (1813-1863), Heinrich Laube (1806-1884), and Joseph von Eichendorff (1788-1857). All of their topics are related to forest or nature. Moreover, there is a clear design and sense of symmetry in the placement of the poems, which contribute to the work's unity and reinforce the *Märchen*-like characteristic of the story.

The Poetic Inscriptions Initially Attached to *Waldszenen* and the Nine Pieces

Even before the music starts, Schumann sets the stage with a poem by Gustav Pfarrius (removed in the published version). The excerpt is from the second verse of his poem 'Komm mit' from *Die Waldlieder* published in 1850.

*Komm mit, verlass das Marktgeschrei,
Verlass den Qualm, der sch dir ballt
Um's Herz, und athme wieder frei,
Komm mit mir in den grünen Wald!*

(Come along, leave the tumult of the marketplace / leave the miasma that enshrouds / thy heart, and breathe free once again / Come along with me into the green woods!)⁵⁶

This is an invitation to a journey into the forest of music which is to follow. It also implies that the voyage will be an enjoyable one.

No. 1. 'Eintritt' ('Entrance')

The poem, first inscribed onto, but later deleted from, No. 1, 'Eintritt', is the third verse of the above poem by Pfarrius. It is a description of walking into the forest in the early morning:

*Wir gehn auf thauumperltem Pfad,
Durch schlankes Gras, durch duft'ges Moos,*

⁵⁶Translated by Ernst Herttrich, *Preface* from *Schumann*, (München: G. Henle Verlag, 2001), 3.

Dem grünen Dickicht in den Schoos.

(We walked along a dewy-pearled path / through slender grass, through fragrant moss / Right into the green thicket.)⁵⁷

The music is in the warm key of Bb major, seemingly simple and compact: only 45 bars and about 2 minutes long. Nevertheless, it possesses a complex and eccentric structure. The first four bars immediately demonstrate this. (See Ex. 40.)

Ex. 40. Schumann, Op. 82, No. 1, bb. 1-4



Rosen sees the left hand dotted-rhythm figure as an imitation of the sound of a typical horn call which was a widely employed evocation of the Romantic forest. This elicits ‘sentimental nostalgia’, and invites entry into the forest with ‘the distant echoing sound that stands for memory.’⁵⁸ The horn-call figuration, along with the Bb major key and *pp* marking sets up the expectation that the piece will be a comfortably conventional *Waldlied*, as the title of Pfarrius’s poem implies.

The relation between melody and accompaniment is less conventional however. At first, the melody is in the left hand, while the right hand plays an accompanimental figure; not only does the right hand serve as accompaniment, the accompanying figure also echoes the melody.⁵⁹ This placement of the melody in the range of the horn, below the accompaniment, has a special effect: Rosen argues that because the upper register is naturally privileged by our ears, the inverted placement of melody and accompaniment

⁵⁷Ibid., 3.

⁵⁸Rosen, 31.

⁵⁹Ibid., 31.

goes against our instinctive modern reception of upper and lower voices. Moreover, unnoticeable shifts occur between them: the melody, which has two voices (starting on D and Bb), is clearly in the left hand in b. 1, and in the right hand in b. 3. A smooth, almost unnoticed, transition is accomplished because, when the melody's upper voice moves up a 6th to the right hand, the lower voice stays in the bass; and the accompaniment is now sandwiched between them. Rosen sees this is a specifically intended elusiveness, a key element used by Schumann to create a poetic atmosphere, particularly in the piano works.⁶⁰

'*Eintritt*' seems a typically plain and straight-forward work: it is 'loosely' in a binary form with each half sub-divided: A into bb. 1-8 and bb. 9-16, and B into bb. 17-22 and bb. 23-37, plus a *coda* (bb. 37-45). It is economical in its use of theme and rhythm. The rhythmic forward motion featured in the first four bars seems an obvious example of word painting: someone—perhaps the listener—is walking into the forest.⁶¹ A long dominant pedal point on F occurs in bb. 26-37, taking up more than half of the B section. The *coda* is made up of fragments of the main theme; a gentle, final, plagal cadence reaffirms the unadventurous and conventional aspect of the work.

Yet a few internal devices pull the piece in the opposite direction. The above-mentioned ambivalence between melody and harmony is one. Then there is an unconventionality that comes with unusual and asymmetrical phrasing. The opening establishes the expectation that future phrasing will be as regular, yet the second phrase has already hastily begun during the second half of b. 4, an elision reminiscent of those that occurred in *Wilhelm Meister*. (See Ex. 41.) Subsequent phrase lengths vary from two and half bars (bb. 20-22) to five and half bars (bb. 39-45). This is a brief intimation of the darkness to come in pieces like Nos. 4 and 7.

⁶⁰Ibid., 32.

⁶¹The rhythm of this walking gesture pervades the entire piece: dotted crotchet – quaver – minim.

Ex. 41. Schumann, Op. 82, No. 1, bb. 1-8



No. 2. 'Jäger auf der Lauer' ('Hunter in Ambush')

This second piece in draft bore the poem 'Frühe' ('early morning') at its head. This was the fourth section of 'Winter', of Heinrich Laube's *Jagdbrevier* (1841). Although omitted from publication, the text of 'Frühe' vividly describes a hunting scene in the early morning:

*Früh steht der Jäger auf
Und beginnt den Tageslauf.
Das erste Licht auf's Büchsenkorn
Bringt mehr als ein ganzer Tagesborn.*

*Dämer ist Wildes Braut,
Dämer macht Wild vertraut,-
Was man früh angeseh'n,
Wird uns nicht leicht entgeh'n.*

(The huntsman rises early / And starts his day / The first light on buck-shot / Brings more winnings of an entire day / Twilight is the stag's bride / Twilight makes the stag unsuspecting / The things one has seen in the early hours / Will not easily escape us.)⁶²

The music intimately parallels the poem's narrative of a lookout waiting in ambush, chasing his prey, firing a gunshot, and the day's triumph. It is not known whether Schumann knew this poem while composing the music. Although he attached it to the music only belatedly, Laube's poem had been published in 1841, much earlier than the date of the musical composition. Considering that nearly every bar in 'Jäger auf der Lauer' could be interpreted as a particular action of the characters (the hunter and the prey), it is very possible that 'Jäger auf der Lauer' was in Schumann's mind while he composed the piano piece.

⁶²Herttrich, 3. The original German texts are also included in Appendix III.

There are prominent similarities between this piece and No. 8, '*Jagdlied*', another hunting song temporarily inscribed with a poem from the '*Winter*' section of Laube's *Jagdbrevier*. Both works invoke the musical style of a typical nineteenth-century hunting song, with fast tempi, running notes and horn-call figures: to both were attached an inscription about the hunter's life.⁶³ In keeping with musical style, firstly, both are in fairly fast-moving tempi, as they are marked, '*Höchst lebhaft*' (extremely lively) in '*Jäger auf der Lauer*' and '*Rasch, kräftig*' (rapid, strong) in '*Jagdlied*'. Also, repeated triplets run through both pieces; these increase the rhythmic momentum and add technical challenges. Lastly, as Daverio points out, both works include 'raucous horn calls' which heighten the excitement and tension of the hunting scenes.⁶⁴

The two poems differ in that '*Jagdlied*' deals with the pleasure of hunting, including the companionship between the hunters, while '*Jäger auf der Lauer*' is a detailed depiction of the act of hunting as a careful observation and conquest of the prey. These contrasts are reflected in the key signatures: the joyful '*Jagdlied*', a reminiscence of German male-voice choral music, is in Eb major, while the suspense-filled '*Jäger auf der Lauer*' is in D minor.

Several musical and literary components serve to make '*Jäger auf der Lauer*' a clear musical depiction of the poem that at one time preceded it. It begins with unveiled shock and trepidation: with just a handful of notes in b. 1, Schumann successfully creates a tense and restless atmosphere. The opening, bare octave D, resolves to the subdominant, G minor; this, supported by the slur and (theoretical) *crescendo* marking, puts an emphasis on G, creating the false impression that G is the tonic. The immediate appearance of an arpeggiated diminished seventh chord causes further confusion, until it resolves onto the dominant, A, which itself finally resolves onto D in b. 3. (See Ex. 42.)

⁶³Chissell, 66.

⁶⁴Daverio, *Robert Schumann*, 411-412.

Ex. 42. Schumann, Op. 82, No. 2, bb. 1-4



Sheadel shows that four motives, each of one or one-half bars in length, make up the entirety of '*Jäger auf der Lauer*'.⁶⁵ They define the texture and also deliver a narrative with musical gestures and word painting. For instance, motive A (b. 1) indicates the hunter in wait, while motive B (b. 2) portrays quick movements of hunter/prey between momentary stillness. (See Ex. 42.)

This categorization is purely Sheadel's conjecture, but in some ways, it is convincing. For instance, motive A, once the running and shooting starts, transforms into a walking gesture, moving from tonic to dominant, instead of tonic to sub-dominant; if the long-short rhythm describes the hunter on quiet lookout, the short-short-long rhythm implies the hunter on the move. (See Ex. 43.)

Ex. 43. Schumann, Op. 82, No. 2, bb. 23-26



The tempo stays the same; but the intensity increases via the change from a minim to quavers. This rhythmic word-painting had already appeared in the *Wilhelm Meister* cycle: the gradual diminishing note-length in No. 2 or the depiction of the Harper's walking via the long-short pace of the rhythm.

⁶⁵Sheadel, 37-40.

From the middle section (b. 9 onwards), these motives often appear in combination. The single phrase at bb. 27-30 presents a clear example of the intermingling of the four motives, conveying a hectic hunting scene. If the music of ‘*Jäger auf der Lauer*’ is a clear evocation of this, what outcome does it portray? Who wins, the hunter or the prey? The totally unpredicted but triumphant D major chord at bb. 35-36 may perhaps symbolize the hunter’s ultimate conquest and triumphant laughter. The abrupt exchange of F# for F nat. in the final phrase might suggest that the hunter’s overjoyed excitement subsides and that he returns to his routine with indifference. (See Ex. 44.)

Ex. 44. Schumann, Op. 82, No. 2, bb. 33-39



Typically Schumannian, this repeated use of the same rhythmic structure is only decoded after a closer look. This assures that the piece attains coherence discreetly.

No. 3. ‘*Einsame Blumen*’ (‘Solitary Flowers’)

‘*Einsame Blumen*’, following in the lineage of ‘*Eintritt*’, conveys a calm, implicit and positive atmosphere: thus, it encompasses every characteristic of Schumann’s alter ego, *Eusebius*. Schumann’s command, ‘*Einfach*’ (simple), summarises its nature. For Rosen,

this piece presents a typical urban fiction about country life; nature is idealized.⁶⁶ The placement of this simple and beautiful work gives needed repose after the stormy '*Jäger auf der Lauer*'. Detailed studies of Schumann's manuscripts have revealed Schumann's conscious attempt to make this particular piece transparent and straightforward. For example, Jensen shows that Schumann initially wrote two bars repeated three times for the final measures, presumably to gain the effect of a gradual deceleration, but later removed one of the repetitions.⁶⁷ The revised version thus ends more simply. (See Ex. 45.)

Ex. 45. Schumann, Op. 82, No. 3, bb. 71-76



There is also a sense of return in the piece, with a reminder of '*Eintritt*' through the use of the identical key of Bb major and the presence of dual characters. And like '*Eintritt*', this simple and unambiguous piece contains several quirky elements: there are odd phrase lengths and unusual divisions of phrases.

For instance, the first phrase encompasses ten measures, an unusual length, which includes harmonic sub-divisions which go completely against those of the melody: every two bars pairs melodically while, harmonically, the phrase gets sub-divided as bb. 1-3, bb. 4-5, and bb. 6-9 (with a further subdivision of bb. 7-8), and finally b. 10 stands alone. Ex. 46 presents the opening, while Fig. 10 shows the asymmetrical harmonic division:

⁶⁶Rosen, 31.

⁶⁷Jensen, 'A New Manuscript', 79.

Ex. 46. Schumann, Op. 82, No. 3, bb. 1-7

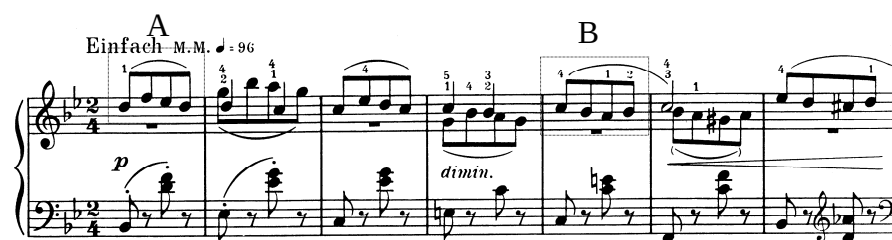


Fig. 10. Asymmetrical harmonic division in Schumann, Op. 82, No. 3, bb. 1-10

Bar	1	2	3	4	5	6	7	8	9	10
Harmony	I	IV	ii	V6/V	V/V	V	V/IV	IV	V	I
Division	Tonic	Sub-dominant		Dominant		Dominant			Tonic	

This misalignment between melodic and harmonic divisions creates a zigzag, weaving effect; there are no gaps but only a chain completing an unbroken phrase. This lengthy phrase, along with small intervals in the melody line and repeated use of single accompanimental ‘oom-pah’ figure contributes to a sense of monotony.⁶⁸ (See Ex. 46.) This matches the atmosphere implied by the title, ‘*Einsame Blumen*’ (‘Solitary Flowers’).

Sheadel identifies two main motives in use throughout this piece (identified as A and B in Ex. 46). They can be seen to originate from the same three pitches in four notes of stepwise motion. The right hand demonstrates every possible combination of these four notes with intervals varying from as small as major or minor seconds and minor thirds.⁶⁹ A continuous dialogue occurs between the two voices that co-exist in the right hand. Although the piece is relatively easy to play, it is a challenge for performers to present these two individual voices recognizably with just one hand.⁷⁰ The metrical displacement of phrase division and odd phrase lengths are very much concealed, and allow ‘*Einsame Blumen*’ to be heard as seemingly uncomplicated and straightforward.

⁶⁸Sheadel, 49.

⁶⁹This motive appears in the left hand as well, but only twice in b. 22 and b. 26.

⁷⁰Chissell points out that this issue is the only problem in ‘*Einsame Blumen*’ (Chissell, 65).

No. 4. '*Verrufene Stelle*' ('The Haunted Place')

The fourth piece, '*Verrufene Stelle*', stands in complete contrast to the innocent and calm '*Einsame Blumen*'. Its weird, eerie, uneasy and mysterious ambience may have been too eccentric for Schumann's audience; as previously mentioned, his most sincere and active advocate, Clara, always excluded the piece from her concert programme.⁷¹

The contents of the inscribed poem by Friedrich Hebbel, alone allowed to remain, intensify the eeriness of the piece. (The poem is included in Appendix III.) Hebbel was one of Schumann's favourite writers; consequently the pair collaborated on several musical works, most famously on Schumann's only opera, *Genoveva*, based on the eponymous legend dramatized by Ludwig Tieck and Hebbel. Schumann was drawn to Hebbel's work for its eccentricity, distinctiveness, and mixture of dark pessimism and sombre melancholy.⁷²

'*Verrufene Stelle*' comes from the fourth and fifth verses of Hebbel's '*Böser Ort*' ('Evil Place'); the poem was published in 1848 as part of the collection *Neue Gedichte von Friedrich Hebbel*.⁷³ It describes a red flower that attained its colour by sucking human blood.

Wing Yin C. Li, in her dissertation on the literary aspects of *Waldszenen*, investigates the appearance of this haunted plant in other German writings.⁷⁴ She observes a resemblance between it and the mandrake root in Tieck's *Der Runenberg*. Here, the mandrake root is torn from the ground and, as revenge upon its violator, the plant makes a strange sound which leads man to insanity. The Grimm brothers and other folk and fairytale collectors also note that the mandrake is believed to grow from the

⁷¹Gulda, Paul, sleeve-notes to CD, *Schumann, R.: Kreisleriana / Waldszenen / Blumenstück* (Franklin: Naxos, 1992), 3.

⁷²Jensen, *Schumann - Master Musicians Series*, 45.

⁷³Sheadel, 12.

⁷⁴Li, 47.

spot where a criminal is hanged and is fertilized with his blood or other bodily fluids.⁷⁵

A similar story is found in the poppy emblem for Remembrance Day; it was chosen because of the poppies that bloomed across some of the worst battlefields of Flanders in World War I, and their red colour became a symbol for the bloodshed of warfare.⁷⁶

There is also obviously a Biblical connotation: after his betrayal of Jesus, Judas Iscariot bought a field where eventually he hanged himself; the place was called, in Hebrew, 'Akeldama', that is, 'Field of Blood'.⁷⁷

Schumann's music portrays the uncanny image of Hebbel's flower by the use of heavy chromaticism. The highest point in the melody, for instance, comes in b. 15 with a cluster of intensive dissonances in an F# diminished 7th chord with a Bb appoggiatura at the top. In this chord, the F# in the bass and the Bb in the top voice make a diminished 4th.⁷⁸ (See Ex. 47.)

Ex. 47. Schumann, Op. 82, No. 4, b. 15



⁷⁵Maria M. Tartar, 'Deracination and Alienation in Ludwig Tieck's *Der Runenberg*', *The German Quarterly* 51/3, 1978, 285–304, quoted in Li, 47.

⁷⁶*Encyclopædia Britannica*, 'Veterans Day', *Encyclopædia Britannica Online. Encyclopædia Britannica*, 2010, Web (accessed 20 January 2010), <http://search.eb.com/eb/article-9075201>.

⁷⁷'When Judas, who had betrayed him, saw that Jesus was condemned, he was seized with remorse and returned the thirty silver coins to the chief priests and the elders. 'I have sinned,' he said, 'for I have betrayed innocent blood.' 'What is that to us?' they replied. 'That's your responsibility.' So, Judas threw the money into the temple and left. Then he went away and hanged himself. The chief priests picked up the coins and said, 'It is against the law to put this into the treasury, since it is blood money.' So they decided to use the money to buy the potter's field as a burial place for foreigners. That is why it has been called the Field of Blood to this day.' (Matthew, 27:3-8) http://www.holybible.or.kr/B_NIV/cgi/bibleftxt.php?VR=3&CI=10267&CV=99&FR=H.

⁷⁸Sheadel's study mainly approaches the dissonance in this piece via the extensive use of appoggiatura. (Sheadel, 63-78.)

The piece is generally marked *pianissimo*, with occasional marks of *forte* and *mezzo forte*. Although the prevailing key is D minor, major and minor tonalities are sometimes juxtaposed.⁷⁹ The move from tonic major to minor at the end of the work is very reminiscent of that at the end of No. 2. (See Ex. 48.)

Ex. 48. Schumann, Op. 82, No. 4, bb. 29-35



Considering the highly unconventional nature of '*Verrufene Stelle*', it is striking to find a palpable Baroque reference in the complex counterpoint and use of continuous double-dotted rhythm as at bb. 19-24.⁸⁰ (See Ex. 49.)

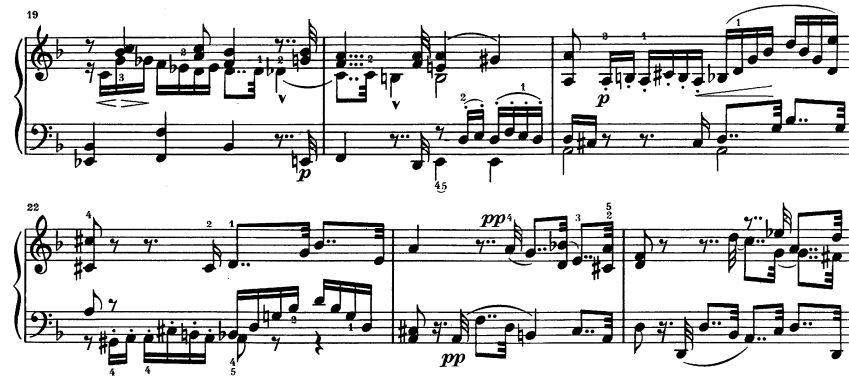
According to Jensen, the manuscript reveals that Schumann amended the original single-dotted rhythm to double before publication, intensifying the stylistic link with the French overture, but also recalling a funeral march.⁸¹ In Sheadel's words, 'the alternation of immobility [the double dotted quaver] and quick [semi-demi quaver]'

⁷⁹Turnbridge remarks that D minor, the tonality of No. 4, is the furthest the cycle strays from its guiding Bb tonality (Turnbridge, 97).

⁸⁰Andras Staier, a German fortepianist and harpsichordist noted for his approach to the early 19th century piano repertory on contemporary historical instruments, issued a new recording of Schumann's *Waldszenen* and *Kinderszenen* and named the recording as 'Tribute to Bach'. The Guardian review of 16 January 2009 criticises Staier's choice of piano in this recording, an *Erard*, as an inappropriate instrument as Clara's piano was a *Graf* piano. However, Staier's title adequately implies the fundamental influence of Baroque style in Schumann's music. <http://www.guardian.co.uk/music/2009/jan/16/schumann-waldszenen-kinderszenen-etc-review>. The Baroque influence is also recognized in Eero Tarasti, *Existential semiotics: Advances in semiotics* (Bloomington: Indiana University Press, 2000), 169.

⁸¹Jensen, 'A New Manuscript', 84. Also see George Gow Waterman and James R. Anthony, 'French overture', *Grove Music Online*, *Oxford Music Online* (accessed 20 January, 2010). <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10210>.

Ex. 49. Schumann, Op. 82, No. 4, bb. 19-24



effectively paints the horrific atmosphere.⁸² Chissell sees them as like a ‘cold shudder.’⁸³

Despite ‘*Verrufene Stelle*’s unusual musical and literary content, it could be the easiest of the pieces to understand, as the composer’s intention is clearly dictated by the inscribed poem: the alternation between major and minor creates ambivalence and the hurried disappearance of the melody in the last two bars leaves ‘*Verrufene Stelle*’ as an unresolved, haunted composition.

Although it contrasts with ‘*Einsame Blumen*’ in many ways, ‘*Verrufene Stelle*’ is closer to the *Eusebius* type than to *Florestan* – perhaps a dark and even bizarre side of *Eusebius*. It is very slow (‘*Ziemlich Langsam*’) and mostly quiet, yet highly controlled. It may not fit aspects of Sams’ description of *Eusebius*, such as ‘dreamy’, but definitely has a ‘yielding’ double-dotted rhythm and the melody often lingers on a repeated notes.⁸⁴ Ostwald provides interesting evidence about how Schumann came to choose the name, *Eusebius*, which supports the bizarre side of this character: Eusebius of Cæsaria was a fourth-century bishop who became a Christian martyr. Ostwald suspects that Eusebius’ persecution and final execution ‘may have been intended to reflect

⁸²Sheadel, 65.

⁸³Chissell, 66.

⁸⁴Sams, *The Songs of Robert Schumann*, 21.

masochistic elements in Schumann'. The image of death and human blood in Hebel's poem also has an intriguing link to this Palestinian priest's martyrdom.⁸⁵

No. 5. '*Freundliche Landschaft*' ('Friendly Landscape')

'*Freundliche Landschaft*' falls into the *Florestan* group due to its *scherzo*-like temperament and outgoing energy, and erases the gloom of No. 4. The piece has the fastest tempo marking, '*Schnell*' (fast), in the whole of *Waldszenen*; it can be performed in about one and a half minutes and provides a contrast with the surrounding slower pieces.⁸⁶

'*Freundliche Landschaft*' is constructed with continuous four-bar phrases that consist of running triplets for the first two and half bars and a sudden long pause at the end of the phrase. (See Ex. 50.)

Ex. 50. Schumann, Op. 82, No. 5, bb. 1-5



Li describes this combination of rhythms as 'stop and go' motion.⁸⁷ Sheadel notes that the last bar of each phrase is the harmonic arrival point (bb. 3, 7, 11, and 19). The appoggiatura at the top of each chord adds expressiveness similar to the role of a *tenuto*.⁸⁸ This constant use of the appoggiatura was previously seen in No. 4, where it

⁸⁵Ostwald, 'Florestan, Eusebius, Clara, and Schumann's Right Hand', *19th-Century Music*, Vol. 4, No. 1 (Summer, 1980), 21.

⁸⁶Li, 55.

⁸⁷Ibid., 39.

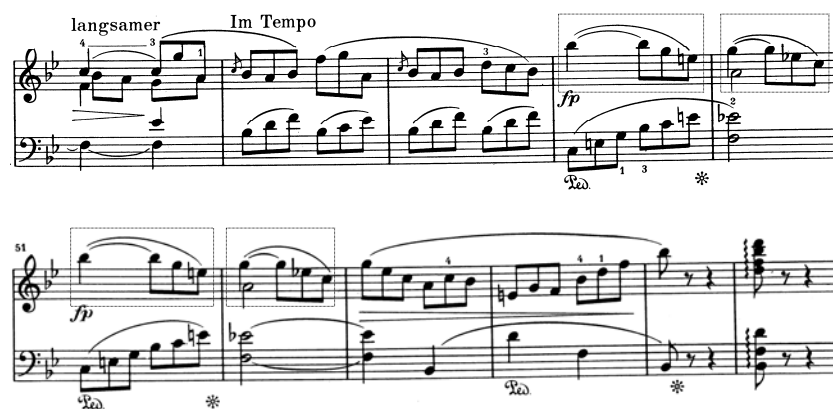
⁸⁸Sheadel, 82-83.

mainly enhanced the dissonant harmony.

The *accelerando* effect is balanced with the marking '*Etwas Langamer*' (a little slower) that appears after each hesitation (at b. 27 and b. 46). The original tempo marking is ♩ = 160; Clara Schumann provides an alternative, ♩ = 144, which is slower and more manageable, but still quite fast.⁸⁹

Despite its diminutive size enhanced by rapid tempo, '*Freundliche Landschaft*' can still be divided into four sections: the opening of bb. 1-19, the middle-section in bb. 20-27, the recapitulation in bb. 28-46, and the *coda* of bb. 47- end. The first, but much delayed, perfect cadence comes near the end at bb. 46-47. In the *coda* that follows, melody lines descend but return upwards; they eventually flee into the air in a way that is reminiscent of the ending of No. 3, '*Einsame Blumen*'. (See Ex. 51.)

Ex. 51. Schumann, Op. 82, No. 5, bb. 46-56



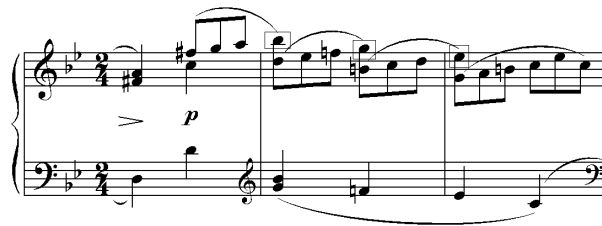
The *coda* also presents a skilful, but discreet summary of the piece. The figure at b. 49 (as well as b. 51 by repetition), Bb - G - E nat., (See Ex. 51) is a reduction of the melody line in bb. 29-30, shown in Ex. 52a, the Eb transformed into E nat.. Likewise, G

⁸⁹Clara Schumann made considerable changes in Schumann's metronome marking in her edition, as she was convinced that Schumann's metronome was faulty, as early as in 1855. However, later in her life, she retained most of Schumann's original markings. See Brain Schlötel, 'Schumann and the metronome' in *Robert Schumann: The man and his music*, ed. Alan Walker (London: Barrie & Jenkins, 1972), 111 and also Reich, 245.

- Eb - C of bb. 50 and 52 in Ex. 51 is a reminiscence of bb. 2-3.⁹⁰ (See Ex. 52b.)

‘Freundliche Landschaft’ connects more substantial pieces, lightening the atmosphere. In this way, it functions like No. 7, *‘Singet nicht in Trauertönen’* in the *Wilhelm Meister* cycle. It conveys a cheerful and pleasurable encounter with nature and the landscape; yet, its well-set structure counters its simplicity.

Ex. 52. a) Schumann, Op. 82, No. 5, bb. 26-28



b) Schumann, Op. 82, No. 5, bb. 1-2



No. 6. *‘Herberge’* (‘At the Inn’)

The first eight bars of *‘Herberge’* promise reassuringly that the rest of the piece will be continuously steady, unexceptionable, and conventional. They are sub-divided into two phrases, the second practically a repetition of the first. Conventional harmonic language along with very tuneful ‘folk’ melody conjures the scene of a warm countryside inn. (See Ex. 53.)

Between the contrasting personae of *Eusebius* and *Florestan*, Schumann’s

⁹⁰Sheadel, 84-85.

Ex. 53. Schumann, Op. 82, No. 6, bb. 1-8



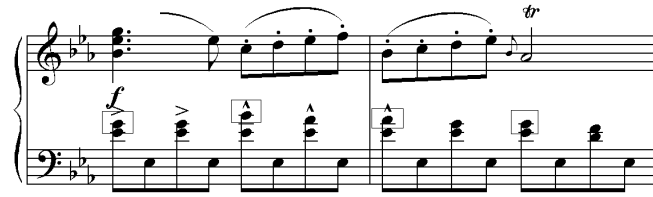
marking, ‘*Mäßig*’ (moderate), sums up its position as occupying the middle ground. Its extrovert and friendly personality as well as march-like rhythm nudges it towards *Florestan*, yet the music is also gentle and far from temperamental. Also, there is a touch of *Eusebius* with the two instances of ‘*Etwas zurückhaltend*’ (slightly holding back) at bb. 24-25 and 45-47. Thus it could be considered to embrace aspects of both characters, like the four appearances of ‘F. and E.’ in *Davidsbündlertänze*.

While there are not many distinctive characteristics in this piece, it is intriguing to note frequent quotations from other pieces in *Waldszenen*, particularly materials from Nos. 3 and 5. The four-note group, A, in Ex. 46, from the beginning of No. 3, is found again in ‘*Herberge*’, first, in the right hand at b. 19 and is later, in the left hand at bb. 35-36. (See Exx. 54. a and b.) This four-note group will be discussed in detail later.

Ex. 54. a) Schumann, Op. 82, No. 6, b. 19



b) Schumann, Op. 82, No. 6, bb. 35-36



Such musical quotations are possibly the traveller's reminiscence of his journey as if he recalls his expedition into nature in his rest at his lodging.⁹¹ This indirect but conscious connection between individual pieces in *Waldszenen* not only provides a story line but also contributes to an organic unity, though in a concealed manner.

No. 7. '*Vogel als Prophet*' ('The Prophet Bird')

The seventh piece, '*Vogel als Prophet*', is perhaps the best-known and most successful piece in *Waldszenen*, even to those critics who see the complete work as a compositional failure or merely *Hausmusik*. Rosen sees it as 'a return to the eccentric inspiration of Schumann's early [successful] piano work'.⁹² Schumann added '*Vogel als Prophet*' to the set as an afterthought in 6 January 1849.⁹³ Its harmonic progressions and rhythmic figurations are so striking and radical that it stands out from other numbers that contain relatively simpler musical language.

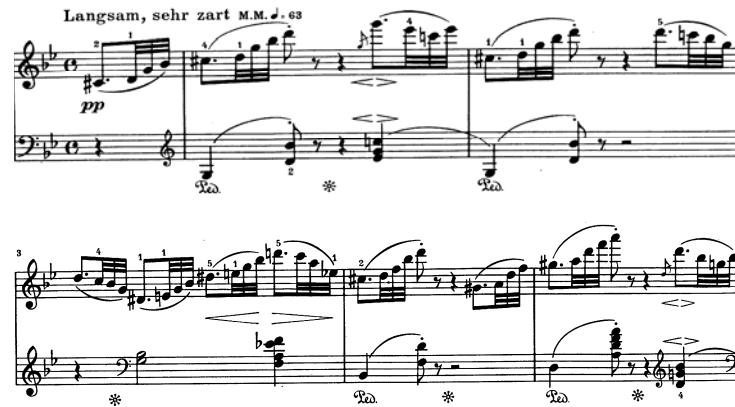
The images of the title are involved musically: the right hand figuration could be interpreted as a direct depiction of a bird's movement: there is a wide range of spread chords, frequent changes of direction in the melodic line, and repeated rhythmic patterns. (See Ex. 55.)

⁹¹Li, 20.

⁹²Rosen, 220.

⁹³Jensen, 'A New Manuscript', 73.

Ex. 55. Schumann, Op. 82, No. 7, bb. 1-5



The originally-inscribed poem clarifies the allusion of the prophet: ‘Hüte dich, Sei wach und munter!’ (‘Watch out, Stay awake and alert.’) This message of warning is better understood within the context of the original poem, Eichendorff’s ‘*Zweilicht*’ (‘Twilight’). While Schumann quoted only the last line of the fourth verse, the third stanza of ‘*Zweilicht*’ in particular sheds light upon it.⁹⁴

*Hast du einen Freund hienieden,
Trau ihm nicht zu dieser Stunde,
Freundlich wohl mit Aug’ und Munde
Sinnt er Krieg im tück’schen Frieden.*

(If here on earth you have a friend, / Do not trust him at this hour, / Though his eyes and lips be smiling, / In treacherous peace he’s scheming war.)⁹⁵

Sheadel insists that the message is issued from an unidentified source; ‘prophet’ could be either human or a bird.⁹⁶ Reynolds, however, believes the bird is warning the innocent [human being] of impending hazard, while Turnbridge perceives a human voice warning nature to be aware of man.⁹⁷ Both scholars hold the chorale-like middle section as support for their interpretation: for Turnbridge, the chorale is ‘a

⁹⁴Reynolds, 78.

⁹⁵Translation from Stokes, 450. See Stokes, 449-450 for the entire German texts and their translation of Eichendorff’s ‘*Zweilicht*’.

⁹⁶Sheadel, 113.

⁹⁷Reynolds, 77 and Turnbridge, 97-98.

quintessentially human genre, more likely issued from man', while Reynolds sees here a direct quotation from Schumann's *Szenen aus Goethes Faust*, in Part III of which the holy boys are singing. Here, the text contains a warning message for 'the happy innocents who have yet to learn what the world is really like'.⁹⁸

Schumann employs various eccentric musical devices. Firstly, melodies are often discontinuous or incomplete as they are punctuated by frequent long rests. Melodic emphasis falls not on strong but weak beats; phrases often start on beat 4 and end on beat 2 of the next bar. Secondly, there is a considerable use of chromaticism and dissonance, intensified by complex counterpoint. Lastly, key changes occur abruptly and without any harmonic preparation.

While these melodic, rhythmic and harmonic devices produce a bizarre effect, conventional devices coexist with them. Structurally, the piece presents a clear and simple ternary form, ABA, with an obvious distinction between A and B.

If the indicated tempo was twice as fast, it would have been a clear reminder of No. 3 of Book II of *Davidsbündlertänze*, thus definitely *Florestan* in character. However, the same gliding demi-semiquavers, now contained in '*Langsam, sehr zart*' (slowly and very soft) produces a completely different mood: mysterious and inward, more like *Eusebius*.

The much delayed cadence comes at b. 40. Two additional bars, which are an exact quotation of the first two are appended. This incomplete phrase creates a sense that the music continues even after the sound stops.⁹⁹ The uncertainty caused by the absence of a conclusion resonates threateningly; the prophet's eerie message remains unresolved.

⁹⁸'That a loving person is present, you indeed can sense; so just come close, but of the rough ways of the earth, happy ones, you have no idea!' is taken from Goethe's *Faust*. (Reynolds, 97.)

⁹⁹This open-ending is Schumann's most favourite device, famously used in No. 1 in *Dichterliebe*, as well as No. 1 in *Frauenliebe und -leben*.

No. 8. ‘Jagdlied’ (‘Hunting Song’)

‘Jagdlied’, arguably Clara Schumann’s favourite piece from *Waldszenen*, is the most straight-forward and conventional piece in the collection. Schumann must have had in mind No. 6 of Book II of *Davidsbündlertänze*: both have the tempo marking, ‘rasch’ (rapid), with perpetual running triplets throughout. Yet ‘Jagdlied’ is more full of positive energy. The intended poem’s contents speak of joy of hunting and companionship; Schumann’s music is cheerful and optimistic throughout.

Like Nos. 1, 4, 5, 6, and 7, ‘Jagdlied’ also has an ABA ternary form; the outer sections are identical. Running triplets, generating the excitement of the hunter’s spirit, pervade the entire piece, with a few occasional duplets.¹⁰⁰ The triplets generate a rhythmic drive that causes technical difficulties for the performer, but also much exhilaration for the listener. The piece is rapid and exciting, yet also steady as it adheres to our expectations. The surprise, however, comes in the B section, where an intriguing melodic placement occurs on the third quaver of each triplet. (See Ex. 56.)

Ex. 56. Schumann, Op. 82, No. 8, bb. 49-53



This displacement creates the aural illusion that the bar lines have been moved. The relationship between melody and accompaniment is inverted; while the inner voices provide a steady snare-drum-like accompaniment, the outer voices exchange the melody line between soprano and bass. In other words, the accompaniment provides the main

¹⁰⁰Those exceptions are found at bb. 37-38, 44-46, 117-118 and 124 -126.

body of sound while the melody pops in here and there as if an insignificant embellishment.

All of A returns after this displacement as if disregarding the nature of the B section. Finally, the piece finishes in a most grand and conventional manner.

‘*Jagdlied*’, positioned at the second to last, marks a notable symmetry with No. 2 ‘*Jäger auf der Lauer*’. Yet they display a dissimilar realization of the common theme of hunting, No. 2 being a hunting narrative, while No. 8 evokes a constant mood.

No. 9. ‘*Abschied*’ (‘Farewell’)

‘*Abschied*’ closes the set with quiet reflection. The original inscription, a poem by Pfarrius, describes a peaceful evening scene.¹⁰¹ A continuous, single triplet pattern creates a rather relaxing atmosphere like a lullaby in the evening.

Musically, the texture is clearly divided between melody and accompaniment, which continuously bears subordinate triplets. Rosen observes that the melody line has frequent register shifts between voices.¹⁰² In bb. 13-16, for instance, it travels freely between the two hands but the point of exchange is unclear. (See Ex. 57.)

Ex. 57. Schumann, Op. 82, No. 9, bb. 13-16



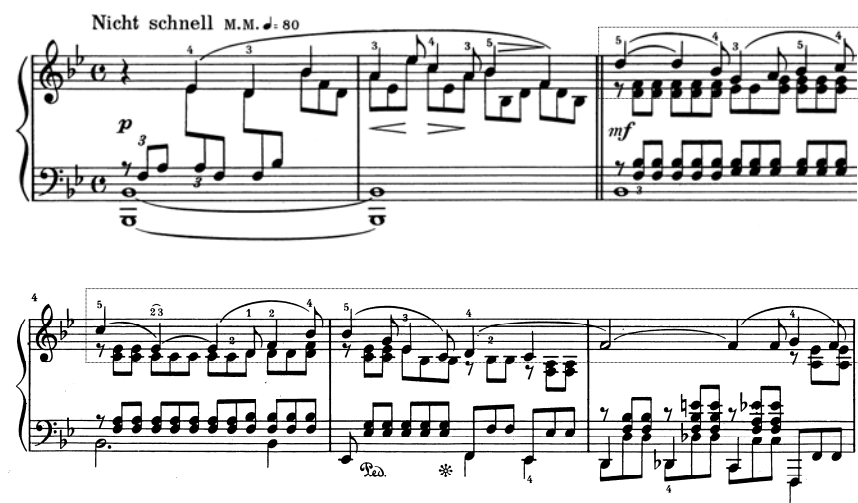
Several elements sum up the work. First, while No. 6 contains quotations from

¹⁰¹See the poem at the Appendix III.

¹⁰²Rosen, 32.

earlier movements such as Nos. 3 and 5, the material from the beginning of No. 6 is recycled at the beginning of No. 9. (See Ex. 53, given previously, and 58.)

Ex. 58. Schumann, Op. 82, No. 9, bb. 1-6



The ending of No. 9 offers a substantial conclusion to the entire work: its unusually lengthy *coda* takes 14 of its 54 bars. The return of the opening theme divides ‘*Abschied*’ into two parts: but, the second half imbalances the first, with the elongated *coda*. Yet, the very final cadence comes only after two perfect cadences; perhaps this implies a sense of hesitation before an unwilling departure. The entire set ends in Bb major, the home key of *Waldszenen*. Even if the title, ‘*Abschied*’ closes the entire cycle, the extended *coda* also seals the contents together.

Unifying Elements

There are divided opinions regarding the unity of the nine pieces in *Waldszenen*. Some recent research maintains that the work has achieved a high level of structural unity not

reached in Schumann's earlier piano cycles.¹⁰³ In any case, the above discussion discerns a unity perhaps more intimate and subtle than in them. The unity is not shown as systematically as in earlier works such as *Carnaval* or *Davidsbündlertänze*, but rather via a sense of continuity as the nine pieces unfold.¹⁰⁴ Subtlety aside, there is an obvious and interesting interplay between individual pieces and the entire work.¹⁰⁵

Jensen's study of the manuscript testifies that during the two years of revision after the initial completion of the first draft, Schumann corrected a few textural effects, but focused more upon some of the closing gestures and titles of the individual pieces.¹⁰⁶ The reconstructed versions demonstrate Schumann's intention to musically combine the nine pieces into one entity. Sheadel shows the tonal scheme of the work.¹⁰⁷ (See Fig. 11.) The Bb major tonality at the beginning (No. 1), middle (No. 5) and the end (No. 9) divides the work into three groups, a symmetrical structure. The two inner groups likewise have symmetry; Nos. 2 and 4 are in the same key and surround No. 3; despite different keys, Nos. 6-8 are identically structured. This tonal scheme is clearly reminiscent of *Frauenliebe und -leben*, another of Schumann's cycles in which the beginning, middle and end are in Bb major and in which two inner groups exist: Nos. 2 and 4 (Eb major) surrounding No. 3 (C minor, the relative minor) and Nos. 6-8, all linked to D major/minor.

Fig. 11. Tonal sequences in Schumann, Op. 82

No. 1	No. 2	No. 3	No. 4	No. 5	No. 6	No. 7	No. 8	No. 9
Bb major	D minor	Bb major	D minor	Bb major	Eb major	G minor	Eb major	Bb major
I Tonic	iii Mediant	I Tonic	iii Mediant	I Tonic	IV Sub-dominant	vi Sub-mediant	IV Sub-dominant	I Tonic

¹⁰³Li, 11.

¹⁰⁴Chissell, 65 and Sheadel, 143.

¹⁰⁵Ibid., 140.

¹⁰⁶Jensen, 'A New Manuscript', 78-83.

¹⁰⁷Sheadel, 144.

It is noteworthy that pieces of the *Eusebius* type are mostly in the home key of Bb major (except No. 6 in Eb major), while the pieces of the *Florestan* type encompass relative minor keys (except No. 8 in Eb major). Obviously this tonal connection intensifies the unity of each group. However, the intriguing point is that the dominant is avoided throughout the nine pieces. In fact, there is no modulation to F anywhere in *Waldszenen*. There are exceptions in the *Eusebius* and *Florestan* scheme: No. 6, an *Eusebius* piece, is in Eb major while No. 8, a *Florestan* piece, is in Eb major too. This inconsistency denies a completely coherent tonal scheme.

A second unifying principle is found in the similarity of formal structures: most of the pieces have two main motivic themes and are composed in roughly ABA form; Numbers 1, 4, 5, 6, 7, and 8 fall into this category.¹⁰⁸ Nos. 2 and 3 have an ABC form, and No. 9 is binary, AA₁. Thus, here again, not all the numbers contribute to a formal coherency, but a majority of them do.

Third, thematic relationships exist between different pieces. The most obvious incidents of cross-referencing take place between Nos. 3, 5, 6 and 9.¹⁰⁹ It is interesting to see how Nos. 6 and 9 in particular include frequent quotation from other pieces. Both evoke places for recalling; as resting in lodging and as departing from the entire journey.

Many of these quotations derive from a single idea: the four-note figure that appears in b. 3 of Ex. 59.¹¹⁰ This figure is indeed found frequently throughout the entire cycle. It could be argued that it is more part of Schumann's *lingua franca* than a significant thematic idea, nevertheless, it is still a cohesive factor. The motivic use of the three-note cluster in *Wilhelm Meister* cycle supports the significance of this four-note figure.

¹⁰⁸Li, 13.

¹⁰⁹The detail of this cross-referencing is studied in pp.115-116 and 120-121 of this dissertation.

¹¹⁰It might be argued that the four-note group in b. 3 of Ex. 59 is only identical with the four-note group labelled B in Ex. 46, but different from the group labelled A in Ex. 46. However, both A and B use the same form of the three pitches in four notes of stepwise motion.

Ex. 59. Schumann, Op. 82, No. 1, bb. 1-4



As a fourth unifying feature, the titles and inscribed poems create a poetic chronological order and symmetry with the first piece, an entry (*Eintritt*) and last, a farewell (*Abschied*).¹¹¹ *Eintritt* takes place in early morning and *Abschied* describes the evening breeze. Fig. 12 displays how the authors of the poems and their contents form another symmetrical instance: Nos. 1 and 9, 2 and 8, and 4 and 7 each make pairs.

Fig. 12. Locations and authors of the inscribed poems in Schumann, Op. 82

Poet	Pfarrius	Laube	Hebbel	Eichendorff	Laube	Pfarrius
Number	1	2	4	7	8	9
Contents	Entry	Hunting	Grotesque and supernatural	Mysterious and supernatural	Hunting	Farewell

Fifth, there are stylistic similarities among the pieces. Nos. 1, 3, 4, 6, and 7 all contain complex counterpoint. For all the pieces, the opening is often the primary base for the entire piece—No. 9 is an exception in that it began with a short introductory phrase. Some of the opening material intentionally avoids a regular four-bar grouping as in Nos. 1, 3, and 9.¹¹² When the initial material returns as a recapitulation, its entry is often concealed or ambiguous, as in Nos. 2, 4, 5, 6, and 7.¹¹³ The final musical gestures are either a repetition of the main theme, or an imitation of a particular rhythmic pattern presented at the beginning of *Eintritt* (Appendix IV presents the endings of all nine pieces): Nos. 6 and 7 simply employ the opening material at the end without any

¹¹¹Jensen insists Schumann made a revision of the titles to achieve literary coherence between them (Jensen, 'A New Manuscript', 80-81).

¹¹²Sheadel, 142.

¹¹³Li, 29-30.

conclusive gesture but this indecisiveness deliberately invokes the lack of resolution. The remaining numbers follow the model of cadential gesture as first presented in *‘Eintritt’*: a short arpeggiated scale followed by one or two final chords. While these stylistic similarities are not consistent in each piece, they complement the sense of overall unity.

As a final unifying feature, the entire work can be divided into two groups that alternate and are in dialogue with each other. Several numbers share common characteristics: Nos. 1, 3, 4, 7 and 9 present aspects of the *‘Innig’* (intimate or inner) realm: some of them are simple and positive, others more bizarre and mysterious, yet they are commonly slow, introverted and reflective. Contrastingly, Nos. 2, 5 and 8 form a group that is active, flamboyant and fast. No. 6 lies ambiguously between the two categories. As mentioned previously, if the first category reminds us of *Eusebius*’s characteristics as found in Schumann’s earlier piano cycles, the second group obviously recalls those of *Florestan*.¹¹⁴ One might also consider the influence of *Märchen* where the two opposing categories could imply a struggle between good and evil.¹¹⁵ Whichever subject this division of characteristics implies, their alternating opposition establishes the structure of *Waldszenen*.

A problem with this analytical view is however that within each group, the characteristics of each piece are still quite diverse. The best examples are *‘Einsame Blumen’* and *‘Verrufene Stelle’*: both could be considered as *Eusebius* types, yet the contrast between the two is arresting. It would be more accurate to state that the contrast lies not only within each category but also more obviously between individual pieces and particularly those placed back to back. In other words, even if the contrast between the two categories is not completely clear at times, the contrast between the individual

¹¹⁴Daverio, *Robert Schumann*, 412.

¹¹⁵Jensen, ‘A New Manuscript’, 85.

pieces within a local context is exceedingly clear.

This particular structure with two opposing groups is famously favoured by Schumann: it is not only used in his earlier works, including *Davidsbündlertänze*, but is also present in later works such as *Album für die Jugend*. In the case of *Waldszenen*, however, there is an intriguing dichotomy within this structure of opposition. Even the most bizarre piece contains a hint of striking conventionality and similarly, the most conventional piece has a touch of Schumannian weirdness. The most obvious examples are found in ‘*Vogel als Prophet*’, where the B section imitates conventional choral music; and in ‘*Jagdlied*’, where the middle section has an awkwardly positioned weak-beat melody. Thus, the dichotomous nature of *Waldszenen* is often multi-dimensional and flexible within its application.

Conclusion: *Waldszenen*

Waldszenen demonstrates a level of unity that is precisely calculated to be both indirect and discreet. This unification includes tonal, formal, thematic, literary, and stylistic devices.

The strongest characteristic of *Waldszenen* is the duality created by opposing components: simple and easy music, a relationship to the personality of *Eusebius* and the ‘goodness’ of morality deriving from *Märchen*, versus complex and bizarre characteristics, a relationship to the personality of *Florestan*, and the ‘evil’ explored in *Märchen*. These opposing characteristics play an important role in the unity of the work; the alternating presentation of pieces containing opposing elements creates a symmetrical order. Additionally, there are tonal, formal, thematic, literary, and stylistic devices designed for unification within the entire work. This unity is, however, achieved in a very intimate and discreet way that is not instantly recognized. *Waldszenen* is

therefore superficially easy and simple, yet an intricate unifying structure operates throughout. This skilful disguise often leads to its neglect by audiences and performers, but paradoxically also contributes to its worth.

Conclusion: The Two Cycles

As mentioned previously, in attempts to appraise Schumann's notion of 'cycle', his late works have generally been excluded because they have been judged as failures. From such a vantage point, the particular choice of *Lieder und Gesänge aus Goethes Wilhelm Meister*, Op. 98a and *Waldszenen*, Op. 82 for this study might seem puzzling. More vexing is that they demonstrate completely opposite characters. While the *Wilhelm Meister* cycle contains ultra-expressive musical elements, with quasi-orchestral effects in the piano accompaniment and complex melodic, harmonic, rhythmic and formal structures, *Waldszenen* presents naïve and simple music using a distinctively pianistic idiom. The general mood of the *Wilhelm Meister* cycle is stormy and tragic, while the atmosphere in *Waldszenen* is generally positive and warm. Some of the lyrics in the *Wilhelm Meister* cycle present political concerns as well as a heavily metaphysical subject, yet *Waldszenen* is a child's view of nature, influenced by *Biedermeier* conservatism. If the *Wilhelm Meister* cycle leans towards innovation, *Waldszenen* represents convention.

However, in considering Robert Schumann's notion of a 'cycle', the very title of this thesis, both works present intriguingly similar strategies for unity. Both works fit all three organicists' requirements for such a feature: text, tonal structure and use of motive. Particularly, in digesting the text in his own way, Schumann alters individual words (as Neumeyer notes) and places texts in his own order (as McCreless notes) in the *Wilhelm Meister* cycle. Here, the text order given by Schumann comprises the overall narrative of the cycle. In *Waldszenen*, though an instrumental work, Schumann supplements literary subtexts with (soon removed) poems and titles. These literary devices create a chronological order (from morning to evening / from entry to farewell). The placement of poets also forms an arch-like symmetry. While *Waldszenen* displays

the sequential order in time, the *Wilhelm Meister* cycle lacks a sense of closure. The narrative of the latter follows the psychological and emotional progress of the characters; in songs No. 6 and No. 9, the ultimate end of both characters is implied as death, though it is not realised during the actual music.

The tonal structure of the two works is similar. While the keys in the former are mainly in a sub-dominant relationship, those in the latter are mainly in a mediant one. (See Figs. 8 and 11.) Both works roughly contain an alternation of major and minor keys (more obvious in the latter).

A similarity in the use of the motive is even more striking. If *Wilhelm Meister* has several instances of harp/zither-like figurations, the horn call is a major feature of *Waldszenen*. Then, while the descending tetrachord in *Wilhelm Meister* works as a reminder of the laments of Mignon and the Harper, a cross-reference between Nos. 3, 5, 6, and 9 in *Waldszenen* connects the journey through the forest with the notion of resonating memory. The cadential gesture in *Wilhelm Meister* is constantly embellished with an imitation of the Harper's instrument, either rolling chords in Nos. 2, 4, and 8 or triplets in Nos. 3, 6, and 9. *Waldszenen* is also tailored with a particular closing gesture: an arpeggio followed by a few chords, except in Nos. 6 and 7. Apart from the above obvious similarities, however, the most noteworthy motives are the three-note (in *Wilhelm Meister*) and the four-note (in *Waldszenen*) turns. Both consist of small intervals of the 2nd and 3rd. While they could be merely examples of the composer's *lingua franca*, their excessive and continuous appearance explains many of the arguably unusual harmonic progressions employed in both cycles. Therefore their existence proves not so much to be an accidental one, but more a deliberately deployed device.

Apart from the three unifying devices mentioned above, both cycles, again identically, consist of two inner cycles. The *Wilhelm Meister* cycle, although there are

three characters, offers alternation between male and female characters. *Waldszenen* could be seen as a similar interweaving, though this time between Schumann's fictitious alter-egos, *Eusebius* and *Florestan*.

Nevertheless, none of the above-mentioned unifying devices work consistently: exceptions abound everywhere. For instance, despite the clear beginning and ending in *Waldszenen*, the middle pieces do not contain any sense of chronological order, just like Op. 25, *Myrthen*.²⁰⁵ In both cycles, there are exceptions to the major-minor alternation. Finally, within the two contrasting inner cycles, Philine's song in *Wilhelm Meister* and No. 5 in *Waldszenen* remains outsiders.

The level of coherence displayed in both works is not as clear or as direct as in early cycles like *Dichterliebe* or *Frauenliebe und -leben*, yet their incomplete and intimate display of coherence fits Schlegel's 'Fragment' idea, a major trait of the Romantic cycle, proposed by Daverio and Ferris. Ferris remarks this fragment nature is effectively conveyed via the 'open-ending', where an ambiguous end of a piece creates the illusion of continuity. Several pieces in both cycles employ this inconclusive ending, such as Nos. 1 and 5 in *Wilhelm Meister* and Nos. 6 and 7 in *Waldszenen*, typically utilizing a fragment of the opening material.

Apart from Daverio's three unifying devices, there are still other identical stylistic traits in both works. Elision of phrases is one of these. The metrical displacement of phrase division adds a touch of unusual or less regular sense to this, otherwise very regular music. B. 39 in No. 1 and b. 51 in No. 3 of *Wilhelm Meister* as well as b. 4 in No. 1 and b. 8 in No. 3 of *Waldszenen* are distinctive examples.

Both works at times deliver almost literal word-painting. However, in both cases, the tool of description is often rhythm, rather than harmony. It is frequently found in both works, portraying the running page (No. 2), or the old Harper's walking (No. 9)

²⁰⁵The details of *Myrthen* are discussed on p. 5.

in *Wilhelm Meister*, the hunter's movements (No. 2) or bird song (No. 8) in *Waldszenen*.

Finally, perhaps the most subtle resemblance is the split personality, in other words, the duality found in both works. As mentioned before, not only do the two works stand in contrast with each other, they also display opposing characteristics within themselves. Schumann was approaching his 40s, already well-established in his compositional style, yet his search for a new musical language was still alive at this time. When maturity meets a desire for new and innovative music, the result is an inevitable dichotomy: convention and innovation, simplicity and complexity and calmness and fiery passion coexist on the large scale and in individual works. While, at first glance, this employment of opposing characteristics in a single work might seem inconsistent, random and chaotic, a closer examination of each reveals an inner structure, an intricate net of coherence, disguised as a seemingly inconsistent and loosely-related collection.

The two works prove, therefore, rich ground for an examination of Schumann's concept of the cycle, exemplifying his experiments with the genre. Their incomplete and partial display of order, logic and unity is indeed unprecedented in any musical language, but the detailed analysis given in Chapters III and IV indicates a clear consistency within these ambiguities.

Lieder und Gesänge aus Goethes Wilhelm Meister, Op. 98a, and *Waldszenen*, Op. 82, are, despite their unpopularity amongst some performers and critics and the general criticism of their quality, highly intriguing, carefully designed, structurally cohesive and logically solid masterpieces, proving the unimpaired ingeniousness of Robert Schumann.

Appendix I. Titles and Dates of Publication of Cycles by Beethoven, Schubert and Schumann

Beethoven

An die ferne Geliebte

Manuscript (1816): *An die ferne Geliebte. Sechs Lieder von Aloys Jeitteles in Musik gesetzt von L.v.Beethoven.*

Publication (1816): *An die ferne Geliebte. Ein **Liederkreis** von Al. Jeitteles. Für Gesang und Piano Forte, und Seiner Durchlaucht dem regierenden Harnn Fursten Joseph von Lobkowitz, Herzog zu Raudnitz &.&.& ehrfurchtsvoll gewidmet von Ludwig van Beethoven.*

Schubert

Die schöne Müllerin

Publication (1824): *Die schöne Müllerin ein **Cyclus** von Liedern gedichtet von Wilhelm Müller In Musik gesetzt für eine Singstimme mit Pianoforte Begleitung dem Carl Freyherrn von Schönstein gewidmet von Franz Schubert.**

Winterreise

Publication (1828): *Winterreise. Von Wilhelm Müller. In Musik gesetzt für eine Singstimme mit Begleitung des Pianoforte von Franz Schubert.**

Schwanengesang

Manuscript (1828) of Nos. 1-7: *Die sieben Rellstab-Lieder aus dem ‘Schwanengesang’ von Franz Schubert.*

Publication (1829): *Schwanengesang. In Musik gesetzt für eine Singstimme mit Begleitung des Pianoforte von Franz Schubert.*

*: Regarding the titles in manuscript, Deutsch does not mention the collective titles of these works, but only the titles of individual songs.

Schumann

Opus 24.

Manuscript (1840): **Liederkreis** von H. Heine (aus dem "Buch der Lieder").

Publication (1840): **Liederkreis** von H. Heine für eine Singstimme und Pianofort componirt und Mademoiselle Pauline Garcia zugeeignet von Robert Schumann.

Opus 25.

Publication (1840): Myrthen **Liederkreis** von Göethe, Rückert, Byron, Th. Moore, Heine, Burns, und J. Mosen für Gesang und Pianoforte von Robert Schumann.*

Opus 35.

Publication (1841): Zwölf Gedichte von Justinus Kerner eine **Liederreihe** für eine Singstimme mit Begleitung des Pianoforte componirt und Herrn Dr. Friedrich Weber in Londonfreundschaftlichst zugeeignet von Robert Schumann.*

Opus 39.

Publication (1842): **Liederkreis** von Joseph Freiherrn von Eichendorff für eine Singstimme mit Begleitung des Pianoforte von Robert Schumann.*

Opus 42.

Manuscript (1840): Frauenliebe und Leben von Adalbert von Chamisso. **Cyklus** v. acht Liedern.

Publication (1843): Frauenliebe und Leben von Adalbert von Chamisso. Acht Lieder für eine Singstimme mit Begleitung des Pianoforte seinem Freunde Oswald Loren zugeeignet von Robert Schumann.

Opus 48.

Manuscript (1840): Gedichte von Heinrich Heine 20 Lieder und Gesänge aus dem Lyrischen Intermezzo im Buch der Lieder für eine Singstimme und das Pianoforte componirt und Hrn. Dr. Felix Mendelssohn Bartholdy freundschaftlich zugeeignet von Robert Schumann.

Publication (1844): Dichterliebe **Liedercyklus** aus dem Buch der Lieder von H. Heine für eine Singstimme mit Begleitung des Pianofort componirt und Frau Wilhelmina

Schröder-Devrient zugeeignet von Robert Schumann.

Opus 82.

Publication (1850): *Waldscenen neun Clavierstücke Fräulein Annette Preusser zugeeignet von Robert Schumann.**

Opus 90.

Publication (1850): *Sechs Gedichte von N.Lenau und Requiem altkatholisches Gedicht für eine Singstimme mit Begleitung des Pianofort componirt von Robert Schumann.**

Opus 98.

Publication (1949): *Lieder, Gesänge und Requiem für Mignon aus Goethes Wilhelm Meister für Gesang und Pianoforte von Robert Schumann, Op. 98. Erste Abtheilung Op. 98a, Die Lieder Mignon's, des Harfners und Philinen's, für eine Singstimme mit Begleitung des Pianoforte. Zweite Abtheilung Op. 98b, Requiem für Mignon für chor, Solostimmen und Orchester, Clavierauszug.**

Opus 104.

Publication (1851): *Sieben Lieder von Elisabeth Kulmann zur Erinnerung an die Dichterin. Für eine Singstimme mit Begleitung des Pianofort componirt von Robert Schumann.**

Opus 135.

Publication (1852): *Gedichte der Königin Maria Stuart Aus einer Sammlung Altenglischer Gedichte übersetzt von Gisbert Freiherrn Vincke in Musik gesetzt von Robert Schumann.**

*: Regarding the titles in manuscript, McCorkle does not mention the collective titles of these works, but only the titles of individual songs.

Goerg Kinsky, *Beethovens Thematisch-Bibliographisches verzeichnis seiner sämtlichen vollendeten kompositionen* (München-Duisburg: G. Henle Verlag, 1954).

Otto Erich Deutsch, *Franz Schubert Thematisches Verzeichnis seiner Werke in chronologischer Folge* (Kassel: Bärenreiter-Verlag, 1978).

Margit L.McCorkle, *Robert Schumann Thematisch-Bibliographisches Werkverzeichnis* (München: Henle Verlag, 2003).

Appendix II. Schumann's Omitted, Altered Poems

'Süßer Freund, du blickest'

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

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

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

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

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

*'Sweet friend, thou gazest'**

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

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

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

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

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

*: No. 6 from Op. 42, *Frauenliebe und –leben* by Adelbert von Chamisso. Translated by Daniel Platt, *The Lied and Art Song Texts Page* (accessed 15 March 2010), <http://davidb.Uendler.freehostia.com/davidsbuendler.htm>.

‘Traum der eignen Tage’

Traum der eignen Tage,
Die nun ferne sind.
Tochter meiner Tochter,
Du mein süßes Kind,
Nimm, bevor die Müde
Deckt das Leichentuch,
Nimm ins frische Leben
Meinen Segensspruch.

Siehst mich grau von Haaren,
Abgezehrt und bleich,
Bin, wie du, gewesen
Jung und wonnereich,
Liebte, so wie du liebste,
Ward, wie du, auch Braut,
Und auch du wirst altern,
So wie ich ergraut.

Laß die Zeit im Fluge
Wandeln fort und fort,
Nur beständig wahre
Deines Busens Hort;
Hab ich's einst gesprochen,
Nehm ich's nicht zurück:
Glück ist nur die Liebe,
Liebe nur ist Glück.

Als ich, den ich liebte,
In das Grab gelegt,
Hab ich meine Liebe
True in mir gehegt:
War mein Herz gebrochen,
Blieb mir fest der Mut,
Und des Alters Asche
Wahrt die heilige Glut.

Nimm, bevor die Müde
Deckt das Leichentuch,
Nimm ins frische Leben
Meinen Segensspruch:
Muß das Herz dir brechen,
Bleibe fest dein Mut,
Sei der Schmerz der Liebe
Dann dein höchstes Gut.

‘Dream of my own days’**

Dream of my own days
That now are distant,
Daughter of my daughter,
You sweet child of mine.
Take, before the weary one
Is covered by a shroud,
Take into your young life
My own blessing.

You see me grey-haired,
Emaciated and pale.
Once I was like you,
Young and blissful.
I loved, as you now love,
Became, like you, a bride,
And you too will grow old,
Like my hair has turned grey.

Let time fly
On and on,
But preserve for ever
The treasure of your heart;
What I once said
I shall not take back:
Happiness alone is love,
Love alone is happiness.

When I buried
The man I loved,
I cherished my love
In my faithful heart:
Though my heart was broken,
My courage stood firm,
And the ashes of old age
Preserve the sacred glow.

Take, before the weary one
Is covered by a shroud,
Take into your young life
My own blessing:
If your heart must break,
May your courage stand firm,
May love's sorrow then be
Your dearest possession

** : No. 9 from Op. 42, *Frauenliebe und –leben* by Adelbert von Chamisso. Translated by Richard Stokes, *The Lied and Art Song Texts Page* (accessed 15 March 2010), http://www.recmusic.org/lieder/get_text.html?TextId=3769.

‘Ständchen’

Komm in die stille Nacht!
Liebchen, was zögerst du?
Sonne ging längst zur Ruh',
Welt schloß die Augen zu,
Rings nur einzig die Liebe wacht!

Liebchen, was zögerst du?
Schon sind die Sterne hell,
Schon ist der Mond zur Stell',
Eilen so schnell, so schnell!
Liebchen, ach Liebchen, drum eil'
auch du.

Sonne ging längst zur Ruh!
Traust wohl dem Schimmer nicht,
Der durch die Blüten bricht?
Treu ist des Mondes Licht.
Liebchen, mein Liebchen, was
fürchtest du?

Welt schloß die Augen zu!
Blumen und Blütenbaum
Schlummern in süßen Traum,
Erde, sie atmet kaum,
Liebe nur schaut dem Liebenden zu!

Einzig die Liebe wacht,
Ruft dich allüberall.
Hör die Nachtigall,
Hör meiner Stimme Schall,
Liebchen, o komm in die stille
Nacht!

‘Serenade’***

Come to me in the silent night!
My dear, what makes you hesitate?
The sun has long since gone to rest,
the world has closed its eyes,
around us only Love is awake!

My dear, what makes you hesitate?
Already the stars are bright,
Already the moon is in its place,
hurrying quickly, so quickly!
My dear, ah my dear, you must also
therefore hurry!

The sun has long since gone to rest!
Don't you trust its shine
to break soon through the blossoms?
True is the moon's light,
my dear, my dear, so why are you afraid?

The world has closed its eyes!
Flowers and blossoming trees
slumber in sweet dreams;
the earth, it hardly breathes;
Only Love is looking at us lovers!

Love alone is awake,
calling to you above all others.
Hear the nightingale,
hear my voice's call;
my dear, o come to me in the silent night!

***: No. 2 of Op. 36 by Robert Reinick. Translation by Emily Ezust, (accessed 22 March 2010), <http://www.lieder.net/>.

‘Die Waise’

Der Frühling kehret wieder
Und Alles freuet sich.
Ich blicke traurig nieder,
Er kam ja nicht für mich.

‘The Orphan’ ****

The spring back sweeps
And all rejoice.
I looked down sadly,
He did not come to me.

Was Soll mir armen Kinde
Des Frühlings Pracht und Glanz?
Denn wenn ich Blumen winde,
Ist es zum Todtenkranz.

Ach! keine Hand geleitet
Mich heim ins Vaterhaus,
Und keine Mutter breitet
Die Arme nach mir aus.

Ich sah sie beide scheiden,
Mit ihnen schied mein Glück.
Bei mir blieb nur das Leiden
In dieser Welt zurück.

O Himmel, gib mir wieder,
Was deine Liebe gab –
Blick' ich zur Erde nieder,
So seh' ich nur ihr Grab.

What should my poor child
Pomp and splendour of spring?
Because if I flowers winds,
Is it to Todtenkranz.

Ah! No hand guided
I go home to his father's house,
And no mother spreads
The arms to me from.

I saw them both divorced,
They parted my happiness.
When I was only suffering
In this world return.

O God, give me back
What was your love –
I look down to earth,
So I see only her grave.

****: No. 15 from Op. 79 (*Lieder-Album für die Jugend*) by August Heinrich Hoffmann von Fallersleben. Translated by Emily Ezust, (accessed 22 March 2010), <http://www.lieder.net/>.

'Mutter, Mutter glaube nicht'

Mutter, Mutter glaube nicht,
weil ich ihn lieb' all so 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 zieh'n,
und dich küssen, wie mich er!

Mutter, Mutter! seit ich ihn liebe,
lieb' ich erst dich ganz,
daß du mir das Sein verlieh'n,
das mir ward zu solchem Glanz.

'Bride's song'*****

Mother, mother, do not believe
That because I love him so much
I am now short of love
With which to love you as I have in the
past.

Mother, mother, since I love him
I now truly love you.
Let me draw you to my heart
And kiss you as he kisses me!

Mother, mother! Since I love him
I finally love you completely
For giving me the existence
That has become so radiant for me.

*****: No. 11 of Op. 25, *Myrthen* by Friedrich Rückert. Translation by Sharon Krebs (accessed 15 March 2010), http://www.recmusic.org/lieder/get_text.html?TextId=14105.

Appendix III. Inscribed Poems in *Waldszenen*¹

Preface: The poem is taken from the second verse of the poem 'Komm mit' ('Come along') from Gustav Pfarrius's *Die Waldlieder* (1850).

Komm mit, verlass das Marktgeschrei,
Verlass den Qualm, der sich dir ballt
Um's Herz, und athme wieder frei
Komm mit mir in den grünen Wald!

Come along and leave the puffing
Leave the haze which gathers
Round your hearts and freely breathe again,
Come along with me into the green forest!

No. 1. 'Eintritt' ('Entry'): The poem is taken from the third verse of the poem 'Komm mit' ('Come along') from Gustav Pfarrius's *Die Waldlieder* (1850).

Wir geh'n auf thauumperlten Pfad,
Durch schlankes Gras, durch duftges
Dem grünen Dickicht in den Schoos.

We walk upon a pearly dew-dropped path
Through slender grass and fragrant moss
Into the lap of the green thicket.

No. 2. 'Jäger auf der Lauer' ('Hunter in Ambush'): The poem is taken from Heinrich Laube's *Jagdbrevier* (1841).

Früh steht der Jäger auf
Und beginnt den Tageslauf.
Das erste Licht auf's Büchsenkorn
Bringt mehr als ein ganzer Tagesborn.

Dämer ist Wildes Braut,
Dämer macht Wild vertraut,-
Was man früh angeseh'n,
Wird uns nicht leicht entgeh'n.

The huntsman rises early
And starts his day.
The first light on buck-shot
Brings more than the winnings of an entire day.

Twilight is the stag's bride,
Twilight makes the stag unsuspecting

¹Translated by Ernst Herttrich, *Preface* from *Schumann*, (München: G. Henle Verlag, 2001), 31-32. Also see Li, 67-68 and Sheadel, 11-13.

The things one has seen in the early hours,
Will not easily escape us.

No. 4. '*Verrufene Stelle*' ('Haunted Place'): The poem is taken from the fourth and fifth verses from Friedrich Hebbel's '*Böser Ort*' ('Evil place') (1848).

Die Blumen, so hoch sie wachsen,
Sind blass hier, wie der Tod,
Nur eine in der Mitte
Steht da im dunkeln Roth.

Die hat es nicht von der Sonne
Nie traf sie deren Gluth,
Sie hat es von der Erde,
Und die trank Menschenblut.

The flowers, even though they grow tall,
Are here as pale as death,
Only one in the middle
Is of deep red.

It did not get it from the sun
For the sun's rays never touched it,
It got it from the earth,
For it drank human blood.

No. 7. '*Vogel als Prophet*' ('Bird of Prophet'): The poem is taken from the last line of '*Zwielicht*' ('Twilight') from Joseph F. von Eichendorff's *Gedichte* (1837).

Hüte dich! Sei wach und munter!

Take care! Be alert and on thy guard!

No. 8. '*Jagdlied*' ('Hunting Song'): The poem is taken from '*Zur hohen Jagd*' ('On to the high chase') from Heinrich Laube's *Jagdbrevier* (1841).

Frisch auf zum fröhlichen Jagen
Ihr Jäger auf zur Pirsch!
Wir wollen den Hirsch erjagen,
Den edlen rothen Hirsch.
Der Tag steigt auf in Frische.
Der Hirsch kehrt heim vom Feld,
Frisch auf denn in's Gebüsch,
Wo er den Wechsel hält.

On to the merry chase,
Ye huntsmen to the hunt!
We want to fell the stag,
The noble red deer.

Day is dawning afresh
The hart is returning from the field,
On then to the bushes
[Which are his haunt].

No. 9. '*Abschied*' ('Farewell'): The poem is taken from the first verse of '*Heimgang*' ('Homeward bound') from Gustav Pfarrer's *Waldlieder* (1850).

Leise dringt der Schatten weiter,
Abendhauch schon weht durch's Thal,
Ferne Höhn nur grüssen heiter
Noch den letzten Sonnenstrahl.

The shade is softly spreading,
Evening breeze is already blowing through the valley,
Only distant peaks extend a cheerful greeting
[Until] the last ray of sunlight.

Appendix IV. Closing Gestures in *Waldszenen*

No. 1. 'Eintritt'



No. 2. 'Jäger auf der Lauer'



No. 3. 'Einsame Blumen'



No. 4. 'Verrufene Stelle'



No. 5. 'Freundliche Landschaft'



No. 6. 'Herberge'



No. 7. 'Vogel als Prophet'



No. 8. 'Jagdlied'



No. 9. 'Abschied'



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