

An Awareness of the Clara Motive in *Dichterliebe* by Robert Schumann

by

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## ABSTRACT

This project details specific placement and usage of the Clara motive in Robert Schumann's *Dichterliebe*. The analysis categorizes the motive according to its different shapes and relationships to the poetry in *Dichterliebe*. Four main permutations of the motive are discussed in great detail: the original motive, inverted motive, retrograde motive, and retrograde inverted motive.

Schumann (1810–1856) composed more than 160 vocal works in 1840, commonly referred to as his *Liederjahr*. At the time, Schumann and Clara Wieck (1819–1896) were planning to marry, despite the objections of her father Friedrich Wieck (1785–1873). Robert was inspired to write *Dichterliebe* because of the happiness-and anxiety-surrounding his love for Clara, and the difficulties leading to their impending marriage. Schumann used the Clara motive (C-Bb-A-G#-A), which incorporates the letters of her name, throughout the song cycle in special moments as a tool of musical expression that alludes to his future wife.

Eric Sams (1926–2004), a specialist of German *Lieder*, has made significant contributions to the research of the Clara motive in Schumann's music (through his book *The Songs of Robert Schumann*). However, research into specific locations and transformations of the Clara motive within the *Dichterliebe* are still insufficient. A further awareness of the Clara motive's inner working is intended to help performers interpret this song cycle.

## DEDICATION

To my baby, husband Jinwook Hong, and parents, for their constant support and love.

## ACKNOWLEDGMENTS

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## CHAPTER 1

### INTRODUCTION

*Dichterliebe* (Poet's Love) is one of the most renowned song-cycles by Schumann. It was written in May 1840 during his *Liederjahr*, when he composed more than 160 songs in this one year. In the same year, Schumann eagerly sought legal permission to marry Clara over the objection of her father, Friedrich Wieck. This combination of Schumann's romance with Clara and his distress that he might never be able to make a life with her fostered a tremendous creative energy, and inspired his prolific vocal writing in the same year. Schumann used texts by many contemporary poets, including Heinrich Heine (1797–1856), Friedrich Rückert (1788–1866), and Joseph Eichendorff (1788–1857). Given his tumultuous personal life while composing, it should be no surprise that his chosen poems often mirror his own feelings of love, anxiety, or conflict.

The text of *Dichterliebe* comes from *Lyrisches Intermezzo* by Heine. The cycle initially consisted of twenty songs; however, only sixteen of them were included in the first edition. *Dichterliebe* contains the tale of a poet's love that begins with joy and is followed by conflict, anger, and sorrow. The tale of the poet may also reflect a story of Schumann's inner life, chronicling his personal love and infatuation with Clara. Because of this autobiographical connection, the frequent usage of the Clara motive throughout this cycle becomes an indicator of the texts' double meaning. The songs that comprise the final part are linked by melodic and harmonic elements that reference previous parts of the cycle, giving the entire work a discrete unity. The Clara motive is one of the most crucial of these compositional elements.

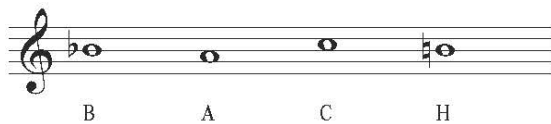
Schumann employs the Clara motive throughout the songs in *Dichterliebe* in various ways to suggest that Clara is the implied beloved referenced by the poet's text. Each song that includes the motive presents either a close relationship with the poetry or the composer's specific imagination about the text. In other words, his way of using the Clara motive is a musical tool that reveals his interpretation of the poetry.

Eric Sams (1926–2004), specialist of German lieder, British musicologist, and Shakespearian scholar discovered the Clara motive in many of Schumann's compositions. He published several resources on the subject, including his book *The Songs of Robert Schumann*, scholarly journals, articles, and a personal website about the formation of the Clara motive and its locations in *Dichterliebe*. This research document locates numerous additional appearances of the Clara motive, categorizes them according to shape and usage, and specifies the implication of each usage throughout the work. This project details three specific types of placement of the Clara motive within *Dichterliebe*, and examines Schumann's dynamic motivic settings and transformations, to build a robust interpretation of the song cycle as a whole.

## CHAPTER 2

### SCHUMANN AND HIS CRYPTOGRAPHY

Cryptography is the art of solving codes, and is also present in many musical compositions.<sup>1</sup> Using elements of music to express an extra-musical meaning is as old as music itself. Many experts in cryptography have been composers, and they made musical ciphers in various manners. The most common method is the usage of letter-names of notes to create a motive from the names of people such as Bach, Beethoven, Schumann, Shostakovich, and several others.



Example 1. BACH Motive <sup>2</sup>

Schumann was a composer heavily influenced by German Romantic literature. His father, Friedrich Schumann (1773–1826) was a bookseller and writer, and influenced Robert’s choices and interests in literature and music. Schumann was also fascinated with an extra-musical language of cyphers due to a childhood fascination with cryptography.<sup>3</sup> He thought of music as a language because he believed that music could function like language. Thus, he imagined notes as letters and employed a system of spelling using

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<sup>1</sup> Eric Sams, "Cryptography, Musical," *Oxford Music Online*, 2001, doi:10.1093/gmo/9781561592630.article.06915.

<sup>2</sup> Eric Sams, Centro Studi Eric Sams. "Code and Cipher in Music". Radio Script, 1980s <http://ericsams.org/index.php/on-music/radio-and-tv-scripts/933-code-and-cipher-in-music>

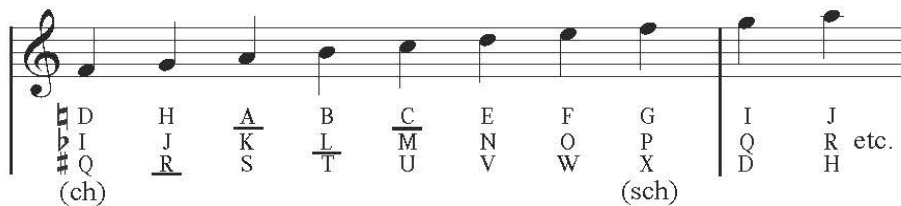
<sup>3</sup> Eric Sams, "Schumann Ciphers." *The Musical Times* 107, (1966): 399

musical notes.<sup>4</sup> Schumann used enciphered letters in his music, and this idea can be found in many of his works.

Schumann’s first use of the cipher is in the Op.1 “Abegg” variations. The letters of the alphabet in the title came from the notes of theme “A-B-E-G-G.” Additional examples include Clara’s maiden name “WIECK” in *Carnaval* and “ROBERT” in “Er, der Herrlichste von Allen” from *Frauenliebe und Leben*.

### 1. The Clara Motive in *Dichterliebe*

According to Eric Sams, Schumann used a three-line alphabetical arrangement cipher to produce various motives after 1834.<sup>5</sup> All the letters can be translated into musical notes and are organized by natural, flat and sharp. “Q” and “X” are used for “ch” and “sch” in an alphabetical cipher, allowing the words “ich” and “dich” to be produced in the same column.<sup>6</sup>



Example 2. Schumann’s Clara Cipher, 1834–1853 <sup>7</sup>

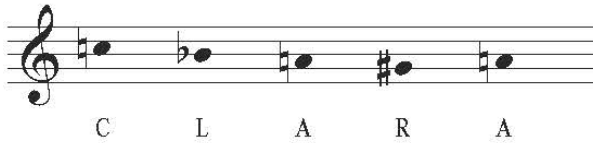
<sup>4</sup> Eric Sams, Centro Studi Eric Sams. “Code and Cipher in Music”. Radio Script, 1980s <http://ericsams.org/index.php/on-music/radio-and-tv-scripts/933-code-and-cipher-in-music>

<sup>5</sup> Eric Sams, “Schumann Ciphers.” *The Musical Times* 107, (1966): 392.

<sup>6</sup> Ibid.

<sup>7</sup> Schumann originally had a different version of a cipher before 1834. For more information on this, see a reference: <http://ericsams.org/index.php/on-music/essays/on-schumann/98-the-schumann-cyphers>

Through the cypher, Schumann created the Clara motive:



Example 3. The Clara Motive by Schumann <sup>8</sup>

This five-note linear theme literally refers to Clara and can be heard throughout the piano music of 1835-39 such as in the *Piano Sonata in F minor*, *Fantasie*, and *Davidsbündlertänze* as well as in the songs of 1840, including *Dichterliebe*, *Liederkreis* Op. 24, and *Mit Myrthen und Rosen*.<sup>9</sup> The Clara motive is simultaneously a component of the music and an extra-musical statement of love or fixation in Schumann's music.

In *Dichterliebe*, the shape of the Clara motive (three steps downward with one step upwards) determines whether or not these pitches signify the motive. *Dichterliebe* features four transformed iterations of the Clara motive: the original motive, inversion, retrograde, retrograde inversion. Since the accidentals on the five notes of the Clara motive are presented in a flexible way, the actual intervals within the motive and transposition of the motive are not as significant as the appropriate shape (three steps down and one step up). However, the exact intervallic pattern created by the

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<sup>8</sup> Eric Sams, "Schumann Ciphers." *The Musical Times* 107, (1966): 392.

<sup>9</sup> Eric Sams, *The Songs of Robert Schumann* (Bloomington: Indiana University Press, 1993), 23.

aforementioned cipher (that of an initial tone, a tone down, a semitone down, a semitone down, and a semitone up) will be considered the prime motive in the paper (Example 3).<sup>10</sup>

The examples below illustrate the tremendous variety in usage of the original motive in *Dichterliebe*:

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<sup>10</sup> In this analysis, each motive is illustrated with different colors: prime motive in pink, original motive in red, inverted motive in blue, retrograde motive in yellow, and retrograde inversion in green.



No. 2, Aus meinen Tränen spriessen, mm. 9-11

No. 3, Die Rose, die Lilie, die Taube, mm. 8-9 plus pick-up

No. 4, Wenn ich in deine Augen seh', mm. 6-7

No. 6, Im Rhein, im heiligen Strome, mm. 25-26

No. 7, Ich grolle nicht, mm. 30-32

No. 8, Und wüßten's die Blumen, mm. 31-32 plus pick-up

No. 9, Das ist ei Flöten und Geigen, m.2 No.10, Hör' ich das Liechen klingen, mm. 5-8

No. 11, Ein Jüngling liebt ein Mädchen, mm. 32-36

No. 13, Ich hab' im Traum geweinet, mm. 5-6 plus pick-up

No. 16, Die alten, bösen Lieder, mm. 49-50

Example 4. Use of the Original Motive in *Dichterliebe*. Red represents an original motive. The + indicates the notes that are in the Clara motive

## CHAPTER 3

### CLASSIFICATION OF USE OF THE CLARA MOTIVE

This chapter examines the placement and various usages of the Clara motive. Schumann employs the Clara motive throughout *Dichterliebe*, generally at significant points in relation to the text. However, the motive's location and function are specific to each song and reflective of the musical style and unique context provided by the text. In this research, the location of the Clara motive is categorized according to its placement: Love placement, Dreams and Recollections placement, and Piano placement, indicating a placement without text.

The most prominent placement of the Clara motive is the **Love placement**, which occurs when a particular word references the poet's love. For example, "Kindchen" (little one, Example 5) in the second song "Aus meinen Tränen spriessen" incorporates the original motive under this term of endearment, an expression of love.

9  
wenn du mich lieb hast, Kindchen, schenk' ich dir die Blumen all, und vor  
original motive  
pp  
2do.

Example 5. Aus meinen Tränen spriessen, mm. 9-12<sup>11</sup>

<sup>11</sup> Musical examples in this research have been re-notated in a music notation software.

Another Love placement occurs as the retrograde inversion motive “Liebsten genau” (My beloved’s, Example 6) in the sixth song “Im Rhein, im heiligen Strome.”<sup>12</sup>

The image shows a musical score for Example 6. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line starts at measure 40 and includes the lyrics "gleich den der Liebsten genau." with a "ritard." marking above it. The piano accompaniment features a "retrograde inversion motive" in the right hand and a "mf" dynamic marking. The score is in G major and 3/4 time.

Example 6. Im Rhein, im heiligen Strome, mm. 41-42

Many lines in *Dichterliebe* also employ the **Dreams and Recollections placement** when the text references the poet’s beloved in a dream or a memory. For instance, in the thirteenth song “Ich hab’ im Traum geweinet,” the poet describes what he saw in his dreams: “I dreamed you lay in your grave” and “I dreamed you had left me.” Schumann employs the Clara motive under both lines (Example 7, 8).<sup>13</sup>

<sup>12</sup> Eric Sams, *The Songs of Robert Schumann* (Bloomington: Indiana University Press, 1993), 113.

<sup>13</sup> Ibid. 120

4 original motive  
 mir träumte, du lägest im Grab. original motive Ich wachte  
 pp

Example 7. Ich hab' im Traum geweinet, mm. 4-7

16 original motive  
 mir träumt, du verließest mich. original motive Ich wachte auf, und ich  
 pp

Example 8. Ich hab' im Traum geweinet, mm. 16-19

Another example of the Dreams and Recollections placement occurs in the first two lines in “Hör' ich das Liebchen klingen,” which describe a song that the poet’s beloved had sung for him. The Clara motive is embedded in the main theme of this song (Example 9).

4 *p*  
Hör' ich das Liedchen klingen, das  
7  
einst die Liebste sang, so will mir die Brust zer-

The image shows two systems of a musical score. The first system (measures 4-6) features a vocal line with a piano (*p*) dynamic marking. Three notes in the vocal line are circled in red: the first note of the first measure, the first note of the second measure, and the first note of the third measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The second system (measures 7-9) continues the vocal line, with two more notes circled in red: the first note of the seventh measure and the first note of the eighth measure. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand.

Example 9. Hör' ich das Liebchen klingen, mm. 4-9

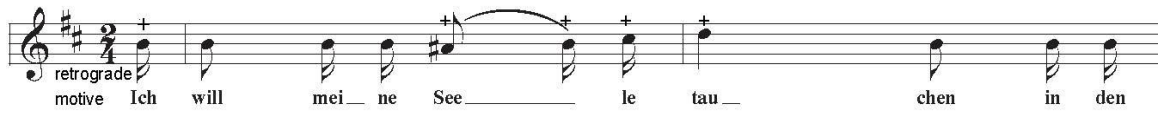
Schumann often uses the **Piano placement** in an interlude and postlude without specific words. The interlude in “Allnächtlich im Traume” is one of the examples that has the Piano placement (Example 10)

10 *ritard.*  
dei- nen sü- ßen Fü- ßen. Du  
original motive

The image shows a musical score for a piano piece. It starts at measure 10 with a *ritard.* marking. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 2/4. The score consists of a vocal line and a piano accompaniment. The vocal line has the lyrics "dei- nen sü- ßen Fü- ßen. Du". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A bracket labeled "original motive" spans measures 10-13, with four notes circled in red: the first note of measure 10, the first note of measure 11, the first note of measure 12, and the first note of measure 13.

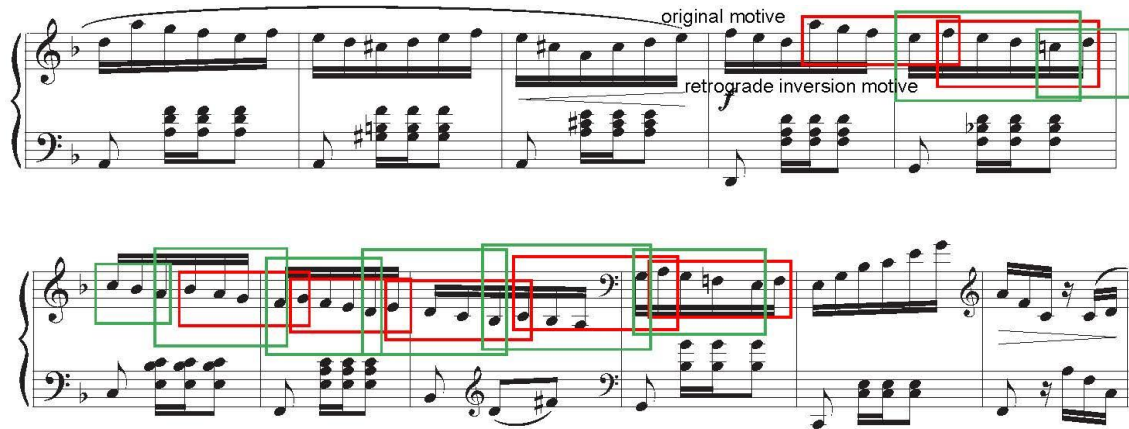
Example 10. Allnächtlich im Traume, mm. 10-13

Two of the songs in *Dichterliebe* are built entirely around the Clara motive. The vocal line in the fifth song “Ich will meine Seele tauchen” carries transformed motives throughout the entire piece in the vocal line (Example 11).<sup>14</sup>



Example 11. Ich will meine Seele tauchen, Vocal Line in mm. 1-2

Similarly, the entire piano part in the ninth song “Das ist ein Flöten und Geigen” features a chained, or sequential, shape of the Clara motive made of two intertwined forms (Example 12).



Example 12. Das ist ein Flöten und Geigen, Piano Part in mm. 4-16. Green represents a retrograde inversion motive

<sup>14</sup> Eric Sams, *The Songs of Robert Schumann* (Bloomington: Indiana University Press, 1993), 112.

In addition to the placement of the Clara motive, this analysis examines seven different forms of the motive: the prime motive, original motive, divided motive, split motive, modified motive, palindromic motive, and chained motive. As was mentioned previously, the **prime motive** refers to the motive that consists of fixed intervals: a tone down, semitone down, semitone down, semitone up. The **original motive** maintains the shape of the prime motive, but the exact intervals can be presented with some flexibility. The **divided motive** appears when a melodic line begins with the first three notes of the five-note of the Clara motive and ends with the last two notes after being separated by several pitches.

The Clara motive is generally presented in one line in the voice or in one hand of the piano part, but it is occasionally split between different lines in the voice or hands in the piano; this is called a **split motive**. For instance, the original motive in mm. 11-12 in “Allnächtlich im Traume” begins in the soprano line of the piano, continues into the alto line, and finishes in the tenor line of the left hand (page 11, Example 10).

A five-note gesture which follows the general shape of the Clara motive and has at least four notes with the same intervallic pattern of the Clara motive will be called a **modified motive**. For example, two ascending gestures occur from the pick-up to m. 8 to m.12 in “Im wunderschönen Monat Mai.” They feature similar gestures as the inverted motive except in the last sixteenth notes in m. 9 and 11 (Example 13).

modified motive (inverted)

modified motive (inverted)

Example 13. Im wunderschönen Monat Mai, in mm. 7-13. Blue represents an inverted motive. The X indicates where the motive differs from the inverted motive.

An inverted motive connected with a retrograde inversion motive produces a **palindromic motive**. In *Dichterliebe*, only “Im Rhein, im heiligen Strom” includes a palindromic motive, shown on page 35, Example 26. Finally, if more than two motives are connected and create a chain shape, it is called a **chained motive**, shown on page 12, Example 12.

The figure below lists the appearances of the various types and characteristics of Clara motives in each song within the song cycle:



	Name	Types of the Clara motive	Part	Characteristic of the motive
1	<b>Im wunderschönen Monat Mai</b>	O, I	Voice	DM MM
2	<b>Aus meinen Tränen spriessen</b>	O, R	Voice Piano	SM
3	<b>Die Rose, die Lilie, die Taube</b>	O, I	Voice	
4	<b>Wenn ich in deine Augen seh'</b>	O, I, RI	Voice Piano	DM
5	<b>Ich will meine Seele tauchen</b>	O, R, RI	Voice Piano	
6	<b>Im Rhein, im heiligen Strome</b>	P, O, I, R	Voice Piano	PM DM
7	<b>Ich grolle nicht</b>	O	Piano	
8	<b>Und wüßten's die Blumen</b>	P, O, R	Voice	
9	<b>Das ist ein Flöten und Geigen</b>	O	Piano	CM
10	<b>Hör' ich das Liebchen klingen</b>	O, I	Voice Piano	DM
11	<b>Ein Jüngling liebt ein Mädchen</b>	O, I, R	Piano	
12	<b>Am leuchtenden Sommermorgen</b>	No motive		
13	<b>Ich hab' im Traum geweinet</b>	O, RI	Voice Piano	
14	<b>Allnächtlich im Traume</b>	O	Piano	SM
15	<b>Aus alten Märchen</b>	R	Voice Piano	
16	<b>Die alten, bösen Lieder</b>	P, O, I, R, RI	Voice Piano	CM

- P = Prime motive
- O = Original motive
- I = Inverted motive
- R = Retrograde motive
- RI = Retrograde inverted motive
- DM = Divided motive
- MM = Modified motive
- SM = Split motive
- PM = Palindromic motive
- CM = Chained motive

Figure 1. Types and Characteristics of the Clara Motive in *Dichterliebe*

## CHAPTER 4

### EXAMINATION OF THE CLARA MOTIVE IN *DICHTERLIEBE*

1: “Im wunderschönen Monat Mai”<sup>15</sup>

#### Literal

Im wunderschönen Monat Mai,  
in (the) beautiful month(of)May  
als alle Knospen sprangen,  
when all flower-buds burst  
da ist in meinem Herzen  
there is in my heart  
die Liebe aufgegangen.  
the love arose

Im wunderschönen Monat Mai,  
In (the) beautiful month(of)May  
als alle Vögel sangen,  
when all birds sang  
da hab' ich ihr gestanden  
there have I(to)her confessed  
mein Sehnen und Verlangen.  
my longing and yearning

#### Poetic

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

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

“Im wunderschönen Monat Mai” portrays the unique charm of budding love. In the poem, the poet compares the happiness of his budding love to the blooming of the flowers while the birds sing in the beautiful month of May. However, in the music, Schumann also expresses a sense of uncertainty or hesitancy in love through the use of unstable vacillation between F# minor and A major and questioning arpeggios.<sup>16</sup> This song does not use any prime or original motives, somewhat surprising for the first song of this cycle. The reason is likely related to the uncertainty in the text.

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<sup>15</sup> Literal and poetic translations in this research are translated by the author.

<sup>16</sup> Eric Sams, *The Songs of Robert Schumann* (Bloomington: Indiana University Press, 1993), 108.

The vocal part's first two lines of text in "Im wunderschönen Monat Mai/ als alle Knospen sprangen" (In the beautiful month of May/ as all the flower-buds burst), contain a divided original motive (Example 14).

reflective of the original motive

The image shows a musical score for the song "Im wunderschönen Monat Mai" by Robert Schumann. It consists of two systems of music. The first system (measures 4-6) shows the vocal line and piano accompaniment. The vocal line starts with a rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a flowing sixteenth-note pattern. The second system (measures 7-9) continues the vocal line and piano accompaniment. The vocal line continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. A red bracket above the vocal line in both systems highlights the notes G4, A4, B4, C5, D5, E5, F5, and G5, which are identified as being reflective of the original Clara motive. A piano (*p*) dynamic marking is placed above the first measure of the vocal line in the first system. The lyrics are: "Im wun- der- schö- nen Mo- nat Mai, als al- le Knos- pen spran- gen, da ist in mei- nem".

Example 14. Im wunderschönen Monat Mai, in mm. 4-9

Although it does not present a complete figuration of the Clara motive and includes many interpolated notes, this melodic line evokes the Clara motive through the melody's first three and last two notes. Schumann uses the same compositional technique of beginning and ending phrases with the motive's outer notes in other *Dichterliebe* songs such as "Wenn ich in deine Augen seh'," "Im Rhein, im heiligen Strome," and

“Hör’ ich das Liebchen klingen.” The three examples have the divided motive in the melodic lines which begin and end with several notes from the Clara motive.

After the descriptive first two lines, the poet says, “in my heart/ love arose.”

The vocal line with the text has two consecutive modified motives (Example 15).

Example 15. Im wunderschönen Monat Mai, in mm. 7-13

In the modified shape, the third note of the inverted motive is a semitone lower.

Therefore, the inverted motive has neither the original shape of the Clara motive nor the neighbor tone gesture. However, the first three notes still reflect the inverted Clara motive.

## 2: “Aus meinen Tränen spriessen”

### Literal

Aus meinen Tränen sprießen  
from my tears spring  
viel blühende Blumen hervor,  
many blooming flowers out  
und meine Seufzer werden  
and my sighs become  
ein Nachtigallenchor,  
a nightingale choir

und wenn du mich lieb hast, Kindchen,  
and when you me love have little one  
schenk' ich dir die Blumen all',  
give I(to)you the flowers all  
und vor deinem Fenster soll klingen  
and before your window shall sound  
das Lied der Nachtigall.  
The song(of) the nightingale

### Poetic

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

and when you have love for me, little one,  
I give to you all of the flowers,  
and before your window shall sound  
the song of the nightingale.

While the first song ends with an unresolved dominant seventh chord in A major, “Aus meinen Tränen spriessen” begins with the tonic chord as if continuing the narrative of the first song, and the poet’s confession for his beloved. Although “Aus meinen Tränen spriessen” is one of the shortest songs in *Dichterliebe*, the Clara motive occurs fourteen times—three times in the voice and nine times in the piano—throughout the piece. Schumann's abundant settings of the Clara motive underscore the composer's desire for her love by directly linking the motives with specific words from the poetry.

The poem consists of eight lines in two stanzas: the first stanza is in mm. 1-8 and the second stanza in mm. 9-17. In the first stanza, the poet introduces the two elements “Tränen” (tears: mm. 1-4) and “Seufzer” (sighs: mm. 5-8) that come from the budding love. The poet says that “these tears and sighs will become blooming flowers and a choir of nightingales that I will give to you.” The words “flowers” and “nightingale” are

important elements in *Dichterliebe* because they appear in the eighth song “Und wüssten’s die Blumen” together in a contrasting mood, and the twelfth song “Am leuchtenden Sommermorgen” includes “flowers” in the poetry.

In the first stanza, four Clara motives appear at different pitch levels. The first motive in the bass line from the pick-up to m. 1 to m. 2 is one of the examples that depict the dropping tears of the first line, and the expression is emphasized with staccati (Example 16).

The image shows a musical score for the song "Aus meinen Tränen sprießen". It consists of a vocal line and a piano accompaniment. The tempo is marked "Nicht schnell" and the dynamics are "p". The score is in 3/4 time and D major. The piano accompaniment features a bass line with a specific motive highlighted in red and labeled "original motive". The vocal line has lyrics: "Aus mei- nen Trä- nen spre- ßen viel blü- hen- de Blu- men her- vor, und mei- ne Seuf- zer wer- den ein Nach- ti- gal- len- chor. Und". The piano accompaniment has dynamics "pp" and "p". The score includes annotations for "original motives in a homophonic texture" and "original motive".

Example 16. Aus meinen Tränen sprießen, in mm. 1-8

After the first motive, one motive in the voice is harmonized by the dyad in the right-hand of piano in mm. 2-4 (Example 16). The voice and top line of the right-hand are in unison, but the bottom line is in different pitch level, and the same gesture in the three

measures repeats two more times in mm. 5-8 and mm. 14-16 in the song. Schumann reflects the text of the “nightingale choir” by sculpting multiple motives into a homophonic texture. The chordal use of the Clara motive also appears in mm. 84-95 in the fifteenth song “Aus alten Märchen.”

Above all, what the poet is most curious about is if she loves him in return as in mm. 9-10. Schumann employs the Clara motive in the Love placement when the poet asks his beloved if she loves him, using the poetry to ask Clara the very same question.<sup>17</sup> The original motive and another motive in the right-hand in mm. 10-11 overlap in a different pitch that is closely connected to the meaning of “Kindchen,” also in the Love placement (Little one: Example 17). Since this word is used as an affectionate term of endearment, it is set to the Clara motive as if he is calling the name Clara.

Example 17. Aus meinen Tränen spriessen, in mm. 9-12. Yellow color represents a retrograde motive

<sup>17</sup> Eric Sams, *The Songs of Robert Schumann* (Bloomington: Indiana University Press, 1993), 110.

There are several examples that present a split motive between lines or hands in the piano in *Dichterliebe*. A split type of the retrograde motive (F#-E#-F#-G#-A) appears in the right hand in mm. 11-12 (Example 17).



### 3: “Die Rose, die Lilie, die Taube”

#### Literal

Die Rose, die Lilie, die Taube, die Sonne,  
the rose the lily the dove the sun  
die liebt' ich einst alle in Liebeswonne.  
the loved I once all in (the)bliss of love  
Ich lieb' sie nicht mehr, ich liebe alleine  
I love them no more I love alone  
die Kleine, die Feine, die Reine, die Eine;  
the small the fine the pure the one  
sie selber, aller Liebe Wonne,  
she herself all love's bliss  
ist Rose und Lilie und Taube und Sonne.  
is rose and lily and dove and sun

#### Poetic

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

The poet expresses the depths of his love and admiration for his beloved, saying that she surpasses everything that he used to love before. This song is the first fast song in the song cycle, and incorporates a breathless vocal line and a rhythmic piano part. These fluttering musical elements illustrate the poet's genuine excitement from being in love.

Schumann set two motives in the voice line on the line “die Reine, die Eine; sie selber, aller Liebe Wonne” (the pure, the one; she herself, the source of all love: Example 18) as the Love placement. While the voice has the original and inverted motives from the pick-up to m. 8 to 10, the piano presents a divided motive from the pick-up to m. 8 to 9.

4 original motive +

Lie \_ bes\_won \_ ne. Ich lieb' sie nicht\_mehr, ich lie \_ be al\_lei \_ ne die Klei \_ ne, die Fei \_ ne, die

divided motive

8 inverted motive

Rei \_ ne, die Ei \_ ne, sie sel \_ ber, al \_ ler Lie \_ be Won \_ ne, ist Ro \_ se und Li \_ lie und

*ritard.*

Detailed description: The image shows two systems of a musical score in G major. The first system (measures 4-7) features a vocal line and piano accompaniment. A red box labeled 'original motive +' highlights a four-note melodic phrase in the vocal line. A red circle in the piano accompaniment highlights a chord that corresponds to the original motive. The second system (measures 8-11) shows the vocal line with a blue box labeled 'inverted motive' highlighting a four-note phrase that is the intervallic inversion of the original motive. A red box highlights the first four notes of the vocal line in measure 8. The piano accompaniment has red circles around chords in measures 8 and 9. The score ends with a 'ritard.' marking and a fermata over the final notes.

Example 18. Die Rose, die Lilie, die Taube, in mm. 4-11

#### 4: “Wenn ich in deine Augen seh”

##### Literal

Wenn ich in deine Augen seh',  
when I into your eyes look  
so schwindet all' mein Leid und Weh!  
so vanish all my sorrow and pain  
Doch wenn ich küsse deinen Mund,  
but when I kiss your mouth  
so werd' ich ganz und gar gesund.  
so get I whole and at all healed

Wenn ich mich lehn' an deine Brust,  
when I myself lean on your breast  
kommt's über mich wie Himmelslust,  
comes over me the bliss of Heaven  
doch wenn du sprichst: Ich liebe dich!  
but when you say I love you  
so muß ich weinen bitterlich.  
so must I weep bitterly

##### Poetic

When I look into your eyes,  
then all my sorrow and pain vanish!  
but when I kiss your mouth,  
then I am healed and whole again.

When I lean on your breast,  
The bliss of Heaven steals over me,  
but when you say, 'I love you!'  
then I must weep bitterly.

“Wenn ich in deine Augen seh” is one of the most beautiful songs in *Dichterliebe* in its depiction of a blissful romantic moment. In the text, the poet describes his happiness when he gazes into his beloved’s eyes, kisses her lips and leans against her breast. However, the poet is negatively affected by her confession of love, resulting in his bitter tears because he recognized what she says to him is perhaps not true. The poem consists of four lines (mm.1-4, mm.5-8, mm. 9-13, mm. 14-16) in which Schumann expresses each line through a variety of harmonic colors (with G major, C major, E minor, and G major, respectively).

This song presents two different usages of the Clara motive. First, Schumann employs the motive in the voice line “I am healed and whole again” in mm. 6-7 (Example 19). The bass line in mm. 6-7 also has the same motive in harmony but a sixth lower and supports the motive in the voice.

The image shows a musical score for the first system of 'Wenn ich in deine Augen seh', measures 6-8. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: 'Mund, so werd' ich ganz und gar ge\_sund. Wenn'. The piano accompaniment is in bass clef. The 'original motive' is circled in red in both the vocal and piano lines. The 'inverted retrograde motive' is circled in green in the piano's right-hand line. The piano part includes a dynamic marking of *f* (forte) starting in measure 8.

Example 19. Wenn ich in deine Augen seh', in mm. 6-8

The second important way that Schumann employs the Clara motive is as a melodic passage in the piano as the Piano placement. The inverted Clara motive is present in the top line of the right-hand from the second beat in m. 8 to m. 11 as a distinct line (Example 20). Here the piano presents a brief counter melody before returning to gentle accompanimental figure. Schumann also expresses the word “Himmelslust” (the bliss of heaven in m. 11-12) with the high range of the piano melody.

Mund, so werd' ich ganz und gar ge\_sund. Wenn

*f*

inverted motive

ich mich lehn' an dei\_ne Brust, kommt's ü\_ber mich wie Him\_mels\_

*p*

x

Example 20. Wenn ich in deine Augen seh', in mm. 6-11

5: “Ich will meine Seele tauchen”

**Literal**

Ich will meine Seele tauchen  
I will my soul plunge  
in den Kelch der Lilie hinein;  
into the chalice (of)the lily in  
die Lilie soll klingend hauchen  
the lily shall resoundingly breathe  
ein Lied von der Liebsten mein.  
a song from the beloved mine

Das Lied soll schauern und beben,  
the song shall quiver and tremble  
wie der Kuß von ihrem Mund',  
as the kiss from her mouth  
den sie mir einst gegeben  
that she me once gave  
in wunderbar süßer Stund'  
in(a)wonderful sweer hour

**Poetic**

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

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

“Ich will meine Seele tauchen” is the only song in which the entire voice line consists of the Clara motive. The poet describes a song from his beloved and reminisces about her throughout the text. Eric Sams locates an inverted motive in mm. 1-6 a retrograde motive in mm. 8-14 (Example 21).<sup>18</sup> This research adds a retrograde inversion motive that appears from “ein” on the pick-up to m. 7 to the last note in m. 7, and the same gesture occurs from the pick-up to m. 15 to m. 16 (Example 21).

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<sup>18</sup> Eric Sams, *The Songs of Robert Schumann* (Bloomington: Indiana University Press, 1993), 112.

Leise retrograde motive retrograde motive

Ich will mei\_\_ ne See\_\_ le tau\_\_ chen in den

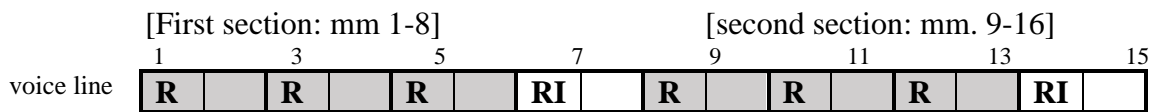
3 Kelch der Lie\_\_ lie hin\_\_ ein; die Li\_\_ lie soll klin\_\_ gend

6 retrograde inversion motive- hau\_\_ chen ein Lied von der Lieb\_\_ sten

8 mein. Das Lied soll schau\_\_ ern und

Example 21. Ich will meine Seele tauchen, in mm. 1-9

In the first section of the strophic setting, the retrograde Clara motive repeats three times followed by a retrograde inversion motive. The same four motives recur in the second part, as illustrated in Figure 2.



- R = Retrograde Clara motive
- RI = Retrograde inversion Clara motive

Figure 2. Diagram of the Transformed Clara Motive in “Ich will meine Seele tauchen”

The piano part does not include the Clara motive until m. 14 where it echoes the last motive of the voice line (Example 22).

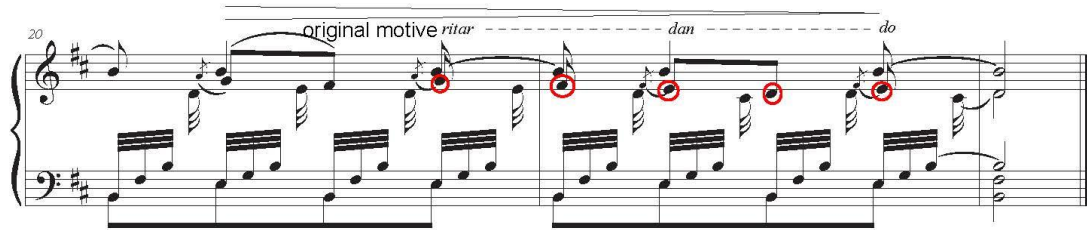
The image shows a musical score for the song "Ich will meine Seele tauchen". The top staff is the voice line, and the bottom two staves are the piano accompaniment. The voice line has the lyrics: "ge- ben in wun- der- bar sü- ßer Stund!". A green box highlights the last four notes of the voice line in measures 14-16, labeled "inverted retrograde motives". Arrows point from these notes to the piano part, which echoes the same notes in measures 14-16. The piano part has a complex rhythmic pattern with many sixteenth notes.

Example 22. Ich will meine Seele tauchen, in mm. 14-16

In the postlude, the original Clara motive appears for the first time in this song in the middle line of the right-hand from the last beat of m. 20 until the final eighth note in m. 21, which corresponds to the length of the ritardando (Example 23). This ritardando



emphasizes the Clara motive which is otherwise hidden in the piano part. The technique of using a ritardando to highlight an appearance of the Clara motive also appears in the sixth and eighth songs.



Example 23. Ich will meine Seele tauchen, in mm. 20-22

## 6: “Im Rhein, im heiligen Strome”

### Literal

Im Rhein, im heiligen Strome,  
in(the)Rhine in(the) holy stream  
da spiegelt sich in den Well'n  
there reflects itself in the waves  
mit seinem großen Dome  
with its great cathedral  
das große, heilige Cöln.<sup>19</sup>  
the great holy Cologne

Im Dom da steht ein Bildniß  
in(the)cathedral there stands a portrait  
auf goldenem Leder gemalt.  
on golden leather painted  
In meines Lebens Wildniß  
Into my life's distraught  
hat's freundlich hinein gestrahlt.  
has it friendly in shine

Es schweben Blumen und Eng'lein  
there hover flowers and little angels  
um unsre liebe Frau;  
around our beloved Lady  
die Augen, die Lippen, die Wänglein,  
the eyes the lips the little cheeks  
die gleichen der Liebsten genau.  
they resemble those(of)(the)beloved exactly

### Poetic

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

In the cathedral, there is a portrait  
on golden leather painted;  
Into my life's distraught  
It came friendly in like sunshine.

There hover flowers and little angels  
around our beloved Lady  
the eyes, the lips, the little cheeks,  
they resemble exactly.

The poetic themes of “Im Rhein, im heiligen Strom” are fully realized in Schumann’s musical setting. One of the features of the poem is its visual narrowing of scope. The first stanza depicts an outdoor view of the Rhein river and the cathedral, the second depicts the cathedral’s interior where a painting stands, and the third and final stanza describes the image of the painting. Schumann reflects this telescopic visual in the

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<sup>19</sup> Although the spelling “Köln” is commonly used these days, it is written as “Cöln” in the original poem of “Im Rhein, im heiligen Strome” by Heine.

song through different dynamics and textures. The first stanza (mm. 1-15) begins with an accented octave bass and an arpeggio in an extensive range at a *f* dynamic. The second stanza inside the cathedral (mm. 23-27 plus pick-up) is illustrated with a softened dynamic and a thin bass line. In the third stanza when the text compares the portrait of the Virgin Mary with the narrator’s beloved (mm. 31-35), the music at first turns introspective before suddenly becoming grand through a restatement of the song’s beginning (mm. 35-42).

Eric Sams points out that the only Clara motive present in this song is a retrograde inversion motive set to the text “Liesten genau” (my beloved exactly: in mm. 41-42).<sup>20</sup>

Example 24. Im Rhein, im heiligen Strom, in mm. 40-45

However, further analysis reveals a variety of the Clara motive in original form and palindromic motives in each stanza. Schumann uses many symbolic musical effects such as a wave-like gesture representing the Rhein river in the right-hand and an organ-like bass line to illustrate the solemnity of the cathedral and the slow sensation of

<sup>20</sup> Eric Sams, *The Songs of Robert Schumann* (Bloomington: Indiana University Press, 1993), 113.

contemplation (Example 25). The musical effects are the basic patterns throughout this piece.

**Ziemlich langsam**

Im Rhein, im hei-li-gen Stro-me, da spie-gelt sich in den

wave-like gesture

organ-like bass

Example 25. Im Rhein, im heiligen Strom, in mm. 1-6

Interestingly, the use of a palindromic motive implies two visually mirrored scenes: the cathedral’s reflection in the Rhein river of the first stanza, and the poet’s memory of his beloved reflected in likeness of the painting in the third stanza.

The primary palindromic motive appears in the third and four lines of the second stanza “In meines Lebens Wildnis/ hat’s Freundlich hinein gestrahlt” (into my life’s wilderness/ it came smiling in like sunshine: Example 26). Schumann uses many different types of the Clara motive in the mirrored shape in this section in order to mirror the dual imagery of reflection, that of the cathedral and the likeness of his love. The voice and right-hand in mm. 23-25 share the same melody that begins with the inverted motive and features a palindromic motive: B-C-D-E-D-C-B (Example 26). The third line in the chord in the left-hand in mm. 24-25 also presents another palindromic motive, and the top line of the third chord (D-C-B-A#-B-C-D) includes the prime motive and retrograde

motive (Example 26). Since the palindromic motives in each hand move in contrary motion to each other, they produce yet another mirrored simultaneous gesture (Example 27).

19 \* palindromic figure begins from "b"

Bildnis, auf goldnem Leder gemalt; In meines  
 Lebens Wildnis hat's freundlich hineinstrahlt.

(inverted motive) (retrograde inversion motive)  
 mirrored gesture  
 (prime motive) (retrograde motive)

Example 26. Im Rhein, im heiligen Strom, in mm. 19-28

Example 27. Mirrored Simultaneous Gesture, in mm. 23-25

There is another mirrored gesture in the voice and top line on the right-hand from the last eight notes in m. 33 to the first beat in m. 35 with the text “Um unsre liebe Frau” (to our beloved lady: Example 28). By the highest note “F,” this gesture (C-D-E-F-E-D-C) has the common pitch contents and shape with modification in rhythm in the palindromic motive.

The image shows a musical score for Example 28, consisting of two systems of music. The first system starts at measure 29. The vocal line (top staff) has the lyrics: "Es schweben Blumen und Englein um unsre liebe". The piano accompaniment (bottom staves) has a complex texture. A green box highlights a sequence of notes in the vocal line from measure 33 to the first beat of measure 35, labeled as a "palindromic motive". This motive is C-D-E-F-E-D-C. A red box highlights the "original motive" (C-D-E-F-E-D-C) in measure 33. A blue box highlights a "retrograde inversion motive" (C-D-E-F-E-D-C) in measure 34. The piano accompaniment also features a green box highlighting a sequence of notes that mirrors the vocal motive's pitch content.

Example 28. Im Rhein, im heiligen Strom, in mm. 29-39

The image shows a musical notation for Example 29, consisting of a single staff of music in treble clef with a key signature of one sharp (F#). The notes are: C4, D4, E4, F#4, E4, D4, C4. This sequence of notes is a palindromic motive.

Example 29. Palindromic Motive, in mm. 34-35 plus pick-up

From the beginning of the third stanza, the line of the third stanza “Es schweben Blumen und Englein” (flowers and angels float: mm. 31-33) carries the original motive that is connected to the mirrored gesture (Example 28). As a result, the entire first line of the third stanza consists of the Clara motive. “The beloved lady” of this line is the Virgin Mary in the painting but eventually refers to his beloved.

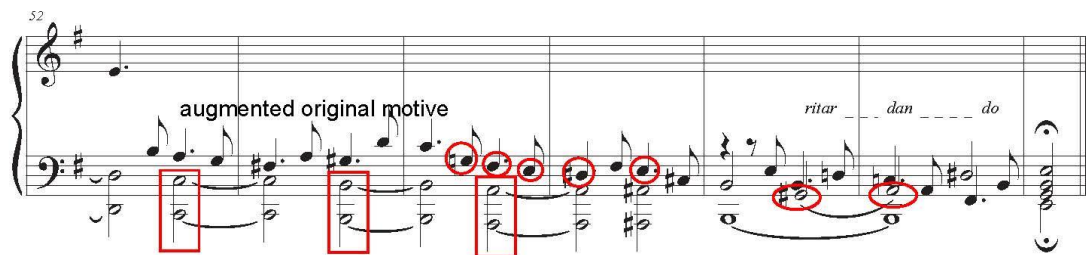
The image shows a musical score for the piece "Im Rhein, im heiligen Strom" (mm. 13-23). It consists of two systems of music. The first system (mm. 13-17) features a vocal line with the lyrics "gro\_ ße, hei\_ li\_ ge Cöln. Im Dom da steht ein" and a piano accompaniment. The piano part has a bass line with a repeating "original motive" circled in red. The second system (mm. 19-23) features a vocal line with the lyrics "Bild\_ nis, auf gol\_ de\_ nem Le\_ der ge\_ malt; In mei\_ nes" and a piano accompaniment. The piano part has a bass line with the "original motive" boxed in red. The score includes dynamic markings like *p* and *p*.

Example 30. Im Rhein, im heiligen Strom, in mm. 13-23

Beyond the palindromic motives, two Clara motives occur prominently in the organ-like bass line that begins on in the last line of the first stanza “Das große heilige Cöln” (Stands great, holy Cologne: mm. 13-17) and in mm. 19-20 for the first two lines of the second stanza “Im Dom da steht ein Bildnis / auf goldenem Leder gemalt” (In the cathedral hangs a picture / on golden leather painted: Example 30). Particularly, the first motive connects the two sections as if walking from the outside to the inside of the cathedral to the rhythm of the octave bass line. The combined connection of the

symbolism suggests that the path towards his beloved is of a sacred and righteous nature. The second motive figuration consists of four original motives in unison and describes the impression of the picture on golden leather painted.

At the end of the postlude, the same motive in the bass line occurs at the same pitch level divided in the bass line and augmented to emphasize its grandeur (Example 31). The long postlude of this song is an exact restatement of the opening verse, with a short Codetta. Schumann adds one more Clara motive in the right-hand in mm. 54-55 thereby underscoring the postlude's symbolism.



Example 31. Im Rhein, im heiligen Strom, in mm. 32-38



## 7: “Ich grolle nicht”

### Literal

Ich grolle nicht, und wenn das Herz auch bricht,  
**I grumble not and if the heart also breaks**  
ewig verlornes Lieb! Ich grolle nicht.  
**eternally lost love I grumble not**  
Wie du auch strahlst in Diamantenpracht,  
**as you also shine in diamond splendor**  
es fällt kein Strahl in deines Herzens Nacht,  
**it falls no ray in your heart's night**

### Poetic

I'm not grumbling,<sup>21</sup> even as my heart is  
breaking,  
eternally lost love! I'm not grumbling.  
Even though you shine in diamond  
splendor,  
there falls no light into your heart's  
night,

das weiß ich längst.

**that know I(a)long (time)**

Ich grolle nicht, und wenn das Herz auch bricht.  
**I grumble not and if the heart also breaks**  
Ich sah dich ja im Traume,  
**I saw you(yes)in(the)dreams**  
und sah die Nacht in deines Herzens Raume,  
**and saw the night in your heart's room**  
und sah die Schlang', die dir am Herzen frißt,  
**and saw the snake which you at(the)heart feed**  
ich sah, mein Lieb, wie sehr du elend bist.  
**I saw my love how much you miserable are**  
Ich grolle nicht.  
**I grumble not**

that I've known for a long time.

I'm not grumbling, even as my heart is  
breaking.  
I saw you, truly, in my dreams,  
and saw the night in depth of your heart,  
and saw the serpent that feeds on your  
heart,  
I saw, my love, how very miserable you  
are.  
I'm not grumbling.

“Ich grolle nicht” is rightly famous for the dramatic text and emotional intensity. Although the repeated C major chords in the right-hand and the decisive octave bass line may evoke happiness, the poem's text indicates that the protagonist's beloved perhaps left him for another man who tempted her with diamonds. However, the poet says to her, “Ich grolle nicht” (I'm not grumbling); instead of seeking revenge, he speaks with irony, because he is extremely resentful toward her.

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<sup>21</sup> “Ich grolle nicht” is a difficult line to translate into English. In this research, it is more literally translated as “I'm not grumbling,” but it also can be “I'm not complaining.”

As the seventh of the sixteen songs, “Ich grolle nicht,” is in a significant position in the cycle, for it clarifies that the relationship between the poet and his beloved is over. From this song to the end of the cycle, they are no more love songs, and instead Schumann sets texts describing the poet’s broken heart, denying the work a happy ending. While composing this song cycle, Schumann experienced many difficulties in his courtship of with Clara. These personal tribulations are likely the inspiration for much of the turmoil in this cycle, especially given how frequently he sets the Clara motive throughout. Schumann might have wanted to memorialize those emotional hardships in their relationship through this music. In the Romantic tradition, suffering from loss of love is another manifestation of love itself and is therefore an emotion worth expressing musically.

Two Clara motives occur in the last section of the seventh song and are juxtaposed in mm. 30-34, when he repeats “Ich grolle nicht” twice (Example 32). The first motive is in the original figuration in the bottom line of the chords of the right-hand, while the second one, an inverted motive, is in the bottom line of the chords of the left-hand in mm. 32-34. The use of these Clara motives creates musical irony, where the emotion of the music is at odds with the text in order to highlight the text.

29

Lieb, wie sehr du e\_ lend bist. Ich grol\_le nicht, ich grol\_le

*f*

original motive

32

nicht.

inverted motive

Example 32. Ich grolle nicht, in mm. 29-36

8: “Und wüßten's die Blumen, die Kleinen”

**Literal**

Und wüßten's die Blumen, die Kleinen,  
and knew (it) the flowers the little ones  
wie tief verwundet mein Herz,  
how deeply wounded my heart  
sie würden mit mir weinen  
they would with me weep  
zu heilen meinen Schmerz.  
to heal my pain

Und wüßten's die Nachtigallen,  
and knew(it) the nightingales  
wie ich so traurig und krank,  
how I(am)so sad and sick  
sie ließen fröhlich erschallen  
they would merrily unleash  
erquickenden Gesang.  
(a)refreshing song

Und wüßten sie mein Wehe,  
and knew(it) they my pain  
die goldenen Sternelein,  
the goldenen little stars  
sie kämen aus ihrer Höhe,  
they would descend from their heights  
und sprächen Trost mir ein.  
and spoke comfore me on

Sie alle können's nicht wissen,  
they all can not know(it)  
nur Eine kennt meinen Schmerz;  
only one knows my pain  
sie hat ja selbst zerrissen,  
she has indeed torn (herself)  
zerrissen mir das Herz.  
torn my the heart

**Poetic**

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

And if they knew it, the nightingales,  
how I am so sad and sick,  
they would merrily unleash  
a refreshing song.

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

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

The eighth song, “Und wüßten's die Blumen, die kleinen” offers sympathy for the poet, saying that if only the flowers, nightingales, and golden stars could understand his grief, they would comfort him. These “flowers” and “nightingales” that were created

from the poet's tears and sighs in the second song "Aus meinen Tränen spriessen" return again in the eighth song. This song consists of four stanzas that are in a strophic form. The first three stanzas each present three different elements: flowers, nightingales, and golden stars, in the key of A minor key to illustrate the poet's pain. The last stanza is similar to the previous stanzas in rhythm and melodic style, but alters the harmonic progression to express negative emotions about his beloved.

The retrograde motive occurs three times in the vocal part in the third lines of the each of the first three stanzas: they (flowers) would weep with me: mm. 5-6, they (nightingales) would merrily unleash: mm.13-14, they (golden stars) would descend from their heights: mm. 21-22). (Example 33).<sup>22</sup> These lines of text all emphasize the connection between the three elements: flowers, nightingales, and golden stars who would weep, sing, and descend to comfort the poet if they could. The text declares that none can heal him, except she who understands his grief.

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<sup>22</sup> Eric Sams, *The Songs of Robert Schumann* (Bloomington: Indiana University Press, 1993), 115.

retrograde motive

3 tief ver\_sun\_det mein Herz, sie wür\_den mit mir

6 wei\_nen, zu hei\_len mei\_nen Schmerz. Und

Example 33. Und wüßten's die Blumen, die kleinen, in mm. 3-8

Schumann composes the musical gestures in mm. 30-36, including staccati with *crescendo* and *sforzando* in the piano, to depict that the poet's beloved tore his "heart asunder." The last Clara motive from the pick-up to m. 31 to m. 32 is one of the few appearances of the prime motive. It appears in a *ritardando* which adds to the intensity of the meaning "my heart asunder," and leads to the tragic and passionate postlude (Example 34).

27 original motive

Ei\_\_ ne kennt mei\_\_ nen Schmerz; sie hat ja selbst zer\_\_

30 prime motive

ris\_\_ sen, zer\_\_ ris\_\_ sen mir das Herz.

Example 34. Und wüßten's die Blumen, die kleinen, in mm. 27-33

9: “Das ist ein Flöten und Geigen”

**Literal**

Das ist ein Flöten und Geigen,  
there is a fluting and fiddling  
Trompeten schmettern darein.  
trumpets blasting into (it)  
Da tanzt wohl den Hochzeitreigen  
there dancing indeed the wedding dance  
die Herzallerliebste mein.  
the dearest beloved (of) mine

Das ist ein Klingen und Dröhnen,  
there is a ringing and roaring  
ein Pauken und ein Schalmei'n;  
a drumming and a reed instruments  
dazwischen schluchzen und stöhnen  
amidst (it) sobbing and moaning  
die lieblichen Engelein.  
the lovely little angels

**Poetic**

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

There is a ringing and roaring  
of drumming and reed instruments,  
amidst it sobbing and moaning  
are dear little angels.

In the ninth song, “Das ist ein Flöten und Geigen,” the poet imagines the musical wedding reception of his beloved and another man. Although flute, violin, trumpet, and drum are playing wedding music in waltz rhythm, this music is in A minor key to portray the poet’s inner thoughts. Schumann illustrates this tragic situation by composing in D minor with restless sixteenth notes in the piano.

According to Eric Sams, the piano part of the ninth song consists entirely of the Clara motive.<sup>23</sup> Each statement of the original motive and gesture linked to the next creating a repetitive chained shape throughout the piece. In mm. 2-3, the sixteenth line in

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<sup>23</sup> Eric Sams, *The Songs of Robert Schumann* (Bloomington: Indiana University Press, 1993), 116.



the right-hand carries three linked motives which repeat in mm. 6-7, 18-19, 22-23, 36-37, 40-41, 52-53, and 70-71 (Example 35).

Example 35. Das ist ein Flöten und Geigen, in mm. 1-5

Another prominent chained motive first appears in mm. 9-14 where eight motives are linked. This long gesture repeats four times (mm. 9-14, 25-30, 43-48, 59-64) in the piano part with the second line and fourth line of each stanza of the poem (Example 36).

Example 36. Das ist ein Flöten und Geigen, in mm. 6-16

Schumann set the fourth line of the first stanza “die Herzallerliebste mein” (my dearest love: mm. 25-31) twice with the long version of the chained motive. This is also one of the examples of the Love placement because the word directly refers his beloved and his feeling about her (Example 37).

Example 37. Das ist ein Flöten und Geigen, in mm. 23-32

10: “Hör' ich das Liebchen klingen”

**Literal**

Hör' ich das Liebchen klingen,  
hear I the little song sounding  
das einst die Liebste sang,  
that once the beloved sang  
so will mir die Brust zerspringen  
then will my the chest shatter  
von wildem Schmerzendrang.  
from savage pain's pressure

Es treibt mich ein dunkles Sehnen  
it drives me a dark longing  
hinauf zur Waldeshöh',  
up to (the) wooded heights  
dort lös't sich auf in Tränen  
there dissolved itself in tears  
mein übergroßes Weh'.  
my immense pain

**Poetic**

I hear the little song sounding  
that my beloved once sang,  
and my chest wants to shatter  
from savage pain's pressure.

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

In “Hör' ich das Liebchen klingen,” the poet remembers the song that his beloved once sang for him, a memory that causes indescribable pain. This song incorporates the longest piano prelude among the songs in *Dichterliebe*, in which the prelude presents the complete theme, as if singing a verse of the song. The main theme incorporates a divided motive which begins with the first three notes of the Clara motive and ends with the last two notes of the motive. This divided motive is used in a Dream and Recollection placement, as it describes the memory of his beloved singing (Example 38). As in the fourth song “Wenn ich in deine Augen seh’,” Schumann intertwined the theme of the beloved’s song with the Clara motive. “Hör' ich das Liebchen klingen” is the best example of Schumann using the Clara motive as the main resource to create a melody. The main theme includes sixteenth rests before each note of the tune. The rests produce a

sense of hesitancy and give the impression of music playing off in the distance as if the poet were listening to his beloved's singing from afar.

original motive

*p*

*p*

Hör' ich das Liedchen klingen, das

Example 38. Hör' ich das Liebchen klingen, in mm. 1-6

The main theme repeats three times alternating between the piano and voice, starting with the piano introduction, and continuing in mm. 5-8 with the voice (Example 39).

*p* main theme (original motive)

Hör' ich das Liedchen klingen, das

einst die Liebste sang, so will mir die Brust zer-

Example 39. Hör' ich das Liebchen klingen, Vocal Line in mm. 4-9

The piano postlude begins in three voices: a top line in syncopation, an inner line in descending arpeggiated sixteenth notes, and a bass line in quarters (Example 40). However, the texture increases to four voices by adding one more inner melody with an accent in m. 21. In m. 23, the first three notes of the original motive appear an octave lower in the middle line, and an inverted motive follows in the bass line from m. 24. A chained motion including the original and retrograde inversion motives is presented in mm. 26-29, and the last two notes of the original motive which begins in m. 23 appear from the pick-up to m. 28 to the first beat in m. 29.

The image displays a musical score for Example 40, consisting of three systems of music. The first system (measures 19-22) shows a vocal line with lyrics "ii\_ ber\_gro\_ ßes Weh'." and piano accompaniment. Red circles highlight the "original motive" in the vocal line, and a green box highlights the "original motive" in the piano's middle voice. A "retrograde inversion motive" is shown in the bass line. The second system (measures 23-26) features a "chained motion" of the original and retrograde inversion motives in the piano's middle voice, and an "inverted motive" in the bass line. The third system (measures 27-30) shows the vocal line and piano accompaniment with a "ritard." marking. Red circles highlight the original motive in the vocal line, and a green box highlights the original motive in the piano's middle voice. A dashed box encloses the final measures, showing the vocal line and piano accompaniment.

Example 40. Hör' ich das Liebchen klingen, Vocal Line in mm. 19-30

These four voices carry seven different Clara motives: three original motives, one inverted motive, one retrograde inversion motive, and a long chained motive, all closely intertwined and linked together until the end. An interesting fact in the composition of the motives in this section is that each of the seven motives either starts or ends on the note Bb which is the first note of the main theme of this song. As Bb is the third of G minor, the emphasis on this note reinforces the tonality of this song. Through the unification of the tune in these elements of the postlude with a different texture of layered voices and rhythmic intensities, Schumann evokes not only the poet's reminiscence of his beloved, but also his own intense feelings towards Clara.

## 11: “Ein Jüngling liebt ein Mädchen”

### Literal

Ein Jüngling liebt ein Mädchen,  
a young man loved a maiden  
die hat einen Andern erwählt;  
who has another(man) chosen  
der Andre liebt' eine Andre,  
the other(man)loves another  
und hat sich mit dieser vermählt.  
and has himself with this married

Das Mädchen nimmt aus Ärger  
the girl takes out(of)anger  
den ersten besten Mann  
the first best man  
der ihr in den Weg gelaufen;  
who her in the path ran  
der Jüngling ist übel d'ran.  
the youth is badly off

Es ist eine alte Geschichte  
it is an old story  
doch bleibt sie immer neu;  
but remains it always new  
und wem sie just passieret,  
and(to)whom it just happens  
dem bricht das Herz entzwei.  
that breaks the heart a part

### Poetic

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

The girl takes out of resentment  
the first, best man  
who runs into her path;  
the young man is badly off.

It is an old story  
but remains eternally new,  
and when it happens to someone  
it breaks his heart a part

In the song “Ein Jüngling liebt ein Mädchen,” the poet pretends to tell a cautionary tale without emotion, although the listener infers that such a story happened precisely to the poet.<sup>24</sup> In the final stanza, he also reveals that the thing indeed happened to him by saying that it is not only an old story, but it also seems to have contemporary parallels. The awkward dance-like music, including the jumping bass line with a slur and the accents in wrong places, makes the music feel unsettled, and depicts the jealousies of

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<sup>24</sup> Stephen Walsh, *The Lieder of Schumann* (New York: Praeger, 1972), 48.

the poet and the ironic situation of the poem. Schumann sets a chromatic passage with a ritardando in the last two lines when the poet attempts to describe his emotions with distance “und wem sie just passieret/ dem bricht das Herz entzwei” (and when it happens to someone, it breaks his heart a part) in mm. 28-32.

Schumann uses the Piano placement with one inverted Clara motive in the bass line in mm. 21-23 to emphasize the story in the last two lines in the second stanza: “der ihr in den Weg gelaufen/ der Jüngling ist übel dran” (who runs into her path; the young man is badly off: Example 41). The motive is emphasized by a ritardando and an accent.

Example 41. Ein Jüngling liebt ein Mädchen, mm. 20-24

After the final line “dem bricht das Herz entzwei” (it breaks his heart a part: mm. 30-31), the postlude includes three main motives: the original motive (G-F-Eb-D-Eb) in the bottom line of the right-hand in mm. 32-36 and two retrograde motive (G-F-G-Ab-Bb) in the top line of the compound line in the left-hand in mm. 32-35 and mm. 36-39 (Example 42). Both original and retrograde motives begin with the same two pitches G-F



and move in the opposite direction. This contrary gesture suggests Schumann's musical imagery reflects the poetry of a girl and boy who once loved one another and now part ways.

29 *ri - - - tar - - - dan - - - do*  
 wem sie just pas - sie - ret, dem bricht das Herz ent - zwei.

*original motive*  
*retrograde motive*  
*a tempo*  
*f*

34

Example 42. Ein Jüngling liebt ein Mädchen, mm. 29-39

## 12: “Am leuchtenden Sommermorgen”

### Literal

Am leuchtenden Sommermorgen  
on (a) bright summer morning  
geh' ich im Garten herum.  
walk I in(the)garden around  
Es flüstern und sprechen die Blumen,  
it whisper and speak the flowers  
ich aber wandle stumm.  
I but walk silently

Es flüstern und sprechen die Blumen,  
it whisper and speak the flowers  
und schau'n mitleidig mich an:  
and look sympathy me at  
Sei unsrer Schwester nicht böse,  
be(with)our sister not angry  
du trauriger, blasser Mann.  
you sad pale man

### Poetic

On a bright summer morning  
I go walking in the garden.  
The flowers are whispering and speaking,  
But I walk on in silence.

The flowers are whispering and speaking,  
and look up at me in sympathy:  
"Do not be angry with our sister,  
you sad, pale man."

In the beautiful summer morning, the poet wants to walk in the garden without being bothered, but the flowers who understand his grief keep trying to speak to him. Although he did not hear anything in the first stanza, he looks at the flowers and listens to their words of consolation in the second stanza.

Schumann illustrates a bright summer morning with a descending sixteenth arpeggio in the right-hand as if to capture sunshine coming down from the sky (Example 43). These repeated gestures throughout this song are decorated with different harmonies that illustrate the changes in the poem's narrative. Schumann foreshadows the tonic in m. 3 (B-flat) by beginning the piece in measure one with a German augmented sixth chord. When the flowers tell him that “Sei unsrer Schwester nicht böse” (Do not be angry with our sister: mm. 17-18), the harmony changes to G major in order to describe a different scene in the poem.

**Ziemlich langsam**

*p*  
Am

Ger+6

3  
leuch-ten den Som-mer-mor-gen geh' ich im Gar-ten her-

Bb

Example 43. Am leuchtenden Sommermorgen, mm. 1-5

Interestingly, this song does not present any Clara motives even in the postlude which returns in the last section of the sixteenth song. As the poet suggests in the first stanza, he might decide to stay in silence for a while after being overwhelmed by jealousy and heartbreak from his beloved's betrayal in the previous songs. The flowers also say to him "Do not be angry with our sister," an attempt to keep him from the negative obsession about his beloved. The poetic context helps explain why Schumann does not employ any Clara motives in "Am leuchtenden Sommermorgen." Another reason could be a compositional technique: Schumann has used so many Clara motive in the previous songs that he may have decided not to include the Clara motive in this song to pace the usage of the motive. The momentary absence of the Clara motive in the twelfth song is quite dramatic and intentional, and prepares the listener for the dream sequences of the final songs, which contain numerous motives.

13: "Ich hab' im Traum geweinet"

**Literal**

Ich hab' im Traum geweinet,  
I have in(the)dream wept  
mir träumte du lägest im Grab.  
me dreamed you lay in the grave  
Ich wachte auf, und die Träne  
I woke up and the tear  
floß noch von der Wange herab.  
Flowed still from the cheek down

Ich hab' im Traum geweinet,  
I have in(the)dream wept  
mir träumt' du verließest mich.  
me dreamt you left me  
Ich wachte auf, und ich weinte  
I woke up and I wept  
noch lange bitterlich.  
still long bitterly

Ich hab' im Traum geweinet,  
I have in(the)dream wept  
mir träumte du wär'st mir noch gut.  
me dreamt you were me still good  
Ich wachte auf, und noch immer  
I woke up and still always  
strömt meine Tränenflut.  
flows my tears' torrent

**Poetic**

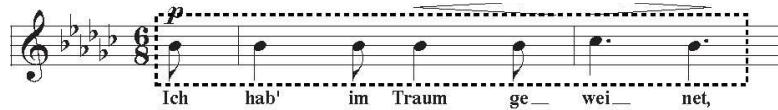
I have wept in my dreams,  
I dreamed you lay in your grave.  
I woke up and the tears  
still flowed down from my cheeks.

I have wept in my dreams,  
I dreamed you had left me.  
I woke up and I wept  
for a long time and bitterly.

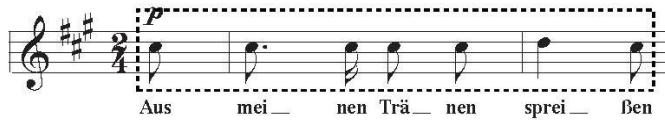
I have wept in my dreams,  
I dreamed you still were good to me.  
I woke up, and yet  
my tears are still flowing.

This poem describes three different dreams: the beloved's death, her betrayal, and her reunion with the poet, after which he awoke in tears each time. As with several songs in *Dichterliebe*, this song has a strophic structure with a modified final stanza. Schumann sets the vocal line at first entirely alone while the piano enters without the voice afterwards; the two parts alternate their declamations like a melodrama that increases in emotional intensity alongside the poetry.

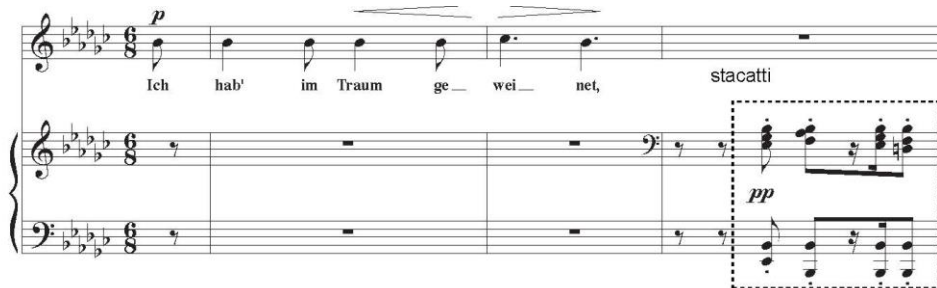
The melodic line and the texture of the piano part are similar to the second song “Aus meinen Tränen spriessen” in several ways (Example 44, 45). The beginning of the melody in mm. 1-2 is like the vocal part in mm. 1-2 of the second song (Example 46, 47), and there are also staccati illustrating the word “Tears” in both piano parts in two songs.



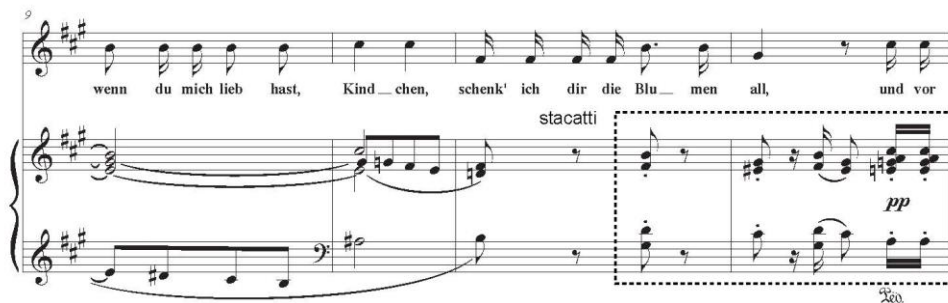
Example 44. Ich hab' im Traum geweinet, Vocal Line in mm. 1-2



Example 45. Aus meinen Tränen spriessen, Vocal Line in mm. 1-2



Example 46. Ich hab' im Traum geweinet, Vocal Line in m. 3



Example 47. Aus meinen Tränen spriessen, Vocal Line in m. 12

In this song, the piano part generally reacts to the vocal line with a percussive sound at a *pp* dynamic. All three stanzas begin with the same melodic material to reflect the repetition of the line "Ich hab' im Traum geweinet" in the poem (I have wept in my dreams: mm. 1-2, 12-13, 15-16). However, the last stanza has a different dynamic and chordal accompaniment to produce a different atmosphere which comes from the second line "mir träumte du wär'st mir noch gut" (I dreamed you still were good to me: Example 48).

24 *pp* *ritard.*  
 Ich hab' im Traum ge\_wei\_net, mir träum\_te, du wär'st mir noch

28  
 gut. Ich wach\_te auf, und noch im\_mer stromt mei\_ne Trä\_nen

32 *flut.* = m. 3  
*sf* 1 *pp*

chordal accompaniment

Example 48. Ich hab' im Traum geweinet, mm. 24-38

Despite the deviation in the third stanza, the short postlude comes back to the music of the beginning in m. 3 recalling the poet's anguish upon realizing what was only a dream (Example 49).

There are two different types of Clara motives in the Dream and Recollection placements in this song. The first appearance of the motive in the first piano entrance in mm. 3-4 and repeats in mm. 14-15 and 35-36. Two original motives (Bb-Ab-Gb-F-Gb, Gb-F-Eb-D-Eb) are hidden in the chord of the right-hand from the top and middle lines and of the first triad to the middle and bottom notes of the rest of triads (Example 49).

The chords again depict the dropping tears with staccati.

The image displays a musical score for the piano part of the song "Ich hab' im Traum geweinet". It is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-7. The score is in 6/8 time and B-flat major. The vocal line is written in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked "Leise" and "p". The piano part features staccato chords in the right hand and a steady accompaniment in the left hand. Red boxes highlight specific chords in the right hand of both systems, which are identified as "original motives". The lyrics are: "Ich hab' im Traum geweinet, mir träumte, du lägest im Grab. Ich wachte".

Example 49. Ich hab' im Traum geweinet, Piano Part in mm. 1-7

The next example appears twice in mm. 5-6 and 16-17. The vocal line in m. 5 and 16 carries the original motive (Gb-Fb-Eb-Db-Eb), and the piano part answers in the next measure an octave lower as an echo (Example 50). These latter locations of the motive are the Dreams and Recollection placements because they coincide with the second line of the first two stanzas precisely where the poet describe his beloved's actions in his dreams.

The image shows a musical score for the first part of a piece. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with the lyrics "mir träum\_\_te, du lä\_\_gest im Grab. Ich wach\_\_te". The piano part begins with a chord and then has a section marked *pp* (pianissimo) starting in the second measure. The original motive, Gb-Fb-Eb-Db-Eb, is circled in red in the vocal line. An arrow points to the piano part, where the same motive is circled in red and labeled "original motive".

Example 50. Ich hab' im Traum geweinet, mm. 4-7



14: "Allnachtlich im Traume"

**Literal**

Allnachtlich im Traume seh' ich dich,  
nightly in (the) dream see I you  
und sehe dich freundlich gruen,  
and see your friendly greet  
und laut aufweinend sturz' ich mich  
and loudly crying out rush I myself  
zu deinen suen Fuen.  
to your sweet feet

Du siehest mich an wehmutiglich,  
you look me at wistfully  
und schuttelst das blonde Kopfchen;  
and shake the blond little head  
aus deinen Augen schleichen sich  
from your eyes steal themselves  
die Perlentranentropfchen.  
the pearl-like teardrops

Du sagst mir heimlich ein leises Wort,  
you say (to) me secretly a soft word  
und gibst mir den Strau von Zypressen.  
and give me the garland of cypresses  
Ich wache auf, und der Strau ist fort,  
I wake up and the garland is gone  
und's Wort hab' ich vergessen.  
and (the)word have I forgotten

**Poetic**

Every night in my dreams I see you,  
and see your friendly smile of welcome,  
and loudly crying out, I throw myself  
down  
at your sweet feet.

You look at me wistfully  
and shake your blond little head;  
from your eyes steal  
the Pearl-like teardrops.

You say to me secretly a soft word,  
and give me a garland of cypresses.  
I wake up, and the garland is gone,  
and I cannot recall the word you spoke.

This poem continues to describe what the poet sees in his dream, as in the thirteenth song. He dreams that his love welcomes him amicably, although he cries at her feet; in response, she whispers something to him and gives him a garland of cypress. Unlike the previous poem, the action of all three stanzas of this poem take place within a single dream. However, Schumann uses the same structure as of the thirteenth song: a strophic setting with a modified last stanza. He changes the style of the vocal line to mimic coming out of a dream from the third line in the third stanza "Ich wache auf" (I

wake up: mm. 34-35) until the end. The vocal line before m. 34 features the same style in rhythm and melodic line as the first stanza.

The brief interludes in mm. 11-13 and 24-25 employ the Piano placement. An original motive has a chromatic modification beginning with the soprano line, continuing in the alto line, and finishing in left hand's tenor line as a split motive (Example 51).

The image shows a musical score for Example 51, consisting of a vocal line and a piano accompaniment. The score is in 2/4 time and the key signature has three sharps (F#, C#, G#). The vocal line starts at measure 10, marked with a '10' above the staff. The lyrics are 'dei nen sü ßen Fü ßen. Du'. A 'ritard.' marking is placed above the vocal line at the beginning of measure 11. The piano accompaniment is shown in two staves (treble and bass clef). A chromatic motive is highlighted in the piano part, starting in the soprano line (treble clef) and continuing in the alto line (treble clef), and finally finishing in the left hand's tenor line (bass clef). The motive is circled in red in the original image. The piano part also includes a 'ritard.' marking above the staff at the beginning of measure 11.

Example 51. Allnächtlich im Traume, mm. 10-13

15: "Aus alten Märchen"

**Literal**

Aus alten Märchen winkt es  
from old fairy-tales beckons it  
hervor mit weißer Hand,  
out with (a) white hand  
da singt es und da klingt es  
there sings it and there sounds it  
von einem Zauberland';  
of a magic land

wo bunte Blumen blühen  
where colorful flowers bloom  
im gold'nen Abendlicht,  
in (the)golden evening light  
und lieblich duftend glühen  
and lovely fragrant glow  
mit bräutlichem Gesicht;  
with (a)bride's face

Und grüne Bäume singen  
and green trees sing  
uralte Melodei'n,  
ancient melodies  
die Lüfte heimlich kilngen,  
the wind secretly sound  
und Vögel schmetterten drein;  
and birds rejoice (into) it

Und Nebelbilder steigen  
and misty image rise  
wohl aus der Erd' hervor,  
right from the earth out  
und tanzen luft'gen Reigen  
and dance airy rounds  
im wunderlichen Chor;  
in whimsical chorus

Und blaue Funken brennen  
and blue sparks burn  
an jedem Blatt und Reis,  
on each leaf and twig  
und rote Lichter rennen  
and red lights run

**Poetic**

From old fairy-tales it beckons  
to me with a white hand,  
there are sounds and songs  
of a magic land,

where colorful flowers bloom  
in the golden light of evening,  
and glow sweet and fragrant  
with a face like a bride's.

And green trees sing  
ancient melodies,  
the winds secretly sound  
and birds trill for joy.

And misty images rise  
from the earth,  
and dance airy rounds  
in whimsical chorus.

And blue sparks burn  
on every leaf and twig,  
and red lights are running

im irren, wirren Kreis;  
in(the)crazy confused circle

in the crazy, confused circle.

Und laute Quellen brechen  
and loud springs burst  
aus wildem Marmorstein,  
ouf (of)wind marble stone  
und seltsam in den Bächen  
and strange in the brooks  
strahlt fort der Widerschein.  
shine on the reflection

And loud springs burst  
out of wild marble stone,  
and strange in the brooks  
continues to shine the reflection.

Ach! könnt' ich dorthin kommen,  
Ah could I thereto come  
und dort mein Herz erfreu'n,  
and there my heart please  
und aller Qual entnommen,  
and all torment relieved  
und frei und selig sein!  
and free and blessed be

Ah! If I could get there  
and set my heart please,  
and taken from all torment,  
and be free and blessed!

Ach! jenes Land der Wonne,  
ah that land of bliss  
das seh' ich oft im Traum,  
that see I often in (the)dreams  
doch kommt die Morgensonne,  
but comes the morning sun  
zerfließt's wie eitel Schaum.  
dissolves it as vain foam

Oh, that land of bliss,  
I often see that in dreams,  
but the morning sun comes,  
and it blows away like vain foam.

This poetry illustrates the poet's third dream about a fairy-tale land where the beauty of nature gives the poet a sense of release, and leaves him feeling free and blessed.

Schumann employs a cheerful rhythm throughout the music for the description of the land of bliss and a musical climax on the sixth stanza of the poem in mm. 57-64.

However, the texture changes with the word "Ach" in mm. 65-67. In the transition, the poet realizes that he could not go to such a land and expresses his longing with a sigh

“Ach,” and the subsequent section marked *Mit innigster Empfindung* (with the most intimate sensation) follows with a chorale in m. 69 (Example 52).<sup>25</sup>

58  
bre\_ ehen aus wil\_ dem Mar\_ mor\_ stein, und selt\_ sam in den Bä\_ chen strahlt

63  
fort der Wi\_ der\_ schein. Ach! Ach!

68  
*Mit innigster Empfindung* (with the most intimate sensation)  
hymn-like style  
Ach, könnt' ich dort\_ hin kom\_ men, und dort\_ mein Herz\_ er\_

Example 52. Aus alten Märchen, mm. 58-74

Schumann uses the Clara motive only in the third stanza in mm. 84-95 after this moment of realization. The retrograde motive occurs consecutively in the vocal line, in the top line of the right-hand, and in the left-hand (Example 53). The eighth stanza states

<sup>25</sup> Astra Desmond, *Schumann Songs* (London: Ariel Music, 1987), 26.

that the poet often sees the land of bliss in the dream, but it disappears with the light of dawn. After the three motives, the Clara motive does not appear in the last line of the music. The reason might be related to how this bliss disappears at dawn.

The image displays a musical score for 'Aus alten Märchen' (Example 53), consisting of two systems of music. The first system starts at measure 83 and the second at measure 91. Both systems feature a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line includes German lyrics. In both systems, specific musical phrases are enclosed in dashed boxes and labeled 'retrograde motive'. In the first system, these motives are found in measures 84-87 and 88-91. In the second system, they are found in measures 92-95. The piano accompaniment consists of chords and moving lines in both hands. The score concludes with a piano dynamic marking (*p*) and a fermata symbol.

Example 53. Aus alten Märchen, mm. 83-98

This text also shows the possibility of a connection with the thirteenth and fourteenth poems since the two previous poems also describe the poet's beloved in his dreams. Furthermore, one could infer from this text that the land of bliss may be a metaphor for his beloved such that his union with her represents an unreachable place in his thoughts.

16: "Die alten, bösen Lieder"

**Literal**

Die alten, bösen Lieder,  
the old sinister song  
die Träume böse und arg,  
the dreams sinister and nasty  
die laßt uns jetzt begraben,  
them let us now bury  
holt einen großen Sarg.  
bring a great coffin

Hinein leg' ich gar manches,  
in it place I all much  
doch sag' ich noch nicht was.  
but say I yet not what  
der Sarg muß sein noch größer  
the coffin must be still bigger  
wie's Heidelberger Faß.  
than Heidelberg barrel

Und holt eine Totenbahre,  
and get a death-bier  
von Bretter fest und dick;  
of woods firm and thick  
auch muß sie sein noch länger  
also must it be still longer  
als wie zu Mainz die Brück'.  
than what in Mainz the bridge

Und holt mir auch zwölf Riesen,  
and get me also twelve giants  
die müssen noch stärker sein  
they must still mightier be  
als wie der starke Christoph  
than what the strong St. Christopher  
im Dom zu Cöln am Rhein.  
in(the)Cathedral of Cologne on (the)Rhine

Die sollen den Sarg forttragen,  
they should the coffin carry away  
und senken ins Meer hinab;  
and sink into(the)sea down  
denn solchem großen Sarge  
for such (a) great coffin

**Poetic**

The old, sinister songs,  
the dreams sinister and nasty,  
let us now bury them,  
bring me a great coffin.

I have much to lay to rest in it,  
though I shall not yet say what.  
The coffin must be even bigger  
than the great Heidelberg barrel.

And bring me a death-bier,  
made of firm and thick woods,  
it also must be even longer  
than the great bridge in Mainz.

And bring me also twelve giants,  
they must be even mightier  
than the string St. Christopher  
in the Cathedral of Cologne on the Rhine.

They should carry the coffin away,  
and sink it deep in the sea,  
for such a great coffin

gebührt ein großes Grab.  
deserves a great grave

deserves a great grave.

Wißt ihr, warum der Sarg wohl  
know you why the coffin indeed  
so groß und schwer mag sein?  
so huge and heavy must be  
Ich senkt' auch meine Liebe  
I sank also my love  
und meinen Schmerz hinein.  
and my pain in it

Do you know why it is that  
The coffin will have to be so huge and heavy?  
I am burying my love  
with my pain in it.

In the first four stanzas of this final song, the poet states that he needs a big, long, mighty coffin to bury the old sinister sentiment and the nasty dreams of the previous songs. He then clarifies that the true reason that the coffin should be so large would be to inter his enormous love along with its associated extensive suffering. “Die alten, bösen Lieder” explains how pained he is and how much he wishes to put an end to his grief from his unrequited love.

The music begins powerfully with a C# minor chord, anticipated by a rare grace-note chord, held with a fermata. A double-dotted octave chord then decisively enters on the same C# as the first chord, descends down a 4<sup>th</sup> to G#, and resolves to middle C# with an accent in mm. 1-3 (Example 54).



The image shows a musical score for the song "Die alten, bösen Lieder" by Robert Schumann. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is "Ziemlich langsam". The vocal line begins with the lyrics "Die al-ten, bö-sen Lie-der, die". The piano accompaniment features a Clara motive in the right hand, which is an inverted Clara motive. The score includes dynamic markings such as *sf*, *ff*, and *f*. A box highlights the first five eighth notes of the piano part, and another box highlights the inverted Clara motive in the piano part.

Example 54. Die alten, bösen Lieder, mm. 1-5

Schumann uses the Clara motive throughout “Die alten, bösen Lieder.” There are two types Clara motives in the first section. The five eighth-notes in the piano at the beginning of the vocal line are an inverted Clara motive. This gesture recurs throughout this section in mm. 7-8, 11-12, and m. 34 (Example 54).

From the second to the fourth stanza (mm. 11-35 plus pick-up), the poet describes in detail how large the coffin must be. However, the accompaniment changes from the pick-up to m. 36 to m. 47. The musical transition mirrors a poetic shift between the fourth and the fifth stanza in the poem. When he says that the coffin will be carried away in the first line in the fifth stanza (mm. 36-39 add pick-up), the piano part is intense and dramatic (Example 55).

Example 55. Die alten, bösen Lieder, mm. 34-43

Schumann also employs the retrograde motive in a chained shape which appears in three places when the poet points out that the coffin should be bigger, longer, and mightier: the pick-up to m. 16 to m. 17, the pick-up to m. 24 to m. 25, and the pick-up to m. 32 to m. 33. Each time the harmony becomes a whole step higher, and the vocal line also ascends as the poet speaks with a strong and decisive tone (Example 56).

Example 56. Die alten, bösen Lieder, mm. 15-19

For the last two lines of the final stanza “Ich senkt' auch meine Liebe/ und meinen Schmerz hinein” (I am burying my love/ with my pain in it: mm. 48-52), Schumann changes the tempo to *Adagio*, and the piano part also features a chordal accompaniment style. He prominently features a Dreams and Recollections placement of the Clara motive in the voice to the text “my love with my pain” (Example 57). As the text “my love with my pain” is simultaneously an important element of this song and a main topic of *Dichterliebe* as a whole, Schumann chooses to utilize the prime motive (E-D-C#-B#-C#) to both accentuate the text and also leave personal signature in a poignant moment.

48 *Adagio* prime motive

senkt' auch mei\_\_ne Lie\_\_be und mei\_\_nen Schmerz hin\_\_ein.

Example 57. Die alten, bösen Lieder, mm. 48-52

The postlude recalls the twelfth song “Am leuchtenden Sommermorgen” which describes the poet’s contemplation of and meeting with a flower in a garden on a summer morning in mm. 53-58 (Example 58). The first section of the postlude does not include the Clara motive, as the postlude in the twelfth song does not include it.

In mm. 59-60, the right-hand features two gestures whose rolled chords and melismatic lines evoke the improvisatory style of a cadenza (Example 58). Schumann put the original motives in the middle of the two gestures by using a half-step neighbor tone. The bottom line in the right-hand in m. 62 carries the retrograde inversion motive, while another retrograde inversion motive occurs on top of the left-hand as well (Example 58). Finally, a chained motive appears in the eighth-note lines of both hands while beginning the *ritardando* in m. 64. This figuration is unusual in the way that it incorporates different formations of the Clara motive melodically: the original motive (Db-C-Bb-Ab-Bbb), the retrograde inversion motive (Ab-Bbb-Ab-Gb- F), and the original motive (F-Eb-Db-C-D).

The image displays a musical score for three systems of music, likely piano. The first system (measures 59-60) features a right-hand melody with two phrases, each containing a red box labeled 'original motive'. The second system (measures 61-62) shows the right hand with a red 'original motive' and a green 'retrograde inversion motive', and the left hand with a green 'retrograde inversion motive'. The third system (measures 63-64) shows a 'chained motive' in both hands, with the right hand's original motive (red) and retrograde inversion motive (green) and the left hand's original motive (red) and retrograde inversion motive (green). The score includes various musical notations such as slurs, ties, and dynamic markings like *ritard.*

Example 58. Die alten, bösen Lieder, mm. 59-67

“Die alten, bösen Lieder” is the only song that presents all five types of the Clara motive: prime motive, original motive, inverted motive, retrograde motive, and retrograde inversion. Schumann employs the five eighth-notes inverted motive and retrograde motive throughout this song, and the prime motive is used for the last line of the poem “my love with my pain” in the Dreams and Recollection placement. The last two motives, the original motive and retrograde inversion, occur in the postlude. These unique usages of the Clara motive suggest that Schumann expresses the reminiscence of the poet’s love in the last song as if it depicts his variety of emotions in the song cycle.

## CHAPTER 5

### CONCLUSION

Schumann cherished the crafting of veiled allusions and symbolism in his music and often preferred to keep the sources a secret. The hidden inner-workings of his music and use of motives that reference extra-musical ideas engender a sense of intimacy perhaps destined for his wife only. Therefore, the examination of the extra-musical tools he used in his music to create these private signs can be an important way to interpret Schumann's music and kindle the musical imaginations of performers and listeners alike.<sup>26</sup> Schumann likely saw the text of *Dichterliebe* as an ideal expression of his love of Clara. He employs the Clara motive during terms of endearment or words referring to Clara such as "Kindchen," "Liebsten mein," and "um unsre liebe Frau." Some special texts allude to the special love with Clara or create a reminiscence using the Clara motive. Therefore, Schumann imbues the text of *Dichterliebe* with musical subtext and a coded musical signature for his wife. He also often emphasizes the motives with musical instructions such as a ritardando or an accent, and uses the motives to create a cyclical structure for the song cycle.

This research presents a deeper understanding of the composer's personal interpretation of the poetry in *Dichterliebe* and how that conceptualization directly guided his compositional choices. The best example of Schumann's poetic interpretation guiding his compositional process is in the sixth song "Im Rhein, im heiligen Strome." Among the sixteen songs, only this song has a palindromic motive of the Clara motive

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<sup>26</sup> Eric Sams. "The Schumann's Cipher" *The Musical Times* (May 1966): 392-399, <http://ericsams.org/index.php/on-music/essays/on-schumann/98-the-schumann-cyphers>

which perfectly illustrates the reflection of the Cathedral in the Rhein river, and the mirrored image of the poet's beloved in the picture of Virgin Mary. This recurring subtext might also be viewed as an *idée fixe* as coined by Hector Berlioz (1803–1869) in describing his motto theme in *Symphonie Fantastique*, composed in 1830. By 1835, the French novelist Honoré de Balzac (1799–1850) used the term as a general concept that suggests a “persistent preoccupation or delusional idea that dominates a person’s mind.”<sup>27</sup>

This research provides the locations of the Clara motive in *Dichterliebe*.

However, the author of this paper believes that there might be more examples that are further obscured by Schumann's complex musical cryptography. The understanding of motivic placement in *Dichterliebe* can be an important way to comprehend the musical expression of the composer. An awareness of the Clara motive would be very helpful for singers and pianists to enhance their conception of style and interpretation in the music of Schumann.

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<sup>27</sup> Merriam-Webster, accessed April 15, 2019, [https://www.merriam-webster.com/dictionary/idée fixe](https://www.merriam-webster.com/dictionary/idée%20fixe).

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