DISCOVERING THE NATURE OF
ROBERT SCHUMANN'S "FRAUENLIEBE UND LEBEN"

A Thesis
Presented in Partial Fulfillment of the Requirements
for the Degree Master of Arts

by
Helen Josephine Turner, B. Sc.

The Ohio State University
1963

Approved by:

[Signature]
Advisor
School of Music
ACKNOWLEDGMENTS

The writer wishes to express thanks to Professor Dale V. Gilliland, whose considerable help and guidance made the writing of this thesis possible; to Professor Marshall Barnes, whose patience and invaluable assistance in analyzing the music of the song cycle is deeply appreciated, and to Professor Ilsedore Eise, who contributed so generously of her time and knowledge to aid the writer in the translation and analysis of the German text.
### TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th></th>
<th></th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I</strong> THE PROBLEM</td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Statement of the Problem</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Scope and Limitations</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td><strong>II</strong> BIOGRAPHICAL SKETCH OF POET AND COMPOSER</td>
<td></td>
<td></td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Adelbert von Chamisso</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Robert Alexander Schumann</td>
<td></td>
<td>13</td>
</tr>
<tr>
<td><strong>III</strong> HISTORICAL BACKGROUND</td>
<td></td>
<td></td>
<td>31</td>
</tr>
<tr>
<td></td>
<td>Political and Cultural Events of 1750–1850</td>
<td></td>
<td>31</td>
</tr>
<tr>
<td></td>
<td>Romanticism in Literature, Art and Music</td>
<td></td>
<td>35</td>
</tr>
<tr>
<td></td>
<td>Schumann's Song Style</td>
<td></td>
<td>45</td>
</tr>
<tr>
<td></td>
<td>Relation of Above Factors to</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;Frauenliebe und Leben&quot;</td>
<td></td>
<td>53</td>
</tr>
<tr>
<td><strong>IV</strong> ANALYSIS OF THE SONGS</td>
<td></td>
<td></td>
<td>63</td>
</tr>
<tr>
<td></td>
<td>Song No. 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Song No. 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Song No. 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Song No. 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Song No. 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Song No. 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Song No. 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Song No. 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>V</strong> CONCLUSIONS</td>
<td></td>
<td></td>
<td>127</td>
</tr>
<tr>
<td><strong>APPENDIX</strong></td>
<td></td>
<td></td>
<td>130</td>
</tr>
<tr>
<td><strong>BIBLIOGRAPHY</strong></td>
<td></td>
<td></td>
<td>133</td>
</tr>
</tbody>
</table>

MUSIC: Frauenliebe und Leben
CHAPTER I

THE PROBLEM

Statement of The Problem

The singer who would fulfill his function as an artist of the first caliber will at once realize his task is difficult but worthy, one which may be likened unto a narrow road full of pitfalls and dangerous curves that may be the downfall of many a careless traveler. For those who make their way patiently and cautiously it leads finally to the goal they seek.

The vocal artist must seek to discover the nature of his art. He must also master the technical skills that will enable him to control his instrument and allow him the utmost freedom of expression in order to communicate his art to others. However, learning a composition and performing it accurately with regard to notes and rhythms marks only the initial stage in the study of a musical work. More is needed to breathe life into mere notes and to create a meaningful musical experience. Vocal interpretation is a non-technical skill involving the singer, the accompanist, the audience, and the song, the last with its own peculiar musical and literary character.

Many kinds of songs are a part of our rich cultural heritage. The singer should choose to study those that will aid him in his growth as an artist. A knowledge of appropriate song literature is of utmost
importance to all singing teachers, singers, and vocal coaches. Only by judicious selection and use of repertoire will the singer enjoy optimum success before the public.

The study of art songs presents certain peculiar problems. As a student becomes acquainted with the stylistic differences in art song literature he will learn to recognize the distinctly national characteristics of French and German art songs. "The Germans seem to prefer slower tempi than the French. They often call their songs 'innig', a word practically untranslatable."¹

A singer must determine whether a particular art song is suitable for his own voice classification. Some of Schubert's songs should only be sung by women. Others could be appropriately sung by men. Women may sing some of the men's songs, while the other way about is much more difficult.

Frequently a singer will have to select from a variety of song publications offering a choice of keys. Often, he may have to decide whether or not a song should be transposed if he is going to include it in his repertoire. A song may be transposed up or down a half tone or tone. A greater distance may be inappropriate. Schubert's "Im Frühling" is originally written in G Major for soprano or tenor. The piano accompaniment is light and airy and the register is suitable for this effect. The song must be transposed, however, for a bass or

contralto to sing it. The color of the song is then changed so that it is no longer summery, light, or airy. The effect is completely different.

An art song may be written in a language that is unfamiliar to a student. In many song publications the accuracy of the English translations may be doubtful due to shifts in accent, insufficient syllables, or too many syllables, etc. Therefore, a singer may have to translate the words in order to be certain of the meaning of the song. Such a personal translation may be difficult if the student does not know the original language of the text. Before learning the music a student should memorize the words of a song in the original language and know how to pronounce them correctly.

The study of advanced song literature is often more difficult for a singer since the vocal line may not sound relevant to the ear unless the piano accompaniment is heard at the same time. A vocalist may not have the opportunity to hear the two parts together unless he is able to play the accompaniment himself. He should listen to a good recording of the song that will enable him to gain an adequate conception of the "whole" and to impress it upon his "inner" ear.

Some "nuances and liberties which are introduced in performance but cannot be indicated in the score except in a very general way are the dynamics, rhythm, accent and phrasing that arise from the texture
of the music, the harmonic relationships, the dissonances, the climaxes in the melodic lines, etc.\(^2\)

"Thus, one might sing a song with absolute metronomic accuracy and still give an unrythmic performance because good rhythm demands a subtle fluidity rather than metronomic rigidity in its application."\(^3\)

As a student becomes acquainted with the basic forms of the art song he will discover that while the melody is repeated in the strophic song, the words of each verse may change. A good example is Schubert's "Das Wandern," in which the same music occurs in each verse. The intelligent singer will alter his interpretation according to the words. "Although the accompanist plays the same notes, he might change his expression to help convey the idea the singer is singing about in each verse, such as: 1. I want to wander, 2. About a stream, 3. Mill wheel—stagnant waters."\(^4\)

Only a singer who possesses a thorough knowledge of his text will be able to guide his accompanist in the appropriate interpretation of each verse. The problems of song preparation and interpretation must be understood and mastered if a singer would reach the ranks of the mature artists. He must have patience and the will to persevere until

---


\(^3\)Ibid., 14.

\(^4\)Gerald Moore, Public Lecture, Battelle Auditorium, Columbus, Ohio, February, 1963.
he is able to make of every performance a vital communication between himself and his audience.

Many authors of the vocal profession seek to explain the nature of the singer's art. Similarly, there are books directed exclusively to those who would pursue the noble art of accompaniment. However, one must consider singer and accompanist as a team, not two unrelated units that must "carry the ball (the song) to the goal" (the audience.) Often the performing artists are the weakest link in the chain of song, singer and accompanist, and audience.

Undoubtedly we would be astonished if during a recital program the singer were to sing all his songs alone, then stand quietly while the accompanist plays all the songs alone. Yet, we must admit that in many instances we might have enjoyed a program better had it been performed in that manner. Too often it appears that both singer and accompanist plod along, each completely oblivious of the other, now and then tossing a friendly glance at each other when it is time to begin a new song, or imitating a mock duel when it is time to end one.

We may imagine that a member of the audience is similar to an empty cup beside a dinner plate waiting patiently to be filled. How shall the performers attempt to fill the cup? The accompanist's job is to help the singer tell the story. Therefore he must endeavor to understand every word that the singer is singing. Then there will be a real partnership between singer and accompanist.
"The work of the accompanist is exhilarating when he is associated with a fine artist, and it is inspiring when he plays with one of greater artistic stature than himself. Each gives the other something psychologically. At performance, an extra intensity of feeling will come into their work. Each thinks at the performance in terms of the first person plural, each thinks not of a voice, of a piano, but of music. That is the true spirit of ensemble."5

Scope and Limitations

The purpose of this study is to discover the nature of Robert Schumann's song cycle, "Frauenliebe und Leben", through an analysis of the music and poetry and a translation of the text, also through a survey of the historical background of the era of its composition, composer, and poet.

Several factors led the writer to this study. During the course of graduate study many scholarly theses had been discovered whose topics unfortunately seemed to limit the usefulness of otherwise excellent research. Therefore, the writer endeavored to choose a subject for a thesis that would be of practical value to others as well as herself. Also, the songs chosen here were performed by the writer in recital and are representative of the best of the art song literature that is a part of our cultural heritage. Consequently, they are demanding of the highest consideration of the artist who sings them.

Certain aspects of the study have definitely contributed to the musical and total knowledge of the writer, who will try to share these discoveries with the readers. The study is directed particularly to the vocally mature singer who may already be familiar with some art songs in a foreign language, to the voice teacher or vocal coach who is seeking good song literature for his students, and to all those accompanists who strive to provide more than mere background music for vocalists to sing by.

When the available publications of the song cycle were examined it was discovered that some included texts in other languages as well as the original German. A considerable problem resulted from the fact that several English translations of the German text varied widely in content and poetic style. This finding necessitated a thorough comparison of these with respect to their meaning and style. A list of publications that have English translations has been included in the Appendix with comments about the accuracy of the translations, the general appearance of the publication, the completeness or incompleteness of a collection, and available keys. The translations included in the fourth chapter of this study are not intended to be a creation of English poetry out of German poetry but rather a statement of the exact meaning of the German words in each song. The writer hopes these translations and the phonetic guide will be of considerable aid to artistic interpretations of this song cycle.

A further purpose of the study is to point out the peculiar characteristics of the composer's song style and the significance of his contributions to the history of the German art song.
The list of recordings of "Frauenliebe und Leben" is not intended to be comprehensive but is suggested as a guide for the singer to use at the beginning of the study of the songs as an aid to the grasp of their "total atmosphere." After the songs have been mastered, listening to the recordings may help a singer to evaluate critically the interpretations of the respective artists and to compare the effectiveness of the songs as sung by voices of high and low range. The singer's accompanist might benefit from hearing the recordings at any time. They ought often to be heard with score and pencil in hand so that any helpful markings might be made if desired.

The authoritative sources pertaining to the lives of the poet and composer have revealed much that is significant about them and their relation to the historical era in which they lived. Similarly, the study of the historical period in which the text and music was written has disclosed important political and cultural aspects affecting the work as a representative art form.

Finally, the bibliographic references have been annotated as an aid to the student who may wish to do further research. The main bibliography is restricted to the sources quoted in the body of the thesis and is followed by a supplementary bibliography of references that influenced the writer significantly in the course of the study.
CHAPTER II

BIOGRAPHICAL SKETCH OF POET AND COMPOSER

The accounts of the lives of the poet and the composer of "Frauenliebe und Leben" create fascinating and startling impressions upon our minds not unlike those we visualize when we encounter the unreal, fantastic characters that abound in the wildly imaginative German novels of the period in which these two creative artists lived.

Chamisso, tormented by the consequences of continual political upheaval and social change, became a homeless wanderer around the world. Schumann's life, gradually destroyed by unceasing inward turmoil, was a drama of extreme happiness balanced by extreme tragedy.

Adelbert von Chamisso

Adelbert von Chamisso (Louis-Charles-Adélaïde-Chamisso de Boncourt) was born January 30, 1781, at the chateau de Boncourt near Sainte-Menehould in Champagne. During the French Revolution his family fled to Würzburg and then to Berlin where Chamisso took a job as a painter for a manufacturer of porcelain. There a German sculptor gave him his first lessons in art.

Afterward, he served as page to Queen Louise of Prussia, of whom one of his brothers made a portrait.

In 1798, Chamisso entered a Prussian infantry regiment as a lieutenant. He remained in active service when his family returned to
France. During this time he studied philology and philosophy and fell in love with a governess, Céres Duvernay. Although his love was unrequited it awakened his poetic talent. Together with Baron de la Motte Fouqué, J. E. Hitzig, and R. A. Varnhagen von Ense, he edited, during 1804-06, the "Berlin Musenalmanach," in which his first poems appeared. The first edition was financed entirely by Chamisso because no one wanted to publish it.

His poetry at that time consisted only in the fulfillment of poetic forms which the so-called new schools advertised. The notice received by the "Musenalmanach" brought Chamisso many new friends, among them the philosopher Fichte. The book ceased to be published when political events separated the publisher and the co-worker.

In 1804 Chamisso founded the Nordsternbund, a society of Berlin romanticists. He had wanted to study full time but the political events of 1806 delayed this plan. Chamisso took part in the war of 1806 but decided to leave the army after the capitulation of Hameln, and stayed in France during 1807.

His parents died. The high school at Halle where his friends had attended had been destroyed. Confused, broken in spirit, without business or profession, he returned to Berlin. Through an old family friend, Chamisso was called to a professorship at the Lyceum of Napoleon in 1809. He traveled to France but did not accept the professorship. He had been attracted to the circle of Madame de Staël and remained with her until she left France in 1811. In the spring of 1811 he followed Madame de Staël to Coppet. Through her he came to know important poets of the period.
In 1812, Chamisso left Copper and Madame de Staël to study science at the University of Berlin. He entered, determined to make his way. Chamisso did not wish to take any part in the wars of 1813 as he felt he had no fatherland, or at least, not until that year. His allegiance was torn in different directions without causing him to relinquish his goal.

That summer he wrote the fairy tale, "Peter Schlemihl", which was well accepted in Germany and became popular in England. He wrote it only to relax and to replace the company of the children of a friend whom he had been visiting.

He felt he had gained a solid foundation as a writer but very soon the storm of revolution arose again in 1815 and Chamisso was recalled to war. He did not want to be a soldier again. Seeing a newspaper article that announced a planned expedition of the Russians to the North Pole, he applied through his friend, Hitzig, who sent his credentials to Kotzebue, the leader, who was later assassinated. Kotzebue lived in Königsburg and was a good friend of Hitzig. Chamisso soon received an answer from Kreuz, Captain of the Russian Imperial Navy, informing him of his acceptance.

This expedition was under the auspices of Count Romanzoff and its purpose was to explore from the Strait of Behring to the White Sea. Chamisso kept a diary as botanist on the Russian ship "Rurik" during the expedition from 1815-1818. This diary, "Reise um die Welt mit der
Romanzoffischem Entdeckungs Expedition" (1821), is a classic of its kind.

In 1818, Chamisso became custodian of the botanical gardens at Berlin. The following year, he married Antonie Piaste. From 1826–32 he wrote his most important poems, song cycles, ballads, narrative verses and terza rime; published mainly in the "Deutscher Musenalmanach" of which he became editor in 1832. He died at Berlin on August 21, 1838.

Chamisso's Works. The younger Berlin romanticists, Fouqué, Chamisso, and von Ense, wrote in a period of reaction which followed the defeat of Napoleon, the failure of the Congress of Vienna (1814) and the suppression of freedom of thought that was a characteristic of Metternich and the Holy Alliance.

Chamisso was by profession a scientist, the one German poet in whom the War of Liberation aroused mixed feelings, the reason being that he was French born. As a scientist his name is connected with the discovery of the metagenesis of certain mollusks. As a philologist he is known for his studies of Australasian languages.

Chamisso followed the Biedermeier fashion of writing "cycles" of lyrics, sequences of poems independent in themselves and separated by numbers or title headings.

His most famous work, "Peter Schlemihl", is the story of a man who sold his shadow to the devil. It has been translated into most European languages. "The model for Chamisso's poetry is to be found in the lyrics of Goethe and Ludwig Uhland. It aims at freshness and

His ballads deal with national legends ("Das Hissenspielzeug") and with ethical and social problems ("Die Sonne bringt es an der Tag," "Die alte Waschfrau"), and show his romantic fondness for mournful subjects ("Verzeitung," "Salaz y Gomez"). His social and political poems are on subjects similar to those treated by Béranger, whose poems he translated in 1838. His later lyrics were more realistic and were praised by Heine, who described him as one of the most significant modern poets.

Chamisso's greatest literary activity dates from 1828 when he had settled down to domestic life and peaceful production stimulated by the genial companionship of his wife, to whose inspiration we owe especially the charming poetic cycles, "Frauenliebe und Leben" (1830).

His poetry is rather small in amount but is widely popular in Germany. Some of his lyrics, ballads, and romances are among the finest in German literature. Chamisso's collected works fill six volumes. The collection includes a biography by Hitzig and Chamisso's letters.

Robert Alexander Schumann

Robert Alexander Schumann was born on June 8, 1810 at Zwickau, in Saxony. The youngest of five children born to Friedrich August Gottlieb Schumann and Johanna Christiane Schnabel, he was to survive them all.
The father of this middle-class German family, August Schumann, was the son of a poor clergyman and had been unable to obtain much education, but he maintained an enthusiastic and scholarly interest in literature and the arts throughout his life. When he proposed marriage to the daughter of the chief surgeon at Zeitz, he had already written several novels. However, he agreed to the stipulation of his father-in-law and started a grocery business in order to support a family. No sooner did the marriage take place than August began to acquire books that he felt he might be able to sell to interested customers and otherwise spent his time in further literary pursuits while his wife managed the grocery.

In 1807, he persuaded a brother to join him in the establishment of a book-selling and publishing business that was thereafter known as "Schumann Brothers" and remained a prospering concern until 1840.

August Schuman became noted for his publication of the first German pocket edition of foreign classics, for many important business works, and for a translation of several of Byron's poems. He also established a journal, "Mountain Mine Messenger" (1808–1812) followed by "Leaves of Memory" (1813–1826) and published "The Saxon Encyclopedia" (1813).

In this decidedly literary atmosphere, the boy, Robert, spent his childhood with his brothers Karl, Julius, Eduard, and a sister Emilie. At the age of 6 he entered Döhner's private school and the following year began piano lessons with Kuntsch, a self-taught musician.

His father, though plagued with delicate health and subject to severe attacks of a nervous condition, never ceased to encourage him
in his pursuit of literature and the arts. When Robert was nine, his father took him to Carlsbad to hear the eminent pianist, Moscheles. The event impressed Schumann so favorably that he mentioned it years later in a letter thanking Moscheles for the dedication of a piano sonata to him.

In 1820, Robert entered the Zwickau Academy where he wrote choral and orchestral works that were performed by himself and his friends. While there, he organized several clubs, one of them for the purpose of the study of German literature.

When he was 13, he helped his father in the preparation of "Portraits of the Most Celebrated Men and People of All Time." As a child, he read the lives of the poets, essayed lyrical verses, attempted novel writing and had some of his poems accepted by the editor of the "Dresden Abendzeitung." Many of his childish robber-plays were produced on a little stage built for the purpose, with the aid of his father, brothers, and friends. He often appeared as a pianist in public concerts in Zwickau, exciting much enthusiasm. Robert took part in the musical evenings at the home of Dr. Carus and his wife, Agnus, where he first heard the works of Mozart, Beethoven, Haydn, and Schubert.

His sister, Emilie, much beloved of her father, was afflicted with an incurable disease and drowned herself at the age of 19 while in a state of depression.

August Schumann had made plans for Robert to study music with Carl Maria von Weber, Kappellmeister at Dresden. In June, 1826, however, Weber died. August Schumann died two months later. Robert's
mother had not shared her husband's ideas of a future career for her
son though she was fond of the "belles lettres." In 1828, advised by
his mother and Rudel, his appointed legal guardian, Schumann entered
the University of Leipzig as a law student. Before matriculating at
Leipzig, however, Schumann and his friend, Rosen, took a trip to
Augsberg, Nuremberg, Bayreuth, and Munich. At Bayreuth, they visited
the widow of Jean Paul Richter, who gave Schumann a portrait of the
novelist. In Munich they were introduced to Heinrich Heine who had
just published his "Buch der Lieder."

At the University, Schumann had little taste for student life and
only attended lectures in philosophy. In his room he kept pictures of
his father, Jean Paul and Napoleon, the latter much to the chagrin of
the students whose philosophies centered on patriotism. He spent hours
at the piano improvising, and his enthusiasm for Jean Paul and Schu-
bert's works increased.

In 1829, Schumann persuaded his family to allow him to transfer
to the University of Heidelberg where he alluded that he was attracted
by Thibaut and Mittermayer's lectures in law. As a matter of fact he
was attracted to Thibaut as a musical connoisseur and a bold thinker.
Thibaut had written a book on the "Aesthetics of Music" and he un-
doubtedly encouraged Schumann more in his musical aspirations than in
the study of law.

Again Schumann took an extensive trip between school terms and
this time he went to Italy. At Milan he visited LaScala and heard
Pasta in a Rossini opera. His enthusiastic impression was one of the
few favorable ones he ever voiced of Italian music.
Schuman became a regular weekly guest at classical concerts and his popularity in Heidelberg increased after his own public performance of Moscheles’ works. At Easter, 1830, he heard the violinist, Paganini, and was deeply stirred by his virtuosity.

In a letter to his mother, July, 1830, he wrote, "My whole life has been a long struggle between poetry and prose, between music and law." In August, he finally persuaded her to allow him to devote himself to music.

On September 24, 1830, Schumann left Heidelberg to return to Leipzig. He began piano studies with Friedrich Wieck, a renowned piano teacher and music dealer in Leipzig. Wieck, however, was away most of the time on concert tours with his daughter, Clara. Schumann wrote to the pianist Hummel, with whom he desired to study, but gave it up when Wieck announced he was offended at Robert’s suggestion. While experimenting with a finger-strengthening device, Schumann permanently disabled one of the fingers of his right hand, thus terminating his hopes for a career as a virtuoso.

In 1830, Schumann published his first compositions, the Abegg Variations for piano. Finally realizing the necessity for a thorough foundation in music theory, he began to study with Heinrich Dorn, the director of the Leipzig Opera. Dissatisfied, he continued studying alone after a year and a half, using Marpurg’s treatise as his guide along with Bach’s "Well-Tempered Clavier."

---

As a result of the news of his brother Julius' death and that of his sister-in-law Rosalie, Schumann suffered a severe attack of nervous anxiety during the summer of 1833. He attempted to throw himself out of a window and afterwards avoided sleeping in rooms on upper floors.

On April 3, 1834, the "Neue Zeitschrift für Musik" (New Journal of Music) was founded by Schumann and a group of Leipzig painters, musicians, men of letters, and kindred spirits. They felt a need for a new journal that would promote freshness and variety since the chief organs of musical criticism then in existence were dedicated to the superficial admiration of mediocrity and often refused to consider the works of non-German composers. Schumann had already written an article on Chopin for the "Allgemeine Musikalische Zeitung" and had contributed to Herlosohn's "Comet." Shortly after the founding of the new journal Schumann not only became the sole editor but also the principal proprietor for ten years. He encouraged contributors to write in the Jean Paulian manner, that is, to write as to an imaginary character and in dialogue form.

Schumann invented a group of characters, some real, some imaginary, who became known as the "Davidbündler" (Society of David). They declared war upon Philistines, the so-called enemies of music. The composer incorporated many of his friends and fellow artists into the society by the use of pseudonyms.

After Mendelssohn's arrival in Leipzig as conductor of the Gewandhaus concerts in 1835, he and Schumann became good friends. During that year Schumann was engaged briefly to Ernestine von Fricken,
the adopted daughter of Baron von Fricken, of Asch. He later used the letters in the name of her home town as the basis of a musical theme in his "Carnaval", for piano. Also, he used one of her father's musical themes in his piano variations entitled "Symphonique Études."

In 1836, Schumann's mother and his brother, Eduard, died. The years 1836-1840, besides being fruitful ones for composition, were pre-occupied with the bitter struggle to win the consent of Wieck to marry his daughter, Clara. In 1838, Schumann met Chamisso who had come to Leipzig in what was to be the last year of his life. He resided at a Gasthaus where Schumann was in the habit of meeting with his friends and fellow artists. Touched by Schumann's distressing mental state, Chamisso suggested travel, particularly to Vienna. Clara, though anxious to marry Robert, shared her father's fear for their financial security. Therefore, Schumann made a trip to Vienna in 1839 to try to establish the journal there, but without success. At the home of Franz Schubert's brother he discovered the composer's C Major Symphony and wrote an enthusiastic article about it in the journal. Schumann received the degree, Doctor of Philosophy, from the University of Jena just before his marriage on September 12, 1840. In the first year of his marriage he wrote only songs, though he had previously composed almost exclusively for the piano. The next year he composed symphonies, and the following year, chamber music.

Except for a brief professorship at the Conservatory of Leipzig in 1843 and concert tours with his wife, Schumann's life centered about his family, composing, and writing for the "Neue Zeitschrift" until 1844.
In 1844 he transferred the journal to Oswald Lorenz in order that he could devote all his time to musical composition.

In 1845 the Schumanns' move to Dresden at first proved beneficial to Robert's health. However, the fatal symptoms of his mental disorder soon manifested themselves in hallucinations, compulsive gestures, blurred speech, and gradual withdrawal. He was more frequently afflicted with attacks of nervous anxiety and auricular delusions. He had not wanted to come to Dresden when he learned there was an insane asylum nearby. As his illness grew more serious he often expressed to his wife his belief that he was losing his reason.

In Dresden Schumann met Ferdinand Hiller and Richard Wagner. Hiller and Schumann became good friends. Wagner, however, was upset by Schumann's increasing taciturnity and Schumann by Wagner's willingness to talk at length. Robert and Clara left Dresden briefly in May, 1849, in order to avoid being forced to join German patriots in a nationalistic insurrection. They escaped to the nearby village of Kreischa where Schumann completed his "Lieder für die Jugend," Opus 79.

Through his friend, Ferdinand Hiller, who had moved to Cologne, Schumann was appointed to Hiller's former post as musical director at Düsseldorf in 1850. As director, he was to conduct an orchestra and a vocal union. Always willing to help young musical aspirants, Schumann devoted an evening of his first season to the works of living composers, a proceeding previously unheard of.

Severe symptoms of his failing health began to manifest themselves after 1853. He lacked the physical energy and endurance requisite for
a director. He was easily exhausted, seldom rehearsed parts, and spoke so low that he could not be understood. Clara had to demonstrate at the piano the rhythms her husband wished the musicians to play. Schumann's increasing inability to produce acceptable performances due to his manner of conducting and his tactless relations with members of the orchestra committee unfortunately led to their determined desire to replace him with Julius Tausch. Tausch was a young musician who was often called upon to conduct during Schumann's frequent absences because of his ill health. Robert and Clara were not appeased when the committee offered to allow the composer to conduct only his own works in the future. The unpleasant affair ended when Schumann wrote an indignant letter to Tausch and failed to appear at any more rehearsals.

Not all was unhappiness at this time, however, for the young Brahms visited Schumann with a letter of introduction from the violinist, Josef Joachim. Elated by his new friend's musical genius, Schumann wrote for the last time in the "New Journal," an article hailing the advent of one who would carry on the line of great composers.

When Schumann returned from a tour to Holland with Clara in 1853, his absent-mindedness had increased and speech had become so difficult for him that it was left to Clara to carry on any discussions with visitors to the house. She thought he seemed to emerge from his thoughts and to be more aware of those around him whenever he engaged in the practice of "table-tipping", a currently popular parlor fad.

Early in 1854 Schumann put his things in order and expressed the desire to go to an asylum but Clara pleaded with him to remain with her
and the children. He had recently recovered from an illness in which he believed himself the victim of a paralytic stroke and only with great difficulty was he persuaded by his physician to rise from his bed. In February, 1854, he left the house and attempted to commit suicide by throwing himself into the Rhine, but was saved by some boatmen who brought him home. His wife was not allowed to see him as she was expecting their seventh child, Felix. A few days later Schumann was taken to a private hospital at Endenich, near Bonn.

At first his wife and his close friends, Joachim and Brahms, held hopes for his recovery. The letters he wrote to them did not reveal any signs of his hopeless mental condition. His biographers agree that Schumann penetrated too deeply into the dreadful subject of Manfred. The ideas themselves became rooted in his mind. The mad, soul-destroying intercourse with spirits was also the culminating aspect of Schumann's last illness.

His love of Jean Paul remained firm to the end and he spent much time in rereading his "Flegeljahre." Brahms has related that during his visits Schumann imagined himself persecuted by the attendants, but was otherwise contented. In July, 1856, he began to refuse all food and his wife was summoned, though she was entreated not to see him. After two and a half years she could no longer forbear. A touching account of their last moments together is described in Clara's diary. The end came on July 29, 1856, and Schumann was buried two days afterward at Bonn.
Schumann as Composer and Critic. Robert Schumann's music and his life were so well integrated that his compositions can be understood and judged only by a thorough knowledge of his life and its conditions. He himself stated that he did not care for a man whose life is not in harmony with his work.

As a composer Schumann contrasts greatly with Beethoven, who was the first composer to break the servile tradition as a musician. Beethoven remained a friend of aristocrats all his life and made his new and bold musical ideas conform mainly to pre-existing classical forms. Schumann cared little for the society or the opinions of aristocrats and allowed his musical ideas to create their own forms.

Schumann's music also contrasts with the music of his contemporaries, Chopin, Berlioz, Liszt, and Wagner. Their music is often imbued with the spirit of nationalism and patriotism. This kind of musical display of patriotism is curiously missing from nearly all of Schumann's works.

Schumann was aware of the tremendous political and social changes occurring around him, however. He tells us:

Anything that happens in the world affects me; politics, for example, literature, people; and I reflect about all these things in my own way—and these reflections then seek to find an outlet in music. This is also the reason for which so many of my compositions are hard to understand."

In a letter to Carl Kozsmaly (1843), Schumann gives us a clue to the source of his creative genius as he describes his compositions to date:

They are mostly reflections of my agitated youth, the man and musician in me strove for simultaneous expression. It is so even now that I have learned to command my music and myself better. How much joy and sorrow are buried in this little pile of notes.\(^4\)

In assessing Schubert, Schumann again seems to be declaring his own aspirations when he wrote:

I think nobody's compositions are such a psychological puzzle in the course and connection of their ideas as Schubert's, with their apparently logical progressions. Very few composers have succeeded in stamping their individuality upon a mass of tone-pictures in the way he has done, and still fewer have written so much for themselves and their own hearts. What a diary is to those who jot down all their passing emotions, his music paper was to Schubert. To it he confided all his moods, and his intensely musical soul finds expression in notes, when ordinary mortals use words. [Italics mine]\(^5\)

He often created tone pictures from daily events and his sensitive melancholy nature desired to express the emotions which stirred his soul through the medium of tone.

The source of Schumann's creative impulses is to be found in the literature he read, in his own intimate life experiences, and in the


music of the two composers whom he most revered, Schubert and Bach. Among Beethoven's successors he singled out Schubert as the most gifted, though he regarded Bach as being the most comprehensive genius.

When his creative impulses stemmed from literary sources his music frequently surpassed the original poetic thought. Many of his compositions seem to have equal meaning for us without words while the words seem to be notably enhanced by Schumann's music. ("Widmung," "Manfred.")

Schumann's compositions that were born from his personal experiences (Novelettes, Songs, Fantasia in C Major, Kreisleriana, Album For The Young, DavidsbündlerDances, etc.) show how the purely human events of life and existence affected Schumann greatly as a man and are revealed over and over again in his works. The death or marriage of a loved one, the emotional aspects of young love, the innocence of childhood, the childish belief in, and fear of, ghosts, the youthful excitement engendered at a carnival, the delight in games of make-believe and masks, the impressions received of cities visited, are all human phenomena that make their appearance in the life of Robert Schumann and again in his works. Even Schumann's experiments in mental telepathy and "table-tipping" in his adult life cannot be separated from his pre-occupation with the desire of mankind to perceive and to communicate with the unknown, to come to grips with "fate" as evidenced in his "Paradise and the Peri," "Faust", and "Manfred."

It is necessary to understand Schumann's conception of the function of music in order to know how to achieve an appropriate
interpretation of his compositions. Schumann "liked a certain mystic symbolism, a veiled allusion to general poetic intentions, as many of his compositions prove." Thus his "Papillons" has a deep mystic meaning rather more than the programmatic title "Butterflies" can convey. In a letter to Henriette Voigt (1834) Schumann explains that the composition can be understood if one reads the last chapter of Jean Paul's "Flegeljahre."

Descriptive or "program" music was a characteristic type of music composed during the Romantic era. An interesting insight into Schumann's conception of the function of music can be gained if we compare his attitude toward the descriptive nature of music with that of his contemporaries.

A clue to his own ideas of how music should be composed is the following:

It is not a good sign in a piece of music when we discover that it absolutely needs an explanatory heading, etc., for then we think it less likely to have sprung from inward depths than to have been called into being by some outwardly exciting cause.  

We must not show our heart to the world: a general impression of a work of art is better; at least no preposterous comparisons can then be made.  

---

6 von Wasielewski, 68.
7 Young, 101.
8 von Wasielewski, 173.
And again, we read in Wasielewski's account:

It is certainly an error to think that a composer should take up pen and paper on purpose to express, depict, or paint this thing or that; however it is indeed poetic to designate the leading thought by something akin to it. The main point still is, whether the music is anything in itself without words and illustrations, and especially whether a spirit dwells within it. [Italics Mine]

Schumann was opposed to Berlioz's long descriptive notes explaining his "Symphonie Fantastique," and stated that he would be perfectly willing to read them after having heard the music, and that the music should create its own image in our minds.

These accounts seem to indicate that Schumann did not accept the concept that music could be limited to the description of a specific idea or emotion pre-determined by the composer without the listener having any freedom to interpret the meaning of it according to the sum total of his personal background and experience.

This possibly explains why Schumann failed in his own attempts to compose operas that could maintain sufficient dramatic interest on a stage and why he was so slow to perceive the nature of Wagner's music dramas, though he gradually changed his opinion of the dramatic worth of "Tannhäuser" after he saw it performed. Unfortunately, he did not live to see any of Wagner's later works performed.

Schumann's concept of the programmatic nature of music differs widely from the idea that one may visualize a great battle at measure 30 to 40 or hear a torrential downpour of a storm at letter J, etc..

9Ibid., 106.
in a composition. Thus, the extramusical associations that arise from the innermost feelings of the listener are more significant in Schumann’s music than the more obvious programmatic devices used by other Romantic composers who came after him. Schumann’s works are interesting from a psychological as well as a musical point of view. So many of his compositions represent human hopes, doubts, exultations, and despair. They are the essence of the "Romantic" obsession that was the struggle to find a personal identity, to seek to understand the universe and man’s relation to it. In his compositions Schumann used German dynamic markings such as "Mit Leidenschaft", "Innig, lebhaft," etc. These seemed to fit the characteristic emotional nature of his music.

Schumann’s motives are not developed in the Beethovenian sense. Instead his forms grew out of his material and consisted of a continual remoulding of simple formal structure. He often composed the titles of his works afterwards, believing that the music was self-sufficient.

It is significant that the imaginary dialogue Schumann included in the manuscript of his "Papillons" (removed in later publications) was simple comment or musings about the feelings aroused by the music itself and could not be considered a definition of the composer's intentions as to what those feelings should be in every listener. His rapidly changing, boldly chromatic harmony, novel pedal effects, cross-rhythms, and syncopations were the manifestation of the overwhelmingly subjective element of his creative genius.

It was difficult to classify some of Schumann’s works according
to the existing musical forms of his day. His "Advent Song" was alternately titled a motet and a cantata. "Paradise and the Peri" was called "nearly a cantata."

During his lifetime Schumann's music received little recognition though he never lost confidence in his ability as a composer. Clara Schumann and Franz Liszt sometimes played his piano works in public but they were more often saved for the musical evenings attended only by musical connoisseurs, virtuosos, and other composers. The concert public of Schumann's day could not follow his quick-changing harmonies, and was confused by compositions seemingly made up of a number of small pieces strung together. They preferred the mechanical display pieces of Kalkbrenner, Thalberg, and Herz to Schumann's "grim and gloomy" music.

Chopin felt that Schumann's piano works were interesting but that they were not music. Berlioz regarded Schumann as a remarkable composer and critic while Mendelssohn looked down upon anyone who "wrote about music." Schumann's most unfavorable critics were Finck and Bellstaud, the editors of the other leading musical journals in Germany. The former ignored Schumann's compositions entirely for seven years while the latter wrote criticisms of Schumann's works, such as the "Kinderscenen," that gave evidence of his total lack of comprehension of Schumann's compositions. (The "Kinderscenen" was not a group of children's pieces but a composition intended to represent the reflections of an adult looking back upon childhood.)

Schumann's position as editor of a musical journal of wide circulation and increasing popular appeal was of value to him in securing
the publication of his works in Leipzig. The New Journal was influential in promoting the artistic interests of that period. Schumann's writings confirmed the growing fame of Schubert, Mendelssohn, and Ferdinand Hiller and helped to found that of Chopin, Robert Franz, Niels Gade, Stephen Heller, and Adolph Henselt. Sterndale Bennett, Hector Berlioz, and Johannes Brahms were introduced to the musical world by him.

As a critic, Schumann was singularly generous to new and unknown composers and was not ambitious for himself. In Schumann's lifetime, Grillparzer, Liszt, Moscheles, and Hauptmann were among the few who wrote praises of his music. His friend, Sterndale Bennett, after Schumann's death, helped to increase the popularity of his music in England.

As a composer, Schumann remained true to his aims. He was content whenever his music received favorable praise from the critics and the artists, rather than the public. It is significant that less of Schumann's music sounds "dated" to our modern ears than that of some of his contemporaries whose creative sources were more often nationalistic rather than personal and who wrote descriptive music that was not particularly of an introspective nature.

The music of Schumann that has retained its appeal is that in which he delved deeply into the psychological, inner aspects of human life, and in which people can recognize and identify their own personal conflicts and emotions.
CHAPTER III

HISTORICAL BACKGROUND

Political and Cultural Events of 1750–1850

The latter half of the eighteenth century and the first half of
the nineteenth century was a period of unusual historical significance.
It produced an epidemic of political and social upheavals that firmly
established the ideals of democracy and nationalism in the hearts and
minds of people throughout the world. Simultaneously, it was an
historical era that was especially prolific and diverse in its crea-
tivity, in literature, painting, music and thought.

The whole European political and social organization as it existed
before the French Revolution of 1789 was based upon the theory of privi-
leged and non-privileged classes, absolutism in government as well as
corruption in political and religious organizations, and the concen-
tration of land and wealth.

Some agitation for reforms had begun in England briefly in 1764
when William Pitt became Prime Minister but he and his associates were
frightened by the rumblings of revolution in France, the government of
which was still an absolute divine-right monarchy under Louis XV (1715–
1744). His grandson, Louis XVI was dismissed for his attempted reforms
in France. In Prussia, Russia and Austria, the "enlightened despots,"
Frederick II, Catherine II and Joseph II, reigned.
Finally the feeling of unrest among the peasants, bourgeoisie, privileged classes, and royalty, that was caused by widespread economic distress, resulted in the French Revolution of 1789. It was the beginning of twenty-three years of war in which France re-shaped the entire map of continental Europe in her attempt to carve out a great world empire under the leadership of Napoleon Bonaparte. Though the French Revolution had begun as an outgrowth of the desire of the masses to break free from the tyranny of kings, Napoleon was able for 15 years (1800-1815) to direct the immense energy of the Revolution to the service of his personal ambition.

After Napoleon's temporary defeat in March, 1814, and his subsequent abdication, the Congress of Vienna (1814) attempted to reconstruct the map of Europe. Though many kings were restored to their thrones, the Germanies were allowed to maintain a loose confederation of thirty-eight states. The five years following the final overthrow of Napoleon in 1815 constituted a reactionary period throughout the whole of the continent of Europe. The resultant wars were usually brought about by the influence of Metternich, Austrian Chancellor and foreign minister who engaged the help of other despots to crush the liberal uprisings and to restore the old systems.

In England and France the period of 1830-1846 was preeminently the Era of the Bourgeoisie. Increasing numbers of men became converted to the ideas of democracy. During these years Britain saw the growth of religious tolerance, parliamentary reforms and social legislation, and in America the years 1830-1840 were the beginnings of the anti-slavery movement. The Paris Revolution of 1830 established a
government by and for business and industry. Later the French Revolution of 1848 established a second Republic under the socialists led by Lamartine. It was soon taken over by the bourgeois Republicans and conservatives. The news of the revolution at Paris in 1848 again set off a chain reaction of nationalistic outbursts in Italy, Germany, Austria, Bohemia and Hungary.

The Industrial Revolution, a movement that took place in England between 1770 and 1825 reached continental Europe after 1815. This non-military revolution also changed fundamentally the industrial, commercial, political and social life of the Western world. It consisted mainly in the application of machinery to manufacturing, mining, transportation, communication and agriculture. The explorations and colonial conquests of the sixteenth and seventeenth centuries led to a great expansion of commerce, to the increased use of a money exchange system, and to the growth of a strong class of business men and capitalists.

New inventions brought about the factory system, economic imperialism and international economic dependence. Populations shifted from small villages to the cities. In England, large scale child labor and bad living conditions existed for more than half a century. Mass unemployment became one of the gravest social problems arising from the Industrial Revolution. Adam Smith's "Wealth of Nations" argued forcibly for non-interference by government with business. Scientific investigations were immensely stimulated.

Some important inventions were James Hargreaves' "spinning jenny" (1767), Eli Whitney's "cotton gin" (1793), and Morse's telegraph (1837).
On water, Robert Fulton's steamboat, and on land, George Stephenson's rail locomotive (1825) were the forerunners of modern transportation. Among hundreds of machines, processes and scientific principles may be mentioned the large scale preservation of food by canning, Daguerre's invention of photography (1839) and Goodyear's rubber vulcanization (1844). The invention of the telescope proved the existence of other planets revolving about the sun. The microscope gave people a new view of air, earth, fire and water.

A new way of looking at the material world brought about questions concerning the world of man and society. The scientific study of insanity was unheard of before the beginning of the nineteenth century. Professor Portius's machine, the "psychometer," purported to measure one's character.

The effects of the French Revolution (1789-95) upon art in general was not apparent until after 1800. In the nineteenth century the piano was improved by the development of a perfect action and the introduction of metal frames, strengthened by braces. Scientific discussions of the questions of acoustics and the structure of music began. Many experiments were made with peculiar keyboard instruments such as the glass harmonica, euphon, clavicylinder, panmelodion, and uranion. The pedaliar, a type of piano with pedals attached, was invented for the use of organ students. Travelogues, diaries, and autobiographies were in vogue. The Aeolian harp was a common garden ornament and people believed its melodies were of supernatural origin.
Romanticism in Literature, Art and Music

In order to understand the music of Robert Schumann it is necessary to study the underlying principles of the Romantic movement in general. The period which historians have subsequently called the "Romantic" era, may be tentatively placed between 1750-1850. Romanticism was a revolution of the intellectuals that began in Western Europe, particularly in France and Germany. The Romantic movement arose partly as an outgrowth of the social and political upheavals of the times. It was also a natural outcome of the Industrial Revolution.

The term "romantic" has been defined as "related to the spirit of medieval literature or to the more fanciful literature of the Romance nations (Italian, French, etc.) though the chivalric poetry of Britain also appertains; remote from the dull present, strangely new, eerie, ghostly, vagueness, outlines of a world beyond the senses, mystery."\(^8\)

The romantic movement was a revolt against the existing classical traditions in all the arts, a revolt against all that was arid and academic in the preceding century. Hans Tischler compares the ideals of classicism and romanticism thusly:

Classicism reflects a feeling of satisfaction, romanticism reflects a feeling of dissatisfaction with one's environment.\(^9\)

---


In the art works of the nineteenth century the dissatisfaction of the romantics is expressed in attempts at improvement, surrender to despair and in evasions and attempts to escape. 10

Many of the leading romanticists were intellectually versatile and maintained a degree of proficiency in several academic disciplines such as law, theology, science, philology, music and philosophy. They were more interested in the intense study of The Middle Ages than in the study of the historic period immediately preceding them. One of the greatest achievements of the romantic movement was the translation of the masterpieces of world literature.

Although the romantic movement in literature began generally ahead of the movement in the arts, the predominant elements of literary romanticism are closely paralleled in art and music. The general tendencies in romantic literature spread rapidly to music because of the growing intimacy between musicians and other artists.

Though the "Age of Enlightenment" had not been entirely devoid of "feeling," the concept of "feeling" now became more important than it had ever been before in men's lives. The romantic man of feeling dwelt in a world of emotions where sadness predominated over happiness. Men developed "peculiar ideas about the human self and believed themselves immutable; that their temper accounted for the pathos of their

10 ibid., 296.
lives. They were obsessed with the idea that the one value which the unique self could achieve was its own expression. 11

Brandes, the Danish historian, sums up the characteristics of the romantic movement in this account:

People wished to be enthusiastic, they wished to become intoxicated and enraptured. They wished to believe like a child, to feel the knight's enthusiasm and the monk's ecstasy; they wished to love poetically, dream melodiously, bathe in moonshine, mystically feel the spirits flitting in the Milky Way. They wanted to hear the grass grow and to understand what the birds said. 12

The romantic movement which gradually spread across Europe and to America before the end of the nineteenth century had its beginnings in France and Germany. In France, Jean Jacques Rousseau's emphasis upon emotional individualism led to a revival of the poetry of passion, stimulated an interest in nature, and inspired a spiritual renaissance which was to find its culmination in the writings of Chateaubriand. Madame de Staël often traveled between France and Germany and it was she who connected the streams of thought which were flowing in more or less parallel lines in France and Germany. Other important French romantic writers were Bernadin de St. Pierre, Vigny, Lamartine, George Sand, Saint-Simon, Fourier, and Auguste Comte. They rebelled against


12Young, 228.
the bourgeoisie principles of the first republic and delighted in eccentricity of dress, as is seen in Gautier's waistcoat.

The French poets competed with one another to show the intensity of their sufferings. Victor Hugo's "Ernani" (1830) led the way in the sensational revolution in the drama.

In Germany, all the ideals of the romantic era were to be fulfilled in literature and the arts. The conscious founders of German romanticism were August Wilhelm Schlegel and his brother, Friedrich, Ludwig Tieck, Wackenroder, and Novalis (Friedrich von Hardenburg). They launched the literary organ of the movement, "Das Athenäum" (1798–1800) in which they discarded the formal rules of poetic art which had been taught since the Renaissance and exalted individual freedom and novelty of form. They placed emphasis upon the lyrical, subjective, spiritual elements of poetry and the pursuit of truth by means of higher intuitions of the mind. The classicists had accepted Kant's systematic philosophy with its clear outline of what is knowable. The romanticists turned to the transcendental philosophy of Fichte and Schelling.

The romantic writers in Germany made much use of their national folklore. Jean Paul Richter's novels relate the strangely confused dream world of the German burghers. Clemens Brentano and Achim von Arnim collected the folksongs (Volkslieder) of the nation in "Das Knaben Wunderhorn" (1806–8) while Uhland revived the old ballade. In prose, the German romanticists brought the Gothic novel and the fairy tale into the realms of higher art. In 1810 the Grimm brothers issued
their tales. Tieck, Hoffman and Brentano set the pattern for grotesque fairy tales. Romantic literature is related to a belief in God. Not all of the romanticists adopted the Christian religion, however. Some were agnostics and some believed in a pantheistic religion in which God was worshipped in nature. From the Catholic religion, the romanticists derived much of their use of symbolism and images. Novalis wrote his *Geistliche Lieder* in 1799 and 1800. Several of them have been taken into the protestant hymnal (Moravian religion).

The idea of "der Doppelganger," or the duality of man was an obsession with romantic writers. Many of the leading philosophers, poets, and composers, unable to resolve the conflicts that tormented them, succumbed to a despair that often ended in suicide or insanity (Kleist, Traki, Hölderlin, Schumann, Lenau). Others escaped in their pastoral poetry, Oriental influences, nationalism and the religious revival. The prevalence of individualism, withdrawal, and morbid exaggeration in expression led to the development of psycho-analysis.

Music had always been placed higher up in the hierarchy of the arts in Germany than in France since music was more intimately connected with the life of the German people. Among the French romanticists only Rousseau had been interested in music as a means of emotional expression. The Germans believed that music is of divine inspiration, the highest art that leads to the dark abyss of the soul. In his writings, Jean Paul Richter expressed the idea that there came a time when only sounds, not words, could complete a poetic thought.
E.T.A. Hoffmann, who was a musician as well as a novelist, claimed that
the beauty of the German lied nearly drove him to madness.

In England the later eighteenth century seems almost barren. The
people were predominantly liberals while the Germans were politically
conservative. Industrially, England was far more advanced. Byron,
Keats and Shelley knew nothing of German romanticism except what they
read. Many of Byron's poems are outpourings against the inhuman child
labor conditions that existed in England as a result of the rapid growth
of factories and industry. Some important English romanticists were
Samuel Taylor Coleridge and Thomas Carlyle. In America, Nathaniel Haw-
thorne, Herman Melville (Moby Dick-1851) and Edgar Allan Poe were
leading authors of supernatural tales.

The romantic artists drew their inspiration from The Middle Ages,
modern history, and the Orient, rather than from classical mythology.
They experienced reality as a biography of natural events approached
through personal visual experience and not in terms of bodies fixed in
space. Painting was based upon close visual observation of natural
facts, not mere surface appearances.

When they painted a landscape they wanted to show the confron-
tation of man by nature, not a landscape in itself. They repeated the
characteristics of romantic poetry in the fear that man is exposed to
sinister forces. Friedrich's painting, "The Lonely Stroller," (1809)
reduces man to a helpless puppet. The settings of landscape paintings
are vast and bare. Figures are small and isolated. The depiction of
nature in wastes, rocks, water and sheets of ice is strikingly different from landscape painting of earlier periods.

These paintings document a new self-awareness. The artist is released into a precarious freedom, lacking consolation of orthodox religion or rational thought. In art, as well as in literature of the romantic period, there is a great exaltation of the individual ego, a search for identity without a loss of individuality.

The paintings are significant in genuineness of expression and not in elevation of the subject matter. Blake's "Angel Binding Satan" (1803) and Henry Fuselli's "The Nightmare," (1782) are psychological, emotionally intense studies.

Ordinary unpicturesque landscapes such as industrial sites, willows, and old rusty nails are painted with a great sense of color and detail. The critics labelled Delacroix's "Massacre of Scio," a "massacre of painting" with a "drunken brush." The minute analysis of particulars rather than a view of a total structure was a conscious reversal of classical traditions.

The degree of distortion of the human body to represent suffering points to the excesses of the romantic imagination. Gericault's "Raft of the Medusa" portrays distorted starved figures on a ship-wrecked raft. Portraits were essentially biographical. A face was considered a yielding, changing form.

Some of the supposed features of impressionism had already made their appearance in the painting of the early nineteenth century. Swiftly changing effects of light, air, wind, motion, time, speed.
events, and processes were painted instead of static objects. Das, a Norwegian, painted waves against the shore and tried to show the powers of the wind in the branches of a tree (1821). Karl Blecher painted lightning striking a tree (1830).

Luke Howard was the pioneer of scientific cloud study to discover the process of weather (1802). The romantic painters portrayed clouds in a spirit of scientific objectivity. Cloud studies reached a climax during the second decade of the nineteenth century. John Constable, the most important of all cloud painters, raised cloud painting to a level of high art (1820's). His paintings are over burdened with vaporous masses that seem to come forward rather than keeping their distance. Constable sought to use specific cloudscapes in his future landscape paintings.

Portraits of the insane attempted to classify the main types of mental illness by a portrayal of their chief symptoms. Hogarth's "Bedlam" had earlier given to the insane a curiosity, or freak-of-nature treatment. Goya was the first painter to represent an actual madhouse in his painting of the interior of an insane asylum (1794). Gericault's portraits of insane patients were painted as visual documents for a physician's use.

The painting of trees, clouds, and madmen gave the romantic artists the opportunity to discover aspects of reality that had been previously obscured. There was no specific romantic style of painting, but the chief characteristics of the painters of the late eighteenth and early nineteenth century were self-scrutiny and alert observation.
Robert Schumann has said, "It is difficult to believe that music, the essentially romantic art, can form a distinctly romantic school within itself."

The romantic period in music is regarded as equivalent to the nineteenth century with the understanding that certain romantic traits are evident in the latter part of the eighteenth century and others persist in various guises into the twentieth century.

The important composers of the romantic era are Schubert, Beethoven, Weber, Schumann, Brahms, Chopin, Liszt, Berlioz, and Wagner. They sought to express in music the romantic ideals of remoteness, ardor, and boundless longing. The subjectivity, melancholy, and freedom from restraint of literary romanticism is paralleled in romantic music.

More than ever before in history, composers had to choose between art for art's sake, and art for the sake of society. Differences between national musical styles were accentuated and folk-song came to be venerated as the spontaneous expression of the national soul.

For the first time, music was supported by the masses. Public concerts became increasingly popular. New musical instruments such as the reed organ were invented, and many improvements were made in the piano and other instruments. Virtuoso performers like Thalberg, Liszt, and Paganini became the idols of public adoration. Berlioz, Schumann, Liszt and Wagner wrote scholarly criticisms and treatises about music.

\[13\text{Schumann, 44.}\]
Smaller musical forms were utilized by Schubert, Schumann, Liszt and Brahms in their Lieder, also in the piano pieces of Schumann, Chopin, Mendelssohn, and Liszt. Weber developed the concert overture. The instrumental recitative and the symphonic poem were developments of Liszt, Berlioz and Wagner. Wagner and Berlioz experimented with new varieties of instrumentation and enlarged the orchestra.

The conflict between the ideal of pure instrumental music as the supremely romantic mode of expression on the one hand, and the strong literary orientation of romantic music on the other, was resolved in the conception of program music—instrumental music associated with poetic, descriptive, or even narrative subject matter.14

There was a continuous increase of harmonic complexity throughout the nineteenth century; chromatic harmonies and voice leading, distant modulations, complex chords, and freer use of nonharmonic tones. An increasing tendency to avoid strict cadences on the tonic resulted in extended and blurred outlines of tonality. New combinations of instruments in ensemble produced new color effects.

The nineteenth century was not one of the great ages of church music due to an agitation for reform which arose toward the middle of the century within the Roman Catholic church (Cecilian movement). The best composers of Catholic church music were Cherubini and Schubert. Mendelssohn, S. Wesley and D. Bortniansky wrote Protestant religious music.

Musical romanticism, like literary romanticism, flourished especially in Germany, not only because the temper was congenial to German ways of thinking, but because national sentiment which had long been suppressed politically, found vent in music and other forms of art. At the beginning of the nineteenth century, Leipzig was the center of musical life in Germany. The Gewandhaus concerts had been founded by Hiller in 1781. Performances of symphonies of Haydn, Mozart, and Beethoven were subsequently given. The contemporary musicians were Cherubini, Spohr, Schneider, Moscheles, Kalliwoda, Onslow, Marschner, Kuhlau, etc. Italian opera companies visited the Stadttheater and performed the works of Rossini, Bellini, and Mozart. Gluck had attempted to restore to the opera its dramatic truth and power in his "Iphigenie en Tauride" in 1778. Weber composed the first German romantic opera, "Der Freischütz," in 1821. The culmination of the opera as a dramatic form occurred in Wagner's music dramas. The romantic composers placed new emphasis upon the instrumental accompaniment of vocal music, from the Lieder of Schubert to the symphonic orchestra that enfolds the voices of Wagner's music dramas.

Schumann's Song Style

A Brief History of the German Lied.—The principal center of song composition after 1750 was Berlin, with Quantz, Graun, and C.P.E. Bach the principal composers. They required that Lieder should be in strophic form, developed from folk melodies, having one note to a syllable, with the simplest possible accompaniments, subordinate to the vocal line. Gluck's settings of seven of Klopstock's odes are
among the best songs of the eighteenth century, published in 1785. But later, in the songs of Mozart and Haydn, music gains the upper hand over poetry and becomes an end in itself. In Beethoven’s songs, music plays an independent role and the piano accompaniment receives much richer and more varied treatment. Over 750 collections of Lieder with keyboard accompaniment were published in Germany during the second half of the eighteenth century, not including numerous singspiels. Schubert’s songs were the consummation of a long rich tradition.

Between 1830–34, there arose a reaction against popular tastes, against ornamentalism, first launched on piano music. In the Lied the ground had been prepared by Franz Schubert but more in the Beethovenian manner, while in North German song, the influence of Bach was more evident. Schumann explains:

"What hastened the development was the evolution of a new German school of poetry. Eichendorff and Rückert, though they had begun writing before this time, now became very familiar to musicians: Uhland and Heine were very frequently set to music. Thus arose that more artistic and profound style of song which earlier composers could of course know nothing, for it was due to the new spirit of poetry reflected in music."14

"Hurdy-gurdy sing-song writing, is beginning to be estimated at its proper value; perhaps the Lied is the only genre in which a remarkable improvement actually has occurred since Beethoven’s time."15

---


15 Ibid., 58.
The modern lieder composers attempted to interpret the ideas of the poems almost word for word. Earlier the poem had been considered of secondary importance and slovenly types of accompaniments were characteristic.

The fantastic prose or verse writers were merely dilettantes in music, but their ideas that music could be a possible fulfillment of their aims found expression in the new German Lied. "The principal inflexions of the voice-part spring directly from the words, and every subtlety is emphasized by characteristic harmony or reiterated figures of accompaniment, or by some significant prelude, interlude, or coda."¹⁶

"The songs of Schumann and Robert Franz are effusions belonging more or less to the intimacy of private life, whereas the aim of Berlioz and Liszt was to meet the requirements of singer or actors in the concert-room."¹⁷

The modern Lieder composers had to attempt to match the general spirit of a poem as well as its details and its fluctuations of mood. In seeking a complete unity of form and content, the "speech-melody" of each verse became the basis for the rhythmic and melodic form of the music. Schubert and Schumann came nearest to the heroic strain in songs that exalt poetry and the poet in defiance of the Philistines and the fates.

Schumann's Lieder form a fairly comprehensive anthology of German


¹⁷ Ibid., 278.
Romantic verse. He covered almost every aspect of the German Romantic ethos when he set to music the works of Schiller, Goethe, Uhland, Rückert, Kerner, Chamisso, vonPlaten, Lenau, Geibel, von Eichendorff, Mörike, Reinick, Hebbel, Heine, Burns, Tom Moore, Mary Queen of Scots, Byron, Hans Christian Anderson, and Elisabeth Kulmann.

Original melodic and harmonic idioms are a characteristic of Schumann's songs. He achieves unity by use of many sequences and variations. His melodies are intensely subjective, direct, and richly expressive. The degree of dissonance he could accept as pleasant and normal was considerably in advance of that of the average musician of his day.

Schumann's harmony strikes out on many new and un-trodden paths, essaying many flights of daring peculiar to his song compositions alone, and not often to be found either in his instrumental compositions or in the works of his contemporaries.  

The frequent use of non-harmonic tones, both diatonic and chromatic in Schumann's songs, results in harmonic conformations which have no value in themselves, but only in relation to the harmonies that precede and follow them. This results in a quite personal harmonic idiom in which basically quite simple harmonies underlie a considerable richness of color and nuance.

Schumann's clarity of form is most obvious in the predominance of the strophic principle in which declamatory considerations are in the background. His through-composed songs contain more harmonic variety and declamatory importance.

---

18 Rudolf Felber, "Schumann's Place in German Song", The Musical Quarterly, xxvi, (1940), 348.

19 Ibid., 348.
One factor that contributes to the highly individual melodic character of Schumann's songs is the great attention lavished upon the rhythmic element. On the one hand this leads at times to an independence of the melodic line that may even bring about conflicts with the prosody of the text. On the other hand, the melody owes much of its beauty and expressiveness to the development of the rhythm.

Schumann tended to group songs in cycles as he did many of his piano pieces. In many of his songs the voice has little sweep and even a short phrase may be answered symmetrically by the instrument. Because of this factor, a singer may mistakenly assume that his songs are not as difficult to perform as those containing large distances between intervals. The reverse is true, however. Schumann's songs require a singer to possess more musicianship than virtuosity.

His preoccupation with the composition of piano music prior to 1840 had a definite influence on his songs as evidenced in his treatment of the accompaniment. Robert Franz felt that Schumann's lieder were piano pieces with superadded vocal part. Indeed, some of his songs are like his short piano pieces, delicate and intimate. James Hirst Hall says that "Schumann conceived the song not as for voice with accompaniment, but as for voice and accompaniment. Both are imagined at the same moment."21

A dialogue between the piano and voice is a characteristic of Schumann's songs. Another characteristic is his use of piano introductions, interludes, and epilogues throughout his songs.

20 Ibid., 343.
21 Hall, 61.
His use of the coda in song composition is somewhat like that which Beethoven realized in the coda of the sonata.\textsuperscript{22}

The mood of Schumann's songs is different from that of either Schubert's or Brahms'.

Among his 250 lieder, there is not a single one that is not impregnated with the peculiar Schumann 'Stimmung', a combination of his soul, his musical genius, his poetic feeling, and his technical mastery.\textsuperscript{23}

The intensity of feeling gives to his songs a power that is only heightened by the simplicity of the melodic line, the reticence of confession, and the absence of vocal effects. Listening to his music we feel that song is not so much the form as the very substance of his emotion.\textsuperscript{24}

Schumann stated that many people could discover the two moods, happiness and sadness in songs, but that he wanted his music to convey anguish, despair, longing, melancholy, ecstasy, etc.

Like Schubert, Schumann sometimes assigned more emotional importance to his piano accompaniments than to the vocal line. Unlike Schubert, however, "Schumann felt that the accompaniment must illustrate varied pictures and feelings but must not carry materialism too far."\textsuperscript{25}

\begin{flushleft}
\textsuperscript{22} Ibid., 62.
\end{flushleft}

\begin{flushleft}
\end{flushleft}

\begin{flushleft}
\textsuperscript{24} Ibid., 219.
\end{flushleft}

\begin{flushleft}
\textsuperscript{25} Young, 113.
\end{flushleft}
Schubert's accompaniments often represent pictorially a landscape or scene in order to achieve the desired atmosphere or mood of a song as in "Die Winterreise." Schumann's accompaniments do not aid the singer in the achievement of atmosphere through pictorial representation but rather through the variety and richness of his underlying harmonic texture.

A further clarification of Schumann's song style might be pointed out through a comparison of Schubert's song, "Gretchen am Spinnrade," with the last song of this cycle. In both songs the essential mood is the expression of a woman's grief. In the Schubert song, Gretchen's mournful melody in the vocal line is significantly enhanced by the humming of the spinning wheel in the piano accompaniment. Here Schubert allows the incessant spinning melody to assume a major portion of the portrayal of the mood of the song. Schumann, however, relies upon the emphatic introductory d minor chord to create the proper emotional setting. The vocal line is allowed to proceed almost unaided by the piano. When the accompaniment does re-enter, it continues to heighten the effect of despair with intermittent poignant diminished chords.

A further aspect of Schumann's song style is the frequent derivation of the vocal line from the chordal harmony. "In his songs, the association of tone lines is often a part of the structure itself." 26

Schumann's songs often depict states of mind. "The bizarre imagery, symbolization, and intense but incongruous emotional patterns that evolve in the unconscious, are, for the first time, contained in music." Schumann's biographers do not generally agree as to the significance of the treatment he gave to the poems he utilized in the composition of his songs. Niecks tells us that Schumann believed that: "Romanticism is not a question of figures and forms, but of the composer's being a poet or not."28

James Hust Hall further declares, "In his songs he seemed to be the poet's double, following him in his most extravagant fancies and often extending his meanings, intensifying his moods."29

Also, Edward Waters states that: "His penetrating interpretations of the poems he set to music intensified the meaning of the poet's thought or presented it in a new light that was as startling as it was satisfying."30 However, Wasielewski maintained that: "He did not ascertain the real nature of song composition in that he considered the composer's designs to rank higher than the strict adherence to the word-

27Young, 117.


29Hall, 69.

music of the poet and the middle range of the singer's voice." This opinion is reiterated in Schaufler's biography of Schumann. He points out Schumann's tendency to "substitute words of his own minting."  

Many instances of these so-called defects were discovered by this writer in the course of the analysis of the songs in the cycle, "Frauenliebe Und Leben." However, it is the opinion of this writer that a musical setting of Chamisso's original text would have been extremely monotonous and uninteresting because of the constant unchanging rhythmic pattern of most of the poems. In the following section a comparison of the text and the music of the cycle is discussed in more detail.

Though Schumann did destroy the word-music in many of his songs, this writer feels that he created through the fusion of poetry and music, a more definite and unified expression of feeling than the texts alone could do; that he fulfilled the Romantic ideal in that many of his songs, such as "Widmung," do not need words in order to express the essence of the original poetic thought.

Relation of Above Factors to "Frauenliebe Und Leben"

"Frauenliebe Und Leben" is the title of a cycle of 9 poems by Adelbert von Chamisso, written in 1830. The poems are separated by numbers, not titles. The titles listed in the song cycle of Robert

---

31 Wasielewski, 133.

Schumann are merely taken from the first line of each poem. Schumann did not utilize the last poem of Chamisso's cycle in his musical setting of 1840. One can easily guess the reason why. In it, the woman, old and gray, visits the grave of her husband with her granddaughter and recalls her love of long ago. Its inclusion would have been anticlimactic. Further, it does not contain any emotion that has not already been treated by Schumann in the eight previous poems. It practically reiterates the mood of the 8th poem.

As the writer has previously stated, some biographers of Schumann are not in accord as to whether the poetry or the music of the cycle excels. André Boucourechliev seems to feel that Schumann's music is far superior to Chamisso's poetry. He states:

Was it the chastely amorous atmosphere of these short poems, or the extreme simplicity of their forms and rhythms which made him (Schumann) surrender to their charm a few months before his marriage to Clara? In any case, what he made out of them provided a striking disposal of the old belief according to which a song was only a musical commentary and a translation of the sentiments expressed in the poem. In this case the beauty of the lied would depend upon that of the poetic text. Now, all musicians have sometimes set deficient texts to music, and Frauenliebe und Leben, one of Schumann’s most immortal works, had no common measure with the text but absorbed it completely.33

These rather foolish poems provided the musician only with a theme, an emotional atmosphere to serve as a starting point for the free flight of his musical imagination; the music revealed its own poem, and substituted its unique and ineffable

---

feeling for that of the text. Contrasting forms of
great diversity alternated; the long postlude took
up the theme of the first song according to a pro-
cedure which was dear to Schumann, thus affirming
the unity of this superb cycle.\textsuperscript{34} Italics Mine.

J. A. Fuller-Maitland expresses a similar opinion in his discussion of
the song cycle as follows: "In some of the songs the marriage of
'perfect music unto noble words' has been brought about; the poems seem
to have waited incomplete until the creation of the music which itself
inspired."\textsuperscript{35} All agree however, that "Frauenliebe und Leben" is one of
Schumann's most admirable song cycles, being considered only slightly
less perfect than his "Dichterliebe" (possibly because Heine's poetry
is used by Schumann in the latter).

Schumann, himself, said of his songs, in a letter to Kahler.
"They foretell my future."\textsuperscript{36} Undoubtedly Schumann was speaking of his
future as a composer. It is interesting to note, however, the in-
credible similarity between the events of the song cycle, "Frauenliebe
und Leben," and the composer's own life. One might consider it an ab-
surdity to imagine that Schumann had any intimation that he would
succumb before his wife and that such a psychological factor may have
been one of the reasons he was attracted to these particular poems.
The idea does not seem to be an impossibility, however, when one has

\textsuperscript{34} Boucourechliev, 116.

\textsuperscript{35} J. A. Fuller-Maitland, \textit{Schumann} 2nd ed., (New York: Sampson
Low, Marston & Company, 1895), 48.

\textsuperscript{36} Wasielewski, 131.
read a great many of Schumann's letters. In them, many instances are related in which he told others of his fears of an early death by insanity.

In translating the songs of the cycle, the writer discovered that the exaltations of "love" as expressed in the text of the first five poems seemed to be only vaguely applicable to the idea of the "love" of one human being for another. All that could be definitely determined from the text was the fervent affection of the woman for some omnipotent "one" or "being." In the opinion of one German scholar, the text of the first five poems could as easily be assigned religious connotations. Therefore, in translating the poetry without considering the addition of Schumann's music, the following meanings could be deduced:

Poem No. 1 Inspired, worshipful, in a sense that implies religious devotion, adoration of an omnipotent being

Poem No. 2 Religious exaltation of praise; the words Beter, Himmel, Herrlichste, Er, are related to Christ in the German language

Poem No. 3 Awe and wonder at being chosen, as in a religious order. One is not commonly capable of feeling awe at being chosen by another human being.

Poem No. 4 Dedication of one's life to God upon receiving a ring in a religious order.

Poem No. 5 Joyful preparations as when a nun takes the veil.

The problem thus presented in determining the meaning of these songs can only be solved if one acquires an understanding of the manner in which the concept of "love" is perceived in romantic poetry in general. Michael Roberts, in his "Critique of Poetry," speaks of the
apotheosis of romanticism, or the raising of a mortal to divine rank or dignity, deification, also a glorified ideal. The following statement is also significant in describing this particular characteristic of romantic poetry. "In Romantic poetry there is the effort to substitute for real religion a religion of beauty, of science, or nature, of love, or of humanity. Each in turn proves an illusion and the poet is left uncomforted in his suffering solitude."38

The accounts of these writers seem to imply that any "love" poetry of the Romantic era is highly "idealistic." Indeed, Novalis's "Hymn to the Night," written in honor of Sophie von Kühn in 1800 is a supreme example of this peculiarly "romantic" characteristic. If we refer to Schumann's own letters, we may gain some insight as to the composer's own idea of love. In a letter to his friend, Fleschig, in 1827, Schumann writes:

Oh, my Fleschig, only now do I feel it, the pure supreme love which does not forever drain the heady chalice of pleasure, but finds its happiness in divine contemplation and adoration; oh, my friend if I were a smile, I would hover round her eyes; if I were joy, I would throb sweetly in all her pulses; ah! were I but a tear, I would weep with her, and did she but smile again, how gladly would I die with her, how gladly would I cease to be.

[Italics mine.]39


38 Tischler, 264.

39 Basch, 15.
To Clara, 1832, Robert wrote that "his thoughts of her are not those of a brother for a sister, nor a friend for a friend, but of a pilgrim for the Madonna." Schumann's own poem written in 1827 on the occasion of his brother's wedding is quite similar to the text of "Helft mir, ihr Schwestern" in Chamisso's cycle, and includes the symbolic wreath of myrtle worn by the bride.

Later, Schumann in his "Frauenliebe und Leben," Op. 42, was to celebrate as something magical the most elementary of the emotions, the birth of love in a girl's breast, and her feelings in engagement and marriage. French Romantics who have only been able to understand passion when thwarted and warped and have emphasized the importance of evil, have thrown a smoke-screen over much of what was most profound and exquisite in true Romanticism, the transfiguration of ordinary things, the clothing of common reality with a mantle of splendour.

In view of the preceding findings, it is clear that the songs are highly "idealistic" though they could not be called religious songs. The style and content of the text of some of the songs, as previously pointed out, is decidedly similar to the style and content of other "idealistic" German romantic poetry, including religious poetry. The singer who wishes to perform these songs must keep in mind Sergius Kagen's admonition: "Interpretation of a song cannot and should not be

---

40 Niecks, 171.
41 Young, 21-22.
42 Erion, 83.
standardized, but the text of a song (pitch, rhythm, words, etc.) must, at all cost, be protected from every willful distortion."\textsuperscript{43}

The writer feels that the songs could not be appropriately sung in an over-sensuous manner, nor if the tone of the piano accompaniment is made too warm and voluptuous, a style that would be more in keeping with some songs of the impressionistic period. The performers must keep before them the image of a pure, idealistic, love that inspires and lifts one's soul to "spiritual" ecstasies. Further, the following statement of Sergius Kagen seems to come very close to Schumann's own idea of musical interpretation. "I believe that a student should never force himself to interpret. He would do well to let his imagination be kindled by the poem of a song, to let his musical feeling be affected by the music of it."\textsuperscript{44}

In several instances, Schumann has added extra phrases to the original poems of Chaminco to achieve rhythmic variety. In other cases he has inserted an extra syllable in a word or substituted a completely different word. In the sixth song of the cycle, an entire verse of the poem has been omitted which was merely superfluous and detracted from the unity and economy of the poetic expression.

The following is a comparison of the text of the original poems with the words in Schumann's song cycle.


\textsuperscript{44}Kagen, 112.
Song No. 2

line 18 of the original reads:
Soll beglücken deine Wahl

Line 19 of the original reads:
Segnen viele tausend Mal.

The original poem contains 6 verses of 24 lines.

Song No. 3

Stanza two contains four lines without the repetition of
the fourth in the original poem.

There are only three verses in the original poem.

Song No. 4

line 4 of the original reads:
Dich fromm an das Herze mein.

line 6 of the original reads:
Der kindheit friedlichen Traum.

line 12 of the original reads
Des Lebens unendlichen Werth.

line 13 of the original reads:
Ich werd' ihm dienen, ihm leben.

line 15 of the original reads:
hin selber mich geben und finden

line 16 of the original reads:
verklärt mich in seinem Glanz.

line 20 of the original reads:
Dich fromm an das Herze mein!
Song No. 5

line 8 of the original reads:
Freudiges Herzens.

line 9 of the original reads:
dem Geliebten im Arme lag,

line 12 of the original reads:
ungenuldig den heut'gen Tag.

line 21 of the original reads:
Giebst du Sonne mir deinen Schein?

line 24 of the original reads:
mich verneigen dem Herren mein

line 27 of the original reads:
Bring ihm knospel's Rosen dar

Line 30 of the original is the end of the poem.

Song No. 6

line 7 of the original reads:
Freuden hell erzittern

line 8 of the original reads:
In den Wimpern mir.

line 20 of the original reads:
Du geliebter Mann?

line 24 of the original reads.
Nur dich drücken mag,

line 32 of the original reads:
mir entgegen lacht
Song No. 7

line 4 of the original reads:

Ich habes gesagt und nehm's nicht zurück

line 5 of the original reads:

Hab' überglücklich mich geschätz

Lines 13 and 14 of the original are in reverse order.

Song No. 8

line 6 of the original reads:

Die Welt ist leer

line 11 of the original reads:

Da hab' ich dich und mein vergangnes Glück.
CHAPTER IV

ANALYSIS OF THE SONGS

No. 1 - Robert Alexander Schumann - "Seit ich ihn gesehen"
Poetry by Adelbert Chamisso

A. Music
a. Key - B♭
b. Form - A A'  
c. Tempo - Larghetto
d. Meter - 3/4

e. Classification - Strophic
f. Climax - Measures 7-11, 23-27

g. Textural Characteristics and Harmonic Analysis

The first song of the cycle sets the mood for all the others that follow. The harmony is primarily simple. The block chords of the accompaniment are almost hymn-like in character and help to create the atmosphere of reverence and adoration. In the first section of the song, the first phrase of the vocal line is stated in measures 1-4. The second phrase is a sequential repetition of the first, measures 5-7. The fourth phrase is a sequential repetition of the third, measures 7-9, 9-11, and the fifth phrase occurs in measures 11 to 13, the sixth phrase in measures 14 and 15. The second section of the song is an exact repetition of the melodic and harmonic structure.
of the first section. The first measure of the song contains an intro-
ductive statement in the piano accompaniment that is repeated when the
voice enters in measure 2. In measures 3, 4 and 6, the accompaniment
anticipates the vocal line with brief chordal statements. Measures 15,
16, and 17, contain a brief piano interlude and an introduction to the
second section of the song. In the second section the chordal antici-
pations again appear in the accompaniment at measures 20 and 22. In-
stead of ending the song at measure 33, Schumann inserts an epilogue
which is four measures long, at measures 33, 34, 35, and 36. This
piano epilogue is made up of simple melodic, rhythmic, and harmonic
repetitions of the introductory first measure and ends on the tonic.

h. Interpretive Aspects

The singer's phrasing is especially important to the appropriate
interpretation of this song. Breaths may be taken after "allein",
"Traume", "vor", the first "heller", "mehr", "weinen", "Kammerlein."
However, none would be appropriate between "Dunkel" and the first
"heller", nor between "farblos" and "alles." The piano accompaniment
must be kept subdued throughout the song except for the slight em-
phasis given to the chordal anticipations already mentioned. The
piano epilogue in this song is very effective if it is played gradu-
ally softer and softer until the closing chord of the song is reached.
The tempo should not be taken too slowly or it will produce an angu-
ularity that is inappropriate for this song.
B. Poetry

1. German Text of Song No. 1

by

Adelbert Chamisso

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

Sonst ist licht und farblos
alles um mich her,
Nach der Schwestern Spiele
nicht begehrt ich mehr,
Möchte lieber weinen,
still im Kammerlein;
Seit ich ihn gesehen,
Glaub ich blind zu sein.
2. English Translation of Song No. 1

Since I have seen him,
I believe I am blind.
Wherever I look,
I see only him.
As in a daydream,
His picture floats before me
brighter, emerging upwards from the deepest dark.
All else is colorless and empty around me.
With my sisters I no longer desire to play.
I would rather weep in my lonely room.
Since I have seen him,
I believe I am blind.
Seit ich ihn gesehen,
\[
\text{[zeit][ist][i:n][ge:ze:en]}
\]

crédito de mi gusn: Glaub ich blind zu sein;
\[
\text{[glau:bl][ib][bl'int][tsu][zairn]}
\]

Wo ich hin nur blicke,
\[
\text{[wo][i:s][hin][nu:x][bkiko]}
\]

\text{seh' ich ihn allein;}
\[
\text{[ze:][i:s][i:n][aloin]}\]

Wie im wachen Traume
\[
\text{[vi][im][vaxen][traumæ]}
\]

schwebt sein Bild mir vor.
\[
\text{[swe:bt][zain][bilt][mi:x][fo]}\]

Taucht aus tiefstem Dunkel heller.
\[
\text{[tau:xt][aus][ti:fstem][dunkel][hela]}\]

heller nur empor
\[
\text{[hela][nu:x][empor]}\]

Sonst ist licht und farblos
\[
\text{[znost][ist][list][unt][farblo:s]}\]

alles um mich her,
\[
\text{[ales][um][mis][he:x]}\]

Nach der Schwestern Spiele
\[
\text{[naux][de:x][sve:tern][spi:læ]}\]

nicht begehre ich mehr,
\[
\text{[nisst][be:ge:r][is][me:x]}\]
Möchte lieber weinen,
[maɛxtə][liːber][voiːnən]
still im Kammerlein;
[stiːl][iŋ][kɛməɾˌloɪn]
Seit ich ihn gesehen,
[zaʊt][iŋ][iːn][gaˈzeːən]
Glaub ich blind zu sein.
[ɡlaʊb][iŋ][bliŋt][tsuː][zaɪn]
C. Poetic Analysis of Song No. 1

a. Rhyme scheme - ABcbdefe, abcdefFE.

b. Meter - trochaic trimeter, except line 7 - trochaic tetrameter.

c. Stanzas - two Octaves

d. Poetic devices --

| Alliteration:       | sucht aus tiefstem,          |
|                    | wie im wachen               |
| Refrain:           | lines 1 and 2 - Stanza one. |
|                    | lines 7 and 8 - Stanza two. |
| Catalexis:         | lines 2,4,6,8 - both Stanzas.|
| Ambiguity:         | ihn                        |
| Euphony:           | Schwester Spiele            |
| Hyperbole:         | lines 2,4,6,8,12            |
| Imagery:           | line 6                     |
| Onomatopoeia:      | blicke, Spiele              |
| Feminine Rhyme:    |                            |
| Tone:              | Reverent adoration         |

e. Mood Content

Chamisso's poem of love is meant to convey much more than might be implied if one glances quickly at the first two lines. The meeting and subsequent growth of affection for the beloved suggests a complete change in the life of the woman accompanied with a new awakening to the full significance of womanhood. The joy of giving one's self completely to the emotional and spiritual experience of loving gradually takes possession of the whole person. A new way of life unfolds that cannot be compared with the former way that lacked any real purpose or meaning.
No. 2 - Robert Alexander Schumann - "Er, der Herrlichste von Allen"
Poetry by Adelbert Chamisso

A. Music
   a. Key - E♭
   b. Form - AABA′CC′
   c. Tempo - Innig, lebhaft
   d. Meter - 4/4
   e. Classification - Modified Strophic
   f. Climax - Measures 40-46
   g. Textural Characteristics and Harmonic Analysis

   The song begins with an introductory figure in the accompaniment built on the tonic I♭ chord. This figure establishes the tonality and sets the tempo for the entire song. The vocal line and the accompaniment alternately lead in this song. In measure 9, a brief piano interlude occurs. It serves as a connecting link between the first two sections. A longer piano interlude occurs at the end of the second section at measure 17. This interlude ends at the beginning of the third section at measure 21. The dominant of the submediant harmony at measure 21 gives a false sense of modulation to another key. The A theme returns at the beginning of the fourth section at measure 29. This time, it is built upon the tonic flat seven chord. The fifth section starts on the dominant seven chord at measure 39 and is repeated at measure 46. A three-measure piano interlude occurs at the end of the sixth section at measure 54. It is made up of repetitious dominant of dominant harmony. (V7 of V7) The A theme recurs for the fourth time at the beginning of the last section at measure 57. It
too is built upon dominant of dominant harmony. Schumann delays the re-entrance of the tonic $E^b$ in the bass until measure 60. The final six measures of the second song are a piano epilogue. In this song, the eighth-note accompaniment figure helps to create the "heroic" atmosphere of the song. Also the bass note figure at measure 6 answers the figure in the voice part at measures 5 and 6. This piano – vocal dialogue reoccurs at measures 6 and 7, 14 and 15, 33 and 34, and 61 and 62.

h. Interpretive Aspects

The ritard markings should be very carefully observed in this song as they create the only interruption in an otherwise steady rhythm. Though this is a happy song, it should not be sung too jubilantly. A sense of personal meditation, warmth and humility should shine through the generally gay mood of this song. The accompanist should not accent too strongly the repeated right-hand figure or the tempo will become ploddy and the singer will be drowned out. The bass notes in this song should be heard, but not too loudly. Again, the chordal anticipations and the interludes and epilogue deserve special attention in the piano accompaniment.
B. Poetry

1. German Text of Song No. 2

by

Adelbert Chamisso

Er, der Herrlichste von Allen,
wie so milde, wie so gut!
Holde Lippen, klares Auge,
heller Sinn und fester Muth.

So wie dort in blauer Tiefe
hell und herrlich jener Stern,
also Er an meinem Himmel
hell und herrlich, hehr und fern!

Wandle, wandle deine Bahnen,
nur betrachten deinen Schein
nur in Demuth ihn betrachten,
selig nur, und traurig sein.

Höre nicht mein stilles Beten,
deinem Glücks nur geweiht.
darfst mich niedre Magd nicht kennen,
hoher Stern der Herrlichkeit
hoher Stern der Herrlichkeit!
Nur die Würdigste von allen,

darf beglücken deine Wahl.

Und ich will die Hohe segnen

viele tausend mal.

Will mich freuen dann und weinen

selig, selig, bin ich dann,

Sollte mir das Herz auch brechen

brich, o Herz, was liegt daran?

Er, der Herrlichste von allen;

Wie so milde, wie so gut!

Holde Lippen, klares Auge,

heller Sinn und fester Muth,

wie so milde, wie so gut!
2. English Translation of Song No. 2

Me, the most magnificent of all.
O, how gentle, O, how kind,
Lips of sweetness, eyes of brightness,
brave of heart and clear of mind.
As there in the blue depths,
bright and splendid is that star.
The same way, he is bright in my heaven,
bright and glorious, so great and so far.
Circle, circle your orbits,
I only want to look at your light.
Only look at you in humbleness,
only to be blissful and sad.
Don't listen to my still praying,
devoted only to your happiness,
You are not allowed to know me, the humble servant,
you, the high star of Glory
Only the worthiest of all
may be made happy by your choice.
And I will bless the chosen one
Many thousand times.
Then I will be happy and I shall weep,
rejoicing, rejoicing, I would then.
Even though my heart would break.
break, O heart, what do I care?
3. Phonetic Transcription of Song No. 2

Er, der Herrlichste von Allen,
\[ e:\hat{a}][de:\hat{a}][\text{He}][\text{rl}s, st]\[\text{[fon]}][\text{cal}en] \\
wie so milde, wie so gut!
\[ v][\text{i}][\text{ZO}][milde][v][\text{i}][\text{ZO}][\text{gut}] \\
Holde Lippen, klares Auge,
\[ \text{holde}][\text{LIPE}][\text{KLARES}][\text{auge}] \\
heller Sinn und fester Muth.
\[ helr][\text{ZIN}][\text{UNT}][\text{FESTER}][\text{MUT}] \\
So wie dort in blauer Tiefe
\[ \text{ZO}][v][\text{i}][\text{dort}][\text{IN}][\text{blauer}][\text{ti:f}] \\
hell und herrlich jener Stern,
\[ helr][\text{UNT}][\text{He}][\text{rl}s][\text{je:near}][\text{stern}] \\
also Er an meinem Himmel
\[ alzo][e:\hat{a}][\text{an}][\text{mainem}][\text{himel}] \\
hell und herrlich, kehr und fern!
\[ helr][\text{UNT}][\text{He}][\text{rl}s][\text{he}:r][\text{UNT}][\text{fern}] \\
Wandle, wandle deine Bahnen,
\[ wandle][wandle][daine][ba:nen] \\
nur betrachten deinen Schein
\[ nu:r][\text{bra}][\text{traxten}][daine][sain] \\
nur in Demuth ihn betrachten,
\[ nu:r][\text{IN}][\text{de:mut}][\text{IN}][\text{bra}][\text{traxten}]
seelig nur, und traurig sein.

[Zeliske][nu:e][unt][trauris][Zain]

Höre nicht mein stilles Beten.

[hu:ra][niest][main][stilas][betan]

dehen Glücke nur geweiht.

[dogename][glyke][nu:e][gavait]

darfst mich niedre Magd nicht kennen,

[darfst][misc][ni:dra][makt][niest][kenen]

hoher Stern der Herrlichkeit

[ho:ra][stein][de:ra][hea:lis][ka:it]

hoher Stern der Herrlichkeit

[ho:ra][stein][de:ra][hea:lis][ka:it]

Nur die Würdigste von Allen,

[nu:e][di:][vrydis][stei][fon][alen]

darf beglücken deine Wahl,

[darf][baeglyken][dogene][val]

Und ich will die Hohe segnen

[unt][misc][vil][di][hoa][zegeona]

viele tausend mal.

[fi:la][ou zent ' mal]

Will mich freuen dann und weinen

[vil][misc][fruyen][dan][unt][vaien]
selig, selig, bin ich dann,

Sollte mir das Herz auch brechen

brich, o Herz, was liegt daran

Er, der Herrlichste von Allen;

Wie so milde, wie so gut!

Holde Lippen, klares Auge,

heller Sinn und fester Muth,

wie so milde, wie so gut!
C. Poetic Analysis of Song No. 2

a. Rhyme scheme - abcb, abcb, abcb, abcb, abcb, abcdE.

b. Meter - trochaic tetrameter.

c. Stanzas - 6 Quatrains, 1 Quintain

d. Poetic devices -

   Alliteration: 'hell und herrlich,' 'wandle, wandle'
                 'gelig, gelig.'

   Refrain:     lines 17, 19, and 21.

   Symbol:      "Stern", "Himmel",
                 "Bahnen", "Schein",
                 "Herrlichkeit",
                 "die Hohes segnen"

   Assonance:   lines 8, 9, 16.

   Cacophony:   lines 13, 15.

   Catalexis:   lines 2, 4, 6, 8, 10, 12, 14,
                 16, 18, 20, 22, 24.

   Cesura:      lines 1, 2, 3, 6, 8, 9,
                 15, 22, 24.

   Feminine Rhyme

   Hyperbole:   lines 6, 7, 11, 14, 16,
                 18, 23, 24.

   Imagery:     lines 5, 9.

   Simile:      line 7.

   Tone:        Adoration and humility

e. Mood Content

   In this poem the woman continues to revel in her new found
   happiness and joy. Her praise and adoration of her beloved is
   yet a personal exaltation, however. She is still content to
   extol the beloved one from a distance.
No. 3 - Robert Alexander Schumann - "Ich kann's nicht fassen, nicht glauben."

Poetry by Adelbert Chamisso

A. Music
   a. Key - c minor
   b. Form - A A' A" A Coda
   c. Tempo - Mit Leidenschaft
   d. Meter - 3/8
   e. Classification - Strophic
   f. Climax - measures 34 to 36, 77 to 84
   g. Textural Characteristics and Harmonic Analysis

This is the first song of the cycle to begin in a minor key. The song begins in the voice part and the voice generally leads the way throughout, unlike the previous songs. The first note of the song occurs at the interval of a major third in the final chord of the preceding song. This interval is the clue to the beginning pitch of this song. At measure 14 the song begins the transition to the key of Eb. It then returns to the key of c minor beginning at measure 50. A brief piano interlude at measures 69 to 76 prepares the way for a vocal coda at measures 77 to 84. Measures 84 to 87 are a final rounding out in the accompaniment of the poetic mood.

h. Interpretive Aspects

The key to the appropriate interpretation of this song lies in an awareness of the significant pauses and the varied repetitions of the A theme. The vocal line declaims the text while the accompaniment punctuates it. The changes in tempo and dynamic levels should be observed in order to keep the song from becoming monotonous.
B. Poetry

1. German Text of Song No. 3

by

Adelbert Chamisso

Ich kann's nicht fassen, nicht glauben,
es hat ein Traum mich berückt
wie hätt er doch unter Allen
mich Arme erhöht und beglückt

Mir war's, er habe gesprochen;
"Ich bin auf ewig dein."
mir war's ich träume noch immer,
es kann ja nimmer so sein,
es kann ja nimmer so sein!

O lass im Traume mich sterben,
gewieget an seiner Brust,
den seligen Tod mich schlürfen
in Thränen undlicher Lust.

Ich kann's nicht fassen, nicht glauben,
es hat ein Traum mich berückt,
Wie hätt er doch unter Allen
mich Arme erhöht und beglückt
Ich kann's nicht fassen, nicht glauben.
Es hat ein Traum mich berückt.
2. English Translation of Song No. 3

I cannot understand nor believe it.
A dream has bewitched me.
How could he lift me and bless me, I, the poor one?
It can't be true.
I felt he spoke,
"I am forever yours."
I felt I was still dreaming,
for this couldn't be true.
O let me die in my dream
comforted near him;
Let me drink this happy death
in tears of infinite joy.
3. Phonetic Transcription of Song No. 3

Ich kann's nicht fassen, nicht glauben,
[ɪç][kans][nɪst][fasən][nɪst][glauβən]
es hat ein Traum mich berückt,
[ɛs][hæt][qin][tʀaʊm][mɪs][bɛʁkət]
wie hätt' er doch unter Allen
[viː][nɛt][ɛ:] [dɔ:x][ʊntəæ][ɔlən]
Mich Arme erhöht und beglückt?

[mɪs][armə][ɛr'hɑːt][ʊnt][bæɡlʏkt]
Mir war's, er habe gesprochen:

[mɪ:ə][vaːs][ɛ:ə][nɔ:ba][ɡə'sprəxən]
"Ich bin auf ewig deins."

[ɪç][bɪn][qʊf][ɛ:vɪs][dəin]
Mir war's ich träume noch immer,

[mɪ:ə][vaːs][ɪç][tʃraʊmə][nɔː][ɛmaː]
es kann ja nimmer so sein.

[ɛs][kæn][jaː][nɪmað][zoː][zaɪn]
es kann ja nimmer so sein!

[ɛs][kæn][jaː][nɪmað][zoː][zaɪn]
O lass im Traume mich sterben,

[ɔː][laːs][iːm][tʃraʊmə][mɪs][ʃtərbaŋ]
gewieget an seiner Brust,
den seligen Tod mich schlüpfen
in Thränen unendlicher Lust
Ich kann's nicht fassen, nicht glauben,
es hat ein Traum mich berückt,
wie hättest du doch unter Allen
Mich Arme erhöht und beglückt?
ich kann's nicht fassen, nicht glauben,
es hat ein Traum mich berückt.
C. Poetic Analysis of Song No. 3

a. Rhyme scheme - abcb, AbObB, abcb, abcbAB.

b. Meter - Alternating amphibrachic and iambic trimeter.

c. Stanzas - 4. Quatrain, Quintain, Quatrain, Sestet.

d. Poetic devices--

Ambiguity: "dein"
Symbol: "seligen Tod"
Antithesis: lines 12 and 13
Cesura: lines 5, 7.
Feminine Rhyme
Hyperbole: lines 8, 11.
Refrain: lines 5 and 7, 8 and 9, 14, 15, and 18, 19.
Tone: Awe, wonder.

e. Mood Content

The first intimation of a requited love appears in this poem. All doubts and questionings cease when the woman recalls the cherished words that seemed to make a miracle come true. The poem ends in a mood of ecstatic resignation.
No. 4 - Robert Alexander Schumann - "Der Ring"
Poetry by Adelbert Chamisso

A. **Music**
   a. **Key** - E♭
   b. **Form** - A B A C A' 
   c. **Tempo** - Innig
   d. **Meter** - 4/4
   e. **Classification** - Modified Strophic
   g. **Textural Characteristics and Harmonic Analysis**

   The starting pitch of this song occurs at the interval of a fifth in the final chord of the last song. The accompaniment enters at the second measure with a broken chord pattern that is interwoven with the vocal line until the beginning of the fourth section at measure 26. Here the accompaniment figure changes to a repeated eighth-note pattern that helps to heighten the tension along with an acceleration in the tempo until the song returns to the final restatement of the A theme at measure 33. This is the first song of the cycle that does not contain piano interludes or chordal anticipations; however, a piano epilogue does appear at measures 42-45. In this song the vocal line is smooth and flowing and the broken chord pattern in the accompaniment helps to achieve the effect of curvedness.

   h. **Interpretive Aspects**

   In this song the singer should try to sing to the end of the long phrases without interrupting the vocal line. Quick breaths may be
taken between "Lippen" and "an"; "erschlossen" and "des"; "dienen" and "Ihm"; "leben" and "ihm"; "ganz" and "hin"; "mich" and "und"; "mich" and "in"; "Glanz" and "Du", and the last "Lippen" and "an". At measure 20 the word "erst" should be cut off quickly in order to enunciate "belehrt" properly, however, no breath should be taken between these two words. At measures 24 and 25 there should be no breath taken between "endlichen" and "tiefen". This entire phrase is rather long and the accompanist will have to ritard the eighth notes in the piano part occurring at the word "Werth" until the singer is ready to begin the next phrase on "Ich." The accompaniment is so beautiful in this song that the pianist will have to refrain from making his part sound like "solo" piano music. The right-hand part of the accompaniment should receive emphasis in order to aid the singer in the maintaining of a smooth, flowing, quality. The bass notes should be played lightly and unaccented. The entire accompaniment, including the epilogue should be subdued except in section C where more volume and tone tension is needed to obtain an effective climax.
1. German Text of Song No. 4

by

Adelbert Chamisso

Du Ring an meinem Finger,

mein goldenes Ringelein,

Ich drücke dich fromm an die Lippen,

dich fromm an die Lippen, an das Herz mein.  

Ich hatt' ihn ausgeträumet,

der kindheit friedlich schönen Traum,

Ich fand allein mich verloren

im öden, unendlichen Raum.  

Du Ring an meinem Finger,

da hast du mich erst belehrt,

Hast meinem Blick erschlossen

des Lebens unendlichen, tiefen Werth.  

Ich will ihm dienen, ihm leben,

ihm angehören ganz,

Hin selber mich geben und finden verklär't mich,

und finden verklärt mich in seinem Glanz.  

Du Ring an meinem Finger,

mein goldenes Ringelein,

Ich drücke dich fromm an die Lippen

Dich fromm an die Lippen, an das Herz mein!
2. English Translation of Song No. 4

You ring upon my finger,
My dear little ring of gold,
I press you devotedly to my lips and on my heart.
My peaceful and nice dream of my childhood
I had dreamed to an end.
I found myself alone.
Lost in the desolate infinite space
that unending seemed.
You ring upon my finger.
At that moment you have taught me
and opened my eyes;
and you have shown me life's infinite deep value.
I will serve him and live for him,
I will forever remain his,
I will give myself to him
and find myself enlightened in his glory.
Du Ring an meinem Finger,
[də] [riŋ] [am] [mɔ́ɪ̯nəm] [fiŋə]
mein goldenes Ringlein,
[mɔ́i̯n] [ˈgoʊldənəs] [riŋəlɛɪn]
ich drücke dich fromm an die Lippen,
[dɪs] [drɪka] [dɪs] [frɔm] [ən] [di:] [lɪpən]
dich fromm an die Lippen, an das Herz mein.
[dɪs] [frɔm] [ən] [di:] [lɪpən] [ən] [dɑs] [hɛrtsə] [mɔ́i̯n]
Ich hatt' ihn ausgeträumet
[dɪs] [hɑt] [ɪn] [aʊ̯sɡeˌtrɔɪmɛt]
der Kindheit friedlich Schönen Traum,
[deːz] [kɪntʰaɪt] [fɾɪtli] [sɔ̃ɛnən] [trɔʏm]
ich fand allein mich verloren,
[dɪs] [fɔnt] [ɑloɪn] [mɪs] [fərlɔˈtɛn]
im öden, unendlichen Raum
[ɪm] [ˈoːdən] [uŋˈɛntlɪsən] [trɔʏm]
Du Ring an meinem Finger,
[də] [riŋ] [am] [mɔ́ɪ̯nəm] [fiŋə]
da hast du mich erst belehrt,
[də] [hɑst] [də] [mɪs] [ɛɹst] [bɑlɛˈɾt]
Hast meinem Blick erschlossen
[hɑst] [mɔ́ɪ̯nəm] [bli] [ɛɹˈslʊsən]
des Lebens unendlichen, tiefen Werth

ich will ihm dienen, ihm leben,

ihn angehören ganz,

hin selber mich geben und finden erklärt mich,

und finden erklärt mich in seinem Glanz.

Du Ring an meinem Finger,

Mein goldenes Ringelein,

ich drücke dich fromm an die Lippen,

dich fromm an die Lippen, an das Herze Mein!
C. Poetic Analysis of Song No. 4

a. Rhyme scheme - Abcb, abcb, Abcb, ABCB.

b. Meter - iambic, anapestic trimeter in lines 2, 8, 10, 14, 18.
   iambic, anapestic tetrameter in lines 1, 3, 5, 6, 7, 11, 12, 13, 16, 17, 19.
   iambic, anapestic pentameter in lines 4, 15, 20.

c. Stanzas - 5 Ballad Stanzas

d. Poetic devices -
   Alliteration: du, drücke, dich, die, das, des - Stanzas 1, 3, 5.
   Ambiguity: lines 7 and 8, 13 through 16.
   Apostrophe: lines 9, 10, 11.
   Assonance: mein, allein - stanzas 1 and 5.
   Catalexis: lines 1, 3, 5, 7, 9, 11, 13, 15, 17, 19.
   Cessura: lines 4, 12, 13, 20.
   Feminine Rhyme
   Tone: Blissful, dedication

e. Mood Content

   At last the fears and the doubtings of the woman are past.

   The ring is the symbol of the end of the old way of life and the beginning of the new. The dream of a happy life has become a reality. This poem expresses the woman's bliss and her dedication to her beloved.
No. 5 - Robert Alexander Schumann - "Helft mir, ihr Schwestern"
Poetry by Adelbert Chamisso

A. **Music**
   a. **Key** - B\(^b\)
   b. **Form** - A A'A''
   c. **Tempo** - Ziemlich schnell
   d. **Meter** - 4/4
   e. **Classification** - Strophic
   f. **Climax** - none
   g. **Textural Characteristics and Harmonic Analysis**

Like the first two songs of the cycle, this song begins with a brief introduction in the piano accompaniment. This two-measure introduction is made up of a syncopated eighth-note figure that is repeated for two more measures after the voice part enters. The accompaniment contains the balance of the variety in its repetitious question-answer phrases. These phrases contain enough harmonic changes to make this simple strophic song interesting. The question phrases appear in measures 3, 4; 7, 8; 11, 12; 15, 16; 19, 20; 23, 24; 37, 38; 41, 42. The answer phrases appear in measures 5, 6; 9, 10; 13, 14; 17, 18; 21, 22; 25, 26; 39, 40; 43, 44. The last answer phrase is repeated in measures 45 and 46. Variety is achieved in measures 27 to 34 through the use of the repeated eighth-note figure in the right-hand part of the accompaniment. The reader will recall, this same type of figure was used in the last song in one section to create emotional tension. Here its inclusion does not add much to the general tone tension of the song. Measures 41 and 42 are a brief transition to the tonality of D\(^b\). At measures
43 the song returns to the original key. The entire song should express the delightful, gay emotions of a bride on her wedding day. Schumann has ingeniously inserted a melodic figure of seven notes (the last half of measure 48 and the first half of measure 49) that is nearly the same as a melodic figure in Mendelssohn's "Wedding March". Only the first two notes are different in Schumann's "wedding march" motif.

h. Interpretive Aspects

In this song the singer may concentrate upon the happy, gay, melodic line in the voice part. It should be sung as smoothly and evenly as possible. However, the singer's efforts will be to no avail if the pianist does not strictly observe the marking "ziemlich schnell" (not too fast.) In order that the performers may maintain control, the accompanist must set a moderate tempo in the brief piano introduction. Instead of a quick, boring run-through, this song can be one of the most beautifully effective ones in this cycle if the singer and the accompanist try to make something of the question-answer structure of the musical phrases already mentioned. This can be accomplished very well if both singer and accompanist place more emphasis upon the first beat of the measure in each of the question phrases indicated. It is not suggested that the first beats of these measures should receive an obvious attack or accent. Rather, the singer and the accompanist, especially, should lean a little more into the notes at the first beat in order to obtain the desired emphasis. On the whole the song should have more curvedness than angularity. Making a distinction between the question and answer phrases will help to achieve the effect of
curvedness. At the beginning of the third statement of the theme at measure 41, there is a ritard indicated. Therefore, a slight pause may occur at the end of the phrase at the word "Wehmuth", in which the voice and piano may obtain a brief respite.
E. Poetry

1. German Text of Song No. 5

by

Adelbert Chamisso

Helft mir, ihr Schwestern,
freundlich mich schmücken,
Dient der Glücklichen heute, mir,
Windet geschäftig
Mir um die Stirne
noch der blühenden Myrthes Zier

Als ich befriedigt,
freudigen Herzens,
sonst dem Geliebten im Arme lag,
immer noch rief er,
Sehnsucht im Herzen,
ungeduldig den heutigen Tag.

Helft mir, ihr Schwestern,
helft mir verschneuchen
eine thürichte Bängigkeit;
dass ich mit klarem
Aug ihn empfange,
ihn, die Quelle der Freudigkeit.
Bist, mein Geliebter,
du mir erschienen,
giebst du mir, Sonne, deinen Schein!
lass mich in Andacht,
lass mich in Demuth,
lass mich verneigen dem Herren mein.

Streuet ihm, Schwestern,
Streuet ihm Blumen,
bringt ihm knospende Rosen dar,
Aber euch, Schwestern,
grüss ich mit Wehmuth,
freudig scheidend aus eurer Schaar,
freudig scheidend aus eurer Schaar.
2. English Translation of Song No. 5

Help me, my sisters, help me to dress up beautifully.
Serve me, the happy one, today.
Wrap busily around my forehead
the blooming myrtle.
At other times.
I lay peacefully and happily in the arms of my beloved.
He was always calling impatiently
for this day, longing in his heart.
Help me, my sisters, help me
to banish foolish fears;
that with unclouded eyes I may welcome
Him, the fountain of all my joy.
O, my beloved, did you appear to me?
Do you give me, You, Sun, your shine?
In devotion and in humility
let me bow to you, Lord.
Scatter flowers before him, sisters,
Present to him fresh rosebuds,
But you, sisters, sadly I greet you,
I am leaving joyfully your group.
3. Phonetic Transcription of Song No. 5

Helft mir, ihr Schwestern,
[HelFt][mi:][AR][li:][se:][tse:][AR]

freundlich mich schmücken,
[fru:ntli:] [mi:] [ik][mik][ken]

dient der Glücklichen heute, mir.
[di:n][de:a][glikhli:][tsen][h bite][mi:][AR]

Windet geschäftig
[vinte][gaj][se][fi][ts]

Mir um die Stirne
[mi:][u:m][di:][sti:][ne]

noch der blühenden Myrthe Zier.
[no:][de:a][bly:][hendan][mi:][tsi:][AR]

Als ich befriedigt,
[wals][[ts][bajfi][dist]

freudigen Herzens.
[froydi:ugen][herts:][ens]

Sonst dem Geliebten im Arme lag,
[zonst][de:m][ga:li:pZen][i:m][arma][la:k]

immer noch rief er,
[im:][no:][ri:f][ts]

Sehnsucht im Herzen,
[tsen:][tsu:][i:m][herts:][sen]
ungeduldig den heutigen Tag.

Helft mir, ihr Schwestern,

Helft mir, verscheuchen
eine thörichte Bangigkeit,
dass ich mit klarem
Aug' ihn empfange,

ihn, die Quelle der Freudigkeit.

Bist, mein Geliebter,
du mir erschienen,
giebst du mir, Sonne, deinen Schein?

Lass mich in Andacht,

Lass mich in Demuth,
Lass mich verneigen dem Herren mein
[los][mi] [fer'nag'en][de:m][ch'er'en] [mijn]

Streust ihm, Schwester,
[stöyet][li:m] [svestə:n]

Streust ihm, Blumen,
[stöyet][li:m][blu:man]

Bringet ihm knospende Rosen dar.
[bringet][li:m][knospende][rosən] [daə]

Aber euch, Schwester,
[a:bər][ys] [svestə:n]

Grüss ich mit Wehmuth.
[gruss][is][mit][ve:mu:t]

Freudig scheidend aus eurer Schaar,
[froydi:][s][Sa:tə:n][ays][re:ə][sa:r]

Freudig scheidend aus eurer Schaar.
C. **Poetic Analysis of Song No. 5**

a. **Rhyme scheme** - abdec, abdcb, abdec, abdec, abcdae

b. **Meter** - Alternating dactylic, trochaic dimeter and dactylic, trochaic tetrameter

c. **Stanzas** - 4 Sestets and 1 seven-line stanza.

d. **Poetic devices** -

   - **Apostrophe:** lines 19, 20, 21.
   - **Cacophony:** line 27.
   - **Cesura:** line 18.
   - **Hyperbole:** line 24.
   - **Imagery:** line 11, 25, 26 and 27, 2, 5 and 6
   - **Masculine and Feminine Rhyme**
   - **Metaphor:** lines 19, 20, 21.
   - **Refrain:** lines 13 and 14, 22 and 23, 24, 25 and 26, 30 and 31.
   - **Tone:** Joyful

e. **Mood Content**

   The poem expresses the ecstatic happiness of the woman on her wedding day. It is a day of mixed emotions as she reflects that she is leaving her group of young maidens to marry her beloved man. As her sisters help her in the joyful preparations she muses on her future happiness. Finally, she decides that she is quite content to leave their group and to join her beloved in marriage.
No. 6 — Robert Alexander Schumann — "Süsser Freund, du blickest"
Poetry by Adelbert Chamisso

A. Music
   a. Key — G
   b. Form — ABA
   c. Tempo — Langsam, mit innigem Ausdrück
   d. Meter — 4/4
   e. Classification — Modified Strophic
   f. Climax — measures 41 and 42
   g. Textural Characteristics and Harmonic Analysis

   The song begins slowly and softly with a piano introduction. The
tonality is established by means of a dominant seventh chord over a
tonic pedal at measure 2. The voice enters quietly but fervently
("innig") at the second measure to create the very personal and inti-
mate mood of this song. Dominant of the dominant harmony is prevalent
in the first section and in the repeat of the theme in the third sec-
tion. In this song, as in song No. 3, the accompaniment is relatively
simple and serves to punctuate the declamation of the text in the vocal
line of the first and third sections. A piano interlude, three mea-
sures in length, begins at the end of measure twenty. In measure 23,
the I₇ chord in the key of G is used as a pivot chord (V₇) to begin the
modulation to the second section of the song in C Major. The second or
B section is 20 measures long, and returns to the key of G at measure
45. The characteristic repetitive eighth-note figure that occurred in
the right-hand accompaniment of two previous songs appears again here.
Throughout section B this device is used to achieve formal variety. At
measure 33, a brief piano interlude begins. The tempo is accelerated at "Lebhafter" as a means of obtaining rhythmic variety in this long section. The first theme returns at measure 45. The last section continues like the first until the word "erwacht" is reached. Then a brief new phrase ends the vocal line (measures 52-54). The piano picks up again at measure 54 when the voice finishes and appears to be repeating another verse of the A theme. However, measures 55 and 56 are a sequential repetition of the beginning motif of the A theme and lead to the V7 chord where the voice finally re-enters unexpectedly to close the song with "dein Bildniss".

h. Interpretive Aspects

This song will be effective if the singer and accompanist concentrate upon achieving the sincere, heartfelt expression of the poetic thought. The less physical movement of the performers, the better. A soft dynamic level should be maintained generally, with only a slight increase in loudness in the B section. The singer should strive to keep the tone soft, but energized, and to enunciate the German words clearly. At measure 51, a quick breath may be taken between "Morgen", and "wo"; in the next line, between "erwacht" and "und"; "Bildniss" and "mir". In the first section, a breath would not be appropriate between "mich" and "verwundert", "mur" and "mit"; "birg" and "dein"; "Antlitz" and "hier". In the third section the singer should not interrupt the phrase between the words "still" and "verberge", "daraus" and "dein."
B. Poetry

German Text of Song No. 6

by

Adelbert Chamisso

Süsser Freund, du blickest
Mich verwundert an,
kannst es nicht begreifen,
wie ich weinen kann;
lass der feuchten Perlen
ungewohnte Zier
freudig hell erzittern
in dem Auge mir.

Wie so bang, Mein Busen,
Wie so wonne voll!
Wüsst ich nur mit Worten
wie ich's sagen soll;
komm und bürge dein Antlitz
hier an meiner Brust,
will in's Ohr dir flüstern
alle meine Lust.
Weisst du nun die Tränen,
die ich weinen kann,
Sollst du nicht sie sehen,
du geliebter, geliebter Mann?
Bleib an meinem Herzen,
fühle dessen Schlag,
dass ich fest und fester
Nur dich drücken mag, fest und fester!

Hier an meinem Bette
hat die Wiege Raum,
Wo sie still verbeuge
Meinem holden Traum;
kommen wird der Morgen,
wo der Traum erwacht,
und daraus dein Bildnis
mir entgegen lacht, dein Bildnis!
2. English Translation of Song No. 6

My sweet friend, you look amazingly at me,
Can't you understand how I can weep?
Let these wet pearls with their unusual beauty, happily bright,
tremble in my eyes.

How anxious is my bosom, but how delightful!
Did I only know how to express it in words-
Come and hide your face, here on my breast;
I will whisper in your ear all my delight.

Don't you know now the tears which I can shed?
Shouldn't you see them, you beloved, beloved man?

Remain on my heart, feel its beat,
that I may press you, firmer and firmer;

Here, near my bed, the cradle has its place,
Where it may hide my lovely dream.
The morning will come when the dream awakens,
And from it your face will smile up to me.
Süßer Freund, du blickest
[zy:sə][fruŋt][du][bli:kəst]

Mich verwundert an,
[mɪ][ɛr'vʊndət][an]

kannst es nicht begreifen,
[kɑnst][ɛs][niːst][bə'ɡraɪfn]

wie ich weinen kann;
[vɪ][ɪs][vojən][kan]

lass der feuchten Perlen
[kɑs][ɛ][koʊs'tən][pərən]

ungewohnte Zier
[tʊŋə,voʊntə][tsiːə]

freudig hell erzittern
[froʊdi:s][hel][ɛr'tsɪtən]

in dem Auge mir.
[ɪn][de:m][aʊɡə][miːr]

Wie so bang, mein Busen,
[vɪ][zə][bən][maɪn][bu:zən]

Wie so Wonnevoll!
[vɪ][zə][ˈvɒnəfəl]

Müsst' ich nur mit Worten,
[vɪst][ɪs][nuː][mit][vɔrən]
Wie ich's sagen soll;

komm und birg dein Antlitz

hier an meiner Brust,

will in's Ohr dir flüstern

alle meine Lust.

Weisst du nun die Thränen.

die ich weinen kann,

sollst du nicht sie sehen.

du geliebter, geliebter Mann!

Bleib an meinem Herzen.

fühlle dessen Schlag,

dass ich fest und fester
nur dich drücken mag, fest und fester!

Hier an meinem Bette

hat die Wiege Raum,

wo sie still verberge

meinen holden Traum;

kommen wird der Morgen,

wo der Traum erwacht,

und daraus dein Bildniss

mir entgegen lacht, dein Bildniss!
C. Poetic Analysis of Song No. 6

a. Rhyme scheme – abcdefe, abcdefe, abcdefFF, abcdefFF

b. Meter – trochaic trimeter, except for lines 20, 32 –
trochaic tetrameter, and line 24 –
trochaic pentameter.

c. Stanzas – 4 Octaves

d. Poetic devices –

   Alliteration: Stanza Two – will, warst,
               wonnevoll, worten
               Stanza Three geliebter, geliebter
               fest und fester
               dich, drücken
               Stanza Four – daraus, dein

   Antithesis: lines 9 and 10

   Apostrophe: lines 5 and 6, 26, 27 and 28, 29 and 30

   Catalexis: lines 4, 6, 8, 10, 12, 14, 16, 18, 20,
             22, 23, 26, 28, 30, 31.

   Cesura: lines 1, 9, 11, 20, 32.

   Connotation: "Bildnis"

   Imagery: lines 5, 13, 14, 15 and 16, 25, 26,
             27, and 28

   Kinesthesia: lines 23, 24.

   Masculine and Feminine Rhyme

   Onomatopoeia: "fuhle", "fest and fester"

   Refrain: lines 23 and 24, 31 and 32.

   Symbol: "Perlen", "Traum"

   Tone: Extreme joy, Anxious Contemplation.

e. Mood Content

This poem expresses the special, intimate emotions of the
woman who desires to share her cherished secret with her
husband. She is overcome with the joy of expectant mother-
hood and tries to convey to him how much this new happiness
means to her. The last two lines of the poem depict her con-
tinued devotion to her husband and her desire to recognize his
likeness in their child.
No. 7 - Robert Alexander Schumann - "An meinem Herzen, an meiner Brust"
Poetry by Adelbert Chamisso

A. Music
   a. Key - D
   b. Form - A A' A'' A'''
   c. Tempo - Fröhlich, innig
   d. Meter - 6/8
   e. Classification - Strophic
   g. Textural Characteristics and Harmonic Analysis

A merry, frolicsome song, this one begins with a bright introduction which consists of two repeated dominant seventh chords in the accompaniment; one loud, one soft. The voice enters at measure 2. This song is similar to the fifth one in that the melodic theme of the vocal line is repeated in each section in a slightly varied manner. The rhythmic flow is more easily kept steady here than in the "wedding" song, however. The harmonic changes occur at a rapid pace on the first note of each 6-note arpeggio figure in the bass. This figure continues throughout the first three sections of the song. The fourth and final section begins at measure 26 and is varied first by an acceleration in tempo, measures 26 to 30, then by a decrease in tempo, measures 31 to 34. The piano epilogue is seven measures in length and closes the song in the same happy mood.

h. Interpretive Aspects

The singer should strive to create the feeling of the mother's happiness in a light, gay, free tone. A heavily accented, intensely
warm vocal tone would seem inappropriate to the mood of the song. There are no special phrasing problems in this song; however, at measure 15, "liebt" and "das" should not be interrupted by a breath. A quick breath may be necessary between "allein" and "was", at measure 19. As previously mentioned, the third section contains important abrupt changes in tempo that should not be overlooked. For the first time, the pianist may "let go" in the epilogue and give a brilliant and bright ending to this song.
3. Poetry

1. German Text of Song No. 7

by

Adelbert Chamisso

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

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

Hab überschwenglich mich geschätz,
bin überglücklich aber jetzt.

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

Nur eine Mutter weiss allein,
was lieben heisst und glücklich sein.

O wie bedaur' ich doch den Mann,
der Mutter glück nicht fühlen kann!

Du lieber, lieber, Engel, du,
du schmeest mich an und lachelst dazu!

An meinem Herzen, an meiner Brust,
du meine Wonne, du meine Lust!
2. English Translation of Song No. 7

On my heart, on my bosom,
You my treasure, you my joy,
Happiness is love, and love is happiness.
I have said it and I won't take it back.

Once I felt ecstatically happy.
But now I am even more happy.
Only she who loves the child
to whom she gives nourishment

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

O, how I pity the man who cannot understand mothers' happiness.
You darling, darling, Angel. You, you look at me and smile.
3. Phonetic Transcription of Song No. 7

An meinem Herzen, an meiner Brust,
[an][mo:ʃən][nɛɐ][di:ʃən][an][mo:ʃə][bʁʊst]

du meine Wonne, du meine Lust!
[du:][mo:ʃə][vʊna][du:][mo:ʃə][lu:st]

Das Glück ist die Liebe, die Lieb ist das Glück.
[dɔs][ɡlʏk][iʃ][di:] [pi:ba][di:] [bi:][iʃ][dɔs]

ich hab’s gesagt und nehm’s nicht zurück.
[ɪs][haːps][ɡa:zə][kt][ʊnt][neː][mɪẓ][ŋɪʃt][tsuː][ɪɡ]

Hab überschwenglich mich geschätzt,
[haː][ɡyːbə][vɛŋliːs][mɪs][zaː][ʃɛtst]

din überglücklich aber jetzt.
[diːn][ɡyːbə][ɡlʏklɪs][ɔba][ʃɛtst]

Nur die da saßt, nur die da liebt.
[nua][di:] [dɔ][zəʊnkt][nu:][di:] [dɔ][xi:be]

das Kind, dem sie die Nahrung giebt;
[dɔs][kɪnt][deː][m][zi:][di:] [nɑː][tʊŋ][ɡi:be]

nur eine Mutter weiß allein
[nua][ɢina][mʊtə][vaɪs][olaːn]

was lieben heisst und glücklich sein.
[vɔs][liː][baʊ][haːɪst][ʊnt][ɡlʏk][lɪs][zaʊn]

O wie bedau’ ich doch den Mann,
[ɔ][vi:] [baː][dɔ][ɛː][ɪs][dɔs][ɛː] [maːn]
der Mutterglück nicht fühlen kann!

Du lieber, lieber, Engel, du.

du schaust mich an und lächelst dazu!

An meinem Herzen, an meiner Brust,

du meine Wonne, du meine Lust!
C. Poetic Analysis of Song No. 7

a. Rhyme scheme - aa, aa', aa', aa, aa', aa, aa

b. Meter - Alternating amphibrachic, iambic, trochaic tetrameter

c. Stanzas - 8 Rhyming Couplets

d. Poetic devices -

Alliteration:
- Stanza One
- Stanza Three
- Stanza Four
- Stanza Six - doch, den
- Stanza Seven - lieber, lieber
- Stanza Eight

Assonance:
- Stanza One - ei
- Stanza Two - ie
- Stanza Three - ich
- Stanza Five - ei
- Stanza Eight - ei

Cacophony: line 14

Cesura: lines 1, 2, 3, 7, 8, 13, 14, 15, 16

End Rhyme

Imagery: lines 1, 7 and 8, 13 and 14

Ambiguity: "Wonne", "lust", "Engel", "Glück", "Liebe"

Tone: Gay, Happy

e. Mood Content

In this poem the woman expresses the happy fulfillment of a contented mother. As she talks to her little child she uses endearing words to describe a mother's love. She expresses pity for the man who cannot entirely comprehend the nature of her delight and joy.
No. 8 - Robert Alexander Schumann - "Nun hast du mir den ersten
Schmerz gethan"

Poetry by Adelbert Chamisso

A. Music

a. Key - d minor

b. Form - A A' B B' A'' A''' Coda

c. Tempo - Adagio

d. Meter - 4/4

e. Classification - Modified Strophic

f. Climax - measures 9, 10, and 11.

g. Textural Characteristics and Harmonic Analysis

The last song of the cycle begins with a dramatic d minor intro-
ductive chord that sets the mood. The voice enters on the last 2 beats
of the first measure immediately following the emphatic d minor chord.
The vocal line continues recitative-like and closes the first thematic
phrase in measures 3 and 4, punctuated by 1, iv6, and dominant harmony
in the accompaniment. The second thematic phrase is an exact repeti-
tion of the first and ends at measure 7. A poignant dominant ninth
chord in g minor, occurs on the last 2 beats of the 7th measure. It
prepares the way for the beginning of the B section and a new thematic
statement. Schumann repeats the words "ist leer" in his version of the
poem to give emphasis to the "feeling of despair and emptiness". Here
he repeats it musically by means of a melodic sequence in measures
10-11. The melodic theme of the second section is repeated by sequence
in measures 12, 13, 14, and 15. Finally the A theme returns in measures
16 to 19, and is followed by a repetition of the B theme in a varied form at measures 20-22. At measure 22, the dominant chord in d minor resolves to the dominant seventh chord of B♭ in order to introduce the final piano epilogue. It is 19 measures long and is introduced in measures 22 to 25. Measures 25 through 43 are an exact repetition of measures 18 through 36 in the first song of the cycle. The epilogue represents the woman’s recollection of the earliest beginnings of her love for her dear husband. Now he is dead and she keeps the memory of their love buried within her heart like a treasure. The unity of the song cycle is thus completed.

h. Interpretive Aspects

In this song the accompaniment underscores the words which have great emotional significance. These chordal accents create the effect of a funeral march, especially where the d in the base should receive accent under "Tod". The word "leer" should receive a slighter accent like an echo of the emptiness and grief caused by the death of the beloved husband. However, no accent should occur on "le-bend mehr". This song contains more angularity than any of the others. Therefore the pianist may give slight accent to the accompaniment chords mentioned without fear of halting the movement of the song. The movement is already slowed down by the repetition of many notes all on one pitch in the voice part. Following the climax of the song in measure 11, the voice part gradually becomes softer and softer until the barest whisper is reached, measures 20, 21, 22 at the end of the song. The singer must strive to keep a vital, energized tone, while the accompanist
should play pianissimo also, but warmly and with great intensity and vitality of tone. The singer should not interrupt the mood of the song by any movement until the accompanist has played to the end of the epilogue.
B. Poetry

1. German Text of Song No. 8

by

Adelbert Chamisso

Nun hast du mir den ersten Schmerz gethan,
der aber traf.

Du schläfst, du harter, unbarmherziger Mann,
den Todesschlaf.

Es blicket die verlassene vor sich hin,
die Welt ist leer, ist leer

Geliebte hab' ich und gelebt,
ich bin nicht lebend mehr.

Ich zieh' mich in mein Inn'res still zurück,
der Schleier fällt,

Da hab' ich dich und mein verlornes Glück,
du meine Welt.
2. **English Translation of Song No. 8**

Now, you have given me the first pain
that really hurts.
You sleep, you stern, uncompassionate man,
the sleep of death.
The forsaken one stares
The world is empty, is empty;
I have loved and I have lived
I don't feel alive anymore
I withdraw within myself, the veil doth fall
There I have you and my lost happiness, you, my whole world.
3. Phonetic Transcription of Song No. 8

Nun hast du mir den ersten Schmerz gethan,
\[ \text{nun} \ [\text{hast}] \ [\text{du}] \ [\text{mi} \text{r}] \ [\text{den}] \ [\text{ersten}] \ [\text{Schmerz}] \ [\text{gethan}] \]
\[ \text{gata} \ [\text{n}] \]
der aber traf.
\[ \text{de} \ [\text{a} \text{r}] \ [\text{traf}] \]

Du schläfst du harter, unbarmerzger Mann,
\[ \text{du} \ [\text{schlafst}] \ [\text{du}] \ [\text{harter}] \ [\text{unbarmerzger}] \ [\text{Mann}] \]
den Todeschlaf
\[ \text{den} \ [\text{Todeschlaf}] \]
\[ \text{to} \ [\text{tes} \text{slaf}] \]

Es blickt die Verlassne vor sich hin,
\[ \text{Es} \ [\text{blickt}] \ [\text{di} \text{r}] \ [\text{leer}] \text{losna} \text{foc} \text{Zis} \text{ni} \text{a} \]
die Welt ist leer, ist leer.
\[ \text{die} \ [\text{Welt}] \ [\text{ist}] \ [\text{leer}] \ [\text{ist}] \ [\text{leer}] \]

Geliebet hab' ich und gelebt,
\[ \text{Geliebet} \ [\text{hab} \text{r}] \text{ich} \ [\text{und}] \ [\text{gelebt}] \]
ich bin nicht lebend mehr
\[ \text{ich} \ [\text{bin}] \ [\text{nicht} \text{lebend} \text{mehr}] \]

Ich zieh' mich in mein Innres still zurück,
\[ \text{Ich} \ [\text{zieh} \text{r}] \ [\text{mich} \text{in} \text{mein} \text{Innres} \text{still} \text{zuruck}] \]
der Schleier fällt,
\[ \text{der} \ [\text{Schleier}] \ [\text{fallt}] \]
\[ \text{tsu} \ [\text{ryk}] \text{felt} \]
Da hab' ich dich und mein verlornes Glück

[da] [hap] [tʃ] [diː] [unt] [maɪn] [fərˈloɪnəs]

[glyk]

du meine Welt!

[duː] [maɪnə] [vɛlt]
C. Poetic Analysis of Song No. 6

a. Rhyme scheme - aB, aB, aB, aB, aB, aB

b. Meter - alternating iambic pentameter and iambic dimeter, with the exception of line 6 - iambic trimeter

c. Stanzas - 6 Heroic couplets. (closed)

d. Poetic devices -

Alliteration: Stanzas One, Two, Six -
Apostrophe:
Cacaphony: line 9
Cesura: lines 3, 6, 7, 11.
Elegy:
Empathy: lines 1, 6, 10
Enjambment: line 7
Euphemism: "schläfst"
Euphony: line 12
Onomatopoeia: "schläfst", "harter", "fällt", "verlornes"
Paradox: line 12
Refrain: lines 2, 4, 6, 8, 10, 12.
Symbol: "Schleier"
Tone: Grief, resignation

e. Mood Content

The sorrow of the grief-stricken woman is the pervading mood of this poem. She feels forsaken, alone. Her happiness is gone and she is no longer interested in the world about her since her beloved husband is dead. Her life has again become empty and meaningless as it was before she met her beloved.
GUIDE TO THE USE OF THE PHONETICS TRANSCRIPTIONS

The pronunciations indicated for the songs in this study are represented by means of International Phonetic Transcription. The phonetic alphabet used is consistent with the one used in Francis A. Cartier's *The Phonetic Alphabet*, also Karl Breul's *Cassell's New German and English Dictionary*.

The symbol of final r is consistent with *The Phonetic Alphabet*. (\(\checkmark\)) Full length of vowels is indicated by: following the vowel symbol.

The following table may be helpful in determining the meaning of the symbol illustrations.

<table>
<thead>
<tr>
<th>Vowels</th>
<th>Umlauts</th>
<th>Diphones</th>
<th>Consonants</th>
</tr>
</thead>
<tbody>
<tr>
<td>i[(\text{i})] or i[(\text{i})]</td>
<td>(\ddot{\text{u}}[\text{y:}]) or (\ddot{\text{y}}[\text{Y}])</td>
<td>ei[(\text{ei})]</td>
<td>ch[(\text{ch})] or (\text{X})</td>
</tr>
<tr>
<td>e[(\text{e})] or e[(\text{e})]</td>
<td>(\ddot{\text{o}}[\text{ø:}]) or (\ddot{\text{o}}[\text{œ}])</td>
<td>au[(\text{au})]</td>
<td></td>
</tr>
<tr>
<td>a[(\text{a})] or a[(\text{a})]</td>
<td>(\ddot{\text{a}}[\text{æ:}]) or (\ddot{\text{æ}}[\text{œ}])</td>
<td>eu[(\text{øu})]</td>
<td></td>
</tr>
<tr>
<td>o[(\text{o})] or o[(\text{o})]</td>
<td></td>
<td>ui[(\text{ui})]</td>
<td></td>
</tr>
<tr>
<td>u[(\text{u})] or u[(\text{u})]</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
CHAPTER V

CONCLUSIONS

The writer has attempted to point out the characteristics of Schumann's creative style and its significance to the appropriate interpretation of the songs in the cycle, "Frauenliebe Und Leben."

The study of the historical background of German Romantic poetry has been useful in determining the meaning of Chamisso's text. Further, an attempt has been made to present some of the problems in the preparation and interpretation of art songs.

It is hoped that the young singer will become more aware of the dual role of the vocalist and the accompanist in artistic song interpretation and performance.

The following is a summary of the significant results of this study of Robert Schumann's music:

Robert Schumann, a contemporary of poets, and so often thinking as a poet, was the essential lyrical composer of his generation.

Schumann believed that the man and the artist should never be dissociated and they never were in him. His work was another aspect of his life and was organically and spiritually a part of himself.

With Schumann, writing about music became a creative art, not merely an inquest. He had the rare quality of generosity, the mark of a great critic.
The innate Romanticism, which was the central fact of his artistic personality, drove him to seek new forms of expression in the field of instrumental composition and to apply his discoveries to the development of the art song. In so doing, he struck out on new paths which have been followed and extended by all the best song composers who came after him.

While the technique of music moved in the general direction of freedom, of emotional representation, and moral persuasiveness, Schumann alone seized on the essential of indefiniteness. Among the composers of Romantic "program" music, an intensely personal and subjective element is a distinguishing characteristic of his music.

In Schumann's songs, the student will find many examples of the composer's novel use of rich and dissonant harmonies, subtle introductions of nonharmonic tones, syncopations, hesitations and anticipations.

The formal architecture of Schumann's songs are a realization of the composer's poetic ideas; his piano interludes introductions, and epilogues are used as a poetic rounding-out of the thought and mood.

The harmonic texture of Schumann's songs is highly integrated, therefore, the melodic line is usually treated equally in the voice and piano parts.

The idea of the piano accompaniment as a subsidiary part is highly inappropriate for most of Schumann's songs, since his accompaniments more often assume a major role.

Schumann's music has transcended historical events, social concepts, and cultural change, in that his music continues to appeal to us at the most "human" level of our existence.

One of the possibilities for further research might be the comparison of the word-music of the poetry and the fundamental rhythm of the music in these songs or other art songs in order to determine the significance of the predominance of one or the other in song composition.
The writer was impressed by the disclosure of the numerousness of the apparently unresolved conflicts of creative artists who lived and worked during the Romantic era. Therefore, an interesting research project could be a psychological study of the personal philosophies of some romanticists who met death by suicide or insanity.

Finally, a selection of song cycles might be compared in order to determine whether or not a general pattern can be recognized in the choice of subjects, kinds of texts utilized, and unifying methods of the composers.
## APPENDIX I

### RECORDINGS OF "FRAUENLIEBE UND LEBEN"

<table>
<thead>
<tr>
<th>Singer</th>
<th>Accompanist</th>
<th>Date</th>
<th>Recording Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Erna Berger with Mendelssohn: Songs</td>
<td></td>
<td></td>
<td>Elect. 80011</td>
</tr>
<tr>
<td>Lisa della Casa with Richard Strauss: Songs</td>
<td></td>
<td></td>
<td>Elect. S-30728</td>
</tr>
<tr>
<td>Kathleen Ferrier</td>
<td>J. Newark</td>
<td>April, 1954</td>
<td>2 sides, 10'', LW 5089</td>
</tr>
<tr>
<td>Kathleen Ferrier with Brahms: Songs</td>
<td>J. Newark</td>
<td>February, 1951</td>
<td>LXT 2556</td>
</tr>
<tr>
<td>Kirsten Flagstad</td>
<td>Edwin McArthur</td>
<td>November, 1954 in recital</td>
<td>AL P1191</td>
</tr>
<tr>
<td>Lotte Lehmann</td>
<td>Bruno Walter</td>
<td></td>
<td>CM-539</td>
</tr>
<tr>
<td>Irmgard Seefried with Mozart: Songs</td>
<td>Erik Werba</td>
<td></td>
<td>Recorded in Europe by Deutsche Grammophon DL 9971</td>
</tr>
<tr>
<td>Maria Stader with Mozart: Songs &amp; Schubert: Songs</td>
<td></td>
<td></td>
<td>West. 19029; 17029</td>
</tr>
<tr>
<td>Helen Traubel</td>
<td>Coenraad Van Bos</td>
<td></td>
<td>VM - 737</td>
</tr>
</tbody>
</table>
# APPENDIX II

"FRAUENLIEBE UND LEBEN" SONG PUBLICATIONS

The complete imprint information is given in the bibliography. Only the last name of each editor is listed here.

<table>
<thead>
<tr>
<th>Editor</th>
<th>Title</th>
<th>Publisher</th>
<th>Description</th>
<th>Tessiture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baker, Theo</td>
<td>Frauenliebe und Leben</td>
<td>G. Schirmer, New York</td>
<td>English translation is poetic, not literal. Small print of words and notes, difficult to read.</td>
<td>High &amp; Low</td>
</tr>
<tr>
<td></td>
<td>Fifty-Five Songs with</td>
<td>G. Schirmer, New York</td>
<td>English translation is poetic, not literal. Small print of words and notes, difficult to read.</td>
<td>High &amp; Low</td>
</tr>
<tr>
<td></td>
<td>Piano Accompaniment</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Friedlander, Max</td>
<td>Samtliche Lieder fur eine Singstimme mit Klavierbegleitung von Robert Schumann</td>
<td>C. F. Peters, Leipzig</td>
<td>no English translation, large print, easy to read</td>
<td>Medium</td>
</tr>
<tr>
<td>Henderson, W. J.</td>
<td>Fifty Songs by Robert Schumann</td>
<td>Oliver Ditson Co., Boston, Mass.</td>
<td>large print, contains all except nos. 2, 5, and 7 of the song cycle</td>
<td>High</td>
</tr>
<tr>
<td>Kagen, Sergius</td>
<td>Frauenliebe und Leben</td>
<td>International Music Co., New York</td>
<td>English translation in front; errors in German words; English gives good literal meaning, not poetic, medium print, easy to read</td>
<td>Medium &amp; Low</td>
</tr>
</tbody>
</table>
BIBLIOGRAPHY

Books

A biography of Schumann.

Discusses the origins of German Romantic poetry.

An illustrated biography of Robert Schumann.

An interesting psychological study of Schumann and the Romantic era.

A brief biography of Schumann: discussion of his works.

Contains scholarly account on Musical Romanticism.

Contains interesting discussion of Schumann's song style.

Contains Chamisso's letters and poems.

A guide to the study of voice.

A helpful guide to the performance of art songs.
An anthology of poetry, includes dictionary of poetic terms.

Niecks, Frederick. *Schumann*. A supplementary and corrective biography, 
Continues and complements Wasielewski's biography; is the most comprehensive, accurate, and complete biography of Robert Schumann.

Rich, Martin. *Art Songs and Their Interpretation*. A collection of 
A selection of art songs including a guide to their interpretation.

Contains a critical review of the Romantic achievement.

A biography of Schumann, contains critical discussion of his works.

A collection of Robert Schumann's essays and criticisms translated into English.

Trans. by A. L. Alger. Boston: Oliver Ditson & Company, 1871- 
One of the earliest comprehensive studies of Robert Schumann's life and works, the German edition is more complete, English edition leaves out parts of Wasielewski's criticisms of the musical works.

A biography of Schumann, critical discussion of his work.
Articles and Public Lectures


A discussion of the philosophy of the Romantic age and aspects of individual romanticists.


An historical survey of the musical contributions to the Romantic period.


Critical analysis of Schumann's musical style.

Hempstead, Elliot. "Robert Schumann Across the Years." Etude, LXXIV, No. 6, July-August, 1956, 15.

The years after Leipzig are discussed.


A guide to the interpretation of art songs: directed to accompanists.


A discussion of the factors that led to a new style of German art song; criticisms of selected songs of Robert Franz.


A comparison of the musical styles of classicism and romanticism.


A brief biography of Schumann.
A brief biography of Chamisso: includes a selected bibliography.

Song Publications


Supplementary Bibliography


A selection of art songs reviewed, experiments in setting texts, analysis of the author's songs.

German words are inaccurate, English translation, poor.

A selection of German Romantic poetry with biographical notes: includes suggestions for further reading.

An historical survey of German literature: discusses factors leading to German Romanticism.

A survey of Romantic literature, gives suggestions for further reading.

Selections of poetry and novels of Chamisso.

Connects the facts of the history of music with general culture, political and social conditions.

A handbook and guide for students of music history; from ancient music through the middle of the 19th century.

Discuss the characteristics of German Lieder and the singer's role in interpretation.

A translation of Heine's poems: includes discussion of other German Romantic poetry, lists the peculiar difficulties in translating German poetry into English.
SCHUMANN

FRAUENLIEBE UND LEBEN

A Cycle of Eight Songs

FOR VOICE AND PIANO

(HIGH)

INTERNATIONAL MUSIC COMPANY
New York City
SCHUMANN

FRAUENLIEBE UND LEBEN
A Cycle of Eight Songs

FOR VOICE AND PIANO

(HIGH)

No. 2130

INTERNATIONAL MUSIC COMPANY
509 FIFTH AVENUE
NEW YORK CITY
Contents

1. Seit ich ihn gesehen . . . . . . . . . . . . 6

2. Er, der Herrlichste von allen . . . . . . . . . . 8

3. Ich kann’s nicht fassen . . . . . . . . . . . . 12

4. Du Ring an meinem Finger . . . . . . . . . . 14

5. Helfst mir, ihr Schwestern. . . . . . . . . . . 16

6. Süßer Freund . . . . . . . . . . . . . . . . . . 19

7. An meinem Herzen . . . . . . . . . . . . . . . . 22

8. Nun hast du mir den ersten Schmerz getan . . 26
FRAUENLIEBE UND LEBEN

(A WOMAN’S LOVE AND LIFE)

1. SEIT ICH IHN GESEHEN

Seit ich ihn gesehen, glaub ich blind zu sein;
We ich hin nur blicke, seh’ ich ihn allein;
Wie im wachen Traume schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel Heller, Heller nur empor.
Sonst ist licht und farblos alles um mich her,
Nach der Schwester Spiel von nichts begehrt ich mehr,
Möchte lieber weinen, still im Kimmerschlein;
Seit ich ihn gesehen, glaub’ ich blind zu sein.

1. SINCE I HAVE SEEN HIM

Since I have seen him, I believe I am blind;
What if I am looking, I see him alone;
Like in a waking dream, his image floats before me,
Rising from deepest darkness, brighter and brighter.
Everything else around me is light and colorless,
The games of my sisters I want to share no more,
I would rather weep silently in my little chamber;
Since I have seen him, I believe I am blind.

2. ER, DER HERRLICHSTE VON ALLEN

Er, der Herrlichst von allen,
Wie so milde, wie so gut!
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.
So wie dort in blauer Tiefe,
Hell und herrlich jener Stern,
Also Er an meinem Himmel,
Hell und herrlich, hehr und fern.
Wandle, wandle deine Bahnen,
Nur betrachten deinen Schein,
Nur in Deinem Gehweh, der betrachten,
Selig und nur traurig sein!
Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich, nied’re Magd, nicht kennen,
Hoher Stern der Herrlichkeit!
Nur die Würdige von allen
Darf beglücken deine Wahl,
Und ich will die Hohe segnen
Viele tausend Mal.
Will mich freuen dann und weinen,
Selig, selig bin ich dann,
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?

2. HE, THE MOST GLORIOUS OF ALL

He, the most glorious of all,
How kind be is, how good!
Gentle mouth, clear eyes,
Clear mind and firm courage,
Even as in yoanr blue depth,
Shines bright and glorious that star,
So is he in my heaven,
Bright and glorious, sublime and far.
Wander, wander along your course,
Only to look at your light,
Only to look at it humbly,
Only to be blissful and sad!
Do not hear my silent prayer,
Offered for your happiness;
You must not know me, humble maiden,
Noble star of glory!
Only the worthiest of all
May your choice make happy,
And I will bless the noble one
Many thousand times.
I shall rejoice and I shall weep then,
Blissful, blissful I am then,
Even though my heart should break,
Break, o heart, what does it matter?

3. ICH KANN’S NICHT FASSEN, NICHT GLAUBEN

Ich kann’s nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätte er doch unter allen
Mich Arme erhöht und beglückt?
Mir war’s, er habe gesprochen:
"Ich bin auf ewig dein."
Mir war’s, ich träume noch immer,
Es kann ja nimmer so sein.
O lass im Traume mich sterben,
Geweiht an seiner Brust,
Den seligen Tod mich schlürfen
In Tränen unendlicher Lust.

3. I CANNOT GRASP, NOR BELIEVE IT

I cannot grasp, nor believe it,
A dream must have me bewitched,
How could be from among all others
Have exalted and blessed poor me?
It seemed to me that he had spoken:
"I am forever yours,"
It seemed to me that I am still dreaming,
For it can never be thus.
Oh let me die in my dream,
Cradled on his breast,
Let me drink blissful death
In tears of infinite joy.
4. DU RING AN MEINEM FINGER

Du Ring an meinem Finger,
Mein goldenes Ringlein,
Ich drücke dich fromm an die Lippen,
An das Herze mein.
Ich hatt’ ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im öden unendlichen Raum.
Du Ring an meinem Finger,
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen
Des Lebens unendlichen, tiefen Wert.
Ich will ihm dienen, ihm leben,
Ihn angehören ganz,
Hin selber mich geben und finden
Verklärt mich, in seinem Glanz.

5. HELFT MIR, IHR SCHWESTERN

Helft mir, ihr Schwestern, freundlich mich schmücken,
Dient der Glücklichen heute, mir.
Windet: geschäftig mir um die Stirne
Noch der blühenden Myrte Zier,
Als ich befriedigt, freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch rief er, Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.
Helft mir, ihr Schwestern, helft mir
Verscheuehen eine törichte Bangigkeit;
Dass ich mit klarem Aug’ ihn empfange,
ihn, die Quelle der Freundigkeit.
Bist, mein Geliebter, du mir erschienen,
Gibst du mir, Sonne, deinen Schein?
Lass mich in Andacht, lass mich in Demut,
Lass mich verneigen dem Herren mein.
Streuet ihm, Schwestern, streuet ihm Blumen,
Bringet ihm knospende Rosen dar.
Aber euch, Schwestern, grüss’ ich mit Wehmut,
Freudig scheidend aus eurer Schar.

6. SÜSSTER FREUND

Süsser Freund, du blickest mich verwundert an,
Kannst es nicht begreifen, wie ich weinen kann;
Lass der feuchten Perlen ungewohnte Zier
Freudig hell erzittern in dem Auge mir.
Wie so bang mein Busen, wie so wonnevoll!
Wüsst’ ich nur mit Worten, wie ich’s sagen soll;

4. YOU RING ON MY FINGER

You ring on my finger,
My little golden ring,
I press you devoutly to my lips,
Devoutly to my heart.
My dream had come to an end,
Childhood’s peaceful, lovely dream,
I found myself lonely and lost
In empty, infinite space.
You ring on my finger,
You taught me only then,
You opened to my eyes,
Life’s infinite, deep value.
I want to serve him, live for him,
Wholly belong to him,
Give myself and find myself
Transfigured in his splendour.

5. HELP ME, MY SISTERS

Help me, my sisters, kindly adorn me,
Serve me, the happy one, today.
Wend zealously around my forehead
The lovely wreath of myrtle in bloom.
When I, contented, with a joyful heart,
Formerly lay in my beloved’s arms,
He always invoked, his heart filled with yearning,
Impatient by this very day.
Help me, my sisters, help me
Cast out a foolish anxiety,
That I with bright eyes may receive him,
Him, the source of all happiness.
Have you, my beloved, come to me,
Do you, sun, give me your light?
Let me devoutly, let me humbly,
Let me bow to my master and lord.
Strew, sisters, strew flowers before him,
Budding roses offer to him.
But you, sisters, I greet with sadness,
Joyfully parting from your midst.

6. SWEET FRIEND

Sweet friend, you look amazed at me,
You cannot understand how I can weep;
Let the moist pearl’s adornment
With playfully clarity tremble in my eyes.
How frightened is my heart, how with rapture filled,
If I only knew the words to tell it to you;
6. continued

Komm, und birg dein Antlitz hier an meiner Brust,
Will ins Ohr dir flüstern alle meine Lust.
Weisst du nun die Tränen, die ich weinen kann,
Sollst du nicht sie sehen, du geliebter, geliebter Mann?
Bleib' an meinem Herzen, fühle dessen Schlag,
Dass ich fest und fester nur dich drücken mag.
Hier an meinem Bette hat die Wiege Raam,
Wo sie still verberge meinen holden Traum;
Kommen wird der Morgen, wo der Traum erwacht,
Und daraus dein Bildnis mir entgegen lacht,
Dein Bildnis!

7. AN MEINEM HERZEN, AN MEINER BRUST

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!
Das Glück ist die Liebe, die Lieb' ist das Glück,
Ich hab's gesagt und nehm's nicht zurück.
Hab' überschwenglich mich geschätzt,
Bin überrührlich aber jetzt.
Nur die da säugt, nur die da liebt
Das Kind, dem sie die Nahrung gibt;
Nur eine Mutter weiß allein,
Was lieben heisst und glücklich sein.
O wie bedauert ich doch den Mann,
Der Muttermüdheit nicht fühlten kann!
Du lieber, lieber Engel, du,
Du schauest mich an und lachelst dazu!

8. NUN HAST DU MIR DEN ERSTEN SCHMERZ GETAN

Nur hast du mir den ersten Schmerz getan,
Der aber traf.
Du schläfst, du harter, unbarmherz'ger Mann,
Den Todesschlaf.
Es blicket die Verlass'ne vor sich hin,
Die Welt ist leer, ist leer.
Geliebt hab'ich und gelebt,
Ich bin nicht lebend mehr.
Ich zieh' mich in mein Inn'res still zurück,
Der Schleier fällt,
Da hab' ich dich und mein verlor'nes Glück,
Du meine Welt!

6. continued

Come and hide your face here on my breast,
Let me whisper in your ear all my delight.
Now you know the tears that I must shed,
Should you then not see them, you beloved, beloved man?
Stay near my heart, feel its throbbing,
So that I may clasp you only firmer and firmer.
Here by my bed the cradle will have its place,
Where it may in silence hide my lovely dream;
There will come a morning when the dream awakens,
And from the cradle your image will smile up at me,
Your image!

7. ON MY HEART, ON MY BREAST

On my heart, on my breast,
You my delight, you my joy!
Happiness is love and love is happiness,
I have said it and won't take it back.
I deemed myself so fortunate,
But I am more than happy now.
Only she who suckles, only she who loves
The child to whom she gives nourishment:
Only a mother can know,
What it means to love and to be happy,
Oh how sorry I am for the man,
Who cannot feel a mother's kiss.
You dear, dear angel you,
You look at me and you smile at me!

8. NOW YOU HAVE CAUSED ME THE FIRST PAIN

Now you have caused me the first pain,
That really hurt.
You sleep, you hard and cruel man,
The sleep of death.
The now forsaken woman stares into a void,
The world is empty, empty,
I have loved and I have lived,
I do not live any more.
I silently withdraw into myself,
The veil is falling,
Then I have you and my lost happiness,
You, my world!

English translation by EDITH BRAWN and WALDO LYMAN
1. Seit ich ihn gesehen

Larghetto

ROBERT SCHUMANN, Op. 42
(1810-1856)

Seit ich ihn gesehen, glaub' ich

blind zu sein; wo ich hin nur blick'ke, seh' ich ihn allein; wie im

wachen Traume schwebt sein Bild mir vor, taucht aus

tiefstem Dunkel heller, heller nur empor.
Sonst ist licht- und farblos alles

um mich her, nach der Schwester Spiele nicht be-

ritard.

gehr' ich mehr, möchte lieber weinen, still im Kämmer-

ritard. 23

lein; seit ich ihn gesehen, glaub ich blind zu

27 28 29 30

sein.

2130
2. Er, der Herrlichste von allen

Innig, lebhaft

Er, der Herrlichste von allen, wie so milde, wie so gut! HiLi, de Lip, en, klares Auger, helier Sinn und fester Mut.

So wie dort in blauer Tiefe, hell und herrlich, jener Stern, allso Er an meinem Him, mel, hell und
herrlich, hehr und fern.

Wandle, wandle deine Bahnen, nur be-

trachten deinen Schein, nur in Demut ihm be-

ritard.

trachten, selig nur und traurig sein!

Höre nicht mein stillles Beten, deinem Glück ke nur ge-

2130
weiht; darfst mich nieder Magd, nicht kennen, höher Stern der Herrlichkeit.

hoher Stern der Herrlichkeit! Nur die Würdige von allen darf beglücken deine Wahl, und ich will die Hohe segnen viele tausend Mal. Will mich freuen dann und

weinen, seelig, seelig bin ich dann, solle mir das Herz auch
brechen, brich, o Herz, was liegt da ran?

Er, der Herrlichste von allen, wie so milde, wie so gut!

Holden Lippen, klares Auge, heller Sinn und fester Mut, wie so milde, wie so gut!
3. Ich kann's nicht fassen

Mit Leidenschaft

Ich kann's nicht fassen, nicht glauben, es hat ein Traum mich berückt;

ritard.

wie hättest er doch unter allen mich Arme erhöht und beglückt?

Etwas langsamer.

Mir war's, er habe gesprochen: "ich bin auf ewig dein;" mir

war's, ich träume noch immer, es kann ja nimmer so sein, es kann ja

nimmer so sein. 0 laß im Traume mich sterben, ge...
Brust, den seligen Tod mich schlürfen in Tränen unendlicher Lust.

Ich kann's nicht fassen, nicht glauben, es hat ein Traum mich berückt, wie hät't er doch unter allen mich Arme erhöht und beglückt?

Ich kann's nicht fassen, nicht glauben, es hat ein Traum mich berückt.
4. Du Ring an meinem Finger

Innig

Du Ring an meinem Finger, mein goldenes Ringeslein, ich drücke dich fromm an die Lippen, dich fromm an die Lippen, an das Herz mein. Ich hatt' ihn ausgeträumet, der Kindheit friedlichen Traum, ich fand allein mich verloren im endlichen Raum. Du Ring an meinem Finger, da hast du mich erleht, hast meinem Blick erschlossen des Lebens endlichen,
Nach und nach rascher.

tie-fen Wert. Ich will ihm dienen, ihm leben, ihm angehören

ritard.

ganz, hin selbst mich geben und finden verklärt mich, und finden verklärt mich in

ritard.

seinen Glanz. Du Ring an meinem Finger, mein goldenes Ringen,

lehn, ich drücke dich fromm an die Lippen, dich fromm an die Lippen, an das

Herze mein.
5. Helft mir, ihr Schwestern

Ziemlich schnell

Helft mir, ihr Schwestern, freundlich mich schmücken,
dieser Glücklichen heute, mir. Windet geschäftig
mir um die Stirne, noch der blühenden Myrrhe Zier.

Als ich befreidigt, freundigen Herzens, sonst dem Geliebten im
arme lag, immer noch rief er, Sehnsucht im Herzen, ungeduldig den
heutigen Tag. Helft mir, ihr Schwester, helft mir verscheuchen

eine törichte Bärligkeit; daß ich mit klarem

Aug' ihn empfanget, ihn, die Quelle der Freude.

Bist, mein Geliebter, du mir erschienen, gibst du mir, Sonne,

den Schein? laß mich in Andacht, laß mich in Demut,
laß mich verneigen dem Herrn mein.

Streuet ihm, Schwestern, streuet ihm Blumen, bringet ihm knospende Rosen dar.

Aber euch, Schwestern, grüßt ich mit Wehmuth, freudig scheidend aus a tempo

eurer Schar, freudig scheidend aus eurer Schar.
6. Süsser Freund

Langsam, mit innigen Ausdruck

Süßer Freund, du blickest mich verwundert an,

kannst es nicht begreifen, wie ich weinen kann; laß der

feuchten Perlen ungewöhn'lte Zier freudig hell erzittern in dem

Auge mir. Wie so bang mein Bußen, wie so wonnevol!

wüßt ich nur mit Wörten, wie ich's sagen soll; komm und
birg dein Antlitz hier an meiner Brust, will ins Ohr dir flüstern alle meine Lust. Weißt du nun die Tränen, die ich weinen kann, sollst du nicht sie sehen, du geliebter, geliebter Mann?

Lebhafter. Bleib an meinem Herzen, fühle dessen
Schlag, daß ich fest und fest und fe-ster nur dich drük-ken mag, fest und fe-ster!

Hier an meinem Bet-te hat die

Wie-ge Raum, wo-sie still ver-ber-ge meinen höl-den Traum; kommen

wird der Mor-gen, wo der Traum er-wacht, und dar-aus dein Bild-nis mir ent-

ge-gen lacht,-

Adagio. dein Bild-nis!
7. An meinem Herzen

Fröhlich, innig

An meinem Herzen, an meiner Brust,

du meine Wonne, du meine Lust! Das

Glück ist die Liebe, die Lieb' ist das Glück,

ich hab's gesagt und nehm's nicht zurück. Hab'
über schwel' ich mich geschätzt,
bin üb'rlück'lich aber jetzt.
Nur die da säugt, nur die da liebt das
ritard.
Kind, dem sie die Nahrung gibt;

2130
Schneller.
a tempo

nur eine Mutter weiß allein, was

lieben heißt und glücklich sein.

O wie bedauerlich doch den Mann, der

Mutterglück nicht führen kann! Du
Noch schneller.

lie - ber, lie - ber En - gel, du, du schau - est mich an und lä - che - st da - zu! An

Presto.

ritard.

mei - nem Her - zen, an mei - ner Brust, du mei - ne Won - ne, du

ritard.

mei - ne Lust!

langsamer

ritard.
8. Nun hast du mir
den ersten Schmerz getan

Adagio

Nun hast du mir den ersten Schmerz getan, der aber traf.
Du schläfst, du harter, unverbesserlicher Mann, den Todesschlafl.
Es blitzen die Verlassene vor sich hin, die Welt ist leer, ist leer.
Geliebt hab ich und gelebt, ich bin nicht lebend
mehr. Ich zieh' mich in mein Innres still zurück, der Schleier fällt, da hab' ich dich und mein verlor'nes Glück, du meine Welt!

Adagio

Tempo wie das erste Lied.
SCHUBERT
200 Songs. Selected by SERGIUS KAGEN
In 3 Volumes. For HIGH or LOW Voice
VOLUME I

DIE SCHÖNE MÜLLERIN
1. Das Wandern
2. Wohin?
3. Halt!
4. Danksagung an den Bach
5. Am Feierabend
6. Der Neugierige
7. Ungeduld
8. Morgengruss
9. Des Müllers Blumen
10. Tränenregen
11. Mein!
12. Pause
13. Mit dem grünen Lautenbande
14. Der Jäger
15. Eifersucht und Stolz
16. Die liebe Farbe
17. Die böse Farbe
18. Trockne Blumen
19. Der Müller und der Bach
20. Des Baches Wiegenlied

WINTERREISE
1. Gute Nacht
2. Die Wetterfahne
3. Gefrorene Tränen
4. Erstarrung
5. Der Lindenbaum
6. Wasserflut
7. Auf dem Flusse
8. Rückblick
9. Irrlicht
10. Rast
11. Frühlingstraum
12. Einsamkeit
13. Die Post
14. Der greise Kopf
15. Die Krähe
16. Letzte Hoffnung
17. Im Dorfe
18. Der stürmische Morgen
19. Täuschung
20. Der Wegweiser
21. Das Wirtshaus
22. Mut
23. Die Nebensonnen
24. Der Leiermann

SCHWANENGESANG (Continued)
7. Abschied
8. Der Atlas
9. Ihr Bild
10. Das Fischermädchen
11. Die Stadt
12. Am Meer
13. Der Doppelpänder
14. Die Taubenpost

42 SELECTED SONGS
1. An die Laute
2. An die Musik
3. An die Nachtigall
4. An die Sonne
5. An mein Klavier
6. Auf dem Wasser zu singen
7. Ave Maria
8. Du bist die Ruh
9. Erlafsee
10. Erlikönig
11. Die Forelle
12. Frühlingsslaube
13. Ganymed
14. Geheimes
15. Gretchen am Spinnrade
16. Heidenrööslein
17. Im Haine
18. Jägers Abendlied
19. Jägers Liebeslied
20. Die junge Nonne
21. Lachen und Weinen
22. Liebe schwärmt auf allen Wegen
23. Lied der Mignon
(Nur wer die Sehnsucht kennt)
24. Lied eines Schiffers an die Dioskuren
25. Litanei
26. Lob der Tränen
27. Des Mädchens Klage
28. Meeres Stille
29. Der Musensohn
30. Nacht und Träume
31. Nähe des Geliebten
32. Rastlose Liebe
33. Romanze aus "Rosamunde"
34. Das Rosenband
35. Schäfers Klagesleged
36. Schwanengesang
37. Sei mir gegrüßt
38. Ständchen
(Horch, horch, die Lerch)
39. Der Tod und das Mädchen
40. Vom Mitleiden Maria
41. Der Wanderer
42. Wanderers Nachtlied (Über allen Gipfeln)

INTERNATIONAL MUSIC COMPANY, NEW YORK
SCHUBERT
200 Songs. Selected by SERGIUS KAGEN
In 3 Volumes. For HIGH or LOW Voice

VOLUME II
1. Abendlied
2. Abendstern
3. Alinde
4. Der Alpenjäger
5. Am Fenster
6. Am Grabe Anselmos
7. Am See (In des See's Wogen spiele)
8. An die Geliebte
9. An Mignon
10. An den Mond
11. Auf der Donau
12. Aus Helio polis
13. Der Einsame
14. Ellens zweiter Gesang
15. Fischers Liebesglück
16. Fischereise
17. Die Gebüshe
18. Greisengesang
19. Grenzen der Menschheit
20. Gruppe aus dem Tartarus
21. Heimliches Lieben
22. Hoffnung
23. Im Abendrot
24. Im Freien
25. Der Jüngling am Bache
26. Der Jüngling auf dem Hügel
27. Der Jüngling und der Tod
28. Die Liebe hat gelogen
29. Der liebliche Stern
30. Lied der Mignon I
   (Heiss' mich nicht reden)
31. Lied der Mignon II
   (So lasst mich scheinen)
32. Memnon
33. Mignon
34. Mignons Gesang
35. Nachtstück
36. Der Pilgrim
37. Prometheus
38. Schatzerbrägers Begehr
39. Der Schiffer (Friedlich lieg'ich)
40. Der Schiffer
   (Im Winde, im Sturme)
41. Schmetterling
42. Schlummerlied
43. Seligkeit
44. Die Sterne
45. Totengräbers Heimweh
46. Dem Unendlichen
47. Die Vögel
48. Der Wanderer an der Mond
49. Wehmut
50. Der Zwerg

VOLUME III
1. Die Allmacht
2. Am See (Sitz' ich im Gras)
3. An die Apfelbäume
4. An die Leier
5. An Schwager Kronos
6. An Silvia
7. Auf der Brücke
8. Auflösung
9. Der blinde Knabe
10. Die Blumensprache
11. Dass sie hier gewesen
12. Du liebst mich nicht
13. Das Echo
14. Erster Verlust
15. Der Fischer
16. Fahrt zum Hades
17. Fragment aus dem Aeschylus
18. Freude der Kinderjahre
19. Gesänge des Harfners
   (An die Türen)
20. Gesänge des Harfners
   (Wer sich der Einsamkeit ergibt)
21. Gesänge des Harfners
   (Wer nie sein Brot)
22. Gott im Frühling
23. Gretchens Bitte
24. Das Heimweh
25. Helio polis
26. Ihr Grab
27. Im Frühling
28. Der Jüngling an der Quelle
29. Klärchens Lied
30. Klage an den Mond
31. Der Kreuzzug
32. Die Liebende schreibt
33. Die Liebesgötter
34. Liebeslauschen
35. Liebhaber in allen Gestalten
36. Das Lied im Grünen
37. Die Männer sind mechant!
38. Die Rose
39. Sehnsucht
40. Suleika
41. Suleikas zweiter Gesang
42. Über Wildenmann
43. Die Unterscheidung
44. Vor meiner Wiege
45. Der Wachtelschlag
46. Wanderers Nachtlied
   (Der du von dem Himmel bist)
47. Wiegenlied (Schlafe, holder, süßer Knabe)
48. Wiegenlied (Wie sich der Auglein)
49. Wonne der Wehmut
50. Zügenglocklein

INTERNATIONAL MUSIC COMPANY, NEW YORK
HANDEL - 45 ARIAS
from Operas and Oratorios

Selected and edited by SERGIUS KAGEN
HIGH and LOW. In 3 Volumes. Each ............... 2.50

Contents

High Voice

VOLUME I
1. Ah, spietato. (Amadigi)
2. Bel Fiacere. (Agrippina)
3. Cara Sposa. (Rinaldo)
4. Ch'io mai vi possa. (Siroe)
5. Chi sprezzando. (Passion)
6. Come e' e ricev' gioia. (L'Allegro)
   Aria Waft her Angels. (Jeptha)
8. Lascia ch'io pianga. (Rinaldo)
9. Let the bright Seraphim (Samson)
10. Let me wander. (L'Allegro)
11. Lusinghe piu care. (Alessandro)
12. Ombra cara. (Radamisto)
13. Or let the merry Bells (L'Allegro)
14. Va godendo. (Serse)
15. Where 'e r you walk. (Semele)

VOLUME II
1. Care selve. (Atalanta)
2. Mirth admit me. (L'Allegro)
3. Non lo dico col labbro. (Tolomeo)
4. Recit. O didst thou
   Aria As when the dove. (Acis & Galatea)
5. Recit. Frondi tenere
   Aria Ombra mai fu. (Serse)
6. Recit. O worse than Death
   Aria Angels ever bright. (Theodora)

Volume II (cont'd)
7. O had I Jubal's Lyre. (Joshua)
8. O Sleep, why dost thou. (Semele)
9. Rendi il sereno. (Sosarme)
10. Sommi Dei. (Radamisto)
11. Sweet Bird. (Il Penseroso)
12. Sound an Alarm! (Judas Maccabees)
13. There the bright sparkling Nectar
   (Choice of Hercules)
14. Verdi prat. (Alcina)
15. So shall the Lute & Harp (Judas Maccabees)

VOLUME III
1. Alma mia. (Floridante)
2. Affanni del pensier. (Ottone)
3. Amor commanda. (Floridante)
4. Dank sei Dir, Herr
5. Endless Pleasure. (Semele)
6. Halleluja. (Esther)
7. Mio caro bene. (Rodelinda)
8. Piangerò la sorte mia (Giulio Cesare)
9. Qual far faletta. (Partenope)
10. Quando spieghi. (Orlando)
11. Se pensi amor. (Deidamia)
12. Tutta raccolta ancor. (Scipione)
13. Total Eclipse. (Samson)
14. V'adoro Pupille (Es blaut. (Giulio Cesare)
   die Nacht). (Giulio Cesare)
15. Vo' far guerra. (Rinaldo)

INTERNATIONAL MUSIC COMPANY
509 Fifth Avenue
New York 17, N. Y.

Complete Vocal catalog sent free on request
MOZART - ARIAS FROM OPERAS
(Many of these not heretofore available)

Selected and edited by SERGIUS KAGEN
Each Volume . . . . . . . . . 2.50

Contents

Soprano

Volume I
1. Pupille amate (Lucio Silla)
2. Recit. Giunse alfin il momento
   Aria Deh vieni, non tardar
   (Le Nozze di Figaro)
3. Batti, batti, o bel Masetto (Don Giovanni)
4. Vedrai, carino (Don Giovanni)
5. Zeffiretti lusinghieri (Idomeneo)
6. Ach, ich fühls (Die Zauberflöte)
7. Noi donne poverine (La Finta Giardiniera)
8. Ruhe sanft, mein holdes Leben (Zaide)
9. Un marito, donne care (La Finta Semplice)
10. Si, ma d’un altro amore (Ascario in Alba)

Volume II
1. E amore un ladroncello (Così fan tutte)
2. Una donna a quindici anni (Così fan tutte)
3. Welche Wonne, welche Lust (Die Entführung)
4. Se altro che lagrimi (La Cenerentola)
5. L’Amerò, sarò costante (Il Rè Pastore)
6. Un moto di gia (Le Nozze di Figaro)
7. Trostlos schuchzat Philomèle (Zaide)
8. Senti l’eco (La Finta Semplice)
9. Ombra di rami tuoi (Ascario in Alba)
10. Gere la tortorella (La Finta Giardiniera)

Volume III
1. Al desio di chi t’adora (Le Nozze di Figaro)
2. Recit. E Susanna non vien!
   Aria Dove sono i bei momenti
   (Le Nozze di Figaro)
3. Porgi amor (Le Nozze di Figaro)
4. Parto, nel gran cimento (Mitridate)
5. Come scoglio immoto resta (Così fan tutte)
6. Per pietà, ben mio (Così fan tutte)
7. Tutte nel cor vi sento (Idomeneo)
8. Deh se piacer mi vuoi (La Cenerentola)
9. Deh, per questo istante
   (La Cenerentola)
10. Crudeli, fermate (La Finta Giardiniera)

Volume IV
1. Ah, fuggi il traditor! (Don Giovanni)
2. Recit. Don Ottavio, son morta
   Aria Or sai chi l’onore
   (Don Giovanni)
3. Recit. In quali eccessi, o Numi
   Aria Mi tradi quell’ alma
   (Don Giovanni)
4. Recit. Crudele? Ah no, mio bene!
   Aria Non mi dir (Don Giovanni)
5. Non più di fiori (La Cenerentola)
6. Idol mio (Idomeneo)
7. D’Oreste, d’Ajace (Idomeneo)
8. Frà i pensier più funesti
   (Lucio Silla)
9. Tiger! Wetze nur die Klauen
   (Zaide)
10. Tu sai per chi m’accese
    (Mitridate)

Coloratura Soprano

In One Volume
1. Ach, ich liebte (Die Entführung)
2. Martern aller Arten (Die Entführung)
3. Dutch Zärtlichkeit (Die Zauberflöte)
4. O zittie nicht (Die Zauberflöte)
5. Der Höle Rache (Impresario)
6. Bester Jungling (Impresario)
7. Da schlägt (Impresario)
8. Dal tuo gentil sembiante
   (Ascario in Alba)
9. Ah, se il crudel periglio
   (Lucio Silla)
10. Parto, m’affretto
    (Lucio Silla)

Tenor

Volume I
1. Dalla sua pace (Don Giovanni)
2. Il mio tesoro (Zaide)
3. Herr und Freund (Zaide)
4. Un’aura amorosa (Così fan tutte)
5. Ich baue ganz (Die Entführung)
6. Del più sublime (La Cenerentola)
7. Se il tuo duol (Idomeneo)
8. Guerrier, che d’un acciaro (Lucio Silla)
9. Dies Bildnis (Die Zauberflöte)
10. Che belta, che leggiadria
    (La Finta Giardiniera)

INTERNATIONAL MUSIC COMPANY
509 Fifth Avenue
New York 17, N.Y.

Complete Vocal catalog sent free on request

No. 26
30 ITALIAN SONGS
of the 17th and 18th Centuries
(LUIGI DALLAPICCOLA)
High, Medium, Low. In 2 volumes. Each $2.50

Contents

VOLUME I

1. CALDARA Selve amiche
2. CARISSIMI Vittoria, vittoria
3. MONTEVERDI Lamento di Arianna
4. SCARLATTI Già il sole dal Gange
5. CACCINI Udite, amanti
6. CAVALLI Sospiri di foco
7. CACCINI Belle rose purpurine
8. FALCONIERI Bella porta di rubini
9. CAVALIERE Monologo del “Tempo”
10. DURANTE Vergin, tutto amor
11. GIORDANI Caro mio ben
12. CACCINI Sfogava con le stelle
13. PERI Nel puro ardor
14. MONTEVERDI Di misera Regina
15. STRADELLA Sento nel core

VOLUME II

1. CACCINI Amarilli
2. LEGRENZI Che siero costume
3. DURANTE Danza, danza, fanciulla
4. CACCINI Occhi immortali
5. CAVALLI Sono ancor pargoleto
6. SCARLATTI O cessate di piagarmi
7. STRADELLA Se nel ben sempre inconstante
8. FALCONIERI Occhietti amati
9. SCARLATTI Toglietemi la vita ancor
10. RONTANI Caldi sospiri
11. FRESCOBALDI Sonetto spirituale (Maddalena alla Croce)
12. FRESCOBALDI Sonetto spirituale in stile recitativo
13. MONTEVERDI Illustratevi, o cieli
14. ROSA Vado ben spesso cangiato loco
15. PERI Gioite al canto mio

INTERNATIONAL MUSIC COMPANY
509 Fifth Avenue New York 17, N. Y.
Complete Vocal catalog sent free on request
# Various Song Collections

<table>
<thead>
<tr>
<th>Composer</th>
<th>Works</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BERLIOZ</strong></td>
<td>Les Nuits d'Été. A Cycle of Six Songs (Fr. &amp; Eng.) High or Low</td>
<td>2.00</td>
</tr>
<tr>
<td><strong>BRAHMS</strong></td>
<td>70 Songs (SERGIUS KAGEN). (Ger. &amp; Eng.) High or Low</td>
<td>4.00</td>
</tr>
<tr>
<td></td>
<td>42 Folk Songs (Ger. &amp; Eng.)</td>
<td>2.00</td>
</tr>
<tr>
<td></td>
<td>Zeigenlieder. 8 Songs (Ger. &amp; Eng.)</td>
<td>2.00</td>
</tr>
<tr>
<td><strong>CHAUSSON</strong></td>
<td>20 Songs (SERGIUS KAGEN). High or Low</td>
<td>3.00</td>
</tr>
<tr>
<td></td>
<td>Poème de l'Amour et de la Mer. High</td>
<td>2.00</td>
</tr>
<tr>
<td><strong>DEBUSSY</strong></td>
<td>43 Songs (SERGIUS KAGEN). High or Low-Medium</td>
<td>4.50</td>
</tr>
<tr>
<td><strong>DUPARC</strong></td>
<td>11 Songs. (SERGIUS KAGEN). (Fr. &amp; Eng.) High</td>
<td>2.50</td>
</tr>
<tr>
<td></td>
<td>12 Songs. (SERGIUS KAGEN). High or Low-Medium</td>
<td>2.50</td>
</tr>
<tr>
<td><strong>DVORAK</strong></td>
<td>Gypsy Songs. A Cycle of 7 Songs. English version by H. PROCTER-GREGG. High or Low</td>
<td>1.50</td>
</tr>
<tr>
<td><strong>FAURE</strong></td>
<td>30 Songs. (SERGIUS KAGEN). (Fr. &amp; Eng.) High, Medium or Low</td>
<td>3.00</td>
</tr>
<tr>
<td></td>
<td>La Bonne Chanson. 9 Songs. (Fr. &amp; Eng.) High or Low</td>
<td>1.75</td>
</tr>
<tr>
<td><strong>FOURTY FRENCH SONGS</strong></td>
<td>Selected and edited by SERGIUS KAGEN. High, Medium or Low. Vols. I, II, Each</td>
<td>3.00</td>
</tr>
<tr>
<td><strong>GRANADOS</strong></td>
<td>11 Songs (Tonadillas). (Span. &amp; Eng.)</td>
<td>2.00</td>
</tr>
<tr>
<td><strong>HANH</strong></td>
<td>12 Songs. (SERGIUS KAGEN). High or Low</td>
<td>2.25</td>
</tr>
<tr>
<td><strong>HANDEL</strong></td>
<td>45 Arias from Operas and Oratorios. (SERGIUS KAGEN). High or Low Vols. I, II, III, Each</td>
<td>2.50</td>
</tr>
<tr>
<td><strong>ITALIAN SONGS OF THE 18TH CENTURY</strong></td>
<td>Album of 20 Songs. (FUCHS). (Ital. &amp; Eng.) Medium</td>
<td>2.50</td>
</tr>
<tr>
<td><strong>MAHLER</strong></td>
<td>24 Songs. (Ger. &amp; Eng.) High or Low Vols. I, II, III, IV, Each</td>
<td>1.75</td>
</tr>
<tr>
<td></td>
<td>Kindertotenlieder. Medium-Low</td>
<td>1.75</td>
</tr>
<tr>
<td></td>
<td>Lieder eines fahrenden Gesellen. (Songs of a Wayfarer). (Ger. &amp; Eng.)</td>
<td>1.75</td>
</tr>
<tr>
<td></td>
<td>For Coloratura Soprano. 10 Arias</td>
<td>2.50</td>
</tr>
<tr>
<td></td>
<td>For Contralto. 7 Arias</td>
<td>2.50</td>
</tr>
<tr>
<td></td>
<td>For Tenor. Vol. I</td>
<td>2.50</td>
</tr>
<tr>
<td></td>
<td>For Bass or Baritone. 20 Arias. Vols. I, II, Each</td>
<td>2.50</td>
</tr>
<tr>
<td></td>
<td>For Bass. 10 Arias</td>
<td>2.50</td>
</tr>
<tr>
<td><strong>MUSSORGSKY</strong></td>
<td>Songs and Dances of Death. A Cycle of 4 Songs. (English adaptation by MARION PAROUHAR). (Russ. &amp; Eng.) High, Medium or Low</td>
<td>2.00</td>
</tr>
<tr>
<td></td>
<td>Without Sun. A Cycle of Six Songs. English version by H. PROCTER-GREGG (Russ. &amp; Eng.) Medium-Low</td>
<td>2.00</td>
</tr>
<tr>
<td></td>
<td>The Nursery. A Cycle of 7 Songs. (SERGIUS KAGEN). Original key</td>
<td>2.00</td>
</tr>
<tr>
<td><strong>OBADORS</strong></td>
<td>Classical Spanish Songs. (Span. &amp; Eng.) Med.</td>
<td>2.00</td>
</tr>
<tr>
<td><strong>PURCELL</strong></td>
<td>40 Songs. Realization of the Figured Bass and editing by SERGIUS KAGEN. High or Low. Vols. I, II, III, IV Each</td>
<td>2.50</td>
</tr>
<tr>
<td></td>
<td>6 Songs for Bass. (SERGIUS KAGEN)</td>
<td>2.00</td>
</tr>
<tr>
<td></td>
<td>4 Sacred Songs. (from 'Harmonia Sacra'). (SERGIUS KAGEN). High or Low</td>
<td>2.00</td>
</tr>
<tr>
<td><strong>RAVEL</strong></td>
<td>5 Songs. (Fr. &amp; Eng.) High</td>
<td>1.00</td>
</tr>
<tr>
<td></td>
<td>4 Folk Songs. (Fr. &amp; Eng.) Medium</td>
<td>1.25</td>
</tr>
<tr>
<td></td>
<td>Sheherazade. (Fr. &amp; Eng.) High</td>
<td>2.00</td>
</tr>
<tr>
<td><strong>SCHUBERT</strong></td>
<td>200 Songs. (SERGIUS KAGEN). (Ger. &amp; Eng.) High or Low. 2 Volumes. Vol. I</td>
<td>4.50</td>
</tr>
<tr>
<td></td>
<td>Vol. II, Ill</td>
<td>3.50</td>
</tr>
<tr>
<td><strong>SCHUMANN</strong></td>
<td>85 Songs. (SERGIUS KAGEN). (Ger. &amp; Eng.) High</td>
<td>4.00</td>
</tr>
<tr>
<td></td>
<td>90 Songs. (SERGIUS KAGEN). (Ger. &amp; Eng.) Low</td>
<td>4.00</td>
</tr>
<tr>
<td><strong>STRAUSS</strong></td>
<td>27 Songs. (SERGIUS KAGEN). (Ger. &amp; Eng.) High, Medium or Low</td>
<td>3.00</td>
</tr>
<tr>
<td><strong>SUBIRA</strong></td>
<td>Classical Spanish Songs. (12) (Span. &amp; Eng.)</td>
<td>2.00</td>
</tr>
<tr>
<td><strong>VIVALDI</strong></td>
<td>4 Arias. (TURCH). High</td>
<td>1.50</td>
</tr>
<tr>
<td><strong>WOLF</strong></td>
<td>65 Songs. (SERGIUS KAGEN). (Ger. &amp; Eng.) High or Low</td>
<td>4.00</td>
</tr>
</tbody>
</table>

---

**INTERNATIONAL MUSIC COMPANY**

509 Fifth Avenue

New York 17, N.Y.

---

Complete Vocal catalog sent free on request.