

Parenthetical Insertions and Ellipses in Schumann's Eichendorff *Liederkreis*

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Example 1 Schumann, "Waldesgespräch," no. 3 from *Liederkreis*, op. 39. Foreground and middleground graph showing parenthetical insertion in mm. 41-44. The music corresponds to each stage in the poetic drama: 1) recognition (*Jetzt kenn' ich dich* [now I know you]; E → e), 2) interjection/appeal to deity (*Gott steh' mir bei* [God help me!]; e → G), and 3) appellation (*Du bist die Hexe Lorelei* [you're the Lorelei!]; Phrygian cadence).

Foreground Graph (mm. 41-44):

Harmonic Analysis (Foreground):
 (=G: VI — V — I — VI)
 E: I₄ — (III) — I₄ — \flat VII — IV⁶ — V
 Phrygian HC

Middleground Graph (mm. 33-40, 41-45):

Harmonic Analysis (Middleground):
 E: I₄^s — \flat 7 — 8 — (V) — div.

Example 2 Schumann, “Waldesgespräch,” no. 3 from *Liederkreis*, op. 39. Foreground and middleground graphs showing parenthetical insertion of c.t. o7 chord in m. 61. The surprising arrival of E# disrupts a prospective long-range voice-exchange between E and G#, deferring the arrival of the expected boundary I⁶ chord to m. 63. The interval of a o3rd is motivic in this passage (cf. esp. mm. 55–60) and represents the Lorelei ensnaring her victim. Elucidation of mm. 55–64 in three levels.

B₂ **Coda**

m. 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64

g#
e-

3rd-prg. (g#-f-e#)
!!
s.p.
3rd-prg. (f-e-d#)
IN
P
IN

E: I⁸ — IV V⁷ — IV V⁷ — $\frac{7}{4}$ #IV VII III VI \times II V $\frac{6}{4}$ — $\frac{4}{2}$ #I $\frac{6}{5}$ \Rightarrow Fr⁺⁶ V $\frac{4}{2}$ I⁶
(=Fr⁺⁶ of g#) (=Fr⁺⁶ of f#) (=“vir⁷” of V) !

chr. desc. 5ths seq.

E: I — (V) — #I $\frac{6}{5}$
div.

E: I — (V $\frac{4}{2}$) — I⁶ II $\frac{7}{4}$ — (3) V $\frac{8}{4}$ — $\frac{7}{3}$ I

a)

E: I — 6 II⁷ V⁸₄ = ⁷₃ I

b)

I (II⁶ V $\frac{4}{2}$) I⁶ II⁷ V⁸₄ = ⁷₃ I

c)

E: I (VI[#] #IV^{:7} V^{6/-}₄ = $\frac{2}{2}$ #I^{5/3}) V^{4/2} I II⁷ V⁸₄ = ⁷₃ I

Example 3 Schumann, “Frühlingsnacht,” no. 3 from *Liederkreis*, op. 39. Foreground and middleground graphs of A₁ section (mm. 1–9) showing parenthetical insertion of an apparent VI chord within II harmony. The unexpected expansion of II disrupts the prospective desc. 3rd-prg. over a *fonte* schema initiated in m. 5 (i.e., $\hat{5}-\hat{4}-\hat{4}-\hat{3}$ over VI $\sharp^{6/5}$ -II-V $\sharp^{6/5}$ -I? no!) and the melody moves into an inner voice. Though the music appears to alight on VI, the graph clarifies how VI is subordinate to II. The redolence of VI in this passage corresponds beautifully with the text’s *Frühlingsdüfte* (spring fragrances).

A

m. 1 2 3 4 5 6 7 8 9

$\hat{3}$ $(\hat{4})$ *Frühlingsdüfte* $\hat{2}$

3rd-prg. IN IN ant. sht.

10 5 10 5 10 5 10 4! (♯) ♯

IN motive r

F#: I⁵₁ $\frac{6}{5}$ $\times 1$ II⁵₁ $\frac{6}{5}$ $\times 1$ III VI II [$\frac{4}{3}$] ("VI") II⁷₂ V

F#: I⁸₁ $\frac{8}{7}$ $\times 1$ II¹⁰₈ $\frac{9}{7}$ $\times 1$ V

Oberquinteler

A

mm. 1-5 6 7 8 9

F# : I ————— II⁸ ————— V

Example 4 Schumann, “In der Fremde,” no. 1 from *Liederkreis*, op. 39. Foreground graph of mm. 1–9 and elucidation of mm. 6–8 showing the sublimation of $\#4$. The correspondence is one of *absence*: the root-position V chord is supposed to be in the music in the same way that the protagonist’s dead parents are supposed to be waiting for him back home.

Prelude **A**

m. 1 2 3 4 5 6 7 8 9

f#: I — V — I,

I — 7 — $\#6$ — V — I

a) b) c) d)

f#: I V I⁶
div.

I $\#IV_7$ V $\frac{4}{2}$ I⁶

I $\#IV_7$ $\#VII_{\frac{6}{4}}^6$ I⁶

I $\#IV_7$ $\#VII_{\frac{6}{4}}^6$ I⁶

Example 5 “Die Stille,” no. 4 from *Liederkreis*, op. 39. Foreground and middleground graphs of mm. 8–16 showing imbricated II–V⁷–I sequences. The staged omission or obfuscation of salient harmonic information corresponds to the secrecy and concealment in the text.

A **B**

mm. 1–7 8 9 10 11 12 13 14 15 16

(model) C: la — ti — do (copy) B: la — ti — do (copy...?) A: la — ti — di (!)

(=C: II — V⁷ I) (=Bb: II — V⁷ I) [=Ab: II_# — V] I? no! II_# V

G: I⁸ — (V_# —) — 7 IV_# —

Pl.

A **B**

mm. 1–7 8 9 10 11 12 13 14 15 16

model C: la — ti — do
copy B: la — ti — do
copy(?) A: la — ti — di (!)

G: I — IV — bVII bIII — bVI II_# V

G: I — IV — (P) — II_# V

lux: *mf* — *mp* — *p* — *pp* *sf*

Example 6 Schumann, “Zwielicht,” no. 10 from *Liederkreis*, op. 39. Foreground graph of the piano prelude in mm. 1–7 and elucidation. The prelude is tonally fragmented in three ways: 1) the initial tonic is withheld, or else it exists conceptually “before-the-beginning”; 2) the descending sequence in mm. 1–6 is clarified with the addition of an implied A# in the conceptual soprano voice in m. 1 (a diminished seventh sonority therefore stands for tonic function at the outset of the piece!), and 3) the prelude concludes with a back-relating $\hat{2}/V$ —but back-relating to where, exactly...?

Prelude

m. 1 2 3 4 5 6 7

(b: VII° $\frac{5}{4}$) — I) (=a: VII° $\frac{5}{4}$) — I) [=g: VII° $\frac{5}{4}$) — I? no!]

(e: I) #IV $\frac{7}{4}$ — V $\frac{4}{4}$ — #III $\frac{7}{4}$ — IV — II $\frac{7}{4}$ — (eb = d#) — VII° $\frac{7}{4}$! VI!! (P) IV $\frac{5}{4}$ — 6 — V $\frac{4}{4}$ — $\frac{5}{4}$

dec. motion

m. 1 2 3 4 5 6... 1 2 3 4 5 6...

a) **b)**

e: I ————— *RP trans.* ————— *III_b*
to g? no!
too dark...

e: I ————— *I⁶*
back to e? no!
dec. res. of vii^{o7}!

m. 1 2 3 4 5 6 7

c)

e: I ————— *VI* ————— *IV⁵—b6* *V₄⁶—3*