Score. Clara Schumann, “Ihr Bildnis,” no. 1 from Sechs Lieder, op. 13 (pub. 1843).
Ich stand in dunklen Träumen
Und starrte ihr Bildnis an,
Und das geliebte Antlitz
Heimlich zu leben begann.

Um ihre Lippen zog sich
Ein Lächeln wunderbar,
Und wie von Wehmuthstränen
Erglänzte ihr Augenpaar.

Auch meine Thränen flossen
Mir von den Wangen herab—
Und ach, ich kann's nicht glauben,
Dafß ich Dich verloren hab'!

Text and Translation

In dark dreams I stood
And stared at her portrait,
And slyly the beloved countenance
Began to come to life.

On her lips hung
A wondrous smile,
And as if from melancholy tears
Her eyes glistened.

And my tears also flowed
Down my cheeks—
Oh! I cannot believe
That I have lost you!

(my translation)
**Example 1.** Clara Schumann, “Ihr Bildnis,” no. 1 from Sechs Lieder, op. 13. Elucidation of piano prelude mm. 1–4 from prototype (a) to realization (d). Syntactical ambiguity arises from how V\(^6\) is functional in prospect, but embellishing in retrospect.
Example 2. Clara Schumann, “Ihr Bildnis,” no. 1 from Sechs Lieder, op. 13. Elucidation of piano prelude in mm. 4–5. The $o7$ sonority in m. 4 has the same pitch content as the $VII^{o7}/V$ in m. 1 ($G_b = F#$), but resolves as a c.t. $o7$.

Example 3. Clara Schumann, “Ihr Bildnis,” no. 1 from Sechs Lieder, op. 13. Elucidation of piano prelude in mm. 5–6. Registral manipulations introduce ambiguity of line. The cross-headed notes in (b) show the expected placement of tones in the texture.
Example 4. Clara Schumann, “Ihr Bildnis,” no. 1 from *Sechs Lieder*, op. 13. Foreground graph of piano prelude in mm. 1–6 and first stanza of the text in mm. 6–13.
Example 5. Clara Schumann, “Ihr Bildnis,” no. 1 from _Sechs Lieder_, op. 13, mm. 18–24. Implicit tonality: unconfirmed allusions to G minor and C minor in mm. 20–23 and 24–27 (=E♭: iii and vi, respectively). The o7s highlighted in mm. 23 and 27 prospectively decorate a root position V7 in the aforementioned implied keys; the first resolves as a c.t. o7, the second is treated functionally (vii\(^{6/4}\) → V\(^{4/2}\)).
Example 7. Clarification of dominant expansion in mm. 13–27.
Example 8. Comparison of Clara Schumann’s setting of the final line of the poem. Originally, the emphasis was on the poem’s narrator and not the beloved.
Example 9. Clara Schumann, “Ihr Bildnis,” 1840 version. Phenomenological drop-down graph of mm. 31–39. (a) shows prospective Ursatz closure in m. 32 with the singer’s last note and the elided onset of the piano postlude (compare Example 6 mm. 30–31); (b) shows a retroactive demotion of material in mm. 30–32 upon arrival on a c.t. o7, chromatic voice exchange (corrected to 1/7 in m. 35), and structural closure delayed until m. 38.

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Example 9.

(a) Shows prospective Ursatz closure in m. 32 with the singer’s last note and the elided onset of the piano postlude (compare Example 6 mm. 30–31);
(b) Shows a retroactive demotion of material in mm. 30–32 upon arrival on a c.t. o7, chromatic voice exchange (corrected to 1/7 in m. 35), and structural closure delayed until m. 38.
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References


Scores
