

Score. Clara Schumann, "Ihr Bildnis," no. 1 from *Sechs Lieder*, op. 13 (pub. 1843).

**ICH STAND IN DUNKLEN TRÄUMEN.**  
(Heine.)

Clara Schumann, Op. 13.

Nº 1. Ziemlich langsam.

Singstimme.

PIANOFORTE

Lä - cheln wunder\_bar und wie von Wehmuths\_thränen er - glänz\_te ihr Au\_gen -  
paar. Auch mei - ne Thränen flos - sen mir von den Wan - gen her -  
ab, und ach, ich kanns nicht glau..ben, dass ich Dich ver - lo - ren  
hab!  
Um ih - re Lip.pen zog sich, ein  
gann.  
ritardando

Score. Clara Schumann, "Ihr Bildnis," first version (1840).

4 Ihr Bildnis  
(Heinrich Heine)

Mit tiefster Wehmut

Erste Fassung  
Erstdruck

Adagio  
Sehr getragen

*p*

5 Ich stand in dunklen Träumen und

cresc.

startete ihr Bildnis an, und das geliebte

12 Ant - litz heim - lich zu le - ben be - gann.

16 Um ih - re Lip - pen zog sich ein

19 Lä - - - cheln wun - der - bar, und wie von Weh - muts -

22 trä - nen er - glänz - te ihr Au - gen - paar, Auch

Musical score for Clara Schumann's "Ihr Bildnis". The score consists of five staves of music. The top staff is for the voice, and the bottom two staves are for the piano. The lyrics are written below the vocal line. Measure 25 starts with "mei - - ne Trä - nen flos - sen mir von den Wan - gen her -". The piano accompaniment features eighth-note chords. Measure 28 continues with "ab, und ach, ich kann's nicht glau - ben, daß". Measure 31 includes the text "ich dich ver - lo - ren hab'!". Measure 35 concludes with a "ritardando" instruction.

### Text and Translation

Ich stand in dunklen Träumen  
Und starrte ihr Bildnis an,  
Und das geliebte Antlitz  
Heimlich zu leben begann.

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

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

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

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

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.

The musical score consists of two staves (treble and bass) and four measures per system. The key signature is E-flat major (two flats).

- Prototype (a):** Shows a simple harmonic progression: I (E-flat major) - II (D major) - III (C major) - IV (B-flat major). Measures 1-4 are identical.
- Prototype (b):** Similar to (a), but the bass line in measure 4 includes a sixteenth-note figure labeled "6<sup>th</sup>-prg." (6th-progression).
- Prototype (c):** Similar to (a), but the bass line in measure 4 includes a sixteenth-note figure labeled "arp." (arpeggio) and "sus. prevents par. 5ths" (suspending prevents parallel 5ths).
- Realization (d):** This is the final version shown. It follows the harmonic progression I - II - III - IV. The bass line in measure 4 is more complex, featuring an arpeggiated sixteenth-note pattern labeled "arp." and "app." (appoggiatura), and a suspended note labeled "sus.". Above the staff, the label "Traummotiv" (Dream motif) is written. The harmonic analysis below the staff indicates: I - (V<sup>6</sup>) - IV<sup>6</sup> (N.n.hrm.) - (V<sup>6</sup> 6/5) - I.

**Example 2.** Clara Schumann, "Ihr Bildnis," no. 1 from *Sechs Lieder*, op. 13. Elucidation of piano prelude in mm. 4–5. The o<sup>7</sup> sonority in m. 4 has the same pitch content as the VII<sup>o7</sup>/V in m. 1 (G♭ = F♯), but resolves as a c.t. o<sup>7</sup>.

**m. 4**

**5**

*Traummotiv*

**a)**  $\hat{3}$       **b)**  $\hat{3}$       **c)**  $\hat{3}$       **d)**  $\hat{3}$

E♭: I    V $\frac{4}{3}$     I<sup>6</sup>      I    V $\frac{4}{3}$  (c.t. o<sup>7</sup>) I<sup>6</sup>      I    V $\frac{4}{3}$  (c.t. o<sup>7</sup>) I<sup>6</sup>      I    V $\frac{4}{3}$  (c.t. o<sup>7</sup>) I<sup>6</sup>

**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.

**m. 4**      **5**      **6**

**a)**  $\hat{3}$       **b)**  $\hat{3}$       **6**      **a)**  $\hat{3}$       **b)**  $\hat{3}$       **6**

E♭: I —————<sup>6</sup>    II<sup>7</sup>    V $\frac{8}{4} \frac{7}{3}$     I      I —————<sup>6</sup>    II $\frac{6}{5}$     V $\frac{7}{6} = 5$     I

**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.

**Prelude**

m. 1 2 3 4 5 6

**S<sub>1</sub>**

**Stanza 1**

m. 6 7 8 9 10 11 12 13

E♭: I ————— 6 II<sup>6</sup> V<sup>7</sup> I

E♭: I ————— (N.n.hrm.) ————— I | B♭: IV V<sup>4</sup> I<sup>6</sup> V<sup>6</sup> I II<sup>6</sup> V<sup>6</sup>—5 I

E♭: I<sup>5</sup> ————— (N.n.hrm.) ————— (z5) — 6 II<sup>7</sup> V

B♭: PAC

**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 (=Eb: iii and vi, respectively). The o7s highlighted in mm. 23 and 27 prospectively decorate a root position V<sup>7</sup> in the aforementioned implied keys; the first resolves as a c.t. o7, the second is treated functionally (vii<sup>o4/3</sup> → V<sup>4/2</sup>).

Behaves as  
c.t. o7

18

Lä - cheln wunder\_bar und wie von Wehmuths-thränen er - glän\_te ihr Au\_gen -

9 - 8 - 7 6

19

Eb: I<sup>6</sup> IV V<sup>6/5</sup> I<sup>5</sup> ————— 6 —————

(=g: VI ————— IV<sup>6</sup> ————— V<sup>7</sup> ————— IV<sup>6</sup> ————— VII<sup>⁹⁴/₂</sup>)

20

paar. Auch mei \_ ne Thränen flos \_ sen mir von den Wan\_gen her -

9 - 8 - 7 - 6

21

b7 IV<sup>5</sup> ————— 6 —————

(=c: VI IV<sup>6</sup> V<sup>7</sup> IV<sup>6</sup>)

22

Behaves  
functionally

23

ab, und ach, ich kann nicht glau\_ben, dass ich Dich ver\_lo\_ren

rit.

24

VII<sup>⁹⁴/₃</sup> V<sup>4/2</sup> I<sup>6</sup>

VII<sup>⁹⁴/₂</sup>)

25

**Example 6.** Clara Schumann, "Ihr Bildnis," no. 1 from *Six Lieder*, op. 13. Middleground graph showing prolongation of V in mm. 13–27.

The image shows a musical score for piano (two staves) with a harmonic analysis below it. The score spans measures 5 to 31. Measure numbers are indicated above the staff, grouped into sections labeled **S<sub>1</sub>**, **S<sub>2</sub>**, and **S<sub>3</sub>**. The analysis below the staff shows the progression of chords:

- Middleground (mdg.)**: Measures 5–9: E♭: I<sup>5</sup> → II<sup>7</sup>; Measures 12–13: V<sup>2</sup> → I; Measures 18–19: I → I<sup>8</sup> → IV → II<sup>6</sup>; Measures 24–31: I → I<sup>8</sup> → II<sup>6</sup> → V → I.
- Harmonic Analysis Labels:**
  - Measures 5–9: (= B♭: IV V<sup>2</sup> I<sup>6</sup> V<sup>6</sup> I II<sup>6</sup> V<sup>7</sup>)
  - Measures 12–13: I
  - Measures 18–19: (I<sup>8</sup> → 7)
  - Measures 24–31: IV → II<sup>6</sup>) I<sup>6</sup> I<sup>8</sup> → 7 II<sup>6</sup> V<sup>7</sup> I

Annotations above the staff highlight specific harmonic features and narrative elements:

- still dreaming**: A box with an arrow pointing to measure 18.
- dream collapses**: A box with an arrow pointing to measure 27.
- 6<sup>th</sup>-prg.**: Curved arrows indicate a six-part harmonic progression between measures 5–9 and 18–19.
- 6<sup>th</sup>-prg.**: Curved arrows indicate a six-part harmonic progression between measures 12–13 and 24–31.
- 1**: A circled number '1' is placed above the staff at measure 27.
- 3**: Circled numbers '3' are placed above the staff at measures 5, 18, 27, and 31.
- 4**: Circled numbers '(4)' are placed above the staff at measures 13 and 30.
- 2**: Circled number '2' is placed above the staff at measure 31.
- 1**: Circled number '1' is placed above the staff at measure 31.

Example 7. Clarification of dominant expansion in mm. 13–27.

**m. 13 27 28**

**a)** E♭: V (½) I<sup>6</sup>

**b)** V — LN (“II<sup>6</sup>”) ¼ I<sup>6</sup>

**c)** V — (“II<sup>6</sup>”) ¼ I<sup>6</sup>

**m. 13 24 27**

**d)** E♭: V I<sup>7</sup> IV<sup>8-7-6</sup> V<sup>½</sup> I<sup>6</sup>

**m. 13 24 27 28**

**Stanza 2**

**m. 13–17 18 19 20 21 22 23 24**

5 —

**Stanza 3**

**m. 25 26 27 28**

6 — 5 ^ 1

**e)** E♭: V ¼ I<sup>6</sup> I<sup>8-7-6</sup> — V<sup>7</sup> UN IV<sup>8-7-6</sup> V<sup>7?</sup> no! (g: IV<sup>6</sup> V<sup>7</sup> IV<sup>6</sup> V<sup>7?</sup> no!) V<sup>8-7-6</sup> V<sup>7?</sup> no! (c: IV<sup>6</sup> V<sup>7</sup> IV<sup>6</sup> V<sup>7?</sup> no!) V<sup>½</sup> I<sup>6</sup>

=E♭: V — V<sup>8-7-6</sup> V<sup>7?</sup> no! V<sup>8-7-6</sup> V<sup>7?</sup> no! V<sup>½</sup> I<sup>6</sup>

**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.

The image shows a musical score comparison between two versions of Clara Schumann's setting of the poem "Ihr Bildnis".

**Ver. 1 (1840)**: The top half of the score. The vocal line (soprano) sings "und ach, ich kann's nicht glau - ben, daß ich dich ver-lo-ren hab!". The piano accompaniment consists of eighth-note chords. A blue vertical bar highlights the piano part during the word "ver-lo-ren". Below the piano part, the instruction "(par. 5<sup>th</sup>s)" is written.

**Ver. 2 (1843)**: The bottom half of the score. The vocal line (soprano) sings "und ach, ich kann's nicht glau - ben, dass ich Dich ver-lo-ren hab!". The piano accompaniment consists of eighth-note chords. A blue vertical bar highlights the piano part during the word "ver-lo-ren". Above the piano part, the instruction "rit." is written. Below the piano part, the instruction "(fixed...)" is written.

**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  $\hat{1}/\text{I}^6$  in m. 35), and structural closure delayed until m. 38.

**Postlude**

*m.* 31                    32

a)

E<sub>b</sub>: I   II<sup>6</sup>   V<sup>7</sup>   I? no!

b)

E<sub>b</sub>: I<sup>5</sup> —————— V<sup>7</sup> (I<sup>6</sup>) I<sup>6</sup> (IV V<sup>6</sup>) I—(V<sup>3</sup>)<sup>6</sup> II<sup>6</sup> V<sup>7</sup> I

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### Scores

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