

The Problem with Line 3: Richard Strauss's Settings of Four-Line Stanzas

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February 29, 2020

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Presentation

b.i. b.i.

In ei-nem stil - len Gar - ten
Line 1

an ei-nes
Line 2

pp sehr gebunden

G# = Ab

Bb: I⁶ #3 — b5 —

(Presentation)
(b.i.) Continuation
(no fragmentation)

Brun - nens Schacht, — wie wollt' ich ger-ne war - ten die lange grau-e —
(Line 2) Line 3 Line 4

G# = Ab

#3 — b5 — ♫4 — #3 — ♫3 — 4 — ♫IV⁰⁷ — V⁴⁻³ — 8 — 7 — 5 — 3 —

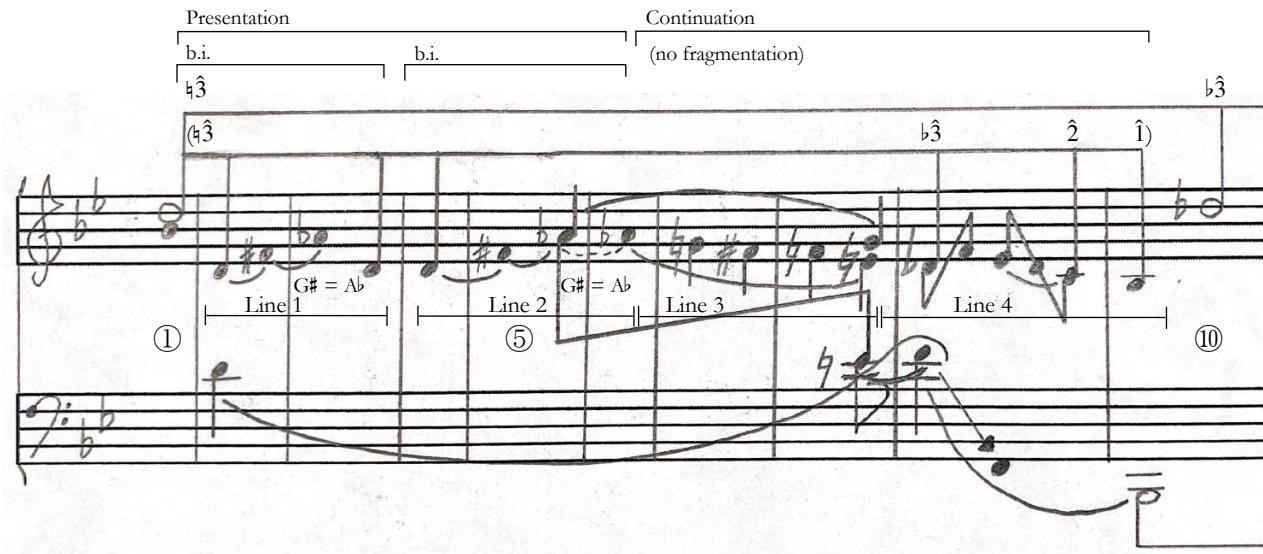
(Continuation)

Nacht!
(Line 4)

Viel hel-le Li -lien- blü - hen um des

Ib
Ib : PAC

Figure 1a. "Leises Lied," Op. 39, No. 1, mm. 1–10; Form Overlay.



B♭: I⁶ ————— #3 — b5 ————— #3 — b5 ————— 4 | 4 — #3 — #3 — 4 | 4 — 3 | 8 — 7 | hIV^{o7} V^{b6} — 5 | 4 — 3 | I^b
I^b : PAC

Figure 1b. “Leises Lied,” Op. 39, No. 1, mm. 1–10; Voice-Leading Sketch.

Figure 2a. “Ich trage meine Minne,” Op. 32, No. 1, mm. 1–16; Form Overlay.

c.b.i

b.i. (3-5-1, "x") c.i. ("response": 1-2-3, "y") Continuation
(frags. in piano and voice)

5 Her - zen und im Sin - re mit mir her - - um. Ja, dass ich
Line 2 Line 3

I 5 —————— 6 V 7 I 8
V 6 —————— 4

(Continuation)

10 dich ge - fun - den, du lie - bes Kind, frag. = das freut mich al - le
(Line 3) 1st b.i. transp. Line 4

(frag. = 1st b.i.)

espress.

5 3 () upper-fifth divider () =

(Continuation)

14 Ta - ge, die mir be - schie - den sind.
(Line 4) (frag. 1st b.i.)

6 4 7 5 I
4 3 I:PAC

Figure 2a – continued

Presentation
c.b.i.
b.i. c.i.

c.b.i.
b.i. c.i.

Continuation
frag. in L.H. frag. in R.H. frag. in voice & piano

$\hat{5}$

Initial Ascent $\hat{4}$ resolves up by "r.o."

$\hat{5}$ r.o. r.o. (b) 15

x Line 1 y "x" Line 2 "y" "x" Line 3 "x" Line 4

① ⑤ ⑩ ⑯

G \flat : I V 7 I 5 — — 6 V 7 I V 6 4 — 3 — $\begin{cases} \text{upper-fifth} \\ \text{divider} \end{cases}$ — 6 — 5 — 7 I I : PAC

Figure 2b. “Ich trage meine Minne,” Op. 32, No. 1, mm. 1–16; Voice-Leading Sketch.

“Presentation”
c.b.i.
b.i.

f Mit

g: I

Figure 3a. “Winternacht,” Op. 15, No. 2, mm. 1–20; Form Overlay.

(c.b.i.)
(b.i.)

5

Re - gen und Sturm - ge - brau - - se
Line 1

(c.b.i.)

c.i.

9

sei mir will-kom - - men, De - zem - ber-mond,
Line 2

und führ'mich den
Line 3

8 - VII 6 - 4 -

- 7 - 5 - 3 III

(Sentential Continuation)
(frag.) [(b.i.)]

Frag. [b.i. repeated/transposed]

Cadential [with frag.]

14

Weg (Line 3) zum trau - li - chen Hau - - se, wo mei - ne ge -
Line 4

VII^0_5

(divider)

VII^0_5

Figure 3a – continued

(Sentential Continuation)
 (Cadential) [(with frag.)]

18

- lieb - te Her - rin wohnt.
 (Line 4)

(P⁶₃) ♫VI^{o7} V^h
 V^h:PAC

Figure 3a – continued

c.b.i.

b.i. c.i.

Continuation (with nested sentence)

frag. frag.

frag. frag. frag.

① ⑨ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳

G: I III
 I III

♫VI^{o6}₅ (divider) ♫VI^{o6}₅ ♫VI^{o7} II# V^h
 V^h V^h : PAC

Figure 3b. “Winternacht,” Op. 15, No. 2, mm. 1–20; Bassline Sketch.