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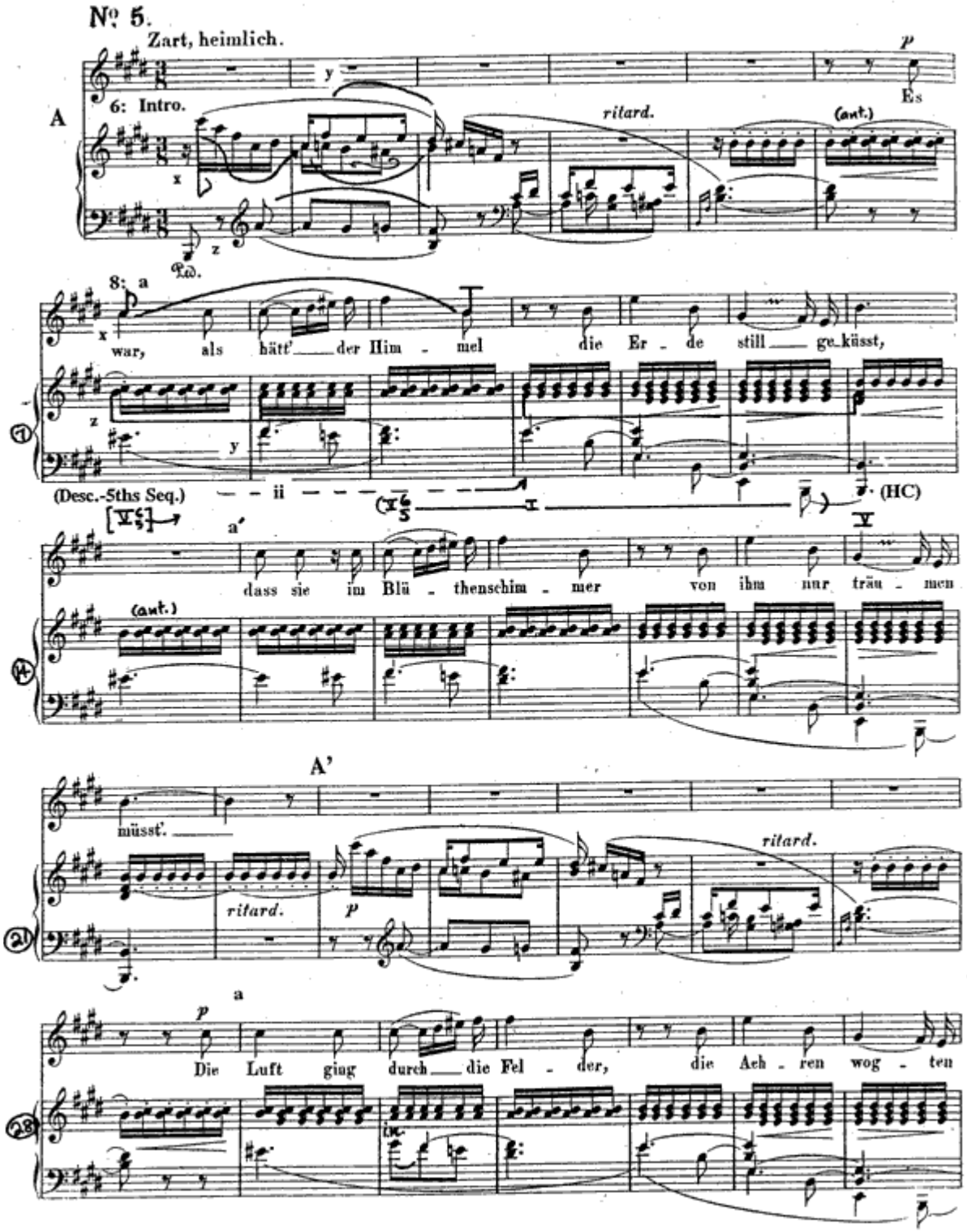
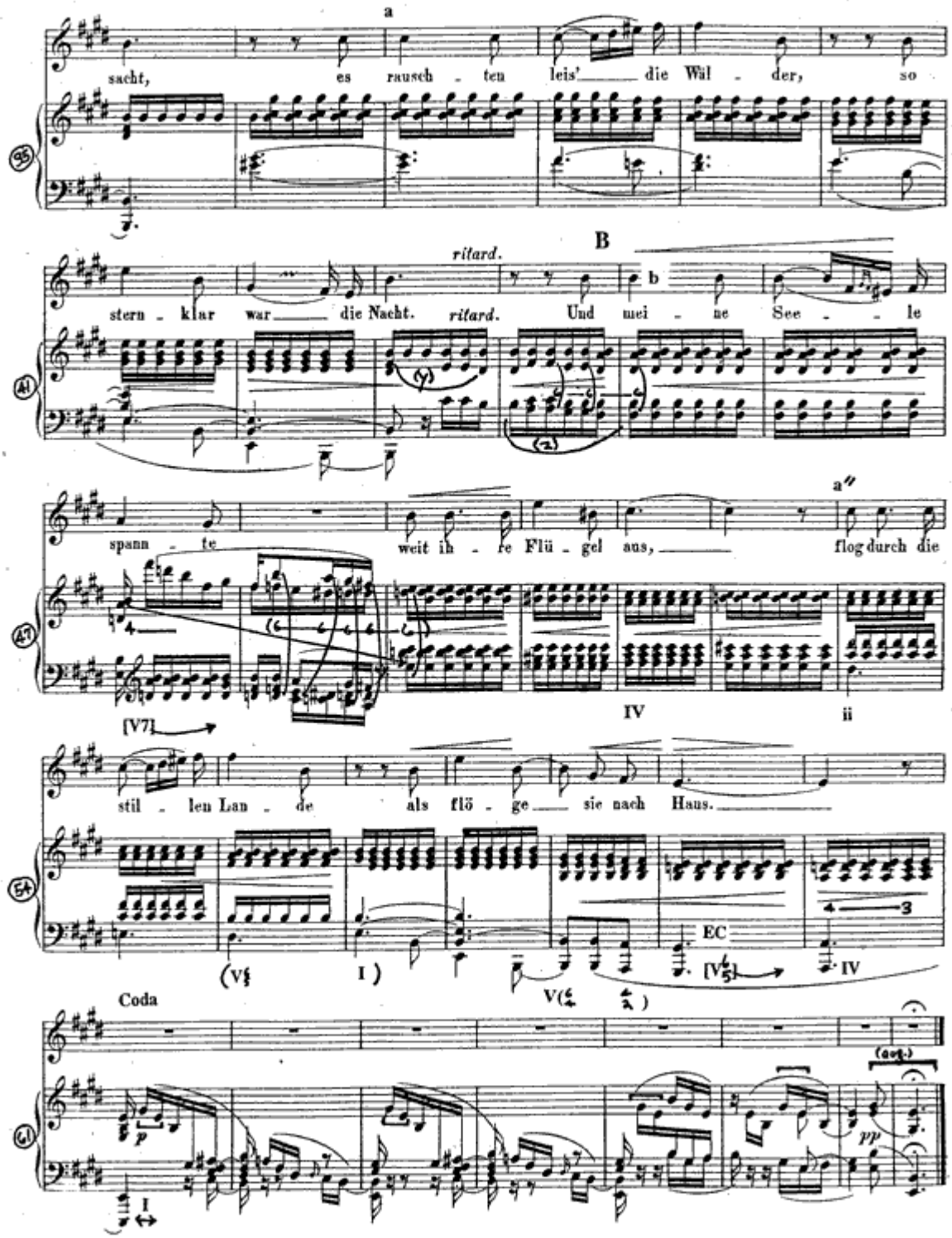
MTO 10.4 Examples: Schmalfeldt, “Coming Home”

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.04.10.4/mto.04.10.4.schmalfeldt.php

Example 1. Robert Schumann—*Liederkreis*, Op. 39, Song 5: "Mondnacht" (1840)




a
sacht, es rausch - ten leis' die Wäl - der, so
95
B
ritard.
b
stern - klar war die Nacht. ritard. Und mei - ne See - le
41
a''
spann - te weit ih - re Flü - gel aus, flog durch die
47
[V7]
IV
ii
stil - len Lan - de als flö - ge sie nach Haus.
54
EC
(V
I)
V(
[V
IV
Coda
61
p
pp
(aug.)
I

"Mondnacht"
Joseph von Eichendorff

(Translation by David Ferris)

Es war, als hätt' der Himmel
Die Erde still geküsst,
Dass sie im Blüthen-Schimmer
Von ihm nur träumen müsst'.*

It was as if the heaven
had quietly kissed the earth,
so that she, in the shimmer of blossoms,
must dream only of him.

Die Luft ging durch die Felde
Die Aehren wogten sacht,
Es rauschten leis' die Wälder,
So sternklar war die Nacht.

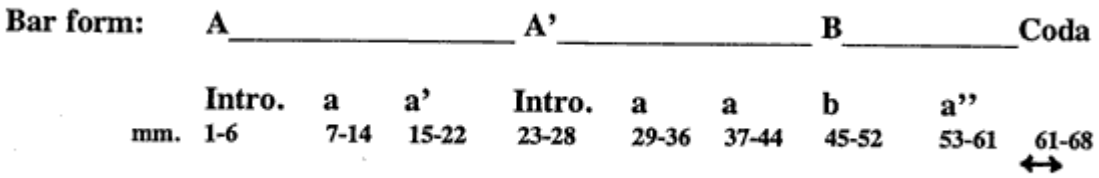
The breeze went through the fields,
the ears of corn swayed gently,
the woods rustled softly,
the night was starry and clear.

Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen Lande,
Als flöge sie nach Haus.

And my soul spread
its wings wide,
flew through the quiet land,
as if it were flying home.

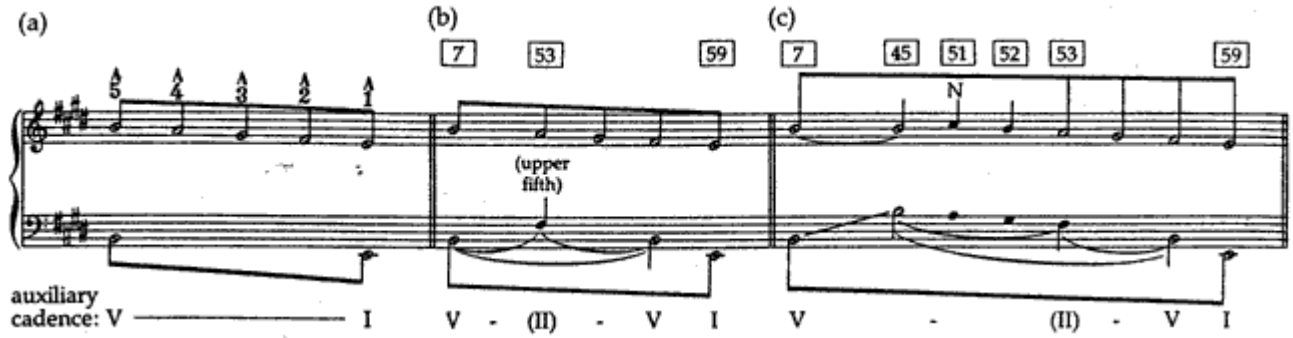
[*Schumann changed Eichendorff's "nun" to "nur" in line 4.]

Figure 1. "Mondnacht"

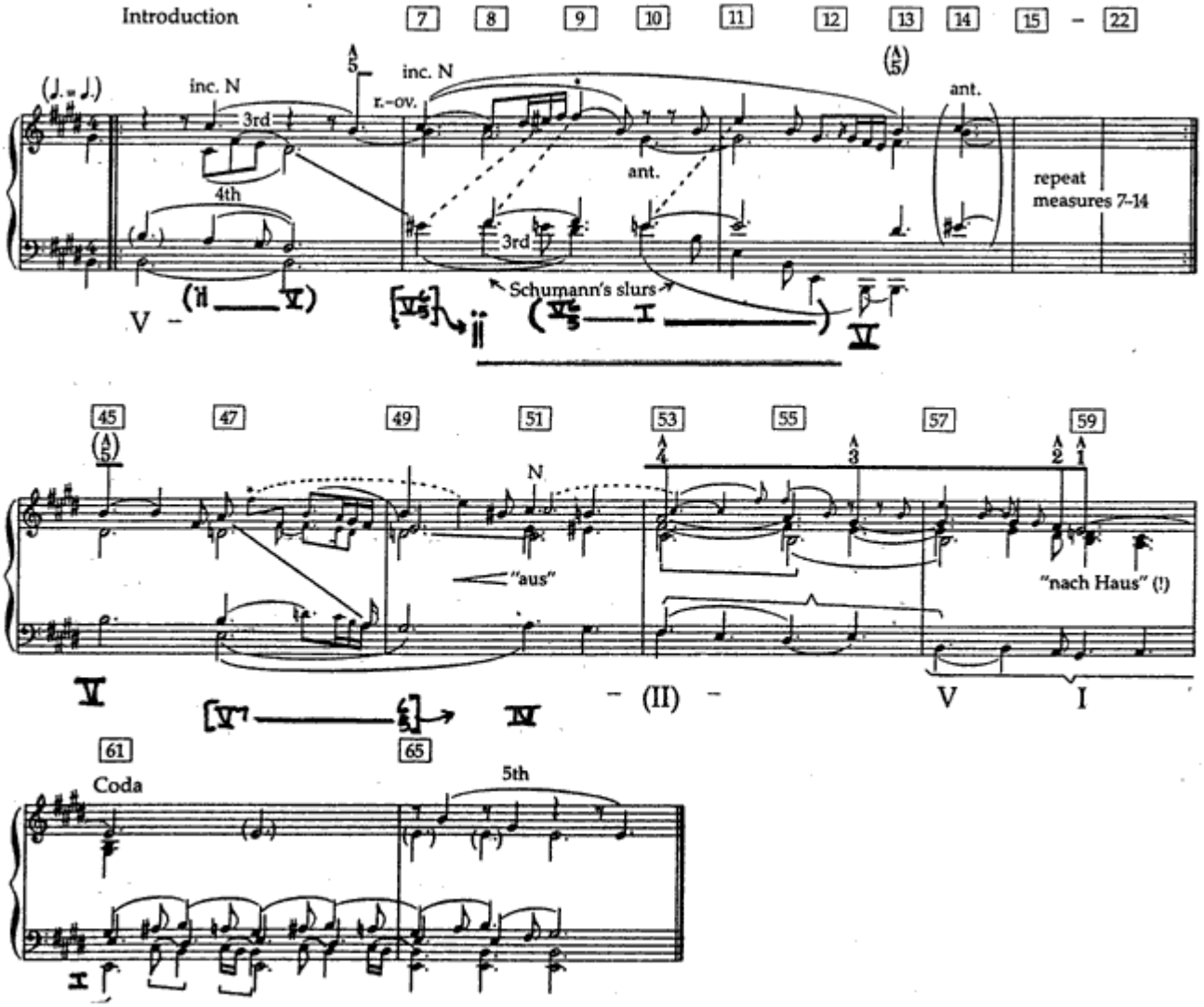


Example 2. From Charles Burkhart, "Departures from the Norm in Two Schumann Songs" (1990)

2a. "Mondnacht," early levels

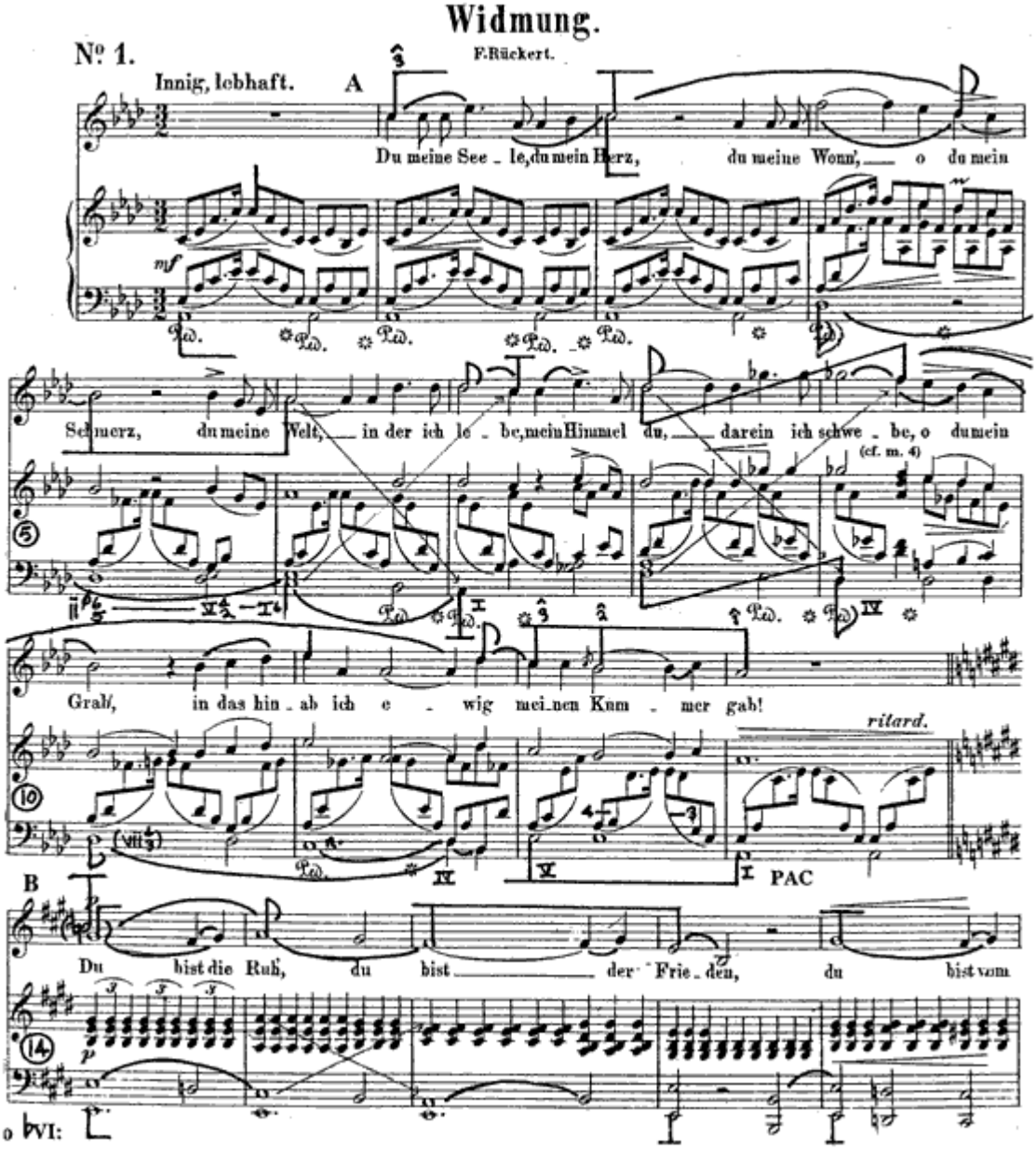


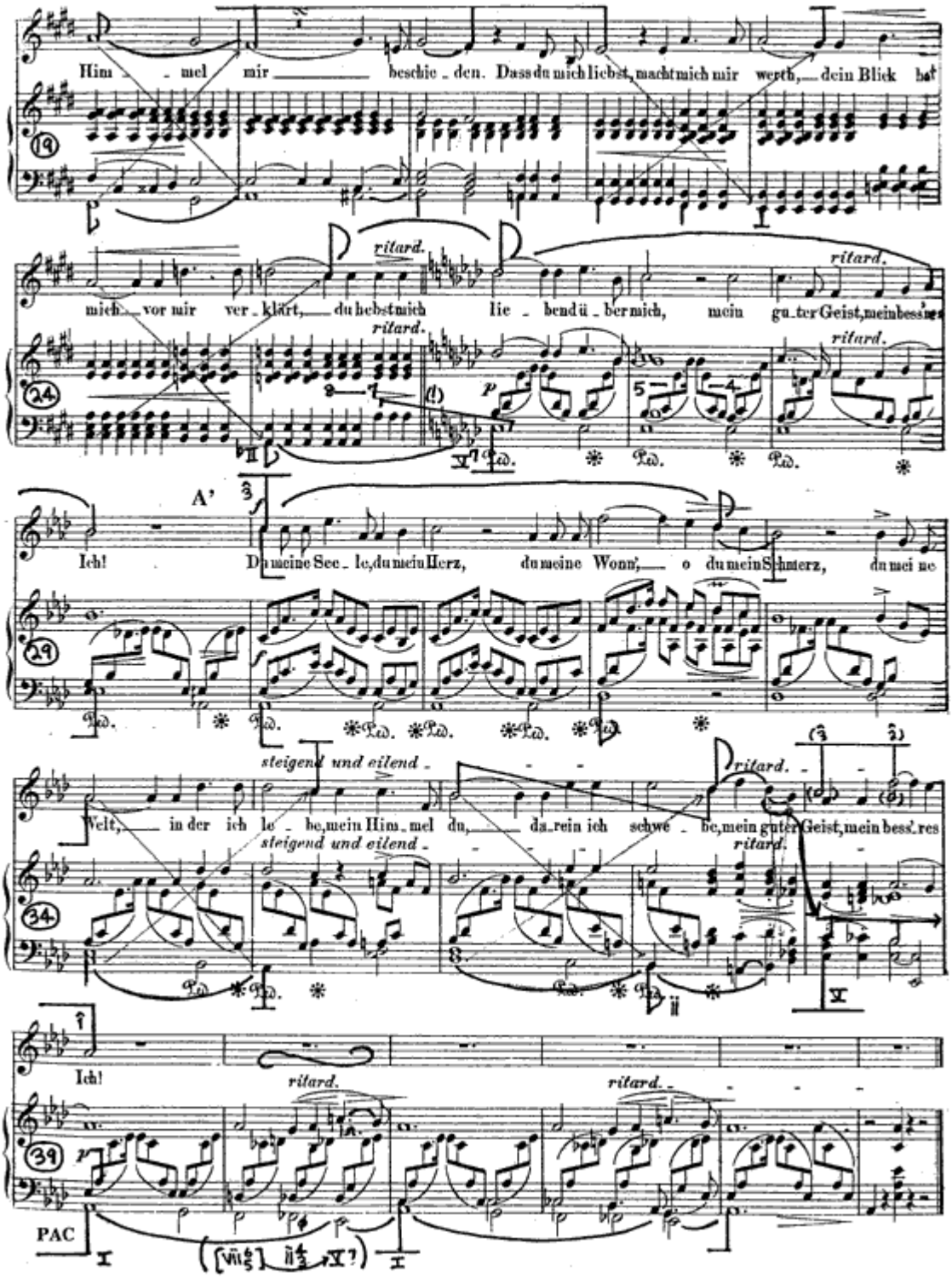
2b. "Mondnacht," foreground



<="" div="" border="0">

Example 3. Robert Schumann, *Myrthen*, Op. 25, No. 1: “Widmung” (1840)



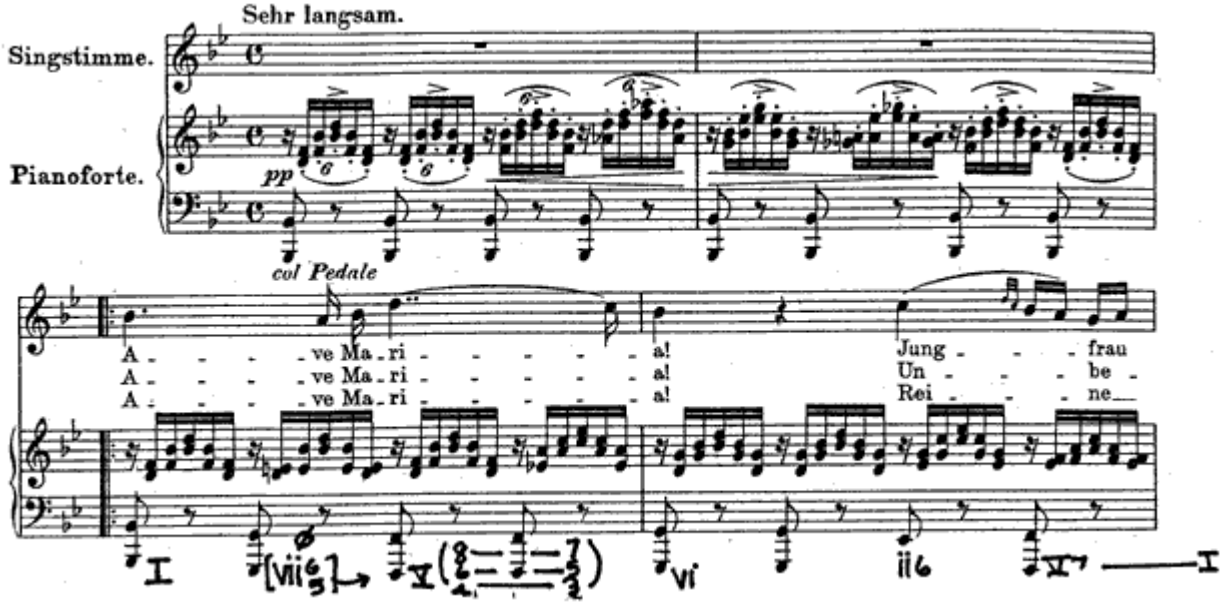

Him - mel mir beschie - den. Dass du mich liebst, macht mich mir werth, dein Blick hat
ritard.
mich vor mir ver - klärt, du hebst mich lie - bend ü - ber mich, mein gu - ter Geist, mein bess'res
A'
Ich! Du meine See - le, du mein Herz, du meine Wonn', o du mein Schmerz, du mei ne
steigend und eilend
Welt, in der ich le - be, mein Him - mel du, da - rein ich schwe - be, mein guter Geist, mein bess'res
Ich!
PAC

"Widmung"
Friedrich Rückert

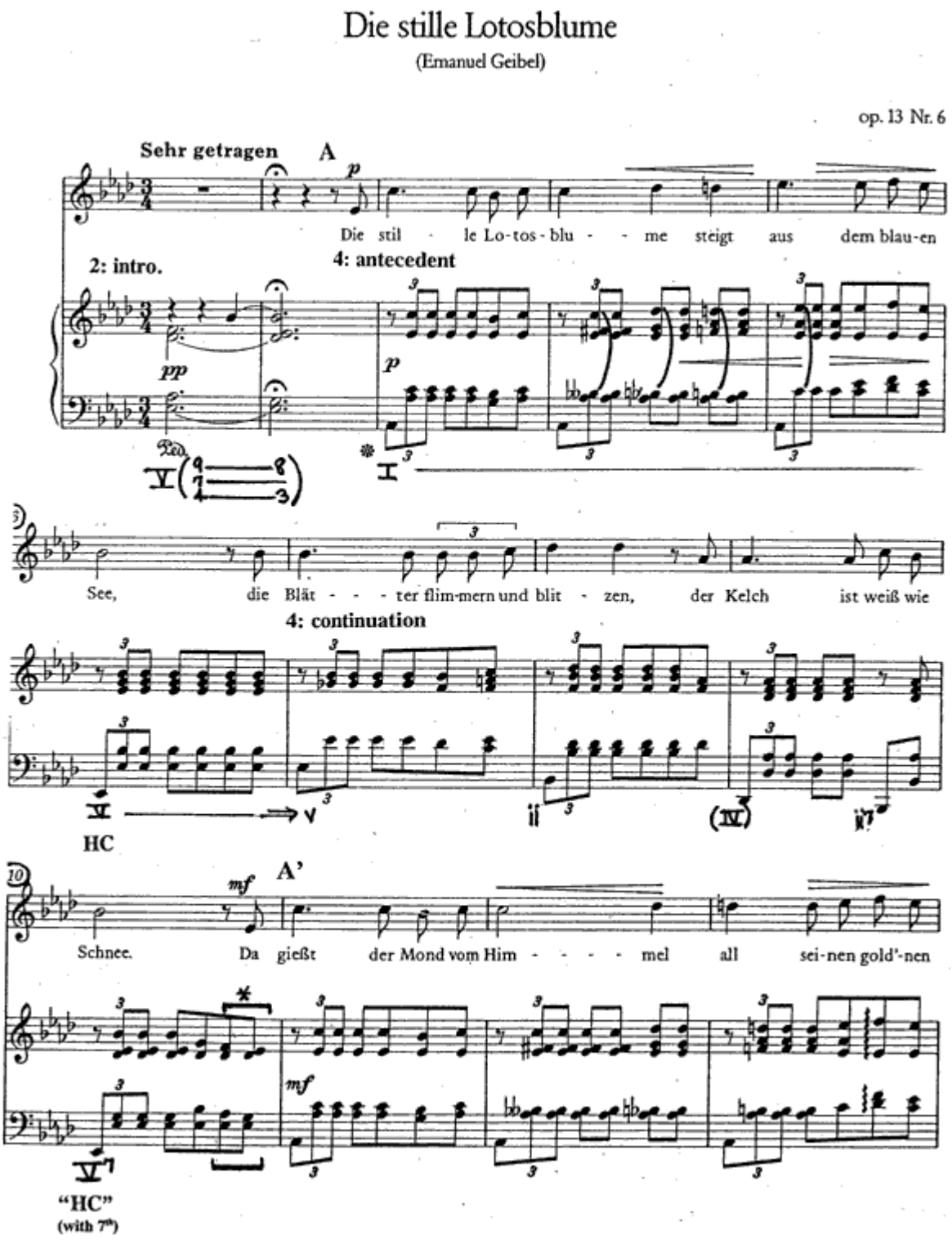
Du meine Seele, du mein Herz,
Du meine Wonn', o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
O du mein Grab, in das hinab
Ich ewig meinen Kummer gab.
Du bist die Ruh', du bist der Frieden,
Du bist der Himmel mir beschieden.
Dass du mich liebst, macht mich mir wert,
Dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich,
Mein guter Geist, mein bessres Ich!

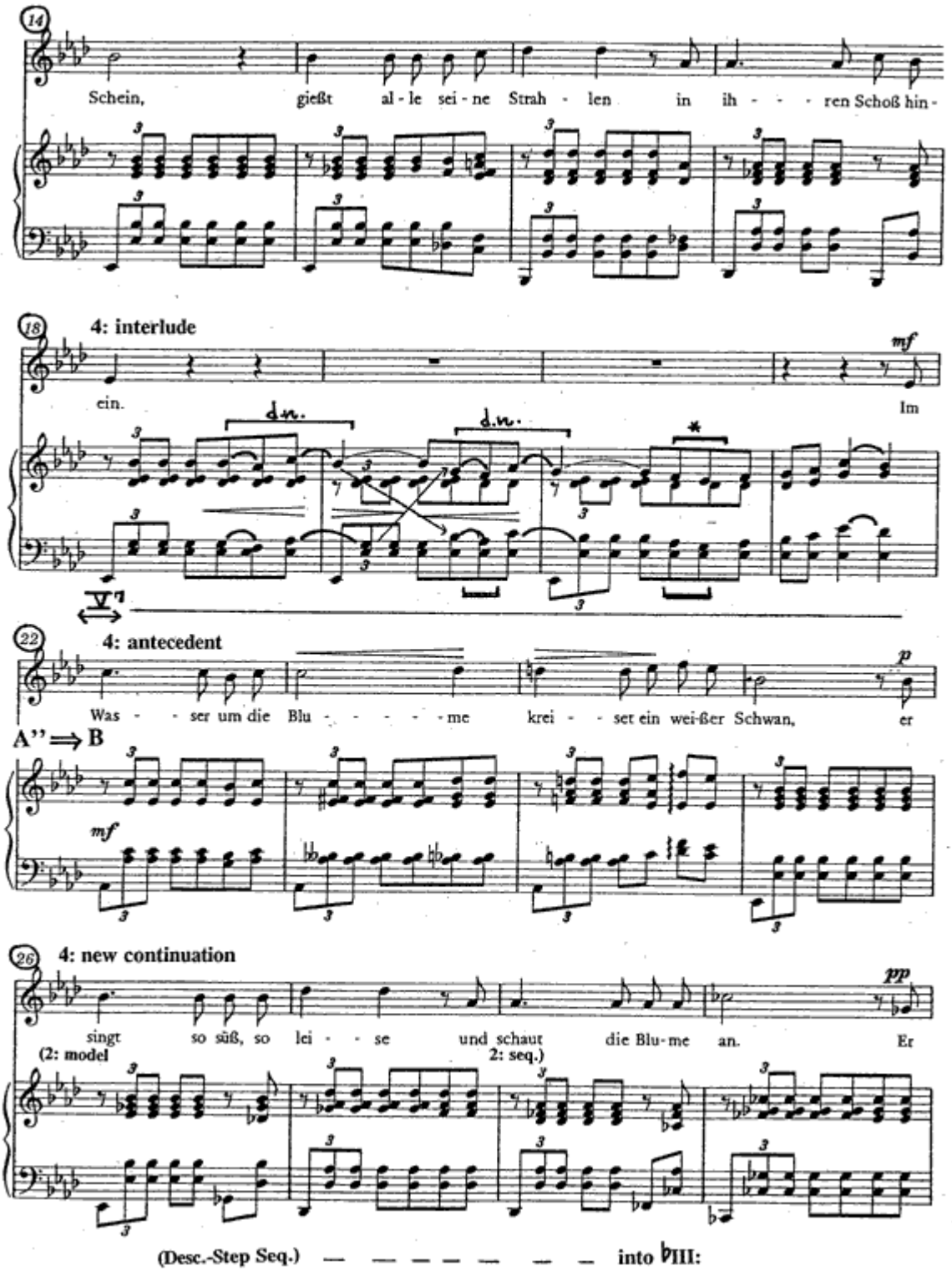
You my soul, you my heart,
you my rapture, O you my pain,
you my world in which I live,
you my heaven in which I soar,
O you my grave, in which
I have eternally buried my sorrow.
You are repose, you are peace,
you were granted to me by heaven.
That you love me gives me self-worth,
your gaze has in my eyes transfigured me,
by loving, you raise me above myself,
my good spirit, my better self!

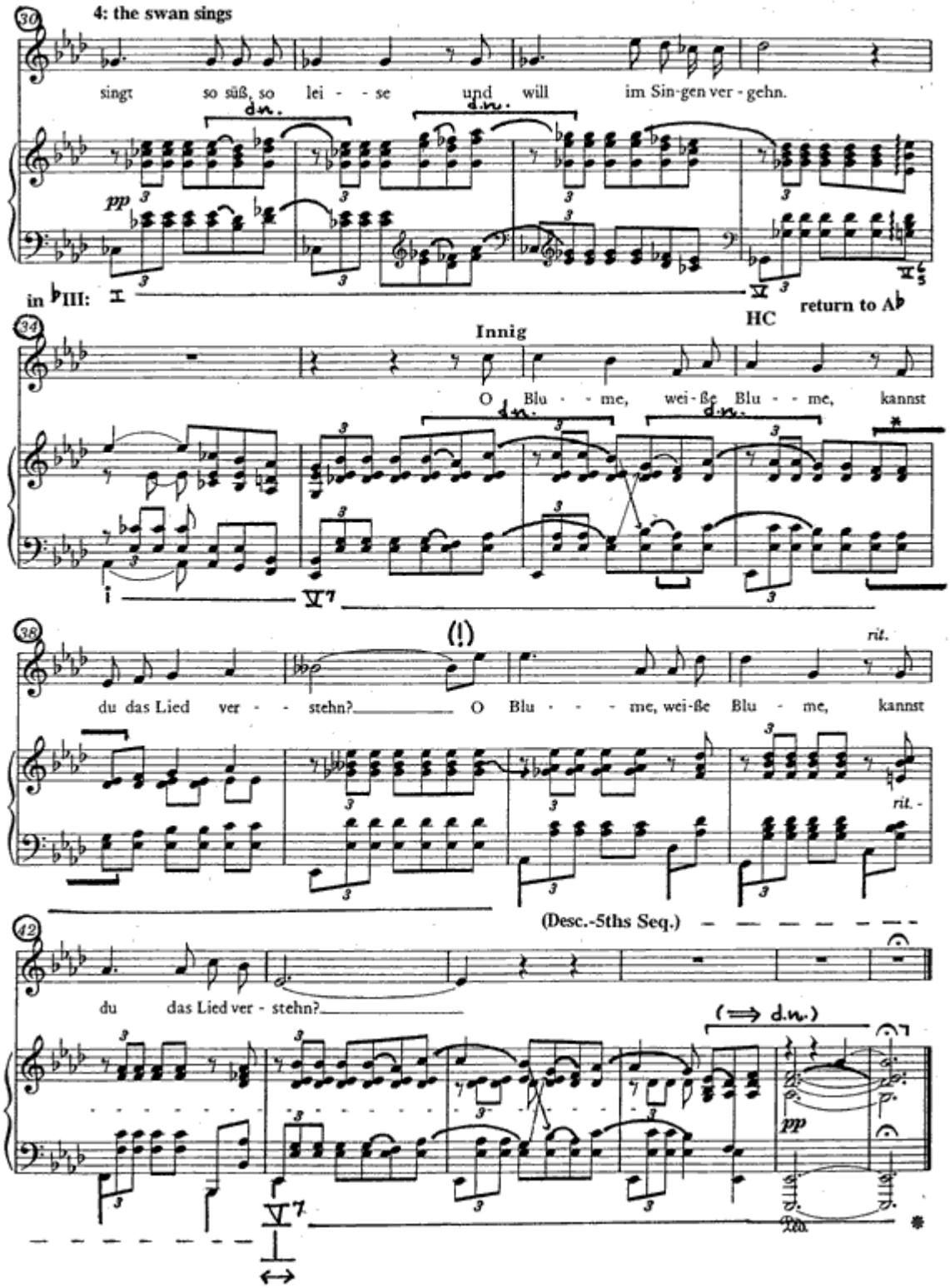
Example 4. Franz Schubert, Opening of Ellen's Gesang III, "Ave Maria" (1825)



Example 5. Clara Schumann, “Die stille Lotosblume,” Op. 13, No. 6 (1842)




14
Schein, gießt al - le sei - ne Strah - len in ih - - - ren Schoß hin -
18
4: interlude
mf
ein.
Im
d.n.
d.n.
*
V7
22
4: antecedent
p
Was - - ser um die Blu - - - - - me krei - - set ein wei-ßer Schwan, er
A'' ⟹ B
mf
26
4: new continuation
pp
singt so süß, so lei - - se und schaut die Blu-me an. Er
(2: model
2: seq.)
(Desc.-Step Seq.) — — — — — — — into ♭III:


4: the swan sings
30
singt so süß, so lei - - se und will im Sin-gen ver - gehn.
d.n.
d.n.
pp
in ♭III:
I
V
HC
return to A♭
34
Innig
O Blu - - me, wei-ße Blu - - me, kannst
d.n.
d.n.
i
V7
38
(!)
rit.
du das Lied ver - - - stehn? O Blu - - - me, wei-ße Blu - me, kannst
rit.
(Desc.-5ths Seq.)
42
du das Lied ver - stehn?
(⟹ d.n.)
pp
V7

"Die stille Lotosblume"
Emanuel Geibel

Die stille Lotosblume
Steigt aus dem blauen See,
Die Blätter flimmern und blitzen
Der Kelch ist weiss wie Schnee.

Da giesst der Mond vom Himmel
All seinen gold'nen Schein,
Giesst alle seine Strahlen
In ihren Schoss hinein.

Im Wasser um die Blume
Kreiset ein weisser Schwan,
Er singt so süss, so leise
Und schaut die Blume an.

Er singt so süss, so leise
Und will im Singen vergehn.
O Blume, weisse Blume,
Kannst du das Lied verstehn?

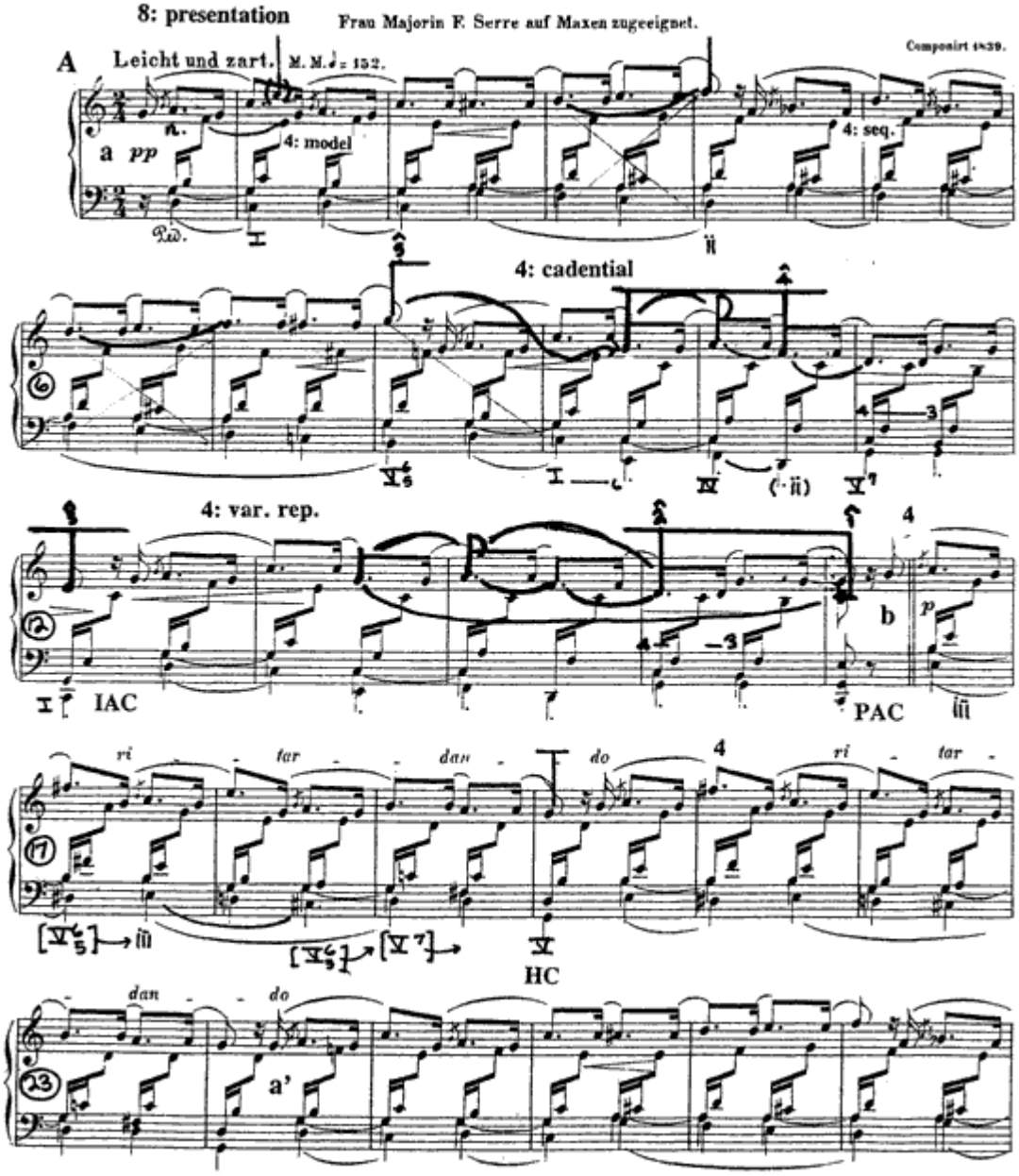
The silent lotusblossom
rises from the blue lake,
the leaves glisten and flash,
the chalise is white as snow.

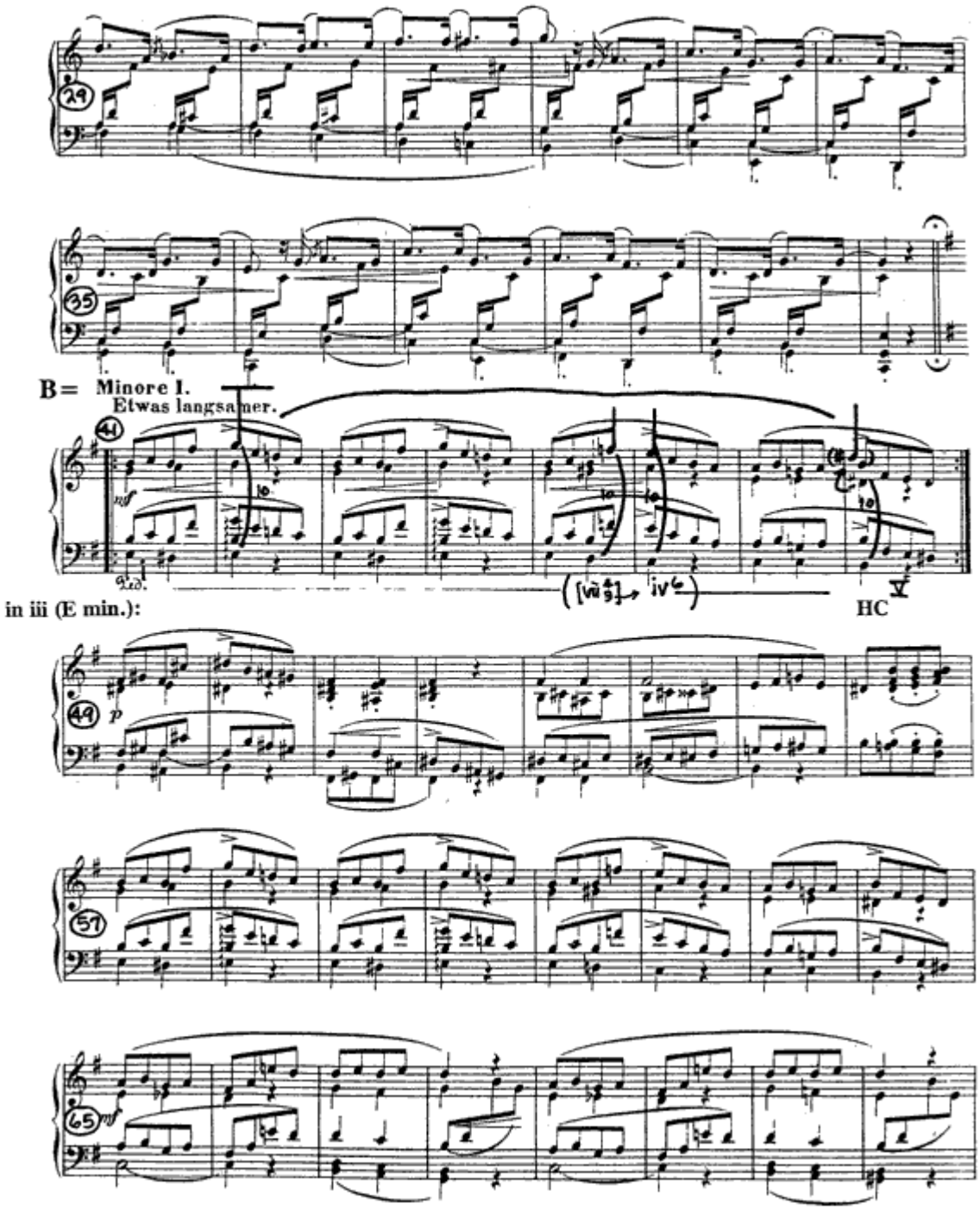
There the moon from heaven pours
all his golden shine,
pours all his rays
into her lap.

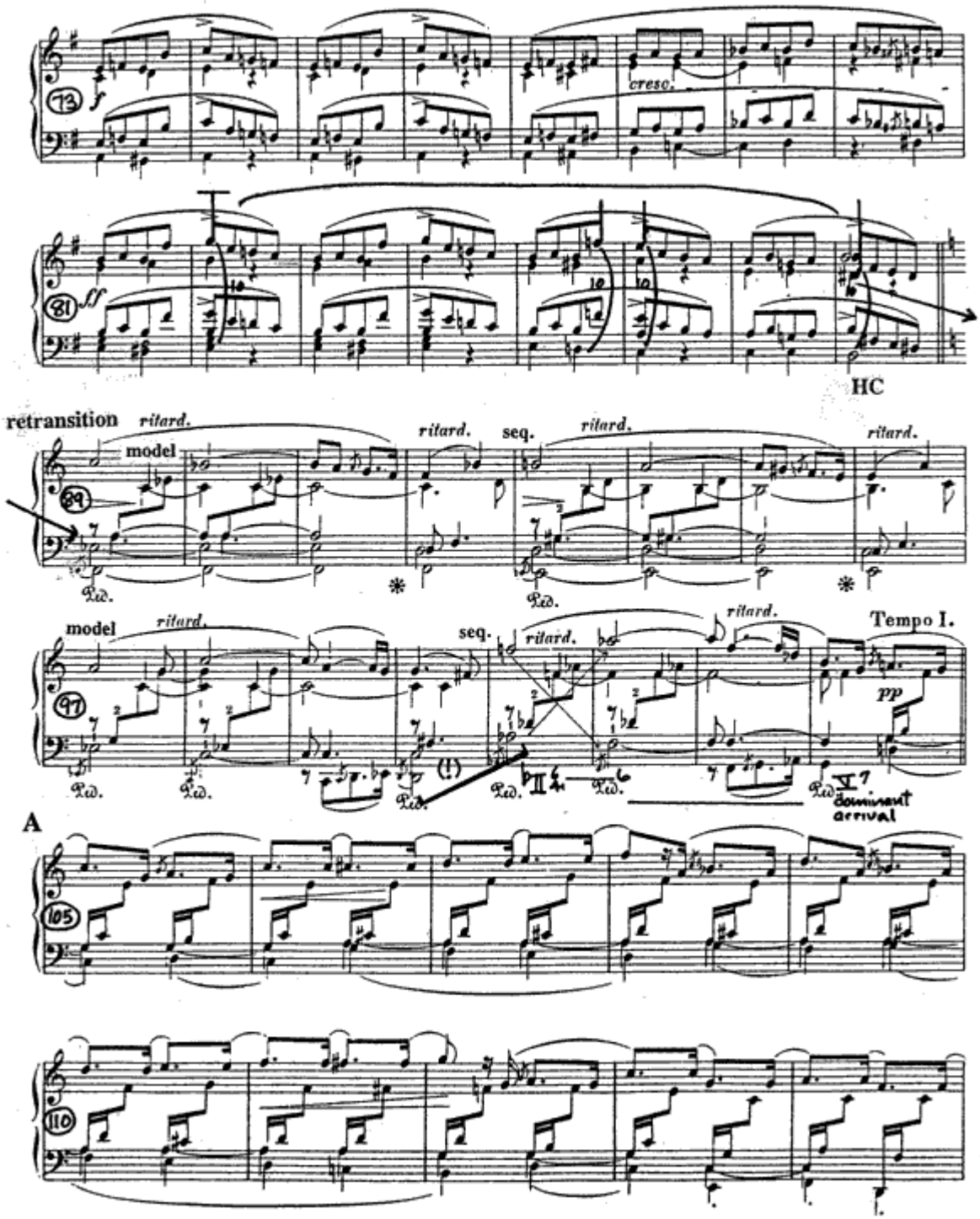
In the water around the flower
circles a white swan,
he sings so sweetly, so softly,
and looks at the flower.

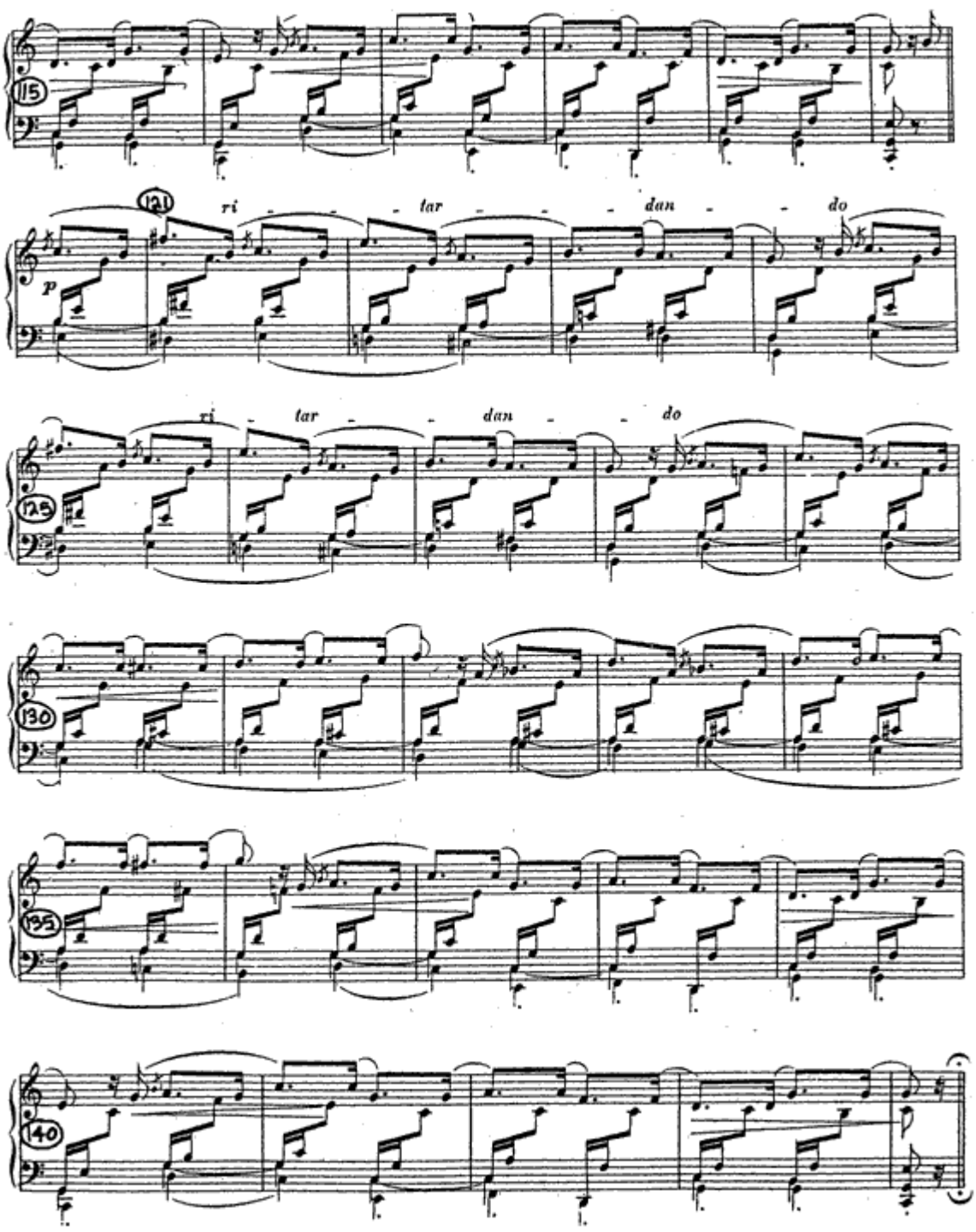
He sings so sweetly, so softly,
and wants to perish in singing.
Oh flower, white flower,
can you understand the song?

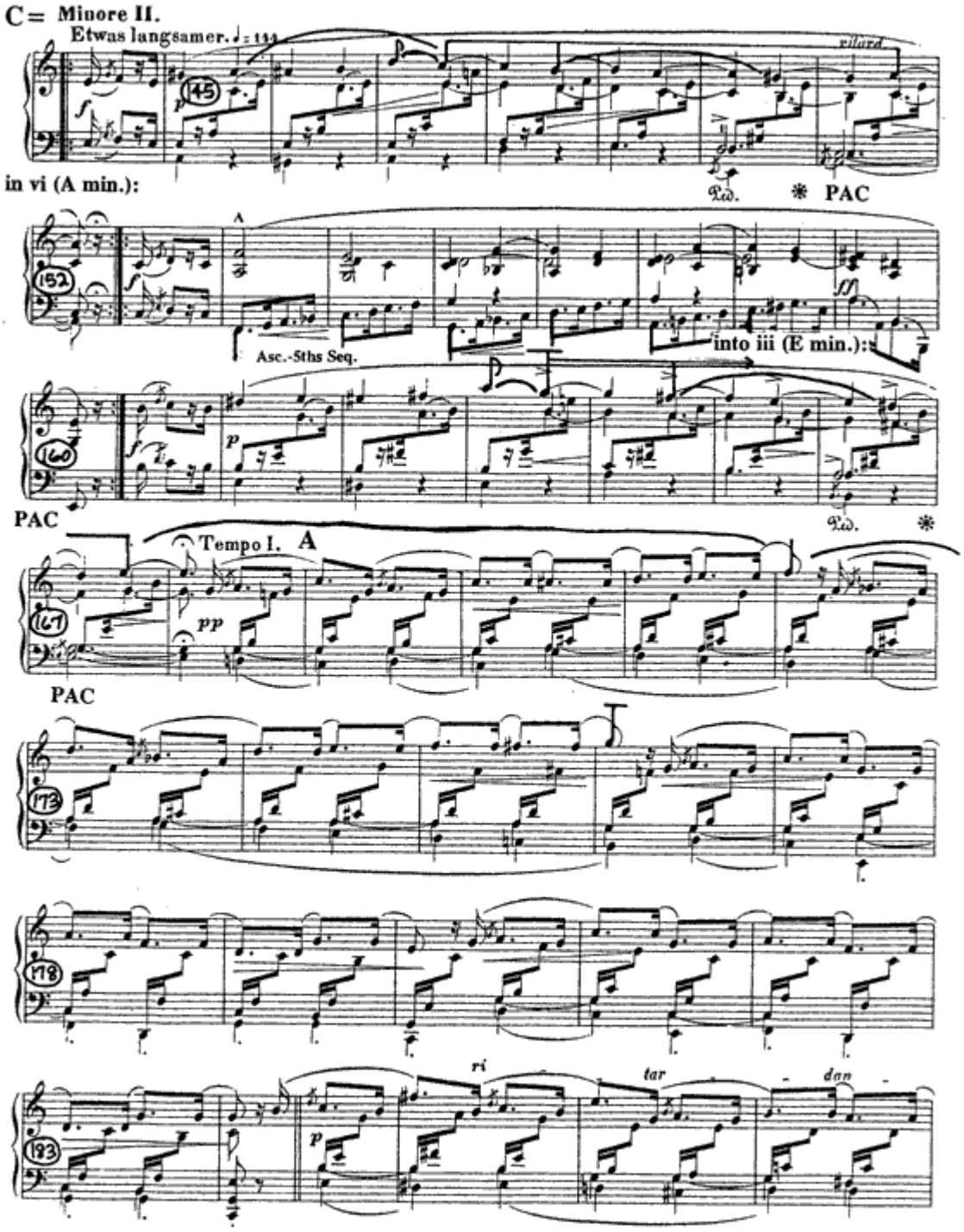
Example 6. Robert Schumann, *Arabeske*, Op. 18 (1839)




29
35
B= Minore I.
Etwas langsamer.
41
mf
Ped.
([VII 4/3] → IV6)
V
HC
in iii (E min.):
49
p
57
65
mf


73
f
cresc.
81
ff
HC
retransition
ritard.
model
ritard.
seq.
ritard.
ritard.
89
Ped.
*
Ped.
*
model
ritard.
seq.
ritard.
ritard.
Tempo I.
97
pp
Ped.
Ped.
(!)
Ped.
Ped.
Ped.
V7
dominant
arrival
A
105
110


115
121
ri - - - tar - - - dan - - do
p
ri - tar - - dan - - do
125
130
135
140


C= Minore II.
Etwas langsamer. ♩= 144
rilard.
in vi (A min.):
PAC
Asc.-5ths Seq.
into iii (E min.):
PAC
Tempo I.
A
PAC
ri
tar
dan

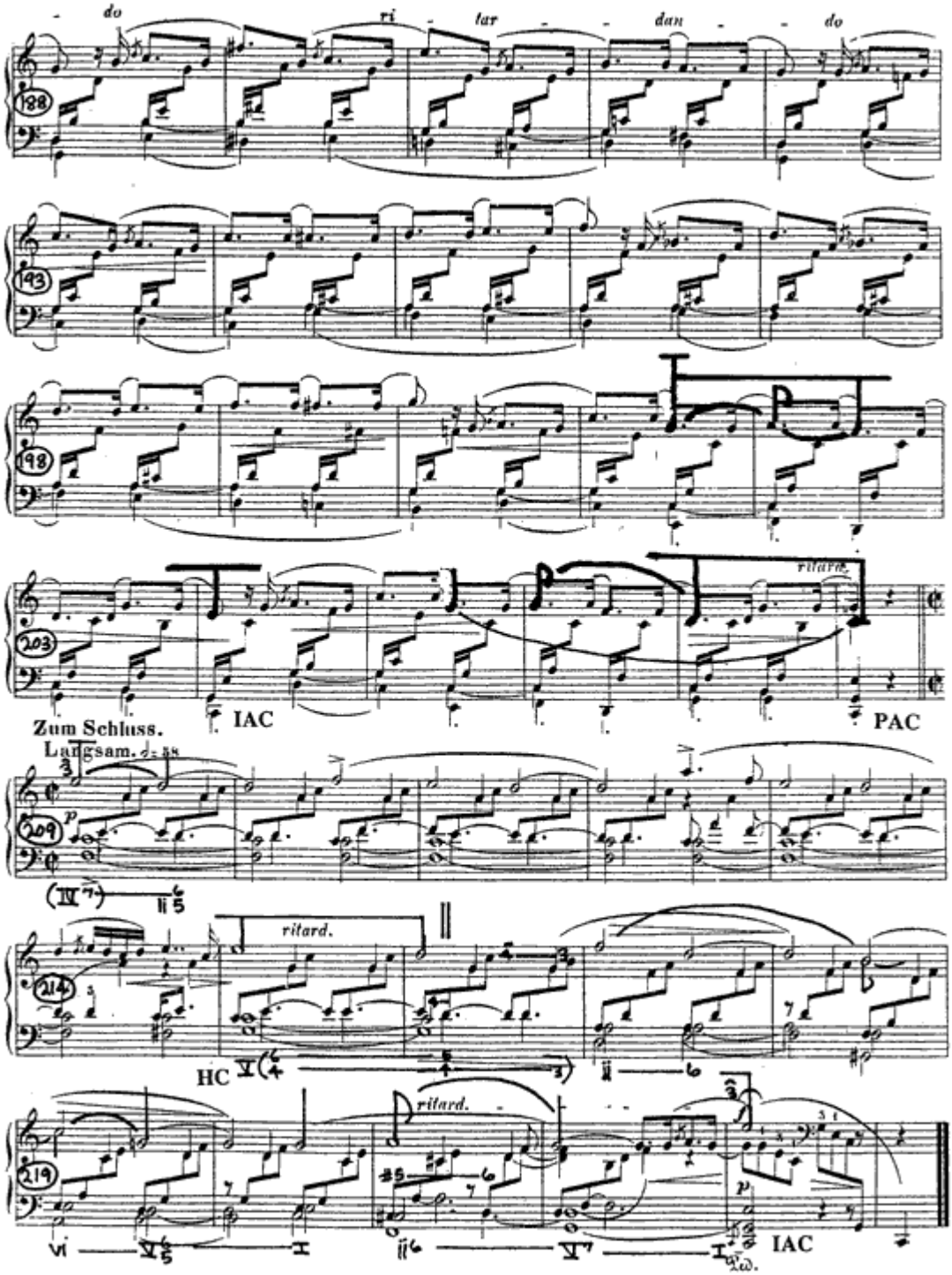

do
ri
tar
dan
do
188
193
198
203
ritard.
IAC
PAC
Zum Schluss.
Langsam.
209
p
214
ritard.
HC
219
ritard.
p
IAC

Figure 2. Closings in R. Schumann's music that suggest "coming home": other candidates

Fantasie in C Major, Op. 17 (1836): to be discussed.

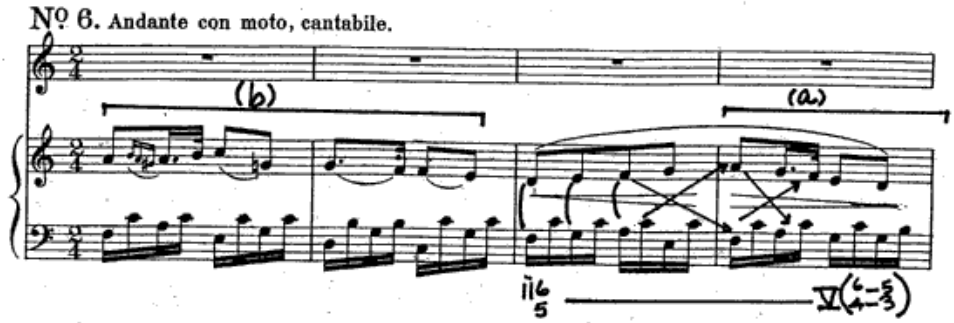
Davidsbündlertänze, Op. 6 (1837):
Coda of No. 14 (in E-flat major).
No. 18 (final mvt., in C): Motto—"Quite superfluously, Eusebius added the following, but his eyes spoke of great bliss."

Kinderszenen, Op. 15 (1838):
No. 13 (final mvt.): "Der Dichter spricht."

Dichterliebe, Op. 48 (1840):
Song 18 (last song), "Die alten, bösen Lieder"—piano postlude (quotes the postlude from Song 12, "Am leuchtenden Sommermorgen").

Piano Quintet in E-flat Major, Op. 44 (1842): Finale.

Example 7. Beethoven, *An die ferne Geliebte*, Op. 98 (1816): Opening of Song 6 (finale): the original key is E♭ major



(6)
Nimm sie hin denn, diese Lieder,
Die ich dir, Geliebte, sang,
Singe sie dann abends wieder
Zu der Laute süßem Klang.

Wenn das Dämmrungsrot dann ziehet
Nach dem stillen blauen See,
Und sein letzter Strahl verglühet
Hinter jener Bergeshöh;

Und du singst, was ich gesungen,
Was mir aus der vollen Brust
ohne Kunstgepräng erklungen,
Nur der Sehnsucht sich bewußt:

Dann vor diesen Liedern weichet
Was geschieden uns so weit,
Und ein liebend Herz erreichet
Was ein liebend Herz geweiht.

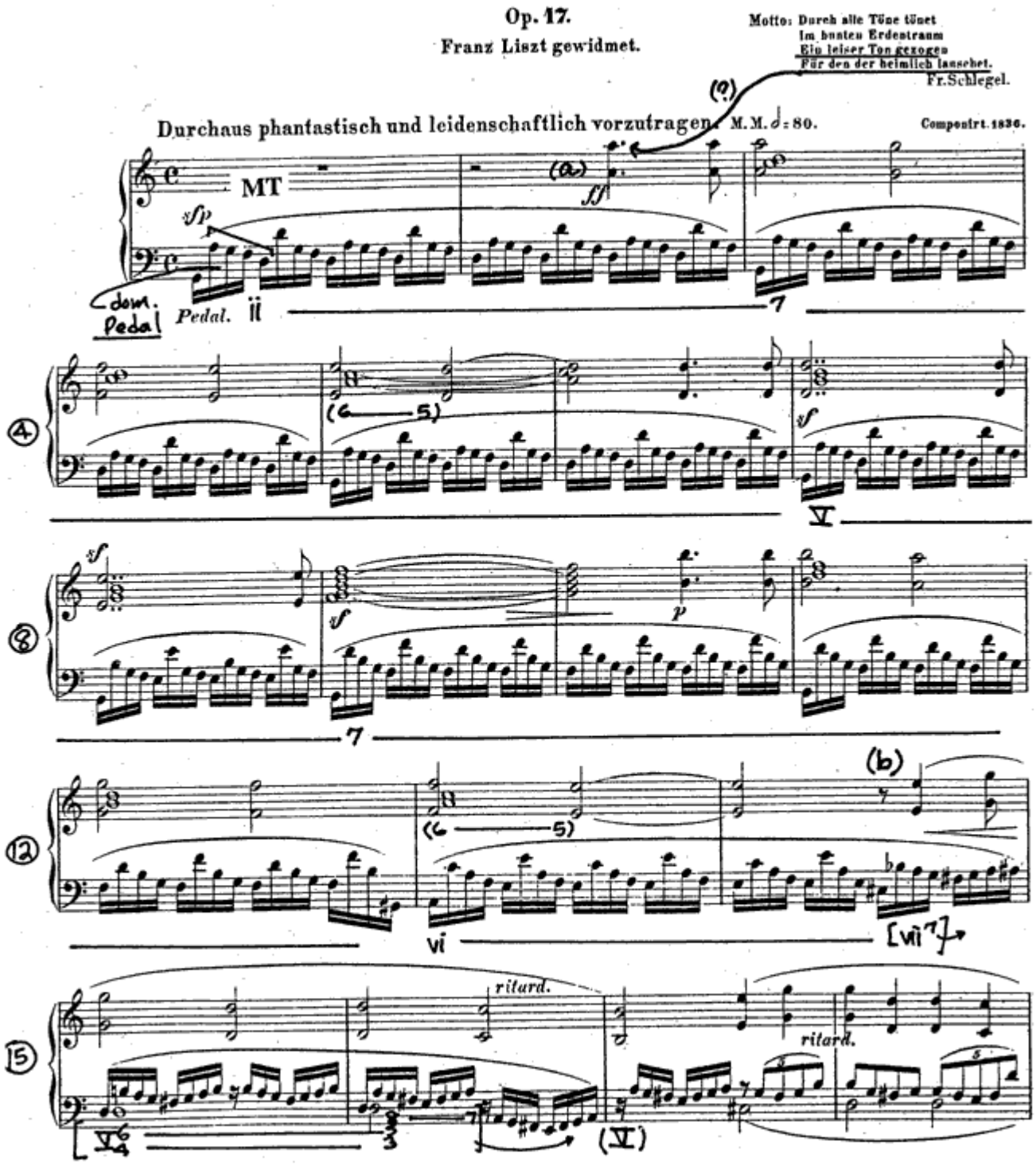
(6)
Take these songs now
Which I sang to you, my love,
sing them over to yourself in the evening
to the sweet sound of the lute.

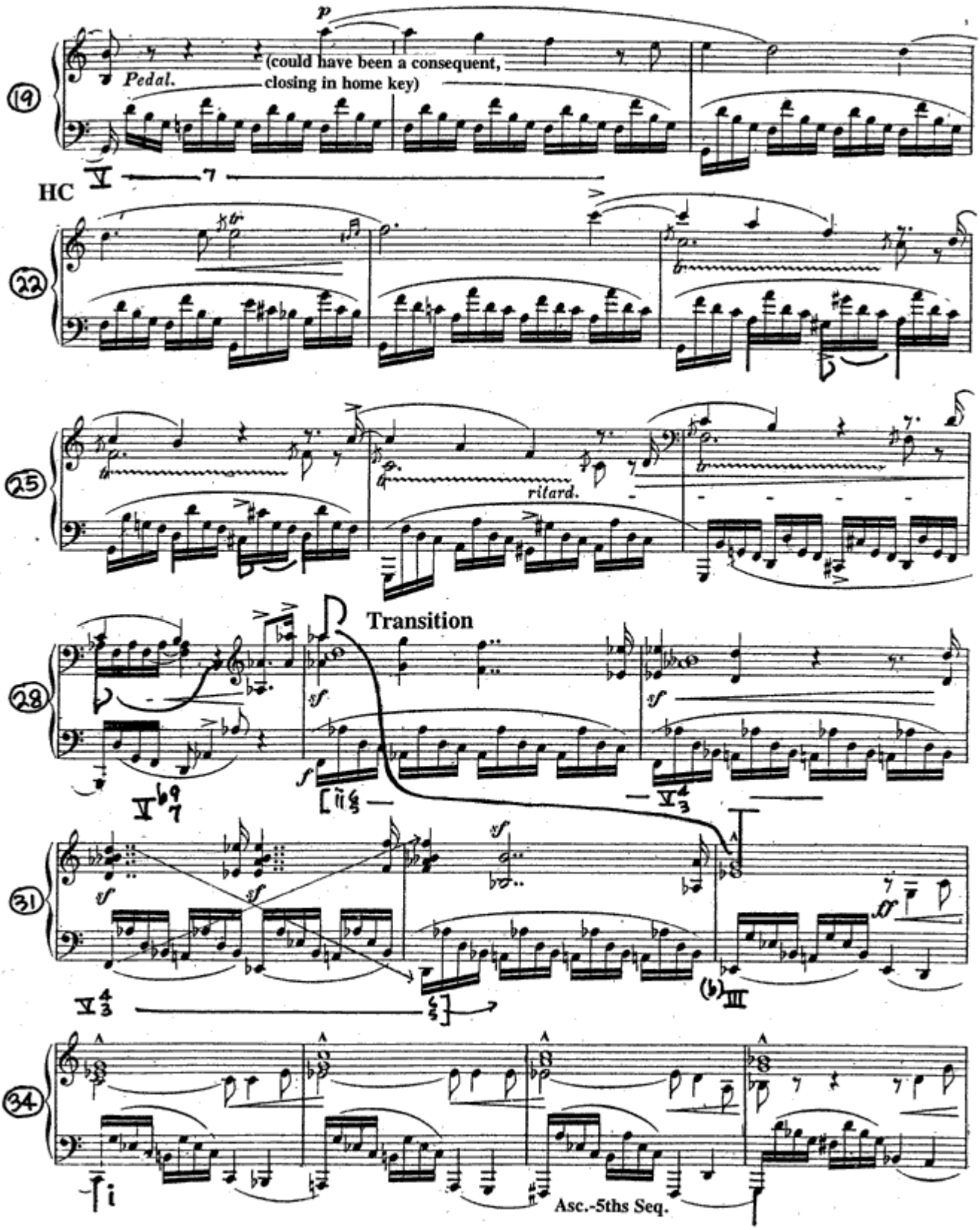
When the red glow of evening then passes
to the still blue lake,
and the last ray flashes to its end
behind those mountain heights;

And you sing what I sang,
what issued from my overflowing heart
without an artist's ostentation
(I was conscious only of my longing):

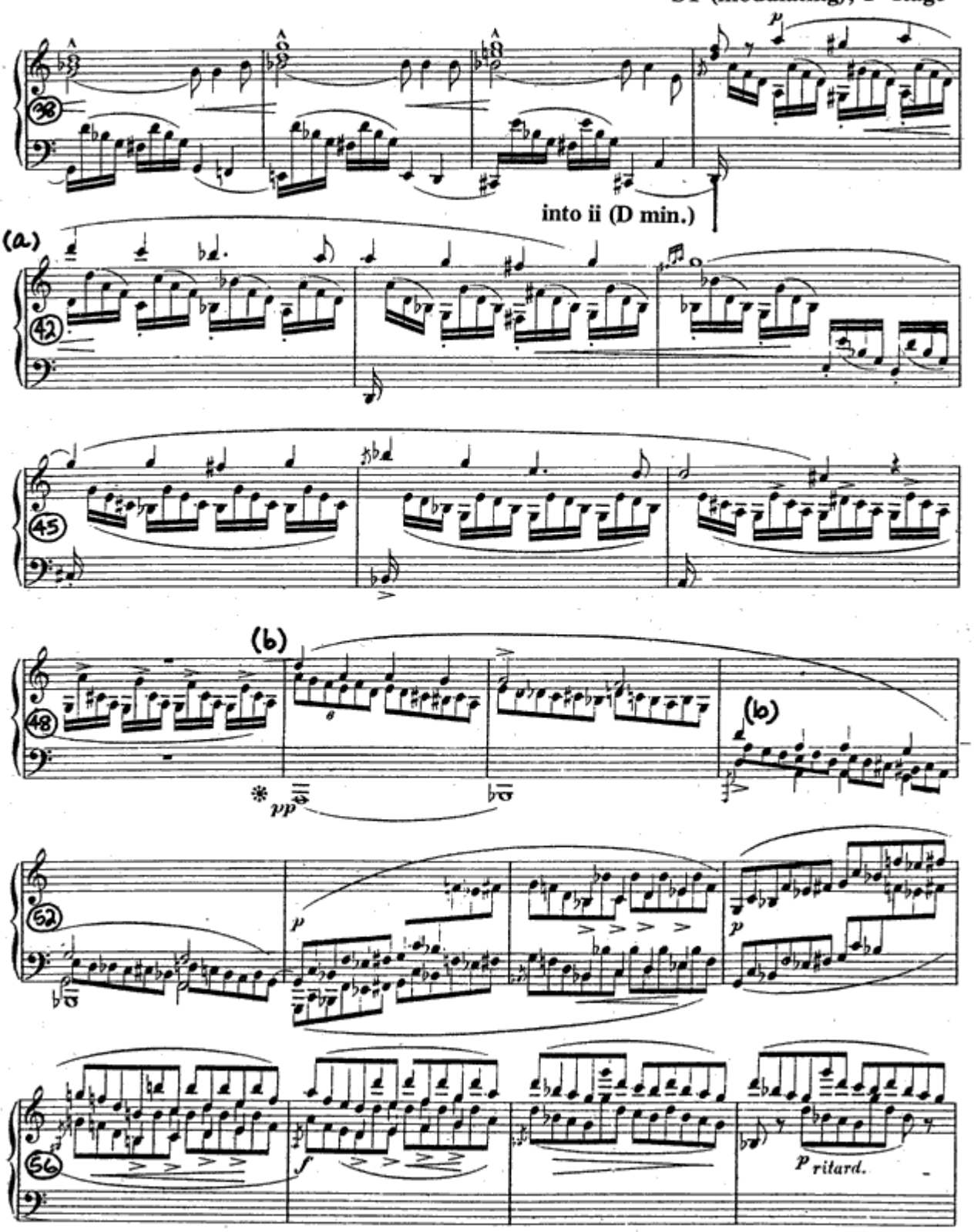
Then the distance that parted us
is surmounted by these songs,
and a loving heart is reached
by what a loving heart has hallowed.

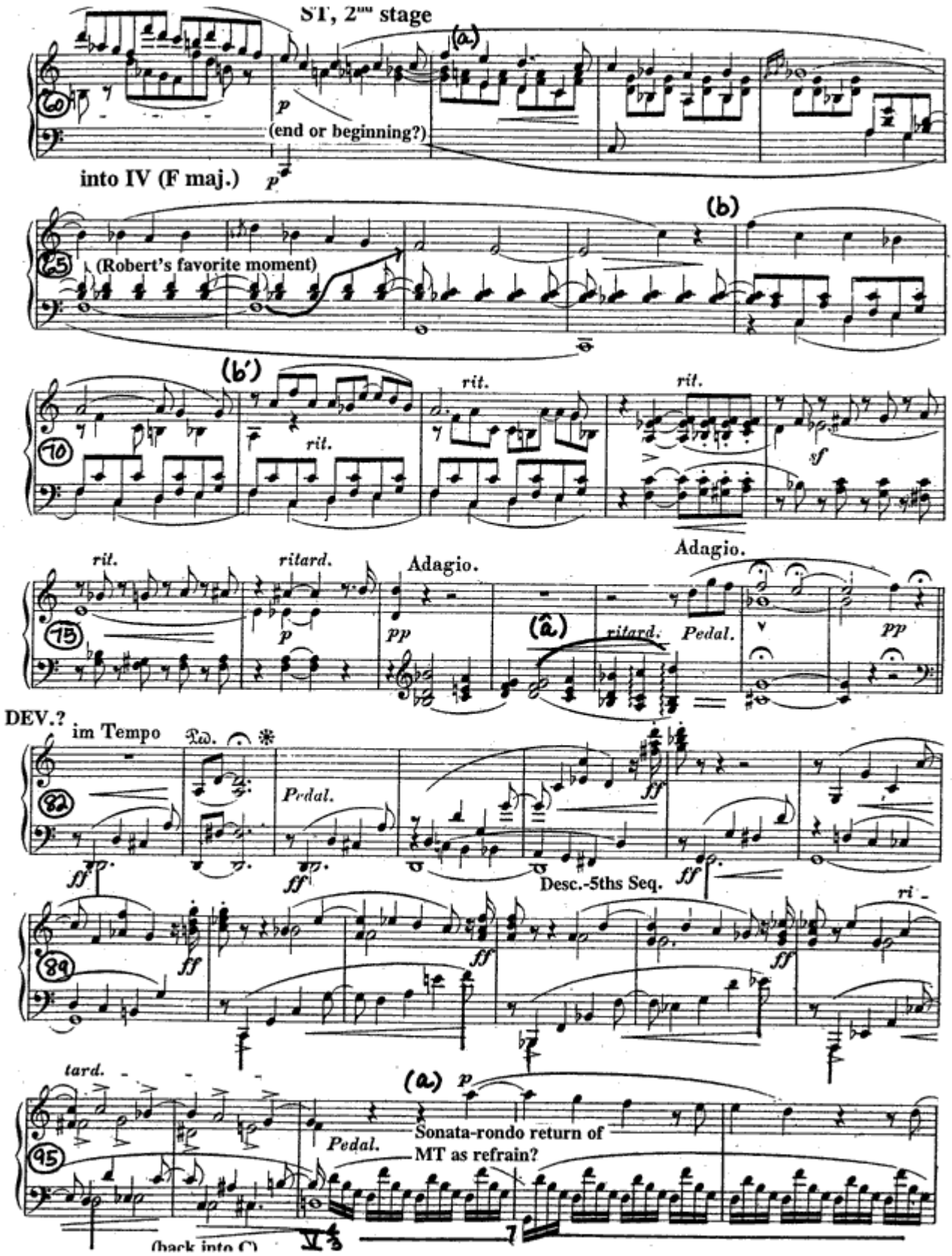
Example 8. Excerpts from R. Schumann' *Fantasie* in C Major, Op. 17 (1836), 1st mvt.

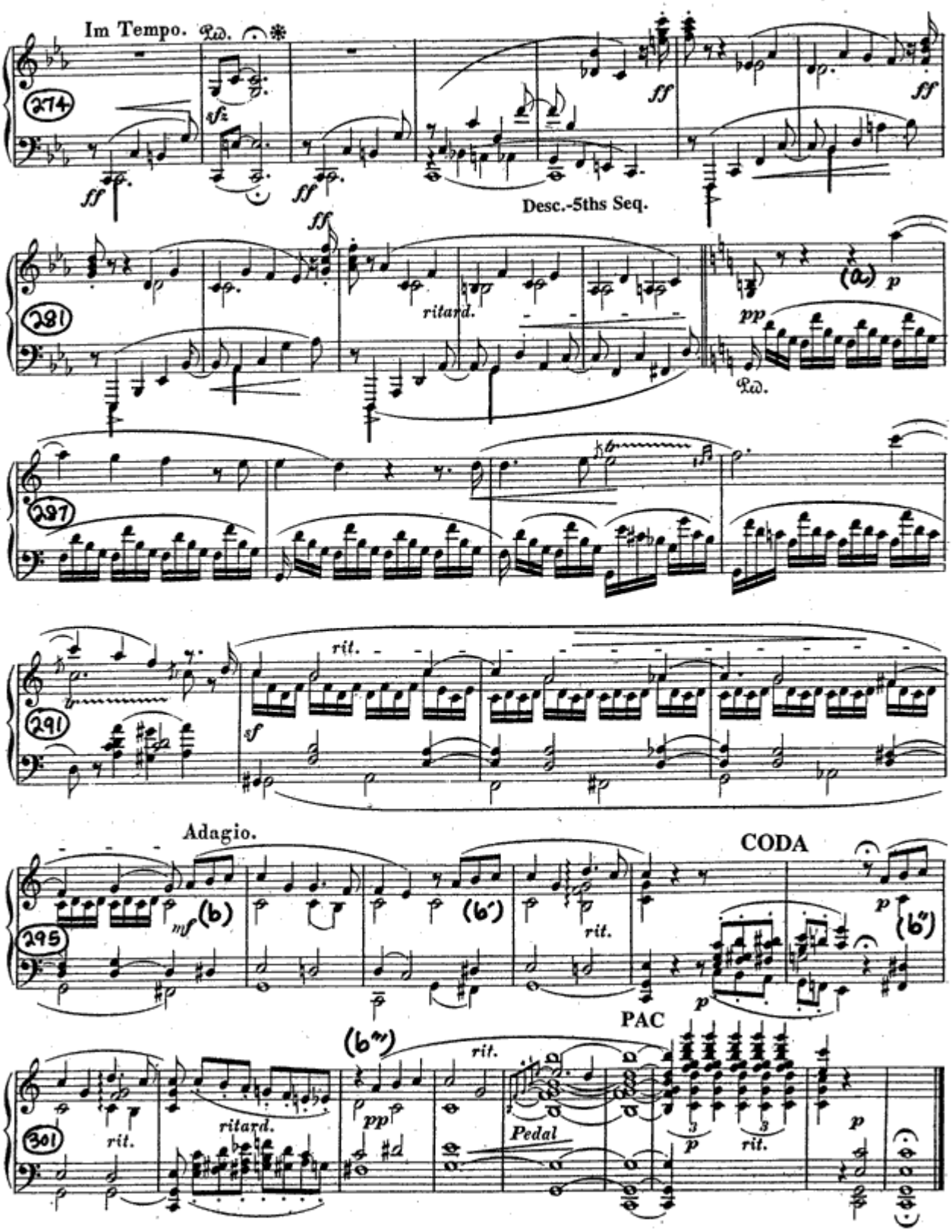




19
Pedal.
(could have been a consequent, closing in home key)
HC
22
25
ritard.
28
Transition
31
34
Asc.-5ths Seq.

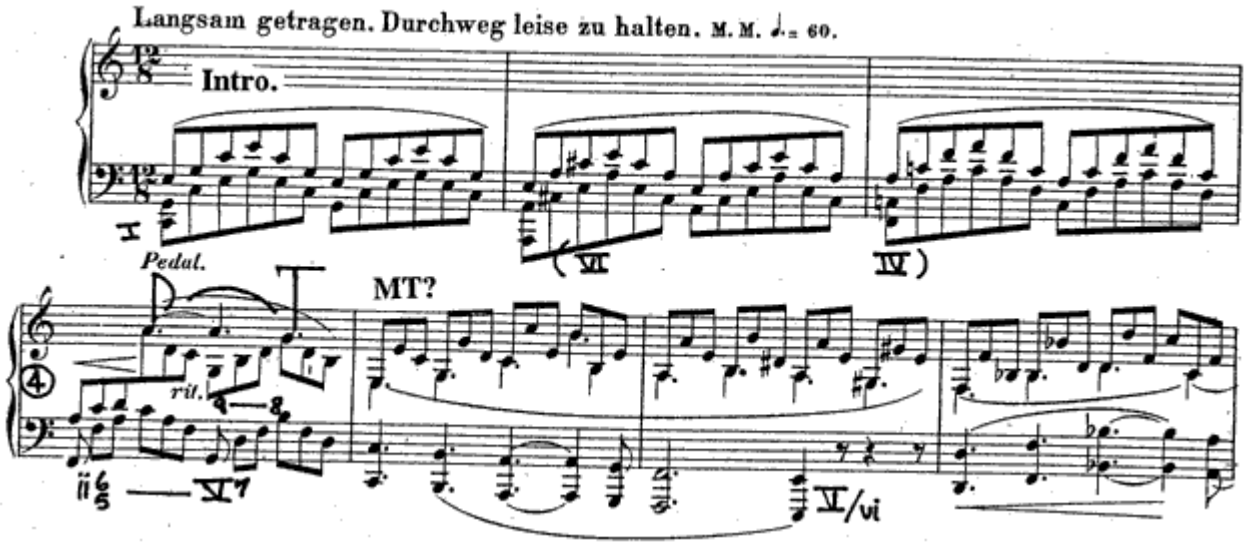

ST (modulating), 1st stage
into ii (D min.)
(a)
(b)
(b)
ritard.


ST, 2nd stage
(a)
p
(end or beginning?)
into IV (F maj.)
p
(b)
(Robert's favorite moment)
(b')
rit.
rit.
rit.
sf
rit.
ritard.
Adagio.
Adagio.
pp
(â)
ritard.
Pedal.
pp
DEV.?
im Tempo
Ped.
Pedal.
ff
Desc.-5ths Seq.
ri -
tard.
(a)
p
Sonata-rondo return of
MT as refrain?
Pedal.
(back into C)

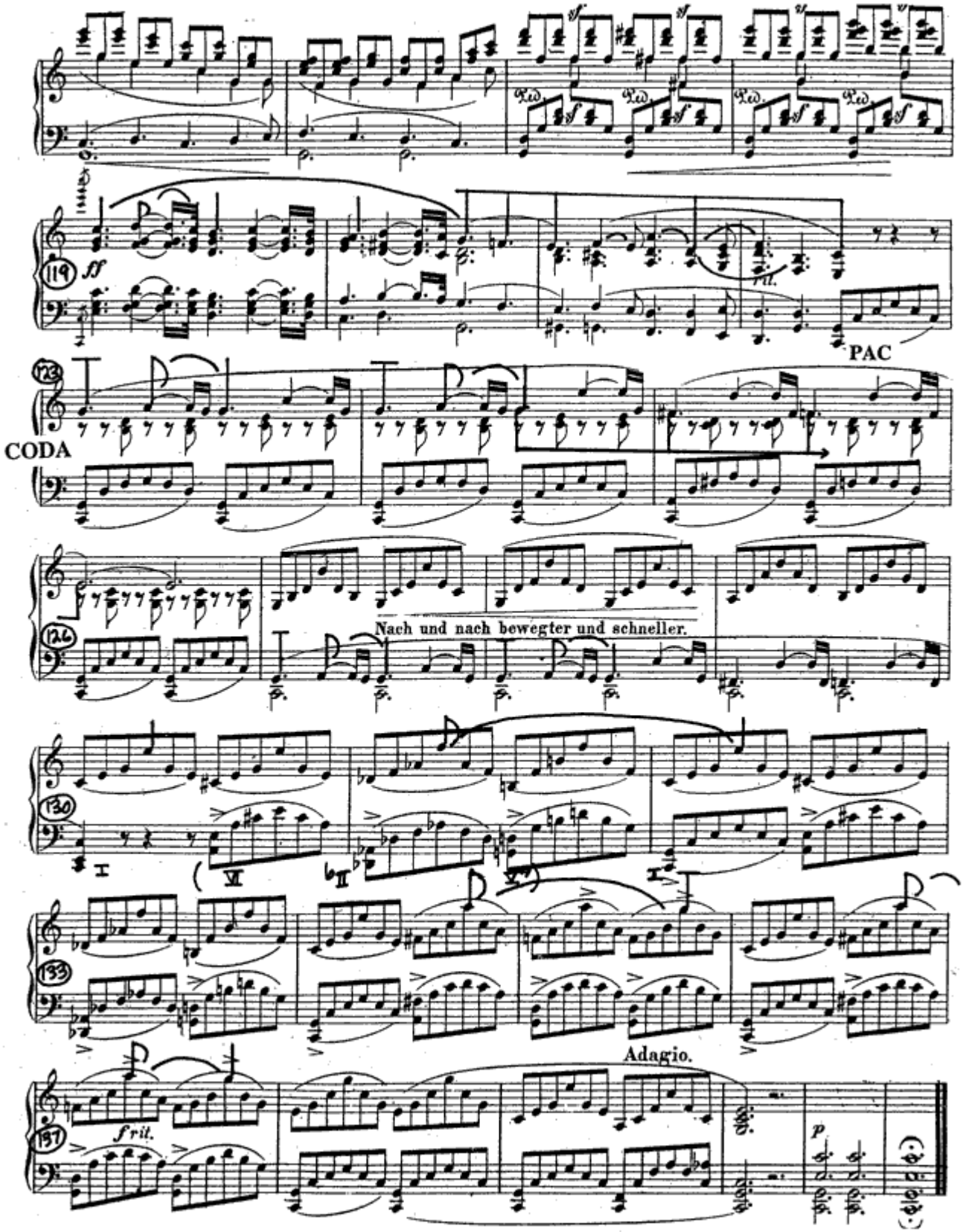

Im Tempo.
274
ff
ff
ff
ff
Desc.-5ths Seq.
281
ritard.
(a)
p
pp
297
291
rit.
sf
Adagio.
CODA
295
mf
(b)
(b')
rit.
p
(b")
PAC
(b"')
rit.
301
rit.
ritard.
pp
Pedal
p
rit.
p

Example 9. Excerpts from the *Fantasie*, Op. 17, 3rd mvt.

9a. opening



9b. closing


119
ff
PAC
123
CODA
126
Nach und nach bewegter und schneller.
130
I
VI
II
V
133
Adagio.
137
f ril.
p