



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)

N^o 5.
Zart, heimlich.

6: Intro. *ritard.* (ant.) *p*
Es

8: a *ritard.*
war, als hätt' der Him - mel die Er - de still ge - küsst,
(Desc.-5ths Seq.) [V₄] a' (x₅) (HC) V

(ant.)
dass sie im Blü - thenschim - mer von ihm nur träu - men

A'
müsst.

ritard. *p* *ritard.*

a *p*
Die Luft ging durch die Fel - der, die Aeh - ren wog - ten

95

sacht, es rausch - ten leis' die Wäl - der, so

a

96

stern - klar war die Nacht. Und mei - ne See - le

ritard. **B** *ritard.* *b*

97

spann - te weit ih - re Flü - gel aus, flog durch die

a''

98

stil - len Lan - de als flö - ge sie nach Haus.

[V7] *IV* *ii*

99

Coda

(V) *I* *V* *IV*

“Mondnacht”

Joseph von Eichendorff

(Translation by David Ferris)

Es war, als hätt' der Himmel
Die Erde still geküsst,
Dass sie im Blüten-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.

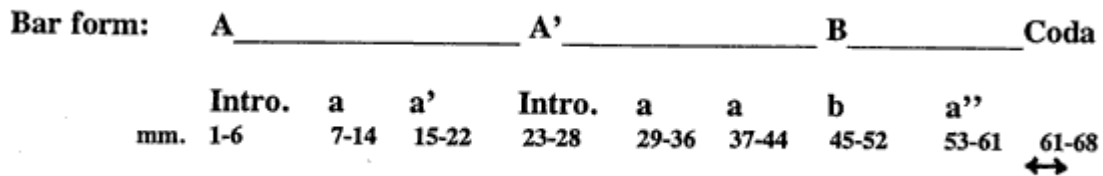
The breeze went through the fields,
the ears of corn swayed gently,
the woods rustled softly,
the night was starry and clear.

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

(a) (b) (c)

auxiliary cadence: V — I V - (II) - V I V - (II) - V I

Annotations: 5, 4, 3, 2, 1; (upper fifth); 7, 53, 59, 7, 45, 51, 52, 53, 59; N

2b. "Mondnacht," foreground

Introduction 7 8 9 10 11 12 13 14 15 - 22

(J. = J.) inc. N 3rd 4th r.-ov. inc. N (A) ant. repeat measures 7-14

Schumann's slurs

V - (II - V) [V7] (V7 - I) V

45 47 49 51 53 55 57 59 (A) N "aus" "nach Haus" (!) V [V7] (II) - V I

61 Coda 65 5th I

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

Widmung.

N^o 1. *Innig, lebhaft.* A F. Rückert.

Du meine See - le, du mein Herz, du meine Wonn, o du mein
Schmerz, du meine Welt, in der ich le - be, mein Himmel du, darein ich schwe - be, o du mein
Grab, in das hin - ab ich e - wig mei - nen Kam - mer gab!

ritard.

PAC

B

Du bist die Ruh, du bist der Frie - den, du bist vom

o bvi: L

Him - mel mir be - zie - den. Dass du mich lie - best, mach mich mir werth, - dein Blick hat

mich - vor mir ver - klärt, du hebst mich lie - bend ü - ber mich, mein gu - ter Geist, mein bess' res

ritard.

A' 3 Ich! Du meine See - le, du mein Herz, du meine Wonn' - o du mein Schmerz, du mei ne

Welt, in der ich le - be, mein Him - mel du, da - rein ich schwe - be, mein gu - ter Geist, mein bess' res

steigend und eilend

ritard.

Ich!

ritard.

ritard.

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)

Sehr langsam.

Singstimme.

Pianoforte.

pp

col Pedale

A - - - ve Ma - ri - - - al! Jung - - - frau
A - - - ve Ma - ri - - - al! Un - - - be -
A : - - - ve Ma - ri - - - al! Rei - - - ne

I [VII₆] → V (2 = 7) VI il6 V' — I

The image shows the opening of Franz Schubert's 'Ave Maria' for voice and piano. It features a vocal line (Singstimme) and a piano accompaniment (Pianoforte). The tempo is marked 'Sehr langsam.' The piano part begins with a soft dynamic (*pp*) and includes a 'col Pedale' instruction. The lyrics are written below the vocal line, and the piano part includes figured bass notation at the bottom.

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

Die stille Lotosblume

(Emanuel Geibel)

op. 13 Nr. 6

Sehr getragen **A** *p*

Die stil - le Lo - tos - blu - - me steigt aus dem blau - en

2: intro. **4: antecedent**

pp *p*

See, die Blät - - ter flim - mern und blit - zen, der Kelch ist weiß wie

4: continuation

mf **A'**

Schnee. Da gießt der Mond vom Him - - - mel all sei - nen gold' - nen

HC

V **II** **(IV)** **V⁷**

V⁷

"HC"
(with 7th)

14

Schein, gießt al-le sei-ne Strah-len in ih-ren Schoß hin-

18 4: interlude *mf*

cin. Im

22 4: antecedent *p*

Was-ser um die Blu-me krei-set ein wei-ßer Schwan, er

A'' ⇒ B

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 \flat III:

30 4: the swan sings

singt so süß, so lei - - se und will im Sin - gen ver - gehn.

pp 3

in \flat III: I HC return to \flat B

34 Innig

O Blu - - me, wei - ße Blu - - me, kannst

i ∇^7

36 (!) rit.

du das Lied ver - - stehn? O Blu - - me, wei - ße Blu - me, kannst

rit.

42 (Desc.-5ths Seq.)

du das Lied ver - stehn?

(\Rightarrow d.w.)

pp

∇^7

\leftrightarrow

“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 chalice 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)

8: presentation Frau Majorin F. Serre auf Maxen zugeeignet. Composit 1839.

A Leicht und zart. M. M. ♩ = 132.

4: model **4: seq.**

4: cadential

4: var. rep.

b **p**

ri - tar - dan - do ri - tar - dan - do

IAC **PAC** **HC**

29

First system of musical notation, measures 29-34. The music is in a minor key and features a complex, flowing melodic line in the right hand and a supporting bass line in the left hand.

35

Second system of musical notation, measures 35-40. The melodic line continues with intricate phrasing and dynamic markings.

B = Minore I.
Etwas langsamer.

41

Third system of musical notation, measures 41-48. This system includes a large slur over the right-hand part and a fermata over the final measure. The tempo marking "Etwas langsamer." is indicated above the system.

in iii (E min.):

(vi⁶) → iv⁶

HC

49

Fourth system of musical notation, measures 49-56. The music continues with a steady rhythmic pattern and complex harmonic textures.

57

Fifth system of musical notation, measures 57-64. The melodic line remains active and intricate.

65

Sixth system of musical notation, measures 65-72. The piece concludes with a final cadence in the right hand.

Musical score system 1, measures 115-120. The system consists of a treble and bass staff. The treble staff contains a vocal line with a melodic line and a bass line with a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Measure 115 is circled in the treble staff.

Musical score system 2, measures 121-126. The system consists of a treble and bass staff. The treble staff contains a vocal line with lyrics "ri", "tar", "dan", and "do" under the notes. The bass line provides a rhythmic accompaniment. A piano dynamic marking "p" is present at the beginning of the system. Measure 121 is circled in the treble staff.

Musical score system 3, measures 127-132. The system consists of a treble and bass staff. The treble staff contains a vocal line with lyrics "ri", "tar", "dan", and "do" under the notes. The bass line provides a rhythmic accompaniment. Measure 127 is circled in the treble staff.

Musical score system 4, measures 133-138. The system consists of a treble and bass staff. The treble staff contains a vocal line with lyrics "ri", "tar", "dan", and "do" under the notes. The bass line provides a rhythmic accompaniment. Measure 133 is circled in the treble staff.

Musical score system 5, measures 139-144. The system consists of a treble and bass staff. The treble staff contains a vocal line with lyrics "ri", "tar", "dan", and "do" under the notes. The bass line provides a rhythmic accompaniment. Measure 139 is circled in the treble staff.

Musical score system 6, measures 145-150. The system consists of a treble and bass staff. The treble staff contains a vocal line with lyrics "ri", "tar", "dan", and "do" under the notes. The bass line provides a rhythmic accompaniment. Measure 145 is circled in the treble staff.

C = Minore II.

Etwas langsamer. $\text{♩} = 114$

Musical score for measures 145-151. The piece is in C minor. Measure 145 is circled. The tempo is 'Etwas langsamer' with a quarter note equal to 114. The score includes a 'ritard' marking at the end of the system. The key signature has two flats.

in vi (A min.):

rit. * PAC

Musical score for measures 152-160. Measure 152 is circled. The score includes an 'Asc.-5ths Seq.' marking and a transition 'into iii (E min.):'. The key signature changes to one flat (E minor).

PAC

rit. *

Musical score for measures 161-172. Measure 161 is circled. The tempo changes to 'Tempo I. A'. The dynamics are marked 'pp'. The score includes a 'PAC' marking at the end of the system.

PAC

Musical score for measures 173-177. Measure 173 is circled. The score continues with a steady eighth-note accompaniment.

Musical score for measures 178-182. Measure 178 is circled. The score continues with a steady eighth-note accompaniment.

Musical score for measures 183-187. Measure 183 is circled. The score includes lyrics: 'ri', 'tar', 'dan'. The dynamics are marked 'p'. The score continues with a steady eighth-note accompaniment.

do ri tar dan do

188

193

This system contains measures 188 to 193. The vocal line has lyrics 'do ri tar dan do' above it. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

194

199

This system contains measures 194 to 199. The piano accompaniment continues with the eighth-note texture, showing some dynamic shading.

200

205

This system contains measures 200 to 205. The piano accompaniment continues with the eighth-note texture.

206

211

Zum Schluss. IAC PAC

This system contains measures 206 to 211. It includes the instruction 'Zum Schluss.' and 'Langsam. d. 3/4'. The piano accompaniment continues with the eighth-note texture.

Langsam. d. 3/4

212

217

(IV 7) II 5

This system contains measures 212 to 217. It includes the instruction 'Langsam. d. 3/4' and the tempo marking '(IV 7) II 5'. The piano accompaniment continues with the eighth-note texture.

218

223

ritard. HC V (4)

This system contains measures 218 to 223. It includes the instruction 'ritard.' and the tempo marking 'HC V (4)'. The piano accompaniment continues with the eighth-note texture.

224

229

ritard. IAC

This system contains measures 224 to 229. It includes the instruction 'ritard.' and the tempo marking 'IAC'. The piano accompaniment continues with the eighth-note texture.

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

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

Dauidsbündlertänze, 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 \flat major

N^o 6. Andante con moto, cantabile.

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

Wenn das Dämmerungsrot dann zieht
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 weicht
Was geschieden uns so weit,
Und ein liebend Herz erreicht
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.

Op. 17.
Franz Liszt gewidmet.

Motto: Durch alle Töne tönst
Im bunten Erdentraum
Ein leiser Ton gezogen
Für den der heimlich lanchet.
Fr.Schlegel.

Durchaus phantastisch und leidenschaftlich vorzutragen. M.M. $\text{♩} = 80$. Composit. 1836.

dom. Pedal Pedal. II

MT

ff

7

4

(6-5)

V

8

7

12

(b)

vi [vii7]

15

ritard.

ritard.

(V)

19 *p* (could have been a consequent, closing in home key)
Pedal.

22

25 *ritard.*

28 Transition

31

34 Asc.-5ths Seq.

ST (modulating), 1st stage

Musical score for measures 38-41. The piece is in 3/4 time and features a complex modulation. Measure 38 starts in B-flat major. The key signature changes to B-flat minor in measure 39, then to D minor in measure 40, and finally to D major in measure 41. The notation includes a treble clef with a key signature change and a bass clef with a complex accompaniment of eighth and sixteenth notes.

into ii (D min.)

(a)

Musical score for measures 42-44, marked with a circled 'a'. The music continues in D minor, featuring a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of eighth notes.

Musical score for measures 45-47. The notation continues with a treble clef and a bass clef, showing a continuation of the melodic and rhythmic patterns from the previous section.

(b)

Musical score for measures 48-51, marked with a circled 'b'. Measure 48 begins with a *pp* dynamic marking. The score shows a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A *p* dynamic marking appears in measure 51.

Musical score for measures 52-55. The notation continues with a treble clef and a bass clef, showing a continuation of the melodic and rhythmic patterns from the previous section.

Musical score for measures 56-59. The notation continues with a treble clef and a bass clef, showing a continuation of the melodic and rhythmic patterns from the previous section. The piece concludes with a *P ritard.* marking in measure 59.

SI, 2nd stage

(a)

p

(end or beginning?)

into IV (F maj.) *p*

(b)

(Robert's favorite moment)

(b')

rit.

sf

rit.

ritard.

Adagio.

Adagio.

(a)

ritard.

Pedal.

pp

DEV.? im Tempo *Ad.* *

Pedal.

ff

Desc.-5ths Seq.

ff

ff

tard.

(a) *p*

Pedal.

Sonata-rondo return of
MT as refrain?

(back into C)

Im Tempo. And. *

274

ff

ff

ff

ff

Desc.-5ths Seq.

281

ritard.

pp

And.

(a) *p*

287

291

rit.

f

Adagio.

295

mf (b)

rit.

(b')

p (b'')

CODA

(b'')

301

rit.

ritard.

pp

p

rit.

p

Pedal

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

9a. opening

Langsam getragen. Durchweg leise zu halten. M. M. ♩ = 60.

Intro.

Pedal.

MT?

rit.

ii⁶/₅ — VI⁷

(VI) (IV)

VI/vi

9b. closing

119 *ff* PAC

123 CODA

124 Nach und nach bewegter und schneller.

130

133

157 *frit.* Adagio.

The musical score consists of seven systems of piano music. The first system (measures 119-122) features a complex texture with sixteenth-note patterns in the right hand and a steady bass line. The second system (measures 123-124) is marked 'CODA' and 'ff', showing a more rhythmic accompaniment. The third system (measures 125-129) is marked 'Nach und nach bewegter und schneller.' and shows a clear acceleration in the tempo. The fourth system (measures 130-132) continues this accelerated tempo with intricate sixteenth-note passages. The fifth system (measures 133-136) maintains the fast tempo. The sixth system (measures 137-140) is marked 'Adagio.' and shows a significant deceleration. The final system (measures 141-157) is marked 'frit.' and concludes with a series of chords and a final cadence.