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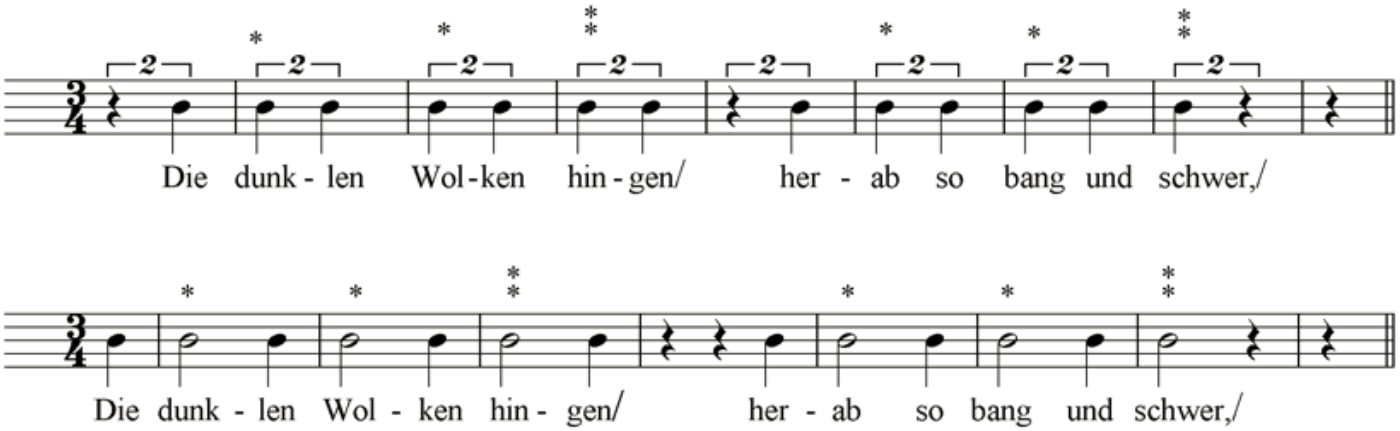
MTO 20.4 Examples: Harald Krebs, Treading Robert Schumann's New Path

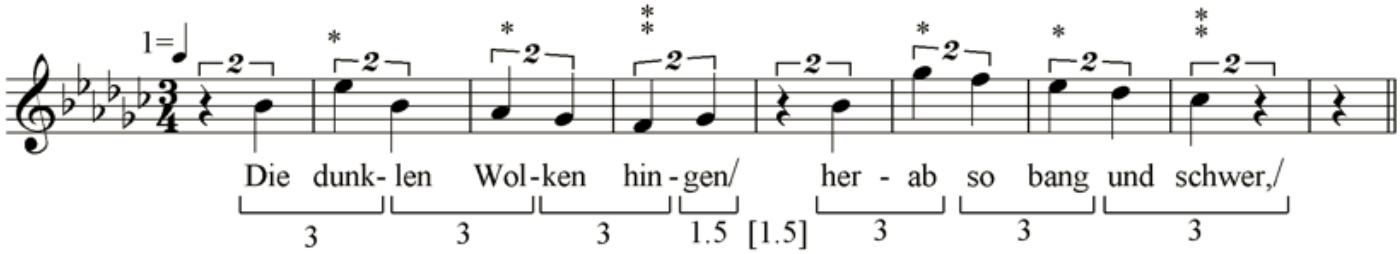
(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.14.20.4/mto.14.20.4.krebs.php

Example 1. Stress analysis of "Der schwere Abend," first stanza

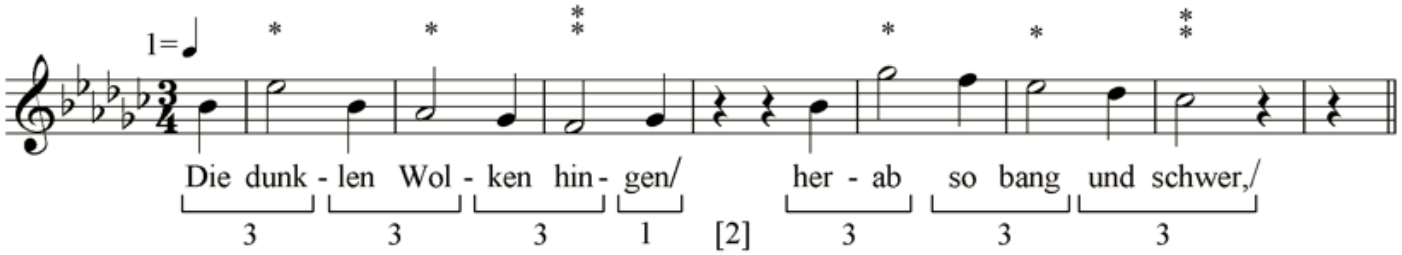
Example 2. Beginning of "Der schwere Abend"—hypothetical BRD-conformant vocal rhythms



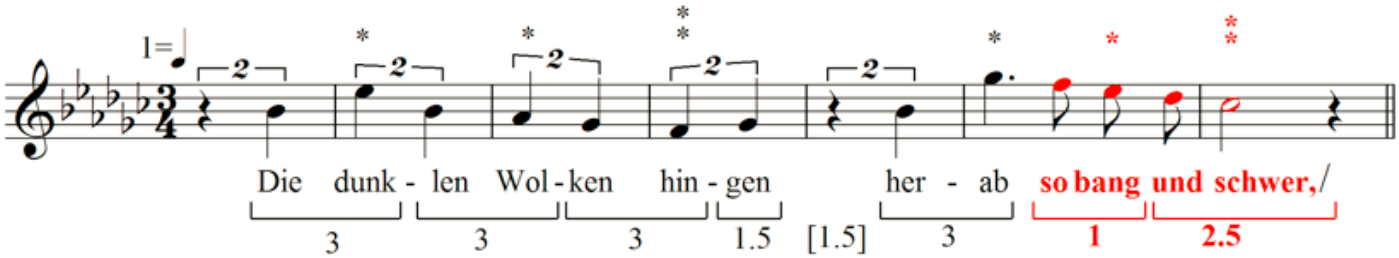
Example 3a. Beginning of "Der schwere Abend"—hypothetical BRD-conformant vocal line



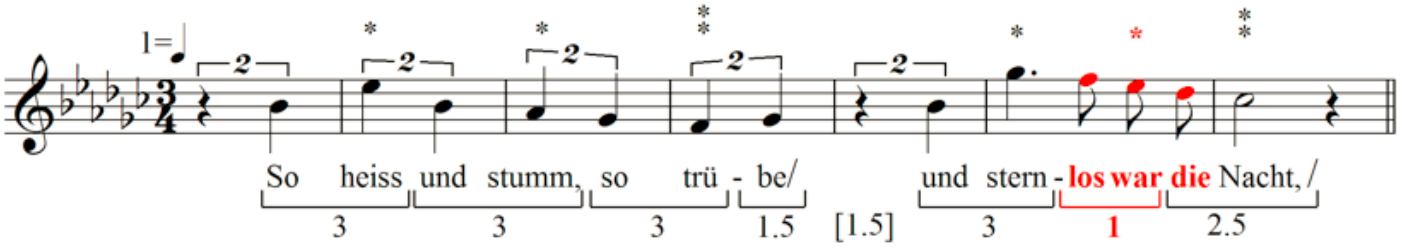
Example 3b. Beginning of "Der schwere Abend"—hypothetical BRD-conformant vocal line with elongated stressed syllables

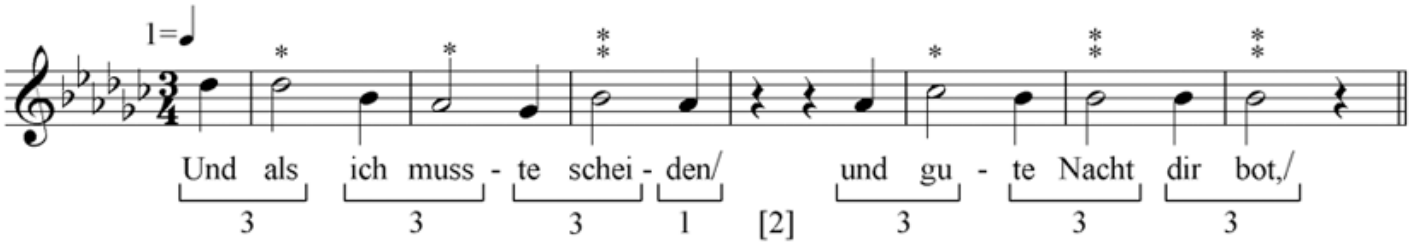


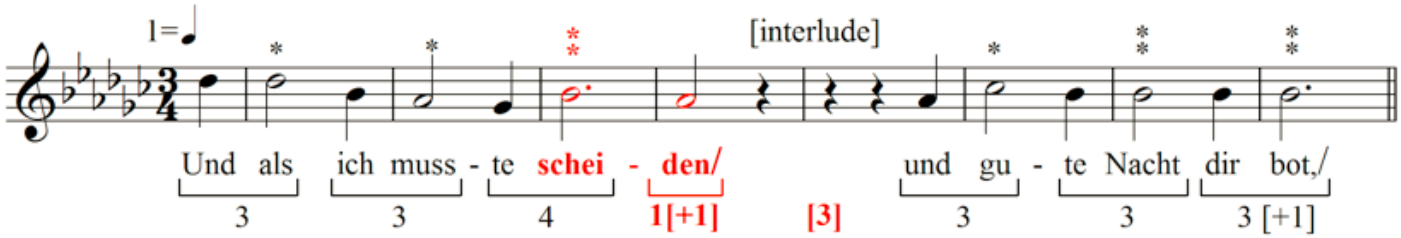
Example 4. Beginning of "Der schwere Abend"—analysis of Schumann's vocal rhythm



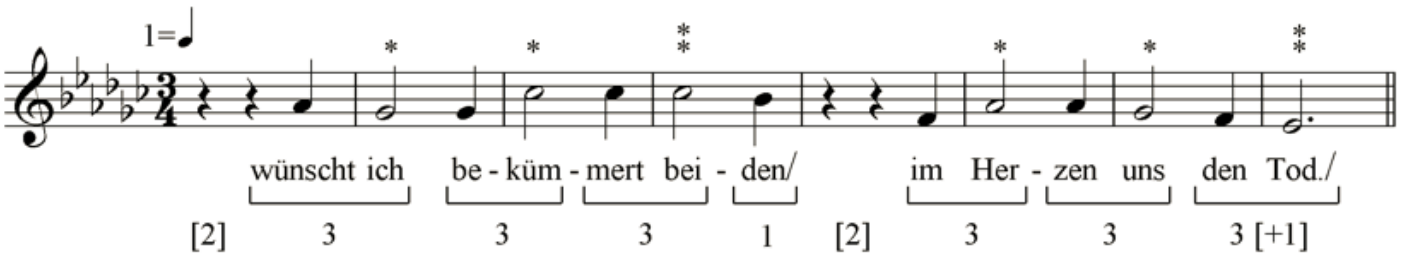
Example 5. Beginning of the second strophe of "Der schwere Abend"—analysis of Schumann's vocal rhythm



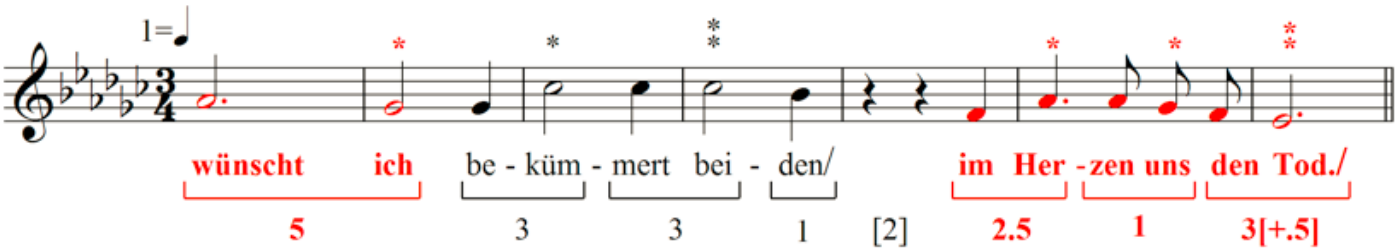
Example 6a. Beginning of the third strophe of "Der schwere Abend"—hypothetical BRD-conformant vocal line

Example 6b. Beginning of the third strophe of "Der schwere Abend"—Schumann's vocal line

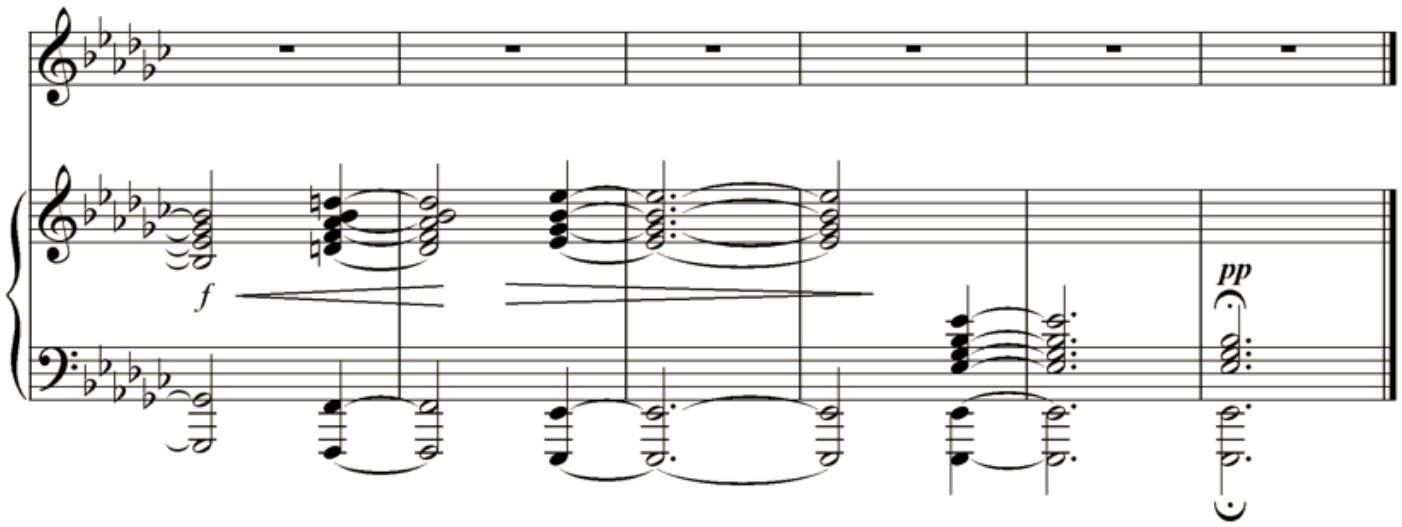


Example 7a. End of the third strophe of "Der schwere Abend"—hypothetical BRD-conformant vocal line

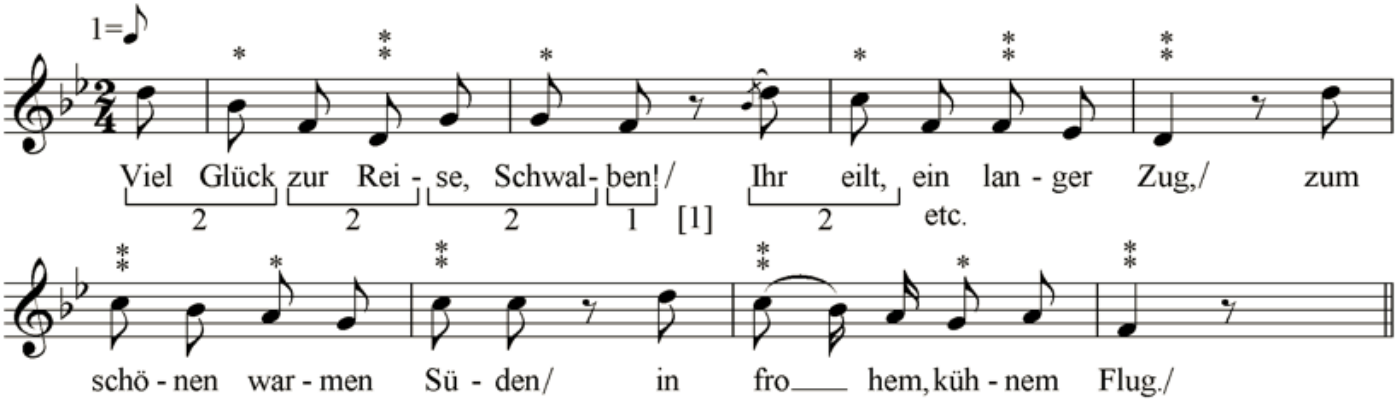


Example 7b. Beginning of the third strophe of "Der schwere Abend"—Schumann's vocal line

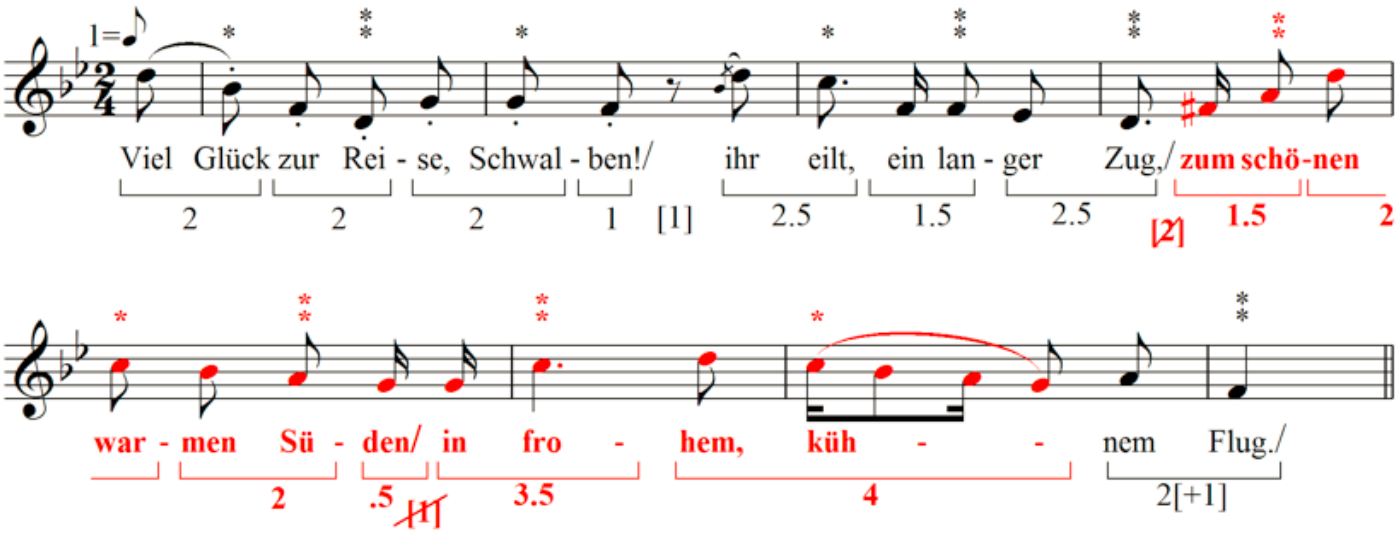


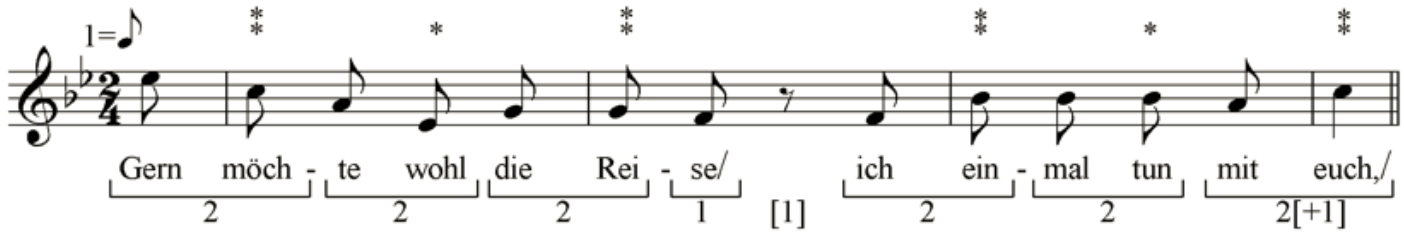
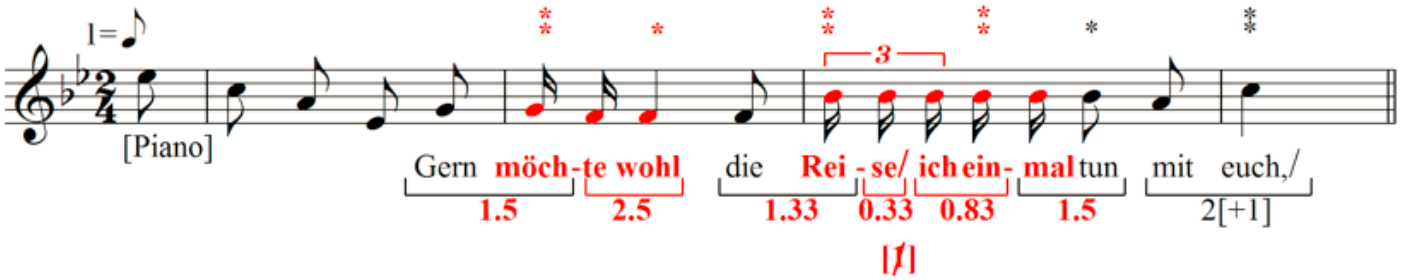
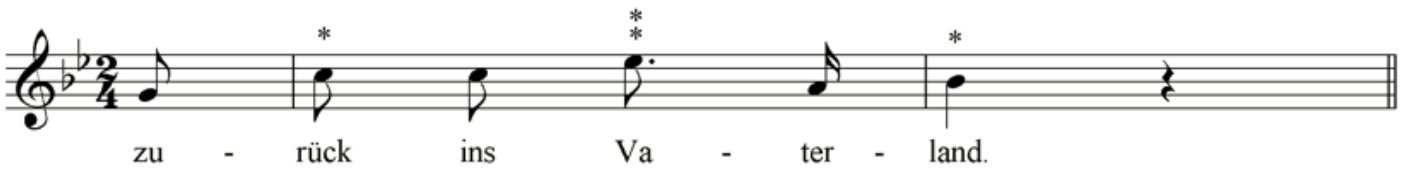
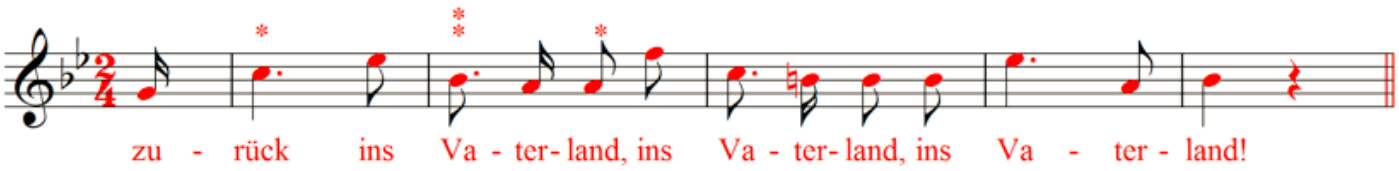
Example 8. "Der schwere Abend," postlude

Example 9. Stress analysis of "Viel Glück zur Reise, Schwalben," first stanza

Example 10a. Beginning of "Viel Glück zur Reise, Schwalben"—hypothetical BRD-conformant vocal line

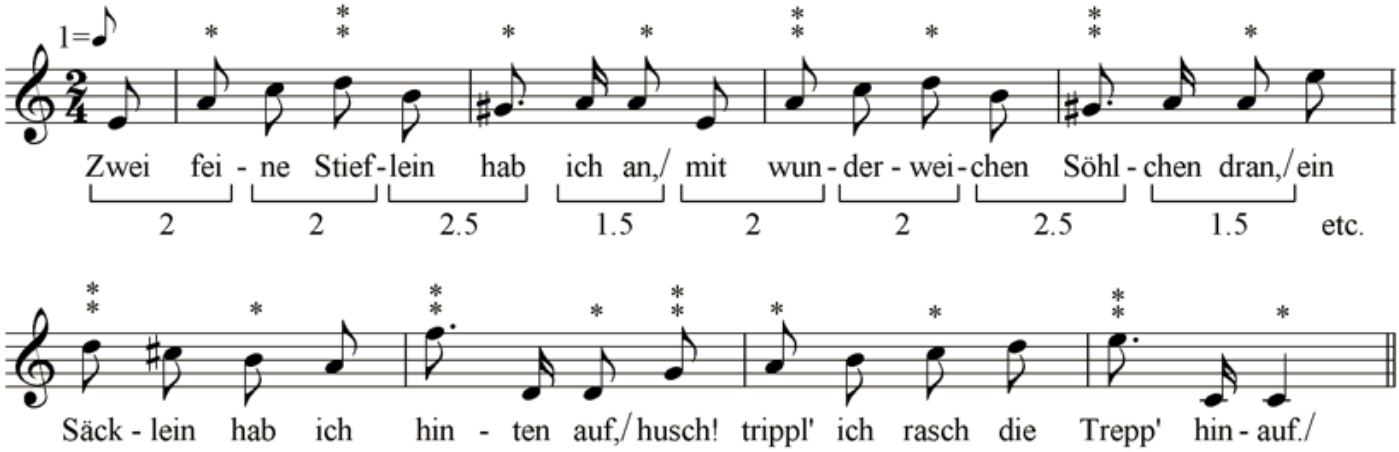


Example 10b. Beginning of "Viel Glück zur Reise, Schwalben"—Schumann's vocal line

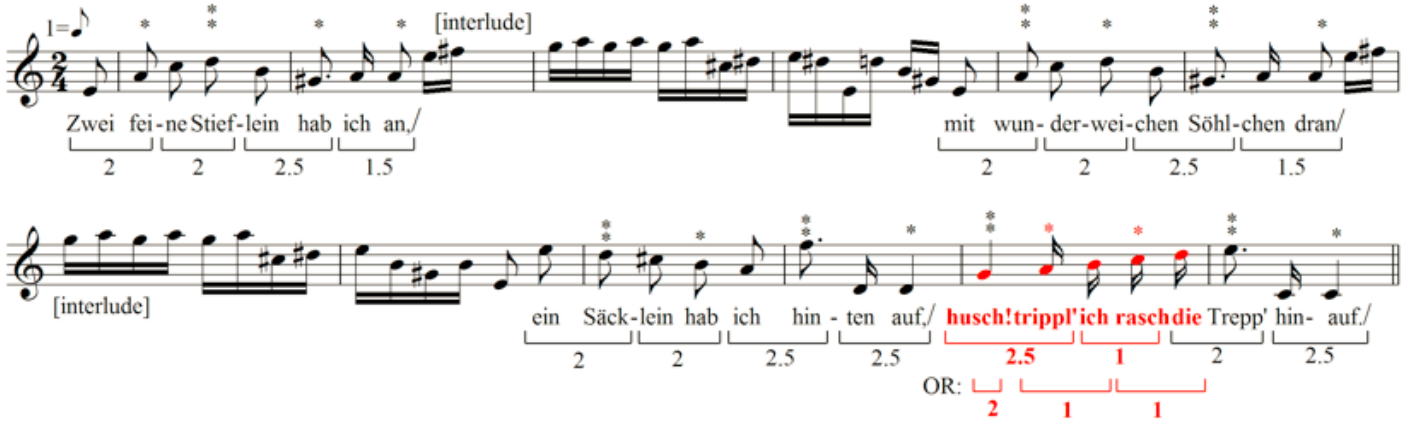


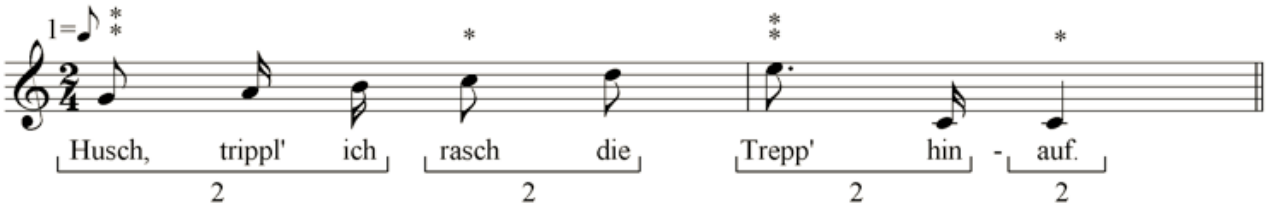
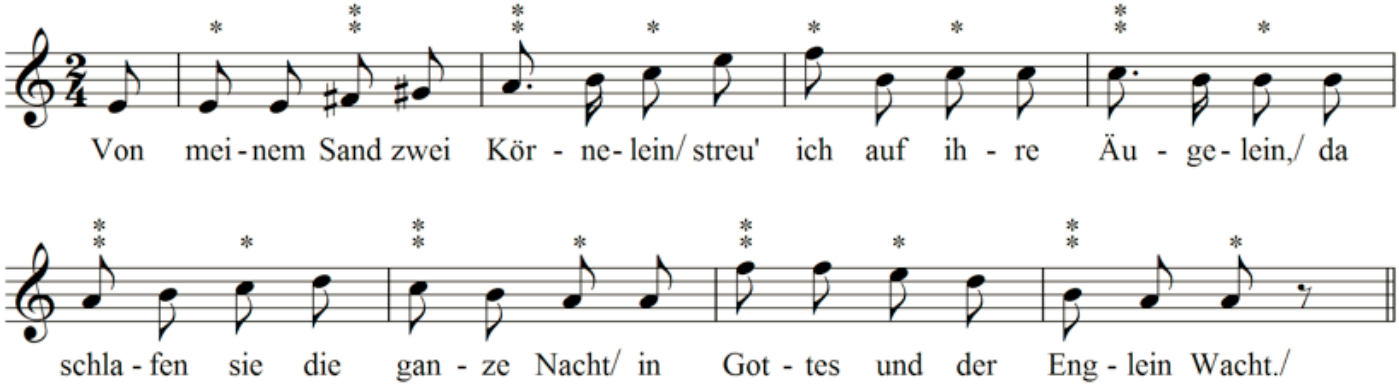
Example 11a. Beginning of the second stanza of "Viel Glück zur Reise, Schwalben"—hypothetical BRD-conformant vocal line

Example 11b. Beginning of the second stanza of "Viel Glück zur Reise, Schwalben"—Schumann's vocal line

Example 12a. End of "Viel Glück zur Reise, Schwalben"—hypothetical BRD-conformant vocal line

Example 12b. End of "Viel Glück zur Reise, Schwalben"—Schumann's vocal line

Example 13. Stress analysis of "Der Sandmann," first quatrain

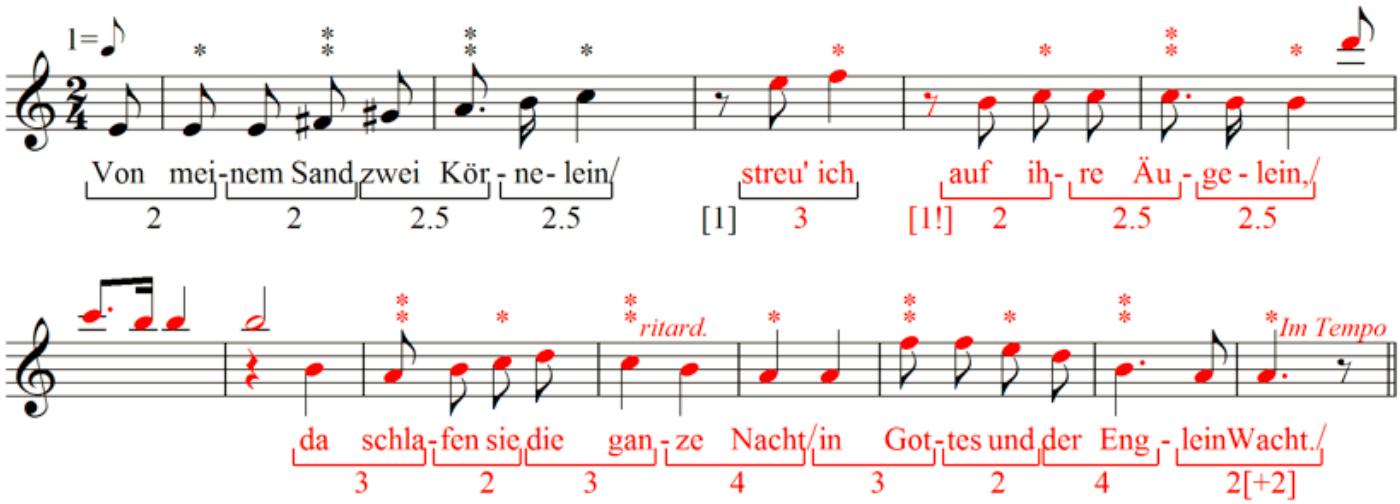
Example 14a. Beginning of "Der Sandmann"—hypothetical BRD-conformant vocal line



Example 14b. Beginning of "Der Sandmann"—Schumann's vocal line

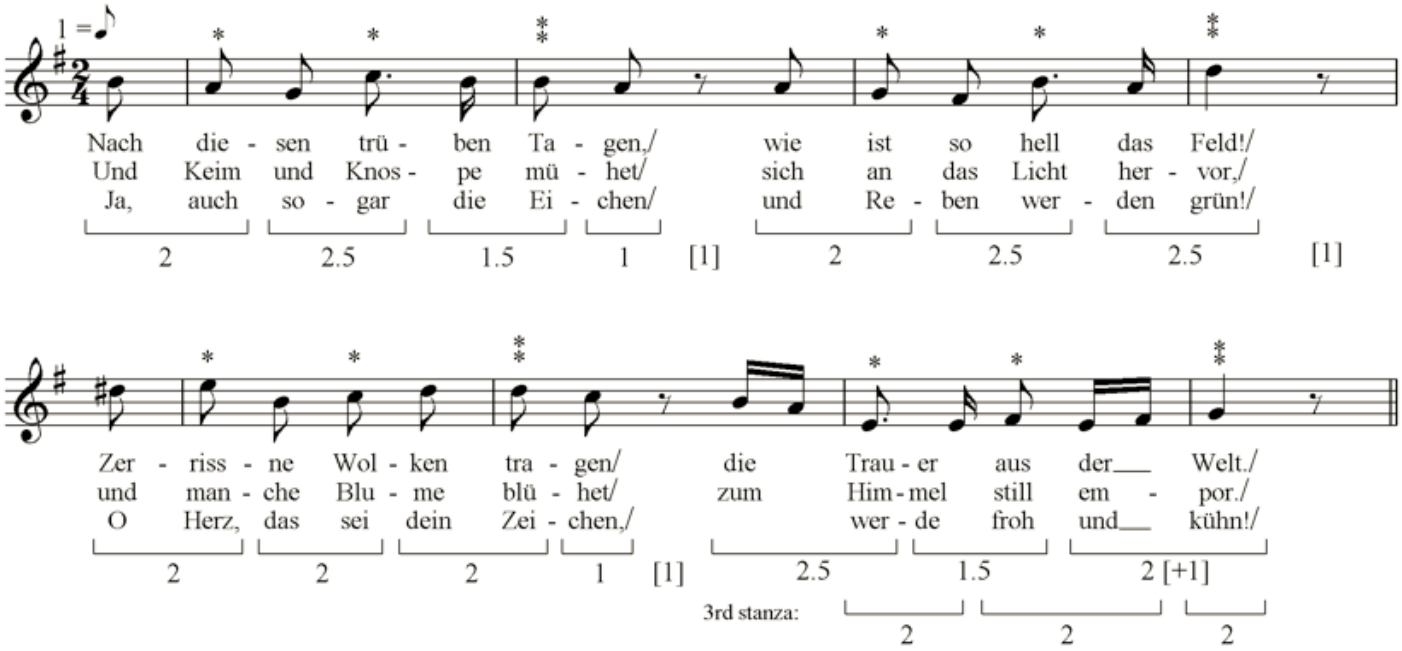


Example 14c. An alternate setting of the third line of "Der Sandmann"

Example 15a. End of the first stanza of "Der Sandmann"—hypothetical BRD-conformant vocal line

Example 15b. End of the first stanza of "Der Sandmann"—Schumann's vocal line

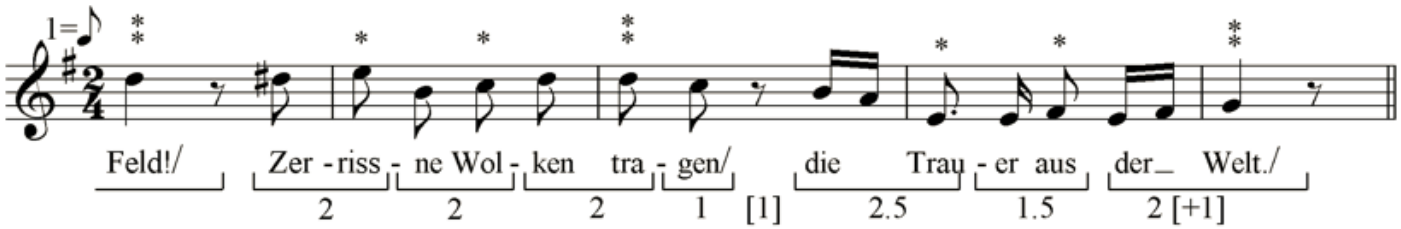


Example 16. Stress analysis of "Frühlings Ankunft," first stanza

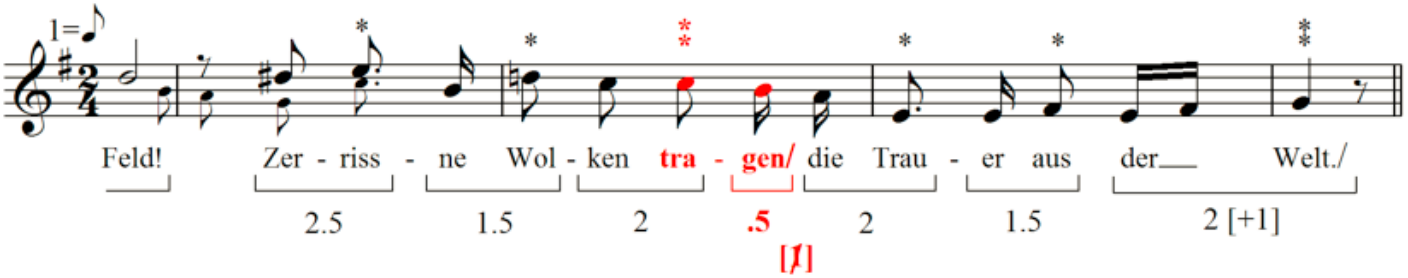
Example 17. "Frühlings Ankunft"—hypothetical BRD-conformant vocal line

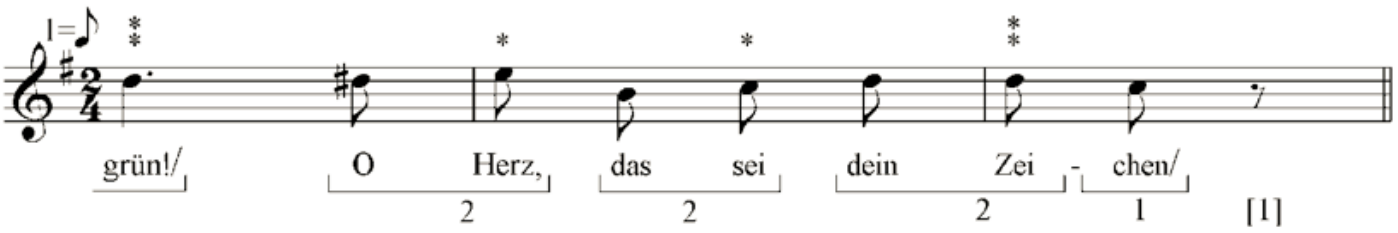


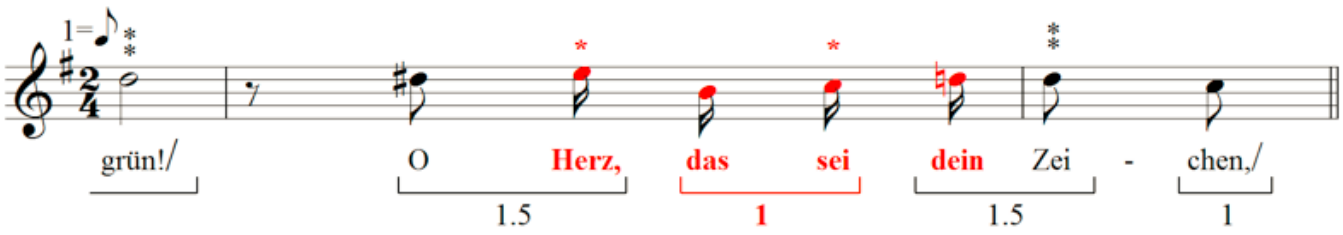
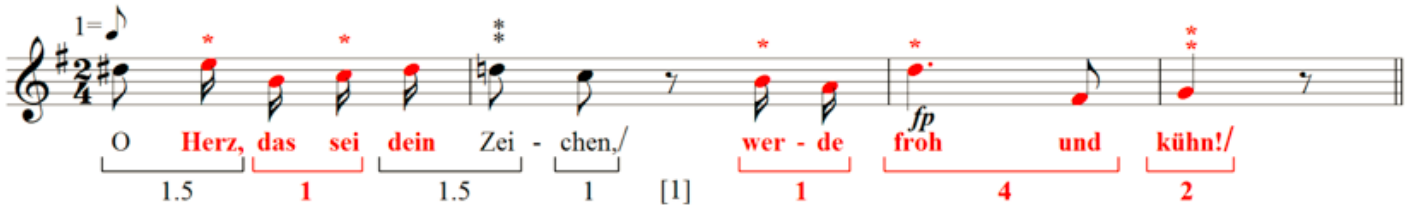
Example 18a. Second couplet of "Frühlings Ankunft"—hypothetical BRD-conformant vocal line



Example 18b. Second couplet of "Frühlings Ankunft"—Schumann's vocal line



Example 19a. Third line of the third stanza of "Frühlings Ankunft"—hypothetical BRD-conformant vocal line

Example 19b. Third line of the third stanza of "Frühlings Ankunft"—Schumann's vocal line



Example 20. End of "Frühlings Ankunft"—Schumann's vocal line