

XII^b. Einsamkeit. (Spätere Fassung.)

Langsam.

Singstimme.

Pianoforte.

Wie

ei - ne trü - be - Wol - ke durch heit' - re Lüf - te - geht, wenn in der Tan - nen

Wip - fel ein - mat - tes Lüft - chen weht: so - züch' ich meis - ne - Stra - sse da -

hin mit - trä - gem Fuss, durch hel - les, fro - hea - Le - ben ein -

-am und oh - ne Gruss. Ach, dass die Luft so - ru - hig! ach,

F.S. 891.

dass die Welt so licht! Als noch die Stür - me

tob - ten, war ich so e - lend, so e - lend nicht.

Ach, dass die Luft so - ru - hig! ach, dass die Welt so - licht!

Als noch die Stür - me tob - ten,

war ich so e - lend. so e - lend nicht.

F.S. 891.

Wilhelm Müller
Einsamkeit (Die Winterreise)

Wie eine trübe Wolke
durch heit're Lüfte geht,
wenn in der Tannen Wipfel
ein mattes Lüftchen weht:

so zieh' ich meine Strasse
dahin mit trägem Fuss,
durch helles, frohes Leben
einsam und ohne Gruss.

Ach, dass die Luft so ruhig!
ach, dass die Welt so licht!
Als noch die Stürme tobten,
war ich so elend, so elend nicht.

Like a gloomy cloud
moving through cheerful breezes,
As in the pine tops
a feeble zephyr wafts,

So I move along my path
with sluggish foot
through bright and happy life
alone and without greeting.

Ah, were the air so peaceful,
Ah, were the world so bright!
While still the storms were raging
I was not so wretched.

Schubert, Einsamkeit
(Winterreise)

A. F.
May, 1982

Handwritten musical score for Schubert's "Einsamkeit" (Winterreise). The system includes measures 4, 7, 10/14, 15, and 18/22. The vocal line features lyrics: "wie Wolke Lütte geht so zieh' Stern-See dahin trüben Fuss Ach." The piano accompaniment includes a 3/8 time signature, a "bar 2" marking, and a "3-prg." (triple) marking. Chord symbols I- and -V are present.

Handwritten musical score for Schubert's "Einsamkeit" (Winterreise). The system includes measures 24, 29, and 34. The vocal line features lyrics: "Coupure, d' - d'". The piano accompaniment includes a 3/8 time signature, a "3-prg." (triple) marking, and a "Amp" marking. Chord symbols VI = I, VI, and I are present.

Handwritten musical score for Schubert's "Einsamkeit" (Winterreise). The system includes measures 36, 41, and 45. The piano accompaniment includes a 3/8 time signature, a "3" marking, and a "2" marking. Chord symbols VI and I are present. A "whole-stop" marking is at the bottom left, and "bar 25" is written below the piano part.

Schubert, "Einsamkeit" (*Winterreise*)
Notes for discussion in final seminar

I. Harmony:

A major chord bar 25: Is this a tonicization of VII?
If so, what are the consequences as far as progression
of larger scale is concerned? The basic and ever-present
analytical issue: label versus function.

C minor chord bar 29: how interpret?

"C major" in bar 31: how interpret?

Progression in bar 28?

Compare setting of "ruhig" in bar 41 and bar 25.

Bars 17-18, 21-23: the passages in 8ves.

II. Linear and voice-leading considerations

Primary tone?

Is there a structural descent?
Tenor bar 46?

Bars 15-16: voice-leading of F#

More responsible use of the beam, please!

Support for the Urlinie!

Urlinie 4 in bar 31?

III. Text and text interpretation

Ach, daß die Luft so ruhig! Was heißt dieser Satz?

Unusual setting of trochaic "einsam" bars 20-21. Warum?

Text painting: rhythm of opening?

General

Keys and aesthetics

Actual sound vs. notation (male voices)

Date: Sun, 28 Apr 1996 11:52:52 -0400 (EDT)
From: kristina muxfeldt <muxfeldt@minerva.cis.yale.edu >
To: Allen Forte <allenf@minerva.cis.yale.edu >
Subject: Re: Einsamkeit

On Sat, 27 Apr 1996, Allen Forte wrote:

> Dear Tina,
>
> Thank you for the invitation. I would be delighted. Just give
> me a time.
>
> Yes, I forgot to send the poem. Here it is:
>
> Wilhelm Mller
> "Einsamkeit" (Die Winterreise)
>
> Wie eine truebe Wolke
> durch heit're Luefte geht,
> wenn in der Tannen Wipfel
> ein mattes Lueftchen weht:
>
> so zieh' ich meine Strasse
> dahin mit traegem Fuss,
> durch helles, frohes Leben
> einsam und ohne Gruss.
>
> Ach, dass die Luft so ruhig!
> ach, dass die Welt so licht!
> Als noch die Stoeme tobten,
> war ich so elend, so elend nicht.
>
> Don't spend a lot of time on it. Just give me your off-the-top-of-the-
> Kopf reading of the last stanza.
>
> My best,
>
> A.
>

Allen,

The final stanza begins with the protagonist's anguished lament over the present calm air and bright (natural) world. For when the storms still raged he was less miserable. It is a poem that plays out one of the most frequently elaborated conceits of early nineteenth century thinking: nature appears as a mirror of human sentiment but in such a way as to blur which came first, the state of nature or the state of mind. Is it the "truebe Wolke" and the "mattes Lueftchen" that stimulate the protagonist's affective state or is it his state that makes him perceive his surroundings in this way? Why should the calm air and the bright light be the cause of such anguish? Because he is no longer "in tune" with nature. The contrast with nature's placid surface only makes his own misery the more pronounced--it can find no outlet, no expression.

Does this accord with your sense of the stanza?

Formulations beginning with "dass" are dependent clauses in the form "because x, therefore y." The force of the formulation derives, I think,

from the fact that Mueller first suppresses, then contradicts the "therefore y" we would normally expect: "Because the air is so calm--I am calm."

Your question touches on many issues I've obsessed over (and have written quite a bit on) over the years.

The most extreme example I know of a poem built on the ambiguities of dependent "dass" clauses is the Rueckert poem "Dass sie hier gewesen."

One of the most remarkable examples of the blurring of descriptions of the exterior and interior worlds through nature and especially storm imagery is Goethe's magnificent "Rastlose Liebe."

How's 6:30 for supper on Wednesday?

All best,
Tina