

November 28, 66.

Dear Allen,

Since you asked me a few questions about "Ich hab' im Traum geweinet" and since it really interested me, I looked at the song last night. I was quite tired, and perhaps that is the reason why it took me extremely long to form some sort of a picture in my mind. Really, everything, almost without exception, is very difficult. This is understandable, but from a practical viewpoint, teaching etc., it is most annoying.

Let me describe as briefly as possible what I think. I am sure you will understand, even if it should be badly expressed or formulated.

First of all the chromatic passage in the next to the last line, m. 28ff. As far as I can remember what you wrote down about the passing chords, I fully agree. And certainly you are right that the bass $G\flat-G\sharp$ etc. refers back to mm. 7-9. Schumann puts the passage into the bass because of the words "Ich wachte auf," which are the same as in mm. 7-8, and he wants to assign a different task to the voice: $d\flat-(c\flat)$. ~~Also~~, *Besides*, the melodic pattern at "meine Tränenflut" is similar to that in m. 8/9 "und die Träne."

But it seems to me that one should not read a $G\flat$ triad in m. 29. Rather, $G\flat$ should be understood as the first chromatic passing tone within the $D\flat$ harmony; in other words, it comes from an implied inner-voice F in m. 28. After all, $e\flat\flat$ above $G\flat$ is such a first passing tone. This explanation, namely that we are not dealing with a $G\flat$ triad, would also make it understandable that there is not any $b\flat$ in the inner voice (as you pointed out to me).

If I remember correctly, you related the first beats of mm. 31 and 32 to each other. This is of course what would come to ~~my mind~~ one's mind at first, and I stuck to this reading for quite a while. (Cross relation $g\flat-G\sharp$ and passing $6/4$ on $A\flat$.) But somehow it did not sound right to me, and now I believe that Schumann's idea was what I try to show in Ex. 1: He aims at the $6/4$. $f\flat$ is a chromatic passing tone coming from f in the original $D\flat$ triad. The chromatic progression is avoided by means of the aux. $g\flat$ in m. 31, and this, together with the bass $B\flat$, accounts for the $G\flat$ 6-chord.

If this is so, it is of course much too involved to show it to most students. Furthermore, it would not be convincing at all to them. I am almost glad that you explained it your way, and it really does not matter very much. The trouble may lie in the composition itself, namely in that Sch. did not make his intention perfectly clear. I just found a similar lack of clarity in # 10 (Hör ich das Liedchen). Does the IV enter in m. 9? The entrance of the melody in the piano seems to make it necessary to read it this way. On the other hand,

worse!

Schumann - Diabelli #13

Class errors

m. 2

m. 7

not an ascending 3rd, but 5-6, then B^b overlaps

m. 27

m. 31

not differentiated - D^b-C^b is the important motion

m. 31

Schumann - Dichterliebe #13

Class errors

m. 24, etc.

not a mgd goal, but an upper neighbor to D5

D:

m. 27

Not a linear progression

this interval filled by an CH

m. 35

Not a close

Bb does not move to Gb - also 2nd Gb not equiv. to first, as indicated by slurs

m. 3

GA cannot be prolonged after it has moved to Ab (I-6)

m. 8

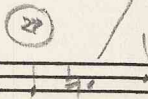
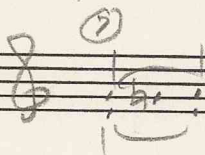
m. 2

implied mgd Cb

Schumann, Dichterliebe XIII - Details

"parallel patterns

also inflection of Cb (neighbor notes)

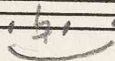


'Ich wachte auf,



29

NB., bass that follows



b \sharp in the voice seems to connect back to b \flat in m. 5. Also, the voice in mm. 9-10 "imitates the bass of mm. 8-9. The cross relation B \flat -b \sharp ("zerspringen") is certainly intentional. But if one heard the second half of m. 9 as passing chord prolonging the IV (the way it sounds in the piano part), one could not hear a cross relation. I am sure this is composed in an ambiguous way.

Back to "ich hab' im Traum". In the first stanza (Ex. 2) I really think that a \sharp becomes a 7 above the V; the tone of resolution g \flat is sort of swallowed up by the following I. This is odd, but the justification would lie in the words, i.e. the identical beginnings of stanza 1, 2, and 3 (hope you understand what I mean to express). The melodic line "Ich wachte auf..." of course rises and suggests a further rise, to b \flat . But I think it does not do any more than suggesting it.

Other composers did the same thing much more beautifully: Chopin in the E minor Prelude (Ex. 3), or Beethoven in the 7th Symphony, right in the first theme (Ex. 4).

At "du lägest im Grab" + find the f \flat so beautiful, (1) after f \sharp in m. 3 with the same melodic pattern, (2) f \flat forms a tritone with the initial b \flat . So one expects a c \flat to follow in m. 6, which would have been easy to compose. Instead, the line moves down to e \flat , pointing out "Grab."

I was completely stymied by the background of the song. Finally + arrived at something which is so strange that I have to show it to you when I'll see you.

Hope it will be soon!

Ever,

Ernst

One reason for writing this is that I happened to have it halfway clear in my mind -- and + forget easily.

* Consequently, one would have to hear I \flat - \sharp in in mm. 8-9.

d.m. 2

16

träumt, du ver - lie - best mich. Ich wach - te auf, und ich

20

ritard.

wein - te noch lan - ge bit - ter - lich.

24

pp

27

ritard.

Ich hab' im Traum ge - wei - net, mir träumte, du wärst mir noch

29

f. barb

gut. Ich wach - te auf, und noch im - mer strömt mei - ne Trä - nen -

32

35

38

flut.

①

Aux.

28-33

②

5 6 7

④

6 7

Repet.

⑤

Tutti

Schumann, "Ich hab' im Traum geweinet" (Dichterliebe XIII)

(No Urline)

The image shows a handwritten musical score for Schumann's "Ich hab' im Traum geweinet" (Dichterliebe XIII). The score is written on ten staves, with the first two staves of each system representing the vocal line and the piano accompaniment. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score includes several annotations:

- Measure numbers 1, 6, 9, and 14 are circled at the top.
- Blue ink annotations include a slur over measures 1-6, a question mark under measure 6, and circled numbers 21 and 28.
- Red ink annotations include a slur over measures 14-15 and the text "SEE sep. page for reconstruction" written in purple ink.
- Other annotations include "Verzug." above measure 14, "VI" and "VII" below the piano line, and Roman numerals (IV, IV, II, V, I) below the piano line.
- A note at the bottom states "bars G♭-G♯ refers to mm. 7-8".

27

(A)

(B)

8

(C)

fgd prolongation / Δ♭

(D)

motive ("wachts auf")

(E)

IV V F
IV

IV V I
IV

inner voice opt

(means unfolding from bass to inner voice)

~~(F)~~

(F) parallel 6ths

(G)

(H)

Accented Chromatic passing interval ("wachts auf")

Accented

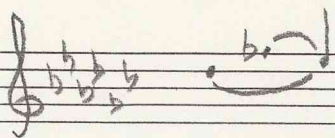
(.) → ♭ + ♯ =

passing notes disordered

Schumann, Dichterliebe No. XIII

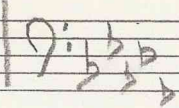
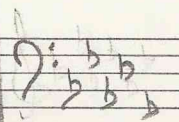
Class exercise

mm. 31-32



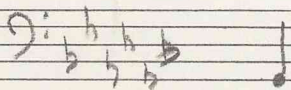
A^b remains and E^b is embellishing - the chord is b

m. 35



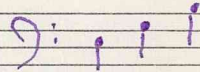
I_4^6

m. 29



III

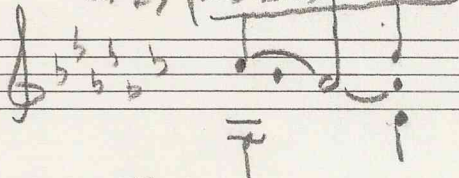
Not established as III or does not function as III, e.g.



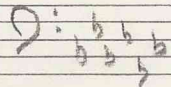
I III V

in part of harmony.

m. 27 from m. 27



m. 25



VI III

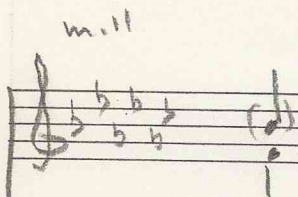
- 1) confusion of structural levels (A^b in fgd)
- 2) support of $\hat{4}$ by A^b would produce // at bpd level
- 3) Rhythmic placement of A^b
- 4) General problem of forcing an Ursatz reading

Question of notation - for male voice - but no need to transpose (Schumann didn't)

TOO FAST



Not a linear progression because of position within the tonality



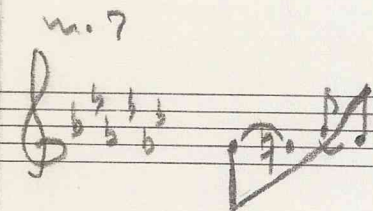
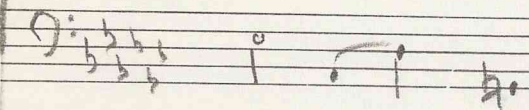
possible, but I prefer $\frac{7}{4}$ as explained last week - completes large-scale descending 3rd $Bb - Ab - Gb$, filling in (composing out) the first structural interval



1) A linear progression of a 4th - in what key?

2) Does not make sense as a separate and distinct level

3) E^b is not the structural tone. D^b is the basic note ($\frac{6}{5}$) and E^b is embellishing



This cannot be an unfolding - why?

See Roger Braybill's paper for confusion of M and PM

Schumann - Dichterlehre VIII
on implied 7 in m. 11 (Ernst)

Similar instances
Chopin Ét. Prélude

The image shows two staves of handwritten musical notation. The top staff contains a melodic line with notes marked with circled numbers 8, 10, and 13. The bottom staff contains a similar melodic line with notes marked with circled numbers 6 and 7. An arrow points from the note marked 7 in the bottom staff to the note marked 13 in the top staff, indicating a comparison or relationship between the two notes.