An Awareness of the Clara Motive in *Dichterliebe* by Robert Schumann

by

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ABSTRACT

This project details specific placement and usage of the Clara motive in Robert Schumann’s *Dichterliebe*. The analysis categorizes the motive according to its different shapes and relationships to the poetry in *Dichterliebe*. Four main permutations of the motive are discussed in great detail: the original motive, inverted motive, retrograde motive, and retrograde inverted motive.

Schumann (1810–1856) composed more than 160 vocal works in 1840, commonly referred to as his Liederjahr. At the time, Schumann and Clara Wieck (1819–1896) were planning to marry, despite the objections of her father Friedrich Wieck (1785–1873). Robert was inspired to write *Dichterliebe* because of the happiness-and anxiety-surrounding his love for Clara, and the difficulties leading to their impending marriage. Schumann used the Clara motive (C-Bb-A-G#-A), which incorporates the letters of her name, throughout the song cycle in special moments as a tool of musical expression that alludes to his future wife.

Eric Sams (1926–2004), a specialist of German *Lieder*, has made significant contributions to the research of the Clara motive in Schumann’s music (through his book *The Songs of Robert Schumann*). However, research into specific locations and transformations of the Clara motive within the *Dichterliebe* are still insufficient. A further awareness of the Clara motive’s inner working is intended to help performers interpret this song cycle.
DEDICATION

To my baby, husband Jinwook Hong, and parents, for their constant support and love.
ACKNOWLEDGMENTS

I would like to express my gratitude to my professor Dr. Andrew Campbell, who has greatly supported and guided me throughout my doctoral study. I also would like to thank my committee members, Professor Russell Ryan and Dr. Rodney Rogers for your advice and concern which helped me in completion of this research paper.

Finally, I am grateful to my dearest husband Jinwook Hong and parents in Korea who encouraged and continuously supported me for my study.
### TABLE OF CONTENTS

**LIST OF TABLES** ........................................................................................................... v

**LIST OF FIGURES** ........................................................................................................ vi

**CHAPTER**

1 **INTRODUCTION** ........................................................................................................ 1

2 **SCHUMANN AND HIS CRYPTOGRAPHY** ................................................................. 3

   The Clara Motive in *Dichterliebe* .............................................................................. 4

3 **CLASSIFICATION OF USE OF THE CLARA MOTIVE** ....................................... 8

4 **EXAMINATION OF THE CLARA MOTIVE IN *DICHTERLIEBE***

   “Im wunderschönen Monat Mai” ................................................................................. 16

   “Aus meinen Tränen spriessen” .................................................................................. 19

   “Die Rose, die Lilie, die Taube” ................................................................................. 23

   “Wenn ich in deine Augen seh’” ............................................................................... 25

   “Ich will meine Seele tauchen” .................................................................................. 28

   “Im Rhein, im heiligen Strome” ............................................................................... 32

   “Ich grolle nicht” ....................................................................................................... 39

   “Und würsten's die Blumen, die Kleinen” ................................................................. 42

   “Das ist ein Flöten und Geigen” ............................................................................... 46

   “Hör’ ich das Liebchen klingen” ............................................................................... 49

   “Ein Jüngling liebt ein Mädchen” ............................................................................. 53

   “Am leuchtenden Sommernorgen” .......................................................................... 56

   “Ich hab' im Traum geweinet” ................................................................................ 58

iv
<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Allnächtlich im Traume”</td>
<td>63</td>
</tr>
<tr>
<td>“Aus alten Märchen”</td>
<td>65</td>
</tr>
<tr>
<td>“Die alten, bösen Lieder”</td>
<td>69</td>
</tr>
<tr>
<td>5 CONCLUSION</td>
<td>76</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>78</td>
</tr>
<tr>
<td>EXAMPLES</td>
<td>Page</td>
</tr>
<tr>
<td>-------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>1. BACH Motive</td>
<td>3</td>
</tr>
<tr>
<td>2. Schumann’s Clara Cipher, 1834–1853</td>
<td>4</td>
</tr>
<tr>
<td>3. The Clara Motive by Schumann</td>
<td>5</td>
</tr>
<tr>
<td>4. Use of the Original Motive in <em>Dichterliebe</em></td>
<td>7</td>
</tr>
<tr>
<td>5. Aus meinen Tränen spriessen, mm. 9-12</td>
<td>8</td>
</tr>
<tr>
<td>6. Im Rhein, im heiligen Strome, mm. 41-42</td>
<td>9</td>
</tr>
<tr>
<td>7. Ich hab' im Traum geweinet, mm. 4-7</td>
<td>10</td>
</tr>
<tr>
<td>8. Ich hab' im Traum geweinet, mm. 16-19</td>
<td>10</td>
</tr>
<tr>
<td>9. Hör' ich das Liebchen klingen, mm. 4-9</td>
<td>11</td>
</tr>
<tr>
<td>10. Allnächtlich im Traume, mm. 10-13</td>
<td>11</td>
</tr>
<tr>
<td>11. Ich will meine Seele tauchen, Vocal Line in mm. 1-2</td>
<td>12</td>
</tr>
<tr>
<td>12. Das ist ein Flöten und Geigen, Piano Part in mm. 4-16</td>
<td>12</td>
</tr>
<tr>
<td>13. Im wunderschönen Monat Mai, in mm. 7-13</td>
<td>14</td>
</tr>
<tr>
<td>14. Im wunderschönen Monat Mai, in mm. 4-9</td>
<td>17</td>
</tr>
<tr>
<td>15. Im wunderschönen Monat Mai, in mm. 7-13</td>
<td>18</td>
</tr>
<tr>
<td>16. Aus meinen Tränen spriessen, in mm. 1-8</td>
<td>20</td>
</tr>
<tr>
<td>17. Aus meinen Tränen spriessen, in mm. 9-12</td>
<td>21</td>
</tr>
<tr>
<td>18. Die Rose, die Lilie, die Taube, in mm. 4-11</td>
<td>24</td>
</tr>
<tr>
<td>19. Wenn ich in deine Augen seh’, in mm. 6-8</td>
<td>26</td>
</tr>
<tr>
<td>20. Wenn ich in deine Augen seh’, in mm. 6-11</td>
<td>27</td>
</tr>
<tr>
<td>21. Ich will meine Seele tauchen, in mm. 1-9</td>
<td>29</td>
</tr>
<tr>
<td>Example</td>
<td>Text</td>
</tr>
<tr>
<td>---------</td>
<td>------</td>
</tr>
<tr>
<td>22.</td>
<td>Ich will meine Seele tauchen, in mm. 14-16</td>
</tr>
<tr>
<td>23.</td>
<td>Ich will meine Seele tauchen, in mm. 20-22</td>
</tr>
<tr>
<td>24.</td>
<td>Im Rhein, im heiligen Strom, in mm. 40-45</td>
</tr>
<tr>
<td>25.</td>
<td>Im Rhein, im heiligen Strom, in mm. 1-6</td>
</tr>
<tr>
<td>26.</td>
<td>Im Rhein, im heiligen Strom, in mm. 19-28</td>
</tr>
<tr>
<td>27.</td>
<td>Mirrored Simultaneous Gesture, in mm. 23-25</td>
</tr>
<tr>
<td>28.</td>
<td>Im Rhein, im heiligen Strom, in mm. 29-39</td>
</tr>
<tr>
<td>29.</td>
<td>Palindromic Motive, in mm. 34-35 plus pick-up</td>
</tr>
<tr>
<td>30.</td>
<td>Im Rhein, im heiligen Strom, in mm. 13-23</td>
</tr>
<tr>
<td>31.</td>
<td>Im Rhein, im heiligen Strom, in mm. 32-38</td>
</tr>
<tr>
<td>32.</td>
<td>Ich grolle nicht, in mm. 29-36</td>
</tr>
<tr>
<td>33.</td>
<td>Und wüßten's die Blumen, die Kleinen, in mm. 3-8</td>
</tr>
<tr>
<td>34.</td>
<td>Und wüßten's die Blumen, die Kleinen, in mm. 27-33</td>
</tr>
<tr>
<td>35.</td>
<td>Das ist ein Flöten und Geigen, in mm. 1-5</td>
</tr>
<tr>
<td>36.</td>
<td>Das ist ein Flöten und Geigen, in mm. 6-16</td>
</tr>
<tr>
<td>37.</td>
<td>Das ist ein Flöten und Geigen, in mm. 23-32</td>
</tr>
<tr>
<td>38.</td>
<td>Hör’ ich das Liebchen klingen, in mm. 1-6</td>
</tr>
<tr>
<td>39.</td>
<td>Hör’ ich das Liebchen klingen, Vocal Line in mm. 4-9</td>
</tr>
<tr>
<td>40.</td>
<td>Hör’ ich das Liebchen klingen, Vocal Line in mm. 19-30</td>
</tr>
<tr>
<td>41.</td>
<td>Ein Jüngling liebt ein Mädchen, mm. 20-24</td>
</tr>
<tr>
<td>42.</td>
<td>Ein Jüngling liebt ein Mädchen, mm. 29-39</td>
</tr>
<tr>
<td>43.</td>
<td>Am leuchtenden Sommermorgen, mm. 1-5</td>
</tr>
<tr>
<td>Example</td>
<td>Description</td>
</tr>
<tr>
<td>---------</td>
<td>-------------</td>
</tr>
<tr>
<td>44.</td>
<td>Ich hab' im Traum geweinet, Vocal Line in mm. 1-2</td>
</tr>
<tr>
<td>45.</td>
<td>Aus meinen Tränen spriessen, Vocal Line in mm. 1-2</td>
</tr>
<tr>
<td>46.</td>
<td>Ich hab' im Traum geweinet, Vocal Line in m. 3</td>
</tr>
<tr>
<td>47.</td>
<td>Aus meinen Tränen spriessen, Vocal Line in m. 12</td>
</tr>
<tr>
<td>48.</td>
<td>Ich hab' im Traum geweinet, mm. 24-38</td>
</tr>
<tr>
<td>49.</td>
<td>Ich hab' im Traum geweinet, Piano Part in mm. 1-7</td>
</tr>
<tr>
<td>50.</td>
<td>Ich hab' im Traum geweinet, mm. 4-7</td>
</tr>
<tr>
<td>51.</td>
<td>Allnächtlich im Traume, mm. 10-13</td>
</tr>
<tr>
<td>52.</td>
<td>Aus alten Märchen, mm. 58-74</td>
</tr>
<tr>
<td>53.</td>
<td>Aus alten Märchen, mm. 83-98</td>
</tr>
<tr>
<td>54.</td>
<td>Die alten, bösen Lieder, mm. 1-5</td>
</tr>
<tr>
<td>55.</td>
<td>Die alten, bösen Lieder, mm. 34-43</td>
</tr>
<tr>
<td>56.</td>
<td>Die alten, bösen Lieder, mm. 15-19</td>
</tr>
<tr>
<td>57.</td>
<td>Die alten, bösen Lieder, mm. 48-52</td>
</tr>
<tr>
<td>58.</td>
<td>Die alten, bösen Lieder, mm. 59-67</td>
</tr>
</tbody>
</table>
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Types and Characteristics of the Clara Motive in <em>Dichterliebe</em></td>
</tr>
<tr>
<td>2.</td>
<td>Diagram of the Transformed Clara Motive in “Ich will meine Seele tauchen”</td>
</tr>
</tbody>
</table>
CHAPTER 1

INTRODUCTION

_Dichterliebe_ (Poet’s Love) is one of the most renowned song-cycles by Schumann. It was written in May 1840 during his Liederjahr, when he composed more than 160 songs in this one year. In the same year, Schumann eagerly sought legal permission to marry Clara over the objection of her father, Friedrich Wieck. This combination of Schumann’s romance with Clara and his distress that he might never be able to make a life with her fostered a tremendous creative energy, and inspired his prolific vocal writing in the same year. Schumann used texts by many contemporary poets, including Heinrich Heine (1797–1856), Friedrich Rückert (1788–1866), and Joseph Eichendorff (1788–1857). Given his tumultuous personal life while composing, it should be no surprise that his chosen poems often mirror his own feelings of love, anxiety, or conflict.

The text of _Dichterliebe_ comes from _Lyrisches Intermezzo_ by Heine. The cycle initially consisted of twenty songs; however, only sixteen of them were included in the first edition. _Dichterliebe_ contains the tale of a poet’s love that begins with joy and is followed by conflict, anger, and sorrow. The tale of the poet may also reflect a story of Schumann’s inner life, chronicling his personal love and infatuation with Clara. Because of this autobiographical connection, the frequent usage of the Clara motive throughout this cycle becomes an indicator of the texts’ double meaning. The songs that comprise the final part are linked by melodic and harmonic elements that reference previous parts of the cycle, giving the entire work a discrete unity. The Clara motive is one of the most crucial of these compositional elements.
Schumann employs the Clara motive throughout the songs in *Dichterliebe* in various ways to suggest that Clara is the implied beloved referenced by the poet’s text. Each song that includes the motive presents either a close relationship with the poetry or the composer’s specific imagination about the text. In other words, his way of using the Clara motive is a musical tool that reveals his interpretation of the poetry.

Eric Sams (1926–2004), specialist of German lieder, British musicologist, and Shakespearian scholar discovered the Clara motive in many of Schumann’s compositions. He published several resources on the subject, including his book *The Songs of Robert Schumann*, scholarly journals, articles, and a personal website about the formation of the Clara motive and its locations in *Dichterliebe*. This research document locates numerous additional appearances of the Clara motive, categorizes them according to shape and usage, and specifies the implication of each usage throughout the work. This project details three specific types of placement of the Clara motive within *Dichterliebe*, and examines Schumann’s dynamic motivic settings and transformations, to build a robust interpretation of the song cycle as a whole.
CHAPTER 2
SCHUMANN AND HIS CRYPTOGRAPHY

Cryptography is the art of solving codes, and is also present in many musical compositions.\(^1\) Using elements of music to express an extra-musical meaning is as old as music itself. Many experts in cryptography have been composers, and they made musical ciphers in various manners. The most common method is the usage of letter-names of notes to create a motive from the names of people such as Bach, Beethoven, Schumann, Shostakovich, and several others.

Example 1. BACH Motive \(^2\)

Schumann was a composer heavily influenced by German Romantic literature. His father, Friedrich Schumann (1773–1826) was a bookseller and writer, and influenced Robert’s choices and interests in literature and music. Schumann was also fascinated with an extra-musical language of cyphers due to a childhood fascination with cryptography.\(^3\) He thought of music as a language because he believed that music could function like language. Thus, he imagined notes as letters and employed a system of spelling using

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musical notes. Schumann used enciphered letters in his music, and this idea can be found in many of his works.

Schumann’s first use of the cipher is in the Op.1 “Abegg” variations. The letters of the alphabet in the title came from the notes of theme “A-B-E-G-G.” Additional examples include Clara’s maiden name “WIECK” in Carnaval and “ROBERT” in “Er, der Herrlichste von Allen” from Frauenliebe und Leben.

1. The Clara Motive in Dichterliebe

According to Eric Sams, Schumann used a three-line alphabetical arrangement cipher to produce various motives after 1834. All the letters can be translated into musical notes and are organized by natural, flat and sharp. “Q” and “X” are used for “ch” and “sch” in an alphabetical cipher, allowing the words “ich” and “dich” to be produced in the same column.

Example 2. Schumann’s Clara Cipher, 1834–1853

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6 Ibid.

7 Schumann originally had a different version of a cipher before 1834. For more information on this, see a reference: http://ericsams.org/index.php/on-music/essays/on-schumann/98-the-schumann-cyphers
Through the cypher, Schumann created the Clara motive:

Example 3. The Clara Motive by Schumann

This five-note linear theme literally refers to Clara and can be heard throughout the piano music of 1835-39 such as in the Piano Sonata in F minor, Fantasie, and Davidsbündlertänze as well as in the songs of 1840, including Dichterliebe, Liederkreis Op. 24, and Mit Myrthen und Rosen. The Clara motive is simultaneously a component of the music and an extra-musical statement of love or fixation in Schumann’s music.

In Dichterliebe, the shape of the Clara motive (three steps downward with one step upwards) determines whether or not these pitches signify the motive. Dichterliebe features four transformed iterations of the Clara motive: the original motive, inversion, retrograde, retrograde inversion. Since the accidentals on the five notes of the Clara motive are presented in a flexible way, the actual intervals within the motive and transposition of the motive are not as significant as the appropriate shape (three steps down and one step up). However, the exact intervallic pattern created by the

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aforementioned cipher (that of an initial tone, a tone down, a semitone down, a semitone down, and a semitone up) will be considered the prime motive in the paper (Example 3).10

The examples below illustrate the tremendous variety in usage of the original motive in *Dichterliebe*:

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10 In this analysis, each motive is illustrated with different colors: prime motive in pink, original motive in red, inverted motive in blue, retrograde motive in yellow, and retrograde inversion in green.
Example 4. Use of the Original Motive in *Dichterliebe*. Red represents an original motive. The + indicates the notes that are in the Clara motive.
CHAPTER 3
CLASSIFICATION OF USE OF THE CLARA MOTIVE

This chapter examines the placement and various usages of the Clara motive. Schumann employs the Clara motive throughout *Dichterliebe*, generally at significant points in relation to the text. However, the motive’s location and function are specific to each song and reflective of the musical style and unique context provided by the text. In this research, the location of the Clara motive is categorized according to its placement: Love placement, Dreams and Recollections placement, and Piano placement, indicating a placement without text.

The most prominent placement of the Clara motive is the **Love placement**, which occurs when a particular word references the poet’s love. For example, “Kindchen” (little one, Example 5) in the second song “Aus meinen Tränen spriessen” incorporates the original motive under this term of endearment, an expression of love.

![Example 5. Aus meinen Tränen spriessen, mm. 9-12](image)

Example 5. Aus meinen Tränen spriessen, mm. 9-12

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11 Musical examples in this research have been re-notated in a music notation software.
Another Love placement occurs as the retrograde inversion motive “Liebsten genau” (My beloved’s, Example 6) in the sixth song “Im Rhein, im heiligen Strome.”

Example 6. Im Rhein, im heiligen Strome, mm. 41-42

Many lines in *Dichterliebe* also employ the **Dreams and Recollections** placement when the text references the poet’s beloved in a dream or a memory. For instance, in the thirteenth song “Ich hab' im Traum geweinet,” the poet describes what he saw in his dreams: “I dreamed you lay in your grave” and “I dreamed you had left me.” Schumann employs the Clara motive under both lines (Example 7, 8).

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13 Ibid. 120
Another example of the Dreams and Recollections placement occurs in the first two lines in “Hör' ich das Liebchen klingen,” which describe a song that the poet’s beloved had sung for him. The Clara motive is embedded in the main theme of this song (Example 9).
Example 9. Hör' ich das Liebchen klingen, mm. 4-9

Schumann often uses the **Piano placement** in an interlude and postlude without specific words. The interlude in “Allnächtlich im Traume” is one of the examples that has the Piano placement (Example 10)

Example 10. Allnächtlich im Traume, mm. 10-13
Two of the songs in *Dichterliebe* are built entirely around the Clara motive. The vocal line in the fifth song “Ich will meine Seele tauchen” carries transformed motives throughout the entire piece in the vocal line (Example 11).

Example 11. *Ich will meine Seele tauchen*, Vocal Line in mm. 1-2

Similarly, the entire piano part in the ninth song “Das ist ein Flöten und Geigen” features a chained, or sequential, shape of the Clara motive made of two intertwined forms (Example 12).

Example 12. *Das ist ein Flöten und Geigen*, Piano Part in mm. 4-16. Green represents a retrograde inversion motive

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In addition to the placement of the Clara motive, this analysis examines seven different forms of the motive: the prime motive, original motive, divided motive, split motive, modified motive, palindromic motive, and chained motive. As was mentioned previously, the **prime motive** refers to the motive that consists of fixed intervals: a tone down, semitone down, semitone down, semitone up. The **original motive** maintains the shape of the prime motive, but the exact intervals can be presented with some flexibility. The **divided motive** appears when a melodic line begins with the first three notes of the five-note of the Clara motive and ends with the last two notes after being separated by several pitches.

The Clara motive is generally presented in one line in the voice or in one hand of the piano part, but it is occasionally split between different lines in the voice or hands in the piano; this is called a **split motive**. For instance, the original motive in mm. 11-12 in “Allnächtlich im Traume” begins in the soprano line of the piano, continues into the alto line, and finishes in the tenor line of the left hand (page 11, Example 10).

A five-note gesture which follows the general shape of the Clara motive and has at least four notes with the same intervallic pattern of the Clara motive will be called a **modified motive**. For example, two ascending gestures occur from the pick-up to m. 8 to m.12 in “Im wunderschönen Monat Mai.” They feature similar gestures as the inverted motive except in the last sixteenth notes in m. 9 and 11 (Example 13).
Example 13. Im wunderschönen Monat Mai, in mm. 7-13. Blue represents an inverted motive. The X indicates where the motive differs from the inverted motive.

An inverted motive connected with a retrograde inversion motive produces a **palindromic motive**. In *Dichterliebe*, only “Im Rhein, im heiligen Strom” includes a palindromic motive, shown on page 35, Example 26. Finally, if more than two motives are connected and create a chain shape, it is called a **chained motive**, shown on page 12, Example 12.

The figure below lists the appearances of the various types and characteristics of Clara motives in each song within the song cycle:
<table>
<thead>
<tr>
<th>Name</th>
<th>Types of the Clara motive</th>
<th>Part</th>
<th>Characteristic of the motive</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  Im wunderschönen Monat Mai</td>
<td>O, I</td>
<td>Voice</td>
<td>DM MM</td>
</tr>
<tr>
<td>2  Aus meinen Tränen spriessen</td>
<td>O, R</td>
<td>Voice</td>
<td>SM</td>
</tr>
<tr>
<td>3  Die Rose, die Lilie, die Taube</td>
<td>O, I</td>
<td>Voice</td>
<td></td>
</tr>
<tr>
<td>4  Wenn ich in deine Augen seh’</td>
<td>O, I, RI</td>
<td>Voice</td>
<td>DM</td>
</tr>
<tr>
<td>5  Ich will meine Seele tauchen</td>
<td>O, R, RI</td>
<td>Voice</td>
<td></td>
</tr>
<tr>
<td>6  Im Rhein, im heiligen Strome</td>
<td>P, O, I, R</td>
<td>Voice</td>
<td>DM</td>
</tr>
<tr>
<td>7  Ich grolle nicht</td>
<td>O</td>
<td>Piano</td>
<td></td>
</tr>
<tr>
<td>8  Und wüßten's die Blumen</td>
<td>P, O, R</td>
<td>Voice</td>
<td></td>
</tr>
<tr>
<td>9  Das ist ein Flöten und Geigen</td>
<td>O</td>
<td>Piano</td>
<td>CM</td>
</tr>
<tr>
<td>10 Hör' ich das Liebchen klingen</td>
<td>O, I</td>
<td>Voice</td>
<td>DM</td>
</tr>
<tr>
<td>11 Ein Jüngling liebt ein Mädchen</td>
<td>O, I, R</td>
<td>Piano</td>
<td></td>
</tr>
<tr>
<td>12 Am leuchtenden Sommernorgen</td>
<td>No motive</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13 Ich hab’ im Traum geweinet</td>
<td>O, RI</td>
<td>Voice</td>
<td></td>
</tr>
<tr>
<td>14 Allnächtlich im Traume</td>
<td>O</td>
<td>Piano</td>
<td>SM</td>
</tr>
<tr>
<td>15 Aus alten Märchen</td>
<td>R</td>
<td>Voice</td>
<td></td>
</tr>
<tr>
<td>16 Die alten, bösen Lieder</td>
<td>P, O, I, R, RI</td>
<td>Voice</td>
<td>CM</td>
</tr>
</tbody>
</table>

- P = Prime motive
- O = Original motive
- I = Inverted motive
- R = Retrograde motive
- RI = Retrograde inverted motive
- DM = Divided motive
- MM = Modified motive
- SM = Split motive
- PM = Palindromic motive
- CM = Chained motive

Figure 1. Types and Characteristics of the Clara Motive in *Dichterliebe*
CHAPTER 4

EXAMINATION OF THE CLARA MOTIVE IN *DICHTERLIEBE*

1: “Im wunderschönen Monat Mai”\(^{15}\)

<table>
<thead>
<tr>
<th>Literal</th>
<th>Poetic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Im wunderschönen Monat Mai,</td>
<td>In the beautiful month of May,</td>
</tr>
<tr>
<td>in (the) beautiful month(of)May</td>
<td>as all the flower-buds burst,</td>
</tr>
<tr>
<td>als alle Knospen sprangen,</td>
<td>then in my heart</td>
</tr>
<tr>
<td>when all flower-buds burst</td>
<td>love arose.</td>
</tr>
<tr>
<td>da ist in meinem Herzen</td>
<td></td>
</tr>
<tr>
<td>there is in my heart</td>
<td></td>
</tr>
<tr>
<td>die Liebe aufgegangen.</td>
<td></td>
</tr>
<tr>
<td>the love arose</td>
<td></td>
</tr>
</tbody>
</table>

“Im wunderschönen Monat Mai” portrays the unique charm of budding love. In the poem, the poet compares the happiness of his budding love to the blooming of the flowers while the birds sing in the beautiful month of May. However, in the music, Schumann also expresses a sense of uncertainty or hesitancy in love through the use of unstable vacillation between F# minor and A major and questioning arpeggios.\(^{16}\) This song does not use any prime or original motives, somewhat surprising for the first song of this cycle. The reason is likely related to the uncertainty in the text.

\(^{15}\) Literal and poetic translations in this research are translated by the author.

The vocal part’s first two lines of text in “Im wunderschönen Monat Mai/ als alle Knospen sprangen” (In the beautiful month of May/ as all the flower-buds burst), contain a divided original motive (Example 14).

Example 14. Im wunderschönen Monat Mai, in mm. 4-9

Although it does not present a complete figuration of the Clara motive and includes many interpolated notes, this melodic line evokes the Clara motive through the melody’s first three and last two notes. Schumann uses the same compositional technique of beginning and ending phrases with the motive’s outer notes in other Dichterliebe songs such as “Wenn ich in deine Augen seh’,” “Im Rhein, im heiligen Strome,” and
“Hör’ ich das Liebchen klingen.” The three examples have the divided motive in the melodic lines which begin and end with several notes from the Clara motive.

After the descriptive first two lines, the poet says, “in my heart/ love arose.”

The vocal line with the text has two consecutive modified motives (Example 15).

Example 15. Im wunderschönen Monat Mai, in mm. 7-13

In the modified shape, the third note of the inverted motive is a semitone lower.

Therefore, the inverted motive has neither the original shape of the Clara motive nor the neighbor tone gesture. However, the first three notes still reflect the inverted Clara motive.
2: “Aus meinen Tränen spriessen”

**Literal**

Aus meinen Tränen sprießen
from my tears spring
viel blühende Blumen hervor,
many blooming flowers out
und meine Seufzer 19arden
and my sighs become
ein Nachtigallenchor,
a nightingale choir

und wenn du mich lieb hast, Kindchen,
and when you me love have little one
schenk’ ich dir die Blumen all’,
give I to you the flowers all
und vor deinem Fenster soll klingen
and before your window shall sound
das Lied der Nachtigall.
the song of the nightingale

While the first song ends with an unresolved dominant seventh chord in A major,
“Aus meinen Tränen spriessen” begins with the tonic chord as if continuing the narrative
of the first song, and the poet’s confession for his beloved. Although “Aus meinen
Tränen spriessen” is one of the shortest songs in Dichterliebe, the Clara motive occurs
fourteen times—three times in the voice and nine times in the piano—throughout the
piece. Schumann’s abundant settings of the Clara motive underscore the composer's
desire for her love by directly linking the motives with specific words from the poetry.

The poem consists of eight lines in two stanzas: the first stanza is in mm.1-8 and
the second stanza in mm. 9-17. In the first stanza, the poet introduces the two elements
“Tränen” (tears: mm. 1-4) and “Seufzer” (sighs: mm. 5-8) that come from the budding
love. The poet says that “these tears and sighs will become blooming flowers and a choir
of nightingales that I will give to you.” The words “flowers” and “nightingale” are
important elements in Dichterliebe because they appear in the eighth song “Und wüssten’s die Blumen” together in a contrasting mood, and the twelfth song “Am leuchtenden Sommermorgen” includes “flowers” in the poetry.

In the first stanza, four Clara motives appear at different pitch levels. The first motive in the bass line from the pick-up to m. 1 to m. 2 is one of the examples that depict the dropping tears of the first line, and the expression is emphasized with staccati (Example 16).

Example 16. Aus meinen Tränen spriessen, in mm. 1-8

After the first motive, one motive in the voice is harmonized by the dyad in the right-hand of piano in mm. 2-4 (Example 16). The voice and top line of the right-hand are in unison, but the bottom line is in different pitch level, and the same gesture in the three
measures repeats two more times in mm. 5-8 and mm. 14-16 in the song. Schumann
reflects the text of the “nightingale choir” by sculpting multiple motives into a
homophonic texture. The chordal use of the Clara motive also appears in mm. 84-95 in
the fifteenth song “Aus alten Märchen.”

Above all, what the poet is most curious about is if she loves him in return as in
mm. 9-10. Schumann employs the Clara motive in the Love placement when the poet
asks his beloved if she loves him, using the poetry to ask Clara the very same question.17
The original motive and another motive in the right-hand in mm. 10-11 overlap in a
different pitch that is closely connected to the meaning of “Kindchen,” also in the Love
placement (Little one: Example 17). Since this word is used as an affectionate term of
endearment, it is set to the Clara motive as if he is calling the name Clara.

Example 17. Aus meinen Tränen spriessen, in mm. 9-12. Yellow color represents a
retrograde motive

There are several examples that present a split motive between lines or hands in the piano in *Dichterliebe*. A split type of the retrograde motive (F#-E#-F#-G#-A) appears in the right hand in mm. 11-12 (Example 17).
3: “Die Rose, die Lilie, die Taube”

**Literal**

Die Rose, die Lilie, die Taube, die Sonne,
the rose the lily the dove the sun
die liebt’ ich einst alle in Liebeswonne.
the loved I once all in (the)bliss of love
Ich lieb’ sie nicht mehr, ich liebe alleine
I love them no more I love alone
die Kleine, die Feine, die Reine, die Eine;
the small the fine the pure the one
sie selber, aller Liebe Wonne,
she herself all love’s bliss
ist Rose und Lilie und Taube und Sonne.
is rose and lily and dove and sun

**Poetic**

The rose, the lily, the dove, the sun,
I loved them all once in the bliss of love.
I love them no more, I love only
the small, the fine, the pure, the one;
the small, the fine, the pure, the one;
she herself, source of all love,
the small, the fine, the pure, the one;
she herself, source of all love,
is rose and lily and dove and sun.

The poet expresses the depths of his love and admiration for his beloved, saying
that she surpasses everything that he used to love before. This song is the first fast song in
the song cycle, and incorporates a breathless vocal line and a rhythmic piano part. These
fluttering musical elements illustrate the poet’s genuine excitement from being in love.

Schumann set two motives in the voice line on the line “die Reine, die Eine; sie
selber, aller Liebe Wonne” (the pure, the one; she herself, the source of all love: Example
18) as the Love placement. While the voice has the original and inverted motives from
the pick-up to m. 8 to 10, the piano presents a divided motive from the pick-up to m. 8 to 9.
Example 18. Die Rose, die Lilie, die Taube, in mm. 4-11
4: “Wenn ich in deine Augen seh’”

Literale

Wenn ich in deine Augen seh’,
so schwindet all’ mein Leid und Weh!
Doch wenn ich küsse deinen Mund,
so werd’ ich ganz und gar gesund.

Wenn ich mich lehn’ an deine Brust,
komm’t über mich wie Himmelslust,
doch wenn du sprichst: Ich liebe dich!
so muß ich weinen bitterlich.

Poetisch

When I look into your eyes,
then all my sorrow and pain vanish!
but when I kiss your mouth,
then I am healed and whole again.

When I lean on your breast,
The bliss of Heaven steals over me,
but when you say, ‘I love you!’
then I must weep bitterly.

“Wenn ich in deine Augen seh’” is one of the most beautiful songs in *Dichterliebe* in its depiction of a blissful romantic moment. In the text, the poet describes his happiness when he gazes into his beloved’s eyes, kisses her lips and leans against her breast. However, the poet is negatively affected by her confession of love, resulting in his bitter tears because he recognized what she says to him is perhaps not true. The poem consists of four lines (mm.1-4, mm.5-8, mm. 9-13, mm. 14-16) in which Schumann expresses each line through a variety of harmonic colors (with G major, C major, E minor, and G major, respectively).

This song presents two different usages of the Clara motive. First, Schumann employs the motive in the voice line “I am healed and whole again” in mm. 6-7 (Example 19). The bass line in mm. 6-7 also has the same motive in harmony but a sixth lower and supports the motive in the voice.
The second important way that Schumann employs the Clara motive is as a melodic passage in the piano as the Piano placement. The inverted Clara motive is present in the top line of the right-hand from the second beat in m. 8 to m. 11 as a distinct line (Example 20). Here the piano presents a brief counter melody before returning to gentle accompanimental figure. Schumann also expresses the word “Himmelslust” (the bliss of heaven in m. 11-12) with the high range of the piano melody.
Example 20. Wenn ich in deine Augen seh’, in mm. 6-11
5: “Ich will meine Seele tauchen”

<table>
<thead>
<tr>
<th>Literal</th>
<th>Poetic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ich will meine Seele tauchen</td>
<td>I want to plunge my soul</td>
</tr>
<tr>
<td>I will my soul plunge</td>
<td>into the chalice of the lily;</td>
</tr>
<tr>
<td>in den Kelch der Lilie hinein;</td>
<td>the lily shall resoundingly breathe</td>
</tr>
<tr>
<td>into the chalice (of) the lily in</td>
<td>a song from the beloved mine</td>
</tr>
<tr>
<td>die Lilie soll klingend hauchen</td>
<td></td>
</tr>
<tr>
<td>the lily shall resoundingly breathe</td>
<td></td>
</tr>
<tr>
<td>ein Lied von der Liebsten mein.</td>
<td></td>
</tr>
<tr>
<td>a song from the beloved mine</td>
<td></td>
</tr>
<tr>
<td>Das Lied soll schauern und beben,</td>
<td>The song shall quiver and tremble,</td>
</tr>
<tr>
<td>the song shall quiver and tremble</td>
<td>like the kiss from her mouth,</td>
</tr>
<tr>
<td>wie der Kuß von ihrem Mund',</td>
<td>that she once gave</td>
</tr>
<tr>
<td>as the kiss from her mouth,</td>
<td></td>
</tr>
<tr>
<td>den sie mir einst gegeben</td>
<td></td>
</tr>
<tr>
<td>that she once gave</td>
<td></td>
</tr>
<tr>
<td>that she once gave</td>
<td></td>
</tr>
<tr>
<td>in wunderbar süßer Stund'</td>
<td>in a wonderfully sweet hour!</td>
</tr>
<tr>
<td>in(a)wonderful sweer hour</td>
<td></td>
</tr>
</tbody>
</table>

“Ich will meine Seele tauchen” is the only song in which the entire voice line consists of the Clara motive. The poet describes a song from his beloved and reminisces about her throughout the text. Eric Sams locates an inverted motive in mm. 1-6 a retrograde motive in mm. 8-14 (Example 21). This research adds a retrograde inversion motive that appears from “ein” on the pick-up to m. 7 to the last note in m. 7, and the same gesture occurs from the pick-up to m. 15 to m. 16 (Example 21).

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Example 21. Ich will meine Seele tauchen, in mm. 1-9
In the first section of the strophic setting, the retrograde Clara motive repeats three times followed by a retrograde inversion motive. The same four motives recur in the second part, as illustrated in Figure 2.

<table>
<thead>
<tr>
<th>[First section: mm 1-8]</th>
<th>[second section: mm. 9-16]</th>
</tr>
</thead>
<tbody>
<tr>
<td>voice line</td>
<td></td>
</tr>
<tr>
<td>R</td>
<td>R</td>
</tr>
<tr>
<td>R</td>
<td>RI</td>
</tr>
<tr>
<td>R</td>
<td>R</td>
</tr>
<tr>
<td>R</td>
<td>RI</td>
</tr>
</tbody>
</table>

- R = Retrograde Clara motive
- RI = Retrograde inversion Clara motive

Figure 2. Diagram of the Transformed Clara Motive in “Ich will meine Seele tauchen”

The piano part does not include the Clara motive until m. 14 where it echoes the last motive of the voice line (Example 22).

Example 22. Ich will meine Seele tauchen, in mm. 14-16

In the postlude, the original Clara motive appears for the first time in this song in the middle line of the right-hand from the last beat of m. 20 until the final eighth note in m. 21, which corresponds to the length of the ritardando (Example 23). This ritardando
emphasizes the Clara motive which is otherwise hidden in the piano part. The technique of using a ritardando to highlight an appearance of the Clara motive also appears in the sixth and eighth songs.

Example 23. Ich will meine Seele tauchen, in mm. 20-22
6: “Im Rhein, im heiligen Strome”

**Literal**

Im Rhein, in the holy stream,
das Spiegel sich in den Well'n
mit seinem großen Dome
ess, heilige Cöln.19

**Poetic**

In the Rhine, in the holy stream,
there is mirrored in the waves,
with its great cathedral,
great holy Cologne.

Im Dom da steht ein Bildnis
auf goldenem Leder gemalt.
In meines Lebens Wildnis
has it friendly in shine

**Literal**

Es schweben Blumen und Englein
um unsre liebe Frau;
die Augen, die Lippen, die Wände,
die gleichen der Liebsten genau.

**Poetic**

There hover flowers and little angels
around our beloved Lady
the eyes, the lips, the little cheeks,
they resemble exactly.

The poetic themes of “Im Rhein, im heiligen Strom” are fully realized in Schumann’s musical setting. One of the features of the poem is its visual narrowing of scope. The first stanza depicts an outdoor view of the Rhein river and the cathedral, the second depicts the cathedral’s interior where a painting stands, and the third and final stanza describes the image of the painting. Schumann reflects this telescopic visual in the

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19 Although the spelling “Köln” is commonly used these days, it is written as “Cöln” in the original poem of “Im Rhein, im heiligen Strome” by Heine.
song through different dynamics and textures. The first stanza (mm. 1-15) begins with an accented octave bass and an arpeggio in an extensive range at a $f$ dynamic. The second stanza inside the cathedral (mm. 23-27 plus pick-up) is illustrated with a softened dynamic and a thin bass line. In the third stanza when the text compares the portrait of the Virgin Mary with the narrator’s beloved (mm. 31-35), the music at first turns introspective before suddenly becoming grand through a restatement of the song’s beginning (mm. 35-42).

Eric Sams points out that the only Clara motive present in this song is a retrograde inversion motive set to the text “Liesten genau” (my beloved exactly: in mm. 41-42).\(^\text{20}\)

Example 24. Im Rhein, im heiligen Strom, in mm. 40-45

However, further analysis reveals a variety of the Clara motive in original form and palindromic motives in each stanza. Schumann uses many symbolic musical effects such as a wave-like gesture representing the Rhein river in the right-hand and an organ-like bass line to illustrate the solemnity of the cathedral and the slow sensation of

contemplation (Example 25). The musical effects are the basic patterns throughout this piece.

Example 25. Im Rhein, im heiligen Strom, in mm. 1-6

Interestingly, the use of a palindromic motive implies two visually mirrored scenes: the cathedral’s reflection in the Rhein river of the first stanza, and the poet’s memory of his beloved reflected in likeness of the painting in the third stanza.

The primary palindromic motive appears in the third and four lines of the second stanza “In meines Lebens Wildnis/ hat’s Freundlich hinein gestrahlt” (into my life’s wilderness/ it came smiling in like sunshine: Example 26). Schumann uses many different types of the Clara motive in the mirrored shape in this section in order to mirror the dual imagery of reflection, that of the cathedral and the likeness of his love. The voice and right-hand in mm. 23-25 share the same melody that begins with the inverted motive and features a palindromic motive: B-C-D-E-D-C-B (Example 26). The third line in the chord in the left-hand in mm. 24-25 also presents another palindromic motive, and the top line of the third chord (D-C-B-A#-B-C-D) includes the prime motive and retrograde
motive (Example 26). Since the palindromic motives in each hand move in contrary motion to each other, they produce yet another mirrored simultaneous gesture (Example 27).

Example 26. Im Rhein, im heiligen Strom, in mm. 19-28

Example 27. Mirrored Simultaneous Gesture, in mm. 23-25
There is another mirrored gesture in the voice and top line on the right-hand from the last eight notes in m. 33 to the first beat in m. 35 with the text “Um unsre liebe Frau” (to our beloved lady: Example 28). By the highest note “F,” this gesture (C-D-E-F-E-D-C) has the common pitch contents and shape with modification in rhythm in the palindromic motive.

Example 28. Im Rhein, im heiligen Strom, in mm. 29-39

Example 29. Palindromic Motive, in mm. 34-35 plus pick-up
From the beginning of the third stanza, the line of the third stanza “Es schweben Blumen und Englein” (flowers and angels float: mm. 31-33) carries the original motive that is connected to the mirrored gesture (Example 28). As a result, the entire first line of the third stanza consists of the Clara motive. “The beloved lady” of this line is the Virgin Mary in the painting but eventually refers to his beloved.

Example 30. Im Rhein, im heiligen Strom, in mm. 13-23

Beyond the palindromic motives, two Clara motives occur prominently in the organ-like bass line that begins on in the last line of the first stanza “Das große heilige Köln” (Stands great, holy Cologne: mm. 13-17) and in mm. 19-20 for the first two lines of the second stanza “Im Dom da steht ein Bildnis / auf goldenem Leder gemalt” (In the cathedral hangs a picture / on golden leather painted: Examlple 30). Particularly, the first motive connects the two sections as if walking from the outside to the inside of the cathedral to the rhythm of the octave bass line. The combined connection of the
symbolism suggests that the path towards his beloved is of a sacred and righteous nature. The second motive figuration consists of four original motives in unison and describes the impression of the picture on golden leather painted.

At the end of the postlude, the same motive in the bass line occurs at the same pitch level divided in the bass line and augmented to emphasize its grandeur (Example 31). The long postlude of this song is an exact restatement of the opening verse, with a short Codetta. Schumann adds one more Clara motive in the right-hand in mm. 54-55 thereby underscoring the postlude’s symbolism.

Example 31. Im Rhein, im heiligen Strom, in mm. 32-38
7: “Ich grolle nicht”

**Literal**

Ich grolle nicht, und wenn das Herz auch bricht, I’m not grumbling,\(^\text{21}\) even as my heart is breaking,
ewig verlor’nes Lieb! Ich grolle nicht.
eternally lost love! I’m not grumbling.

Poetic

Even though you shine in diamond splendor,
there falls no light into your heart's night,
das weiß ich längst.
that I've known for a long time.

Ich grolle nicht, und wenn das Herz auch bricht. I’m not grumbling, even as my heart is breaking.

Ich sah dich ja im Traume,
I saw you, truly, in my dreams,
und sah die Nacht in deines Herzens Raume,
and saw the night in depth of your heart,
und sah die Schlang’, die dir am Herzen frißt,
and saw the snake which you at(he)art feed heart,
ich sah, mein Lieb, wie sehr du elend bist.
I saw, my love, how very miserable you are.

“Ich grolle nicht” is rightly famous for the dramatic text and emotional intensity.

Although the repeated C major chords in the right-hand and the decisive octave bass line may evoke happiness, the poem’s text indicates that the protagonist’s beloved perhaps left him for another man who tempted her with diamonds. However, the poet says to her, “Ich grolle nicht” (I’m not grumbling); instead of seeking revenge, he speaks with irony, because he is extremely resentful toward her.

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\(^{21}\) “Ich grolle nicht” is a difficult line to translate into English. In this research, it is more literally translated as “I’m not grumbling,” but it also can be “I’m not complaining.”
As the seventh of the sixteen songs, “Ich grolle nicht,” is in a significant position in the cycle, for it clarifies that the relationship between the poet and his beloved is over. From this song to the end of the cycle, they are no more love songs, and instead Schumann sets texts describing the poet’s broken heart, denying the work a happy ending. While composing this song cycle, Schumann experienced many difficulties in his courtship of with Clara. These personal tribulations are likely the inspiration for much of the turmoil in this cycle, especially given how frequently he sets the Clara motive throughout. Schumann might have wanted to memorialize those emotional hardships in their relationship through this music. In the Romantic tradition, suffering from loss of love is another manifestation of love itself and is therefore an emotion worth expressing musically.

Two Clara motives occur in the last section of the seventh song and are juxtaposed in mm. 30-34, when he repeats “Ich grolle nicht” twice (Example 32). The first motive is in the original figuration in the bottom line of the chords of the right-hand, while the second one, an inverted motive, is in the bottom line of the chords of the left-hand in mm. 32-34. The use of these Clara motives creates musical irony, where the emotion of the music is at odds with the text in order to highlight the text.
Example 32. Ich grolle nicht, in mm. 29-36
The eighth song, “Und wüßten's die Blumen, die Kleinen” offers sympathy for the poet, saying that if only the flowers, nightingales, and golden stars could understand his grief, they would comfort him. These “flowers” and “nightingales” that were created
from the poet’s tears and sighs in the second song “Aus meinen Tränen spriessen” return again in the eighth song. This song consists of four stanzas that are in a strophic form. The first three stanzas each present three different elements: flowers, nightingales, and golden stars, in the key of A minor key to illustrate the poet’s pain. The last stanza is similar to the previous stanzas in rhythm and melodic style, but alters the harmonic progression to express negative emotions about his beloved.

The retrograde motive occurs three times in the vocal part in the third lines of the each of the first three stanzas: they (flowers) would weep with me: mm. 5-6, they (nightingales) would merrily unleash: mm.13-14, they (golden stars) would descend from their heights: mm. 21-22). (Example 33). These lines of text all emphasize the connection between the three elements: flowers, nightingales, and golden stars who would weep, sing, and descend to comfort the poet if they could. The text declares that none can heal him, except she who understands his grief.

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Schumann composes the musical gestures in mm. 30-36, including staccati with crescendo and *sforzando* in the piano, to depict that the poet’s beloved tore his “heart asunder.” The last Clara motive from the pick-up to m. 31 to m. 32 is one of the few appearances of the prime motive. It appears in a ritardando which adds to the intensity of the meaning “my heart asunder,” and leads to the tragic and passionate postlude (Example 34).
Example 34. Und wüßten's die Blumen, die kleinen, in mm. 27-33
9: “Das ist ein Flöten und Geigen”

**Literal**

Das ist ein Flöten und Geigen, 
there is a fluting and fiddling
Trompeten schmettern darein. 
trumpets blasting into (it)
Da tanzt wohl den Hochzeitreigen 
there dancing indeed the wedding dance
die Herzallerliebste mein. 
the dearest beloved (of) mine

Das ist ein Klingen und Dröhnen, 
there is a ringing and roaring
ein Pauken und ein Schalmei'n; 
a drumming and a reed instruments
dazwischen schluchzen und stöhnen 
amidst (it) sobbing and moaning
die lieblichen Engelein. 
the lovely little angels

**Poetic**

There is a fluting and fiddling, 
and trumpets blasting in.
Surely, there dancing the wedding dance 
is my dearest beloved.
There is a ringing and roaring 
of drumming and reed instruments, 
amidst it sobbing and moaning 
are dear little angels.

In the ninth song, “Das ist ein Flöten und Geigen,” the poet imagines the musical wedding reception of his beloved and another man. Although flute, violin, trumpet, and drum are playing wedding music in waltz rhythm, this music is in A minor key to portray the poet’s inner thoughts. Schumann illustrates this tragic situation by composing in D minor with restless sixteenth notes in the piano.

According to Eric Sams, the piano part of the ninth song consists entirely of the Clara motive. Each statement of the original motive and gesture linked to the next creating a repetitive chained shape throughout the piece. In mm. 2-3, the sixteenth line in

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the right-hand carries three linked motives which repeat in mm. 6-7, 18-19, 22-23, 36-37, 40-41, 52-53, and 70-71 (Example 35).

Example 35. Das ist ein Flöten und Geigen, in mm. 1-5

Another prominent chained motive first appears in mm. 9-14 where eight motives are linked. This long gesture repeats four times (mm. 9-14, 25-30, 43-48, 59-64) in the piano part with the second line and fourth line of each stanza of the poem (Example 36).

Example 36. Das ist ein Flöten und Geigen, in mm. 6-16
Schumann set the fourth line of the first stanza “die Herzallerliebste mein” (my dearest love: mm. 25-31) twice with the long version of the chained motive. This is also one of the examples of the Love placement because the word directly refers his beloved and his feeling about her (Example 37).

Example 37. Das ist ein Flöten und Geigen, in mm. 23-32
In “Hör’ ich das Liebchen klingen,” the poet remembers the song that his beloved once sang for him, a memory that causes indescribable pain. This song incorporates the longest piano prelude among the songs in *Dichterliebe*, in which the prelude presents the complete theme, as if singing a verse of the song. The main theme incorporates a divided motive which begins with the first three notes of the Clara motive and ends with the last two notes of the motive. This divided motive is used in a Dream and Recollection placement, as it describes the memory of his beloved singing (Example 38). As in the fourth song “Wenn ich in deine Augen seh’,” Schumann intertwined the theme of the beloved’s song with the Clara motive. “Hör' ich das Liebchen klingen” is the best example of Schumann using the Clara motive as the main resource to create a melody. The main theme includes sixteenth rests before each note of the tune. The rests produce a
sense of hesitancy and give the impression of music playing off in the distance as if the poet were listening to his beloved’s singing from afar.

Example 38. Hör’ ich das Liebchen klingen, in mm. 1-6

The main theme repeats three times alternating between the piano and voice, starting with the piano introduction, and continuing in mm. 5-8 with the voice (Example 39).

Example 39. Hör’ ich das Liebchen klingen, Vocal Line in mm. 4-9
The piano postlude begins in three voices: a top line in syncopation, an inner line in descending arpeggiated sixteenth notes, and a bass line in quarters (Example 40). However, the texture increases to four voices by adding one more inner melody with an accent in m. 21. In m. 23, the first three notes of the original motive appear an octave lower in the middle line, and an inverted motive follows in the bass line from m. 24. A chained motion including the original and retrograde inversion motives is presented in mm. 26-29, and the last two notes of the original motive which begins in m. 23 appear from the pick-up to m. 28 to the first beat in m. 29.

Example 40. Hör’ ich das Liebchen klingen, Vocal Line in mm. 19-30
These four voices carry seven different Clara motives: three original motives, one inverted motive, one retrograde inversion motive, and a long chained motive, all closely intertwined and linked together until the end. An interesting fact in the composition of the motives in this section is that each of the seven motives either starts or ends on the note Bb which is the first note of the main theme of this song. As Bb is the third of G minor, the emphasis on this note reinforces the tonality of this song. Through the unification of the tune in these elements of the postlude with a different texture of layered voices and rhythmic intensities, Schumann evokes not only the poet’s reminiscence of his beloved, but also his own intense feelings towards Clara.
11: “Ein Jüngling liebt ein Mädchen”

**Literal**

Ein Jüngling liebt ein Mädchen,  
a young man loved a maiden  
die hat einen Andern erwählt;  
who has another(man) chosen  
der Andre liebt eine Andre,  
the other(man)loves another  
und hat sich mit dieser vermählt.  
and has himself with this married

**Poetic**

A young man loves a girl,  
who has chosen another man,  
the other loves yet another  
and has gotten married to her.

Das Mädchen nimmt den ersten besten Mann  
the girl takes out(of)anger  
den ersten besten Mann  
the first, best man  
der ihr in den Weg gelaufen;  
who her in the path ran  
der Jüngling ist übel d’ran.  
the youth is badly off

**Literal**

Es ist eine alte Geschichte  
it is an old story  
doch bleibt sie immer neu;  
but remains eternally new,  
und wem sie just passieret,  
and(to)whom it just happens  
dem bricht das Herz entzwei.  
it breaks his heart a part

**Poetic**

It is an old story  
but remains eternally new,  
and when it happens to someone  
it breaks his heart a part

In the song “Ein Jüngling liebt ein Mädchen,” the poet pretends to tell a cautionary tale without emotion, although the listener infers that such a story happened precisely to the poet. In the final stanza, he also reveals that the thing indeed happened to him by saying that it is not only an old story, but it also seems to have contemporary parallels. The awkward dance-like music, including the jumping bass line with a slur and the accents in wrong places, makes the music feel unsettled, and depicts the jealousies of

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the poet and the ironic situation of the poem. Schumann sets a chromatic passage with a ritardando in the last two lines when the poet attempts to describe his emotions with distance “und wem sie just passieret/ dem bricht das Herz entzwei” (and when it happens to someone, it breaks his heart a part) in mm. 28-32.

Schumann uses the Piano placement with one inverted Clara motive in the bass line in mm. 21-23 to emphasize the story in the last two lines in the second stanza: “der ihr in den Weg gelaufen/ der Jüngling ist übel dran” (who runs into her path; the young man is badly off: Example 41). The motive is emphasized by a ritardando and an accent.

Example 41. Ein Jüngling liebt ein Mädchen, mm. 20-24

After the final line “dem bricht das Herz entzwei” (it breaks his heart a part: mm. 30-31), the postlude includes three main motives: the original motive (G-F-Eb-D-Eb) in the bottom line of the right-hand in mm. 32-36 and two retrograde motive (G-F-G-Ab-Bb) in the top line of the compound line in the left-hand in mm. 32-35 and mm. 36-39 (Example 42). Both original and retrograde motives begin with the same two pitches G-F
and move in the opposite direction. This contrary gesture suggests Schumann’s musical imagery reflects the poetry of a girl and boy who once loved one another and now part ways.

Example 42. Ein Jüngling liebt ein Mädchen, mm. 29-39
12: “Am leuchtenden Sommermorgen”

**Literal**

Am leuchtenden Sommermorgen
on (a) bright summer morning
geh’ ich im Garten herum.
walk I in (the) garden around
Es flüstern und sprechen die Blumen,
it whisper and speak the flowers
ich aber wandle stumm.
I but walk silently

**Poetic**

On a bright summer morning
I go walking in the garden.
The flowers are whispering and speaking,
But I walk on in silence.

The flowers are whispering and speaking,
and look up at me in sympathy:
"Do not be angry with our sister,
you sad, pale man."

In the beautiful summer morning, the poet wants to walk in the garden without being bothered, but the flowers who understand his grief keep trying to speak to him. Although he did not hear anything in the first stanza, he looks at the flowers and listens to their words of consolation in the second stanza.

Schumann illustrates a bright summer morning with a descending sixteenth arpeggio in the right-hand as if to capture sunshine coming down from the sky (Example 43). These repeated gestures throughout this song are decorated with different harmonies that illustrate the changes in the poem’s narrative. Schumann foreshadows the tonic in m. 3 (B-flat) by beginning the piece in measure one with a German augmented sixth chord. When the flowers tell him that “Sei unsrer Schwester nicht böse” (Do not be angry with our sister: mm. 17-18), the harmony changes to G major in order to describe a different scene in the poem.

56
Interestingly, this song does not present any Clara motives even in the postlude which returns in the last section of the sixteenth song. As the poet suggests in the first stanza, he might decide to stay in silence for a while after being overwhelmed by jealousy and heartbreak from his beloved’s betrayal in the previous songs. The flowers also say to him “Do not be angry with our sister,” an attempt to keep him from the negative obsession about his beloved. The poetic context helps explain why Schumann does not employ any Clara motives in “Am leuchtenden Sommermorgen.” Another reason could be a compositional technique: Schumann has used so many Clara motive in the previous songs that he may have decided not to include the Clara motive in this song to pace the usage of the motive. The momentary absence of the Clara motive in the twelfth song is quite dramatic and intentional, and prepares the listener for the dream sequences of the final songs, which contain numerous motives.
13: “Ich hab‘ im Traum geweinet”

**Literal**

Ich hab’ im Traum geweinet,
I have in(the)dream wept
mir träumte du lägest im Grab.
me dreamed you lay in the grave
Ich wachte auf, und die Träne
I woke up and the tear
floß noch von der Wange herab.
Flowed still from the cheek down

**Poetic**

I have wept in my dreams,
I dreamed you lay in your grave.
I woke up and the tears
still flowed down from my cheeks.

This poem describes three different dreams: the beloved’s death, her betrayal, and her reunion with the poet, after which he awoke in tears each time. As with several songs in *Dichterliebe*, this song has a strophic structure with a modified final stanza. Schumann sets the vocal line at first entirely alone while the piano enters without the voice afterwards; the two parts alternate their declamations like a melodrama that increases in emotional intensity alongside the poetry.
The melodic line and the texture of the piano part are similar to the second song “Aus meinen Tränen spriessen” in several ways (Example 44, 45). The beginning of the melody in mm. 1-2 is like the vocal part in mm. 1-2 of the second song (Example 46, 47), and there are also staccati illustrating the word “Tears” in both piano parts in two songs.

Example 44. Ich hab’ im Traum geweinet, Vocal Line in mm. 1-2

Example 45. Aus meinen Tränen spriessen, Vocal Line in mm. 1-2

Example 46. Ich hab’ im Traum geweinet, Vocal Line in m. 3

Example 47. Aus meinen Tränen spriessen, Vocal Line in m. 12
In this song, the piano part generally reacts to the vocal line with a percussive sound at a *pp* dynamic. All three stanzas begin with the same melodic material to reflect the repetition of the line "Ich hab' im Traum geweinet" in the poem (I have wept in my dreams: mm. 1-2, 12-13, 15-16). However, the last stanza has a different dynamic and chordal accompaniment to produce a different atmosphere which comes from the second line “mir träumte du wär'st mir noch gut” (I dreamed you still were good to me: Example 48).

Example 48. *Ich hab' im Traum geweinet*, mm. 24-38
Despite the deviation in the third stanza, the short postlude comes back to the music of the beginning in m. 3 recalling the poet's anguish upon realizing what was only a dream (Example 49).

There are two different types of Clara motives in the Dream and Recollection placements in this song. The first appearance of the motive in the first piano entrance in mm. 3-4 and repeats in mm. 14-15 and 35-36. Two original motives (Bb-Ab-Gb-F-Gb, Gb-F-Eb-D-Eb) are hidden in the chord of the right-hand from the top and middle lines and of the first triad to the middle and bottom notes of the rest of triads (Example 49). The chords again depict the dropping tears with staccati.

Example 49. Ich hab' im Traum geweinet, Piano Part in mm. 1-7
The next example appears twice in mm. 5-6 and 16-17. The vocal line in m. 5 and 16 carries the original motive (Gb-Fb-Eb-Db-Eb), and the piano part answers in the next measure an octave lower as an echo (Example 50). These latter locations of the motive are the Dreams and Recollection placements because they coincide with the second line of the first two stanzas precisely where the poet describe his beloved’s actions in his dreams.

Example 50. Ich hab' im Traum geweinet, mm. 4-7
14: “Allnächtlich im Traume”

**Literal**

Allnächtlich im Traume seh' ich dich, und sehe dich freundlich grüßen,
und laut aufweinend stürz' ich mich zu deinen süßen Füßen.

**Poetic**

Every night in my dreams I see you, and see your friendly smile of welcome,
and loudly crying out, I throw myself down at your sweet feet.

Du siehest mich an wehmütiglich,
you look me at wistfully
und schüttelst das blonde Köpfchen;
and shake the blond little head
aus deinen Augen schleichen sich from your eyes steal themselves
die Perlentränentröpfchen.
the pearl-like teardrops

**Literal**

Du sagst mir heimlich ein leises Wort,
you say (to) me secretly a soft word
und gibst mir den Strauß von Zypressen.
and give me the garland of cypresses
Ich wache auf, und der Strauß ist fort,
I wake up, and the garland is gone
und's Wort hab' ich vergessen.
and (the)word have I forgotten

**Poetic**

You say to me secretly a soft word,
and give me a garland of cypresses.
I wake up, and the garland is gone,
and I cannot recall the word you spoke.

This poem continues to describe what the poet sees in his dream, as in the thirteenth song. He dreams that his love welcomes him amicably, although he cries at her feet; in response, she whispers something to him and gives him a garland of cypresses.

Unlike the previous poem, the action of all three stanzas of this poem take place within a single dream. However, Schumann uses the same structure as of the thirteenth song: a strophic setting with a modified last stanza. He changes the style of the vocal line to mimic coming out of a dream from the third line in the third stanza “Ich wache auf” (I
wake up: mm. 34-35) until the end. The vocal line before m. 34 features the same style in rhythm and melodic line as the first stanza.

The brief interludes in mm. 11-13 and 24-25 employ the Piano placement. An original motive has a chromatic modification beginning with the soprano line, continuing in the alto line, and finishing in left hand’s tenor line as a split motive (Example 51).

Example 51. Allnächtlich im Traume, mm. 10-13
15: “Aus alten Märchen”

**Literal**

Aus alten Märchen winkt es
from old fairy-tales it beckons it
hervor mit weißer Hand,
out with (a) white hand
da singt es und da klingt es
there sings it and there sounds it
von einem Zauberland;
of a magic land
wo bunte Blumen blühen
where colorful flowers bloom
im gold'nen Abendlicht,
in (the)golden evening light
und lieblich duftend glühen
and lovely fragrant glow
mit bräutlichem Gesicht;
with (a) bride’s face
Und grüne Bäume singen
and green trees sing
uralte Melodei'n,
ancient melodies
die Lüfte heimlich kilngen,
the wind secretly sound
und Vögel schmettern drein;
and birds rejoice (into) it
Und Nebelbilder steigen
and misty images rise
wohl aus der Erd' hervor,
right from the earth out
und tanzen luft'gen Reigen
and dance airy rounds
im wunderlichen Chor;
in whimsical chorus
Und blaue Funken brennen
and blue sparks burn
an jedem Blatt und Reis,
on each leaf and twig
und rote Lichter rennen
and red lights run

**Poetic**

From old fairy-tales it beckons

to me with a white hand,

there are sounds and songs

of a magic land,

where colorful flowers bloom

in the golden light of evening,

and glow sweet and fragrant

with a face like a bride’s.

And green trees sing

ancient melodies,

the winds secretly sound

and birds trill for joy.

And misty images rise

from the earth,

and dance airy rounds

in whimsical chorus.

And blue sparks burn

on every leaf and twig,

and red lights are running
im irren,  wirren Kreis;  
in the crazy, confused circle.

Und laute Quellen brechen  
And loud springs burst
aus wildem Marmorstein,  
out of wild marble stone,
und seltsam in den Bächen  
and strange in the brooks
strahlt fort der Widerschein.  
continues to shine the reflection.

Ach! könnt' ich dorthin kommen,  
Ah! If I could get there
und dort mein Herz erfreu'n,  
and set my heart please,
und aller Qual entnommen,  
and taken from all torment,
und frei und selig sein!  
and be free and blessed!

Ach! jenes Land der Wonne,  
Oh, that land of bliss,
das seh' ich oft im Traum,  
I often see that in dreams,
doch kommt die Morgensonne,  
but the morning sun comes,
zerflißt's wie eitel Schaum.  
and it blows away like vain foam.

dissolves it as vain foam.

This poetry illustrates the poet’s third dream about a fairy-tale land where the beauty of nature gives the poet a sense of release, and leaves him feeling free and blessed. Schumann employs a cheerful rhythm throughout the music for the description of the land of bliss and a musical climax on the sixth stanza of the poem in mm. 57-64. However, the texture changes with the word “Ach” in mm. 65-67. In the transition, the poet realizes that he could not go to such a land and expresses his longing with a sigh.
“Ach,” and the subsequent section marked *Mit innigster Empfindung* (with the most intimate sensation) follows with a chorale in m. 69 (Example 52).  

Example 52. Aus alten Märchen, mm. 58-74

Schumann uses the Clara motive only in the third stanza in mm. 84-95 after this moment of realization. The retrograde motive occurs consecutively in the vocal line, in the top line of the right-hand, and in the left-hand (Example 53). The eighth stanza states

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that the poet often sees the land of bliss in the dream, but it disappears with the light of dawn. After the three motives, the Clara motive does not appear in the last line of the music. The reason might be related to how this bliss disappears at dawn.

Example 53. Aus alten Märchen, mm. 83-98

This text also shows the possibility of a connection with the thirteenth and fourteenth poems since the two previous poems also describe the poet’s beloved in his dreams. Furthermore, one could infer from this text that the land of bliss may be a metaphor for his beloved such that his union with her represents an unreachable place in his thoughts.
16: “Die alten, bösen Lieder”

**Literal**

Die alten, bösen Lieder,
the old sinister song
die Träume bös' und arg,
the dreams sinister and nasty
die laßt uns jetzt begraben,
them let us now bury
holt einen großen Sarg.
bring a great coffin

Hinein leg' ich gar manches,
in it place I all much
doch sag' ich noch nicht was.
but say I yet not what
der Sarg muß sein noch größer
the coffin must be still bigger
wie's Heidelberger Faß.
than Heidelberg barrel

Und holt eine Totenbahre,
and get a death-bier
von Bretter fest und dick;
of woods firm and thick
auch muß sie sein noch länger
also must it be still longer
als wie zu Mainz die Brück'.
than in Mainz the bridge

Und holt mir auch zwölf Riesen,
and get me also twelve giants
die müssen noch stärker sein
they must still mightier be
als wie der starke Christoph
than what the strong St. Christopher
im Dom zu Köln am Rhein.
in the Cathedral of Cologne on the Rhine

Die sollen den Sarg forttragen,
they should the coffin carry away
und senken ins Meer hinab;
and sink into the sea down
denn solchem großen Sarge
for such a great coffin

**Poetic**

The old, sinister songs,
the dreams sinister and nasty,
let us now bury them,
bring me a great coffin.

I have much to lay to rest in it,
though I shall not yet say what.
The coffin must be even bigger
than the great Heidelberg barrel.

And bring me a death-bier,
made of firm and thick woods,
it also must be even longer
than the great bridge in Mainz.

And bring me also twelve giants,
they must be even mightier
than the string St. Christopher
in the Cathedral of Cologne on the Rhine.

They should carry the coffin away,
and sink it deep in the sea,
for such a great coffin
In the first four stanzas of this final song, the poet states that he needs a big, long, mighty coffin to bury the old sinister sentiment and the nasty dreams of the previous songs. He then clarifies that the true reason that the coffin should be so large would be to inter his enormous love along with its associated extensive suffering. “Die alten, bösen Lieder” explains how pained he is and how much he wishes to put an end to his grief from his unrequited love.

The music begins powerfully with a C# minor chord, anticipated by a rare grace-note chord, held with a fermata. A double-dotted octave chord then decisively enters on the same C# as the first chord, descends down a ⁴th to G#, and resolves to middle C# with an accent in mm. 1-3 (Example 54).
Schumann uses the Clara motive throughout “Die alten, bösen Lieder.” There are two types Clara motives in the first section. The five eighth-notes in the piano at the beginning of the vocal line are an inverted Clara motive. This gesture recurs throughout this section in mm. 7-8, 11-12, and m. 34 (Example 54).

From the second to the fourth stanza (mm. 11-35 plus pick-up), the poet describes in detail how large the coffin must be. However, the accompaniment changes from the pick-up to m. 36 to m. 47. The musical transition mirrors a poetic shift between the fourth and the fifth stanza in the poem. When he says that the coffin will be carried away in the first line in the fifth stanza (mm. 36-39 add pick-up), the piano part is intense and dramatic (Example 55).
Example 55. Die alten, bösen Lieder, mm. 34-43

Schumann also employs the retrograde motive in a chained shape which appears in three places when the poet points out that the coffin should be bigger, longer, and mightier: the pick-up to m. 16 to m. 17, the pick-up to m. 24 to m. 25, and the pick-up to m. 32 to m. 33. Each time the harmony becomes a whole step higher, and the vocal line also ascends as the poet speaks with a strong and decisive tone (Example 56).

Example 56. Die alten, bösen Lieder, mm. 15-19
For the last two lines of the final stanza “Ich senkt' auch meine Liebe/ und meinen Schmerz hinein” (I am burying my love/ with my pain in it: mm. 48-52), Schumann changes the tempo to Adagio, and the piano part also features a chordal accompaniment style. He prominently features a Dreams and Recollections placement of the Clara motive in the voice to the text “my love with my pain” (Example 57). As the text “my love with my pain” is simultaneously an important element of this song and a main topic of Dichterliebe as a whole, Schumann chooses to utilize the prime motive (E-D-C#-B#-C#) to both accentuate the text and also leave personal signature in a poignant moment.

Example 57. Die alten, bösen Lieder, mm. 48-52

The postlude recalls the twelfth song “Am leuchtenden Sommernorgen” which describes the poet’s contemplation of and meeting with a flower in a garden on a summer morning in mm. 53-58 (Example 58). The first section of the postlude does not include the Clara motive, as the postlude in the twelfth song does not include it.
In mm. 59-60, the right-hand features two gestures whose rolled chords and melismatic lines evoke the improvisatory style of a cadenza (Example 58). Schumann put the original motives in the middle of the two gestures by using a half-step neighbor tone. The bottom line in the right-hand in m. 62 carries the retrograde inversion motive, while another retrograde inversion motive occurs on top of the left-hand as well (Example 58). Finally, a chained motive appears in the eighth-note lines of both hands while beginning the ritardando in m. 64. This figuration is unusual in the way that it incorporates different formations of the Clara motive melodically: the original motive (Db-C-Bb-Ab-Bbb), the retrograde inversion motive (Ab-Bbb-Ab-Gb-F), and the original motive (F-Eb-Db-C-D).

Example 58. Die alten, bösen Lieder, mm. 59-67

74
“Die alten, bösen Lieder” is the only song that presents all five types of the Clara motive: prime motive, original motive, inverted motive, retrograde motive, and retrograde inversion. Schumann employs the five eighth-notes inverted motive and retrograde motive throughout this song, and the prime motive is used for the last line of the poem “my love with my pain” in the Dreams and Recollection placement. The last two motives, the original motive and retrograde inversion, occur in the postlude. These unique usages of the Clara motive suggest that Schumann expresses the reminiscence of the poet’s love in the last song as if it depicts his variety of emotions in the song cycle.
CHAPTER 5

CONCLUSION

Schumann cherished the crafting of veiled allusions and symbolism in his music and often preferred to keep the sources a secret. The hidden inner-workings of his music and use of motives that reference extra-musical ideas engender a sense of intimacy perhaps destined for his wife only. Therefore, the examination of the extra-musical tools he used in his music to create these private signs can be an important way to interpret Schumann’s music and kindle the musical imaginations of performers and listeners alike.  

Schumann likely saw the text of Dichterliebe as an ideal expression of his love of Clara. He employs the Clara motive during terms of endearment or words referring to Clara such as “Kindchen,” “Liebsten mein,” and “um unsre liebe Frau.” Some special texts allude to the special love with Clara or create a reminiscence using the Clara motive. Therefore, Schumann imbues the text of Dichterliebe with musical subtext and a coded musical signature for his wife. He also often emphasizes the motives with musical instructions such as a ritardando or an accent, and uses the motives to create a cyclical structure for the song cycle.

This research presents a deeper understanding of the composer’s personal interpretation of the poetry in Dichterliebe and how that conceptualization directly guided his compositional choices. The best example of Schumann’s poetic interpretation guiding his compositional process is in the sixth song “Im Rhein, im heiligen Strome.” Among the sixteen songs, only this song has a palindromic motive of the Clara motive.

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which perfectly illustrates the reflection of the Cathedral in the Rhein river, and the
mirrored image of the poet’s beloved in the picture of Virgin Mary. This recurring
subtext might also be viewed as an idée fixe as coined by Hector Berlioz (1803–1869) in
describing his motto theme in *Symphonie Fantastique*, composed in 1830. By 1835, the
French novelist Honoré de Balzac (1799–1850) used the term as a general concept that
suggests a “persistent preoccupation or delusional idea that dominates a person’s mind.”

This research provides the locations of the Clara motive in *Dichterliebe*. However, the author of this paper believes that there might be more examples that are
further obscured by Schumann’s complex musical cryptography. The understanding of
motivic placement in *Dichterliebe* can be an important way to comprehend the musical
expression of the composer. An awareness of the Clara motive would be very helpful for
singers and pianists to enhance their conception of style and interpretation in the music of
Schumann.

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