

Example 1. Schumann, 'Meine Rose', bars 1–14.

1st phase, tonic key established  
 Langsam, mit innigem Ausdruck ♩=108

Dem hol - den Lenz - geschmeide, der Rose, meiner

*p*  
 Mit Pedal.

B♭: I II V $\frac{5}{3}$  =  $\frac{4}{2}$  I $^6$

6 2nd phase, tonic key challenged 3rd phase,

Freude, die schon gebeugt und blasser vom hei - ssen Strahl der Sonnen,

II $^6$  c: V $^2$  I $^6$  = g: IV $^6$  V $^9$  I B♭: VII $^7/V$   
 first cadential

11 attempts to cadentially confirm tonic key

reich' ich den Becher Was - ser aus dunklem, tie - fen Bronnen.

*p* *pp*

V $\frac{6}{4}$  =  $\frac{5}{3}$  V $\frac{4}{3}/V$  V $\frac{6}{4}$  =  $\frac{5}{3}$  bVI = G♭: I

attempt second cadential attempt

Example 2. Schumann, 'Meine Rose', bars 1–14, analytical sketch.

a)

3 6 11 12 13 14

PAC ? NO! PAC ? NO!

b)

3 6 11 13 14

I I<sup>6</sup> II<sup>6</sup> II<sup>6</sup><sub>4/3</sub> V<sup>6-5</sup><sub>4-3</sub> bVI

Example 3. Schumann, 'Meine Rose', bars 23–37.

23

Fü - ssen, wie dieser Blume Was-ser, still meine See - le gie - ssen!

Gb: VII<sup>7</sup>/V V<sub>4</sub><sup>6</sup> — 5/3 V<sub>3</sub>/V V<sub>4</sub><sup>6</sup> — 5/3 I

first cadential attempt second cadential attempt PAC

28

Könn't' ich dann auch nicht se - hen dich

Bb: Ger. <sup>6</sup> V

retransition (prolongation of the dominant)

33

freu - dig auf - er - ste - hen!

cresc.

Mit Pedal.

I A''

Example 4. Schumann, 'Meine Rose', bars 1–37, analytical sketch.

6 13 14 19 26 27 28 29 37

$\hat{3}$   $\hat{b3}$   $\hat{2}$  ||  $\hat{3}$

I  $bVI^8$  —  $\delta$  V || I

PAC ? NO! PAC ? YES!

A A' retrans. A''

Example 5. Schumann, 'Meine Rose', bars 37–54.

37 1st phase, tonic key established (Der letzte Vers *pp*)

Dem hol - den Lenz - geschmeide, der Rose, meiner

Mit Pedal.

Bb: I II  $V_3^5 = \frac{4}{2}$  I<sup>6</sup>

42 2nd phase, tonic key challenged 3rd phase,

Freude, die schon gebeugt und blasser vom hei - ssen Strahl der Sonnen,

II<sup>6</sup> c: V<sup>2</sup> I<sup>6</sup> = g: IV<sup>6</sup> V<sup>9</sup> I Bb: VII<sup>7</sup>/V  
first cadential

47 attempts to cadentially confirm tonic key

reich' ich den Becher Was - ser aus dunklem, tie - fen Bronnen.

*p*

$V_4^6 = \frac{5}{3}$   $V_3^4/V$   $V_4^6 = \frac{5}{3}$   $V_3^4/V$   
attempt second cadential attempt

(continues on next page)

51 4th phase, metrical and harmonic confusion

V<sup>7</sup>/V      V<sup>7</sup>      VII<sup>6</sup>/V      V<sup>7</sup>      I

IAC

Example 6. Schumann, 'Meine Rose', bars 37–54, analytical sketch.

37 42 47 48 49 50 54

<sup>^</sup>3 <sup>^</sup>2      <sup>^</sup>1

vocal line ends on a <sup>^</sup>1, which is a passing tone

a)

PAC ? NO!      PAC ? NO!      PAC omitted

b)

37 42 46 49 50 54

<sup>^</sup>3 <sup>^</sup>2      <sup>^</sup>1

I      II<sup>6</sup>      II<sup>6</sup>/<sub>3</sub>      V      I

Figure 1. Nikolaus Lenau, ‘Meine Rose’.

<b>Meine Rose</b>	<b>My Rose</b>
1 Dem holden Lenzgeschmeide,	To spring’s lovely jewel,
2 Der Rose, meiner Freude,	to the rose, my delight,
3 Die schon gebeugt und blasser,	bowed and made paler
4 Von heißen Strahl der Sonnen,	by the sun’s torrid beam,
5 Reich’ ich den Becher Wasser	I bring water in this beaker
6 Aus dunklem, tiefem Bronnen.	from the dark, deep well.
7 Du Rose meines Herzens!	You, rose of my heart,
8 Vom stillen Strahl des Schmerzens	by pain’s secret beam
9 Bist du gebeugt und blasser;	are you bowed and made paler;
10 Ich möchte dir zu Füßen,	would I might at your feet,
11 Wie dieser Blume Wasser,	as water to this flower,
12 Still meine Seele gießen!	silently pour forth my soul!
13 Könnt’ ich dann auch nicht sehen	Even thought I might not then
14 Dich freudig auferstehen.	see you joyously rise again.

Figure 2. Nikolaus Lenau, ‘Meine Rose’; binary opposition underlying the poem’s concrete imagery (Fig. 2a) and the implied temporal trajectory (Fig. 2b).

a)

<b>positive (hoped-for)</b>	<b>negative (real)</b>
blossoming rose	dry rose
the joy of the speaker’s heart	the pain of the speaker’s heart

b)

negative (real) → positive (hoped-for but not reached)

Figure 3. Nikolaus Lenau, ‘Meine Rose’; opposition of subject and object (Fig. 3a) and the attempted temporal trajectory (Fig. 3b).

a)

<b>subject</b>	<b>object</b>
the speaker, human	the rose, nature

b)

subject separated from object reality → subject merged with object hoped-for but not reached

Example 7. Schumann, *Fantasiestück*, Op. 73 No. 1, bars 1–6.

**Zart und mit Ausdruck** ♩ = 80

*p* *fp* *p* *f* *fp*

a: I II<sup>6</sup> V<sup>7</sup> I



Example 8. Schumann, *Fantasiestück*, Op. 73 No. 1, bars 1–6, analytical sketch.

a)

intr.      compound basic idea

b.i.                      c.i.                      6

b)

$I^{5-6}$     $II^6$     $V^7$                        $V_3^4$     $I$

upbeat   1   2   3 ——— (expanded) ——— 4,

Example 9. Schumann, *Fantasiestück*, Op. 73 No. 1, bars 1–6, alternative interpretation.

1   2   3   6

$II^6$     $V^7$     $I$   
auxiliary cadence

Example 10. Schumann, *Fantasiestück*, Op. 73 No. 1, bars 16–21.

16

*p* *f*

a: I VI IV<sup>6</sup>

19

*p* *p* *p*

V = C: III# II<sup>6</sup> V<sub>4</sub><sup>6</sup>  $\frac{5}{3}$  I

Ped. \*

Example 11. Schumann, *Soirée-Stück*, No. 1, bars 14–20, autograph (Paris, Bibliothèque Nationale).



Example 12. Schumann, *Fantasiestück*, Op. 73 No. 1, bars 1–42, analytical sketch.

10 16 19 21 27 29 35 37 38 42

<sup>3</sup> <sup>2</sup> <sup>3</sup>

I (IV IV<sup>6</sup> V) III IV<sup>5</sup>—6 V || I

(=C: III# V I)

A B A'

Example 13. Schumann, *Fantasiestück*, Op. 73 No. 1, bars 33–42.

33  
*cresc.* *f*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*  
a:  $V^7/V$

A' section starts on the dominant

37  
*pp* *fp*  
V

40  
*f* *fp*  
I

Example 14. Schumann, *Fantasiestück*, Op. 73 No. 1, bars 53–69

thematic initiation  
AND  
cadential (concluding) progression

53 *f* VI IV<sup>6</sup> V<sup>4</sup> *fp* 5/3

57 perfect authentic cadence omitted *pp* I = d: V<sup>7</sup> I = a: IV

61 cadential progression → failure *f* Ped. It.<sup>6</sup> \* Ped. V<sup>4</sup> (5 omitted) IV

(continues on next page).

65 major-mode tonic, no cadential arrival

The musical score consists of two systems of staves. The upper system is a single treble clef staff with a vocal line. The lower system is a grand staff with a treble and bass clef for piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The score includes dynamic markings *p* and *dim.*, and performance instructions *Ped.* and *attacca \**. The piece concludes with a double bar line.

Example 15. Schumann, *Fantasiestück*, Op. 73 No. 1, bars 55–69, analytical sketch.

(42—54) 56 57 60 64 65

^ 3 ^ 2 ^ 1

a)

**thematic  
function**

initiating

cadential => codetta

(42—54) b.i. b.i. cadential idea => codetta

55 57 60 65

^ 3 ^ 2 ^ 1

b)

I IV<sup>5</sup>—<sup>6</sup> V I<sup>#</sup> = d: V I → a: It.<sup>6</sup> V<sub>4</sub><sup>6</sup>— ? I<sup>#</sup>

NO,  
passing <sup>6</sup>/<sub>4</sub>