

Analysis and chromatic sequence

I. Analyze chords, modulations and significant cadences in this song, and answer the questions on p. 4 (60%)

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Robert Schumann, *Liederkreis*, Op. 39, No. 3, "Waldesgespräch"

Ziemlich rasch. ♩ = 136

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mf Es ist schon

6 spät, es ist schon kalt, was reit'st du ein - sam durch den

mf
f
mf

11 *f* Wald? Der Wald ist lang, du bist al - lein, du schö - ne Braut, ich führ' dich

f *fff* *f*

ff
f
mf *sf*

15 heim! *p* Gross ist der Män - ner Trug und List, vor

p *p* *mf*

21

Schmerz mein Herz ge - bro - chen ist, wohl irrt das Wald - horn

27

her und hin, o flieh', o flieh'! du weisst nicht, wer ich bin.

33

So reich ge - schmückt ist Ross und Weib, so wun - der - schön, so

38

ritard. Im Tempo. ♩ = 136

wun - der - schön der jun - ge Leib; jetzt kenn'ich dich, Gott steh' mir bei! du

ritard. Im Tempo.

♩ = 80 *ritard.* 3 **Im Tempo.** ♩ = 136

43

bist die He-xe Lo-re-ley! Du kennst mich wohl, du

p

♩ = 80 *ritard.* **Im Tempo.** ♩ = 136

mf *p*

49

kennst mich wohl, von ho-hem Stein schaut still mein Schloss tief in den

ff *f* *f*

54

Rhein; es ist schon spät, es ist schon kalt, kommst

ff *mf* *f*

mp *mp* *p* *p* *f*

60

nim-mer-mehr aus die-sem Wald, nim-mermehr, nim-mermehr aus die-sem Wald.

ritard. ♩ = 100

mf *f* *mf* *f* *sf* *fp*

ritard. ♩ = 100

p

4 65 $\text{♩} = 120$ $\text{♩} = 60$

Translation:

The hour's late, the cold sets in,
 Why ride alone through the wood?
 The wood is long, you art alone,
 You lovely maid, I'll lead you home!

So richly adorned are lady and steed,
 Such a beautiful young body,
 I know you now – God save my soul!
 You are the witch: the Lorelei

"Men have such cunning to deceive,
 My heart had broken with bitter pain,
 The hunting horn sounds near and far,
 O flee! You don't know who I am."

"You know me well – my highest tower
 Looks down into the Rhine so deep.
 The hour's late, the cold sets in,
 You shall not leave these woods again."

1. How would you describe the form of "Waldesgespräch"? _____

2. What role does the music in the introduction (mm. 1-4) and codetta (mm. 65-72) play in the body of the song?

3. List the mm. nos. where Schumann harmonizes a descending chromatic scale in the melody
 _____ What role does this sequence play in the form? _____

II. Chromatic sequences. For no. 1, add SAT voices to the given bass **choosing your own inversion** to suit the bass line and part-writing. For no. 2, add A & T voices to the bass, according to the figured bass. Analyze both examples with either Roman numerals OR figured bass symbols, as appropriate (40%).

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