

Analysis and chromatic sequence

Liederkreis, Op.39,7 Auf einer Burg (In the castle)

I. Analyze chords, modulations and significant cadences in this song, and answer the questions on p. 2 (60%)

Voice

Piano

Am:

Ein - ge - schla - fen auf der Lau - er o - ben ist der al - te Rit - ter, drü - ber ge - hen Re - gen - schau - er

7

und der Wald rauscht durch das Git - ter. Ein - ge - wach - sen Bart und Haa - re und ver - stei - nert

12

Brust und Krau - se, sitzt er vie - le hun - dert Jah - re o - ben in der stil - len Klau - se.

19

p

Drau - ssen ist es still und fried - lich, al - le sind in's

25

Tal ge-zo - gen, Wal - des - vö - gel ein - sam sin - gen in den lee - ren Fen - ster - bo - gen. Ei - ne Hoch - zeit

31

fährt da un - ten auf dem Rhein im Son - nen - schei - ne, Mu - si - kan - ten

35 *ritard.*

spie - len mun - ter, und die schö - ne Braut, die wei - - net.

ritard.

Translation:

Asleep on his watch,
up there is the old knight
rainshowers fall above,
And the forest rustles through the grate

Beard and hair overgrown
Chest and ruff turned to stone,
He sits for hundreds of years,
Up there in his silent refuge.

Outside it's quiet and peaceful,
Everyone's gone to the valley,
Woodbirds sing alone
In the empty, arching windows

A wedding passes below
On the Rhine, in the sunshine,
Musicians play jauntily
And the lovely bride weeps.

1. How would you describe the form of "In der Burg" ? _____
2. How might you explain the ambiguous beginning and end of the song?

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

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

1

Exercise 1: A musical score in G major (one sharp) and 3/4 time. The bass line is provided, and the student is to add soprano, tenor, and alto voices. The bass line consists of a chromatic sequence of eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1. The student is to choose their own inversion for the upper voices.

2

Exercise 2: A musical score in G major (one sharp) and 3/4 time. The bass line is provided, and the student is to add alto and tenor voices according to the figured bass. The bass line consists of a chromatic sequence of eighth notes: G2, F#2, E2, D2, C2, B1, A1, G1. The figured bass symbols are: 6, 6, 6, 6, 6, b6, #7, #3. The student is to choose their own inversion for the upper voices.