

FIGURE I. "SONNTAG" (47/3)

	First couplet	Second couplet	Closing tercet (refrain)
St. 1	So hab ich doch die ganze Woche mein feines Liebchen nicht gesehn, <i>So the entire week I have not seen my pretty sweetheart,</i>	ich sah es an einem Sonntag wohl vor der Türe stehn: <i>I saw her one Sunday, standing just before the door:</i>	das tausendschöne Jungfräulein, das tausendschöne Herzelein, <i>that marvelous girl, that marvelous sweetheart,</i> wollte Gott, ich wär heute bei ihr! <i>would to God I were with her today!</i>
St. 2	So will mir doch die ganze Woche das Lachen nicht vergehn, <i>So really the entire week, my laughter would not cease,</i>	ich sah es an einem Sonntag wohl in die Kirche gehn: <i>I saw her one Sunday, just going into church:</i>	das tausendschöne Jungfräulein, das tausendschöne Herzelein, <i>that marvelous girl, that marvelous sweetheart,</i> wollte Gott, ich wär heute bei ihr! <i>would to God I were with her today!</i>
	┌──────────────────────────────────┐ declarative clause	┌──────────────────────────────────┐ declarative clause	┌──────────────────────────────────┐ (extraposed noun phrases)
	┌──────────────────────────────────┐ statement of context		┌──────────────────────────────────┐ statement of wish
	┌──────────────────────────────────┐ punctuated sentence = stanza		

bars 1–8, inceptive unit

bars 9–30, definitive unit

FIGURE 2. “KEIN HAUS, KEINE HEIMAT” (94/5)

St. 1 Kein Haus, keine Heimat,
kein Weib und kein Kind,
in Wetter und Wind!
so wirbl ich, ein Strohalm,

*No house, no homeland,
no wife and no child,
so I whirl, a piece of straw
in rain and wind!*

Well' auf und Well' nieder,
bald dort und bald hier;
Welt, fragst du nach mir nicht,
was frag ich nach dir?

*A billow up and a billow down,
now there and now here;
world, if you do not care about me,
why should I care about you?*

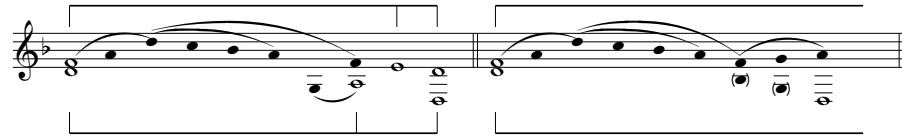


FIGURE 3. “VOR DEM FENSTER” (14/1)

St. 1 If the moon does not shine more brightly,
if the sun does not rise early,
then I will this night go courting,
as I have also done before.

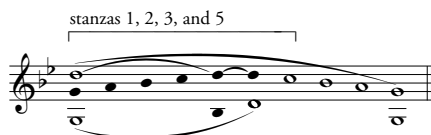
St. 2 Just as he stepped into the lane,
there he began a song and sang;
he sang out a beautiful, bright voice,
so that his sweetheart sprang from her bed.

St. 3 Be still, be still, my sweetheart,
be still, be still, and do not stir,
else you'll wake Father, else you'll wake Mother,
and that is not good for either of us!"

St. 5 There the two stood side by side
with their tender little lips,
then the watchman blew his horn,
adieu, it is time to part.

St. 4 I don't care about Father, I don't care about Mother,
in front of your bedroom window I must stand,
I want to gaze upon my pretty love,
for whose sake I must travel so far.

St. 6 Ah, parting, parting after parting,
parting hurts my young heart so;
having to leave my pretty darling,
that I will never forget.



A sections



B sections

FIGURE 4. "LIEBESTREU" (3/I)

The mother's commands

- St. 1 "O versenk, o versenk dein Leid, mein Kind, in die See, in die tiefe See!"
"Oh sink, oh sink your sorrow, my child, in the sea, in the deep sea!"
- St. 2 "Und die Lieb, die du im Herzen trägst, brich sie ab, brich sie ab, mein Kind!"
"And the love that you bear in your heart, break it off, break it off, my child!"
- St. 3 "Und die Treu, und die Treu, 's war nur ein Wort, in den Wind damit hinaus."
"And troth, and troth, 'tis but a word, into the wind with it."

p con espressione

"O ver-senk, O versenk dein_ Leid, mein Kind, in die See, in die tie-fe See!"

The daughter's evasions

- Ein Stein wohl bleibt auf des Meeres Grund, mein Leid kommt stets in die Höh'.
A stone may well rest on the ocean's bottom; my sorrow rises always to the surface.
- Ob die Blum auch stirbt, wenn man sie bricht, treue Lieb nicht so geschwind.
Even if the blossom dies when one breaks it off; true love does not pass so swiftly.
- O Mutter und splittert der Fels auch im Wind, meine Treue, die hält ihn aus.
Oh Mother, even if the crag splinters in the wind, my troth, it will withstand it.

pp träumerisch *pp*

ein Stein wohl bleibt auf des Mee-resGrund, mein Leid_ kommt stets in die Höh.

f

O Mut-ter, und split-tert der Fels auch im Wind, meine Treu-e, die hält ihn aus,

die hält, die hält, ihn aus.

5 4 3 2

V (=C⁷: D T₂) T₁ P D (=D T P D) V I T_c

FIGURE 5. "KLAGE" (105/3)

3. Klage

Vom Niederrhein

Einfach und ausdrucksvoll

Singstimme

1. Feins Lieb - chen, trau du nicht, daß er dein Herz nicht
 2. Ich wer - de nim - mer froh, denn mir ging es al -
 3. Es ist jetzt Win - ter - zeit, die Vö - ge - lein sind

Andante espressivo

Pianoforte *p dolce*

4

bricht! Schön Wor - te will er ge - ben, es ko - stet dein jung
 so: die Blät - ter vom Baum ge - fal - len mit den schö - nen Wor - ten
 weit, die mir im Lenz ge - sun - gen, mein Herz ist mir ge -

8

Le - ben, glaubt si - cher - lich, glaubt si - cher - lich!
 al - len, ist Win - ter - zeit, ist Win - ter - zeit!
 sprun - gen vor Lie - bes - leid, vor Lie - bes - leid.

13

d: I IV V I

- St. 1 My pretty darling, trust not
 that he will not break your heart!
 Fair words will he speak,
 but it will cost you your young life;
 count on it!
- St. 2 I will never be merry,
 for it happened to me too:
 the leaves have fallen from the tree
 along with all the pretty words,
 it is wintertime!
- St. 3 It is now wintertime,
 the birds are far away,
 that sang to me in spring,
 my heart is shattered
 from love's woe.

FIGURE 6. "SOMMERABEND" (84/I)

St. 1 Go to sleep, Daughter, sleep!
The dew is already falling on the grass,
and whomever the drops touched
will soon weep their eyes wet!

St. 3 Go to sleep, Daughter, sleep!
The tawny owl is already calling in the forest,
and whomever those tones touched
must soon lament with it!

St. 2 Let me cry, Mother, let me cry!
The moon glows brightly,
and whomever the beams shine upon,
their tears shall quickly dry!

St. 4 Let me lament, Mother, let me lament!
The nightingale sings brightly,
and whomever the songs are sung for
shall quickly lose their sadness!

Mother: bars 1-4, 5-8, 9-12, 13-16, 17-20. Labels: evaded cadence?, thwarted cadence.

Daughter: bars 21-24, 25-28, 29-32, 33-36, 37-40. Labels: nonperfect cadence?, high cadence.

Harmony: T_i — P-? ... T_i — P D (?)

Mother: weint bald die Au-gen naß!

Fingerings: $\hat{3}$, $\hat{2}$, $\hat{1}$

Harmony: T_i P D

Daughter: dem trock-nen Trä-nen schnell!

Fingerings: $\hat{3}$, $(\hat{8})$, $\hat{7}$, $(\hat{8})$

Harmony: T_i P D T_c

FIGURE 7. "DAS MÄDCHEN" (95/I)

Section I

The maiden stood, stood at the mountain's slope,
the mountain reflected from her countenance,
and the maiden spoke to her countenance:
"Verily, countenance, o you that I care about,

Section II

if I knew, you my white countenance,
that someday an old man would kiss you,
then I would go to the green mountain,
pick all the wormwood in the mountains,
press the bitter water out of the wormwood,
and wash you, o countenance, with that water,
so that you would be bitter when the old man kissed you!

Section III

But if I knew, you my white countenance,
that someday a young man would kiss you,
then I would go to the green garden,
pick all the roses in the garden,
press the fragrant water out of the roses,
and wash you, o countenance, with that water,
so that you would be fragrant when the youth kissed you!"

Section I: the preface (lines 1–4)

Section IIa: the if-clause (lines 5–6)

	lines	discourse function	section	tonal syntax
narrator	1–3	preface	I	inceptive
	4	address		
girl	5–6	if-clause	II	definitive
	7–10	then-clauses		
	11	that-clause		
	12–13	if-clause		
	14–17	then-clauses	III	definitive
	18	that-clause		

Section IIb: the then-clauses (four action statements) (lines 7–10)

Section IIc: the concluding that-clause (statement of purpose) (line 11)

Section IIIa: the if-clause (lines 12–13)

29 31 33 35

V IV⁶ V IV⁶ II V I V I II⁶ V I^{3/2} $\begin{matrix} -6 \\ -4 \\ -3 \end{matrix}$ $\begin{matrix} -5 \\ -3 \end{matrix}$

Section IIIb: the then-clauses (four action statements) (lines 14–17)

37 43

B: I II V I I⁵ -6 II V⁷

49 55

I II V I I VI II[#] V⁴⁻ -3

Section IIIc: the concluding that-clause (statement of purpose) (line 18)

61 63

I V I III VI II V I