

Clemens Goldberg Berlin)

Going into the Woods Space, Time, and Movement in Schumann's *Waldszenen* op. 82<sup>1</sup>

*Zusammenfassung: "In den Wald Gehen - Zeit, Raum und Bewegung in Schumanns Waldszenen op. 82 ". Wald und Jagd sind Schlüsselworte der deutschen Romantik und spielen als philosophische Ideen auch für Schumann eine große Rolle. Der romantische Komponist und Philosoph suchte im "Wald" eine Sprache und Wahrheit jenseits der gesprochenen Sprache. Die Analyse von Schumanns Waldszenen macht mit dieser Konzeption Ernst und untersucht die Stücke als philosophisch-ästhetischen Mikrokosmos.*

*Schläft ein Lied in allen Dingen,  
Die da träumen fort und fort,  
Und die Welt hebt an zu singen,  
Triffst du nur das Zauberwort.<sup>2</sup>*

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1 The first version of this paper was written in 1988. In 1989, Peter Jost published his monography *Robert Schumanns "Waldszenen" op. 82; Zum Thema "Wald in der romantischen Klaviermusik (Saarbrücker Studien zur Musikwissenschaft, Bd. 3)*. As Jost's book was already finished when he got to know my paper, he could not incorporate my perspective of the *Waldszenen* (cf. op. cit., p. 5). Jost gives a very valuable account of the roots for the musical idea of *Wald*, but with quite different intentions and perspectives compared with mine. His approach is historical, mine is systematic and more general. Jost does not connect the spatio-temporal implications of an outer space and of an imagination of this outer space to the notion of musical space and time. Moreover, Jost's analyses shed light only on details in the pieces and try to establish general stylistic tendencies from these details. Jost isolates elements and compares them with symbolic notions or stylistic concepts. My approach is completely different. I will try to show the function of these elements in the process of one piece and how this function in the process of perception defines different temporal roles of one and the same element. Although Jost has seen many details in a similar way as I did, I have a completely different way of interpretation. In fact, this paper tries to show the way out of the limitations of analysis in a negative sense. Instead of isolation and atomization in elements it tries to evoke a space with different perspectives.

2 A song is sleeping in all things  
they are dreaming on and on,  
and the world begins to sing  
if you hit the magic word.

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These verses by Eichendorff, perhaps the most romantic and the most musical poet of the 19th century, not only show how important music was for the romantic poet. They constitute a kind of *Weltanschauung*, a view of the world, a program and a justification for the romantic poet, and, in the end, for the romantic composer, too<sup>3</sup>. The poem is perfectly balanced in its gentle and "swinging" rhythm, its male and female endrhymes and, last but not least, in its inner melody, modulating from i-sounds to the diphthong äü and then to the repeated o-sounds in *fort und fort*, and, after the opposition of e and i, moving to a synthesis in the last verse. The strophe itself is a perfect example of the message it conveys. What is this message?

The verses enclose the core of romantic thought. All the basic categories of language and philosophy of the 19th century are assembled: sleep, dream, world, magic word, singing and *Lied*. Moreover, we find the most important opposition of romantic thought, the opposition of *Welt* as outer appearance and *Welt* in a deeper sense: the world as it "really" is, the world beyond reality. The first world is the world of objects, of divided particles of the universe, seemingly without inner connection. These objects are static, passive, not moving. In a very essential way they are asleep, they dream, thus unable to act, unable to speak, unable to "sing". For the romantic poet "not singing" means "not acting". Moreover, these objects do not constitute *Welt* in the second sense. They have a hidden structure connecting them. This structure is symbolized in the term *Lied*. The sleeping objects constitute a *Lied*, which is the same as a musical score: it exists but passively. There is an ontological time-structure in this being asleep, too. *Fort und fort*, says the poet. The sleeping world is in a state of undistinctive continuity, of mere extension<sup>4</sup>. The objects constitute the undistinctive, sleeping world of extension. This world of the *Lied* waiting to be sung cannot be perceived by anyone as it really is. It waits to "be performed". Not accidentally this picture refers to a well-known German fairy-tale, *Dornröschen*, the Sleeping Beauty. As poetical prose,

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3 Concerning the relation between Schumann and Eichendorff, cf. Jost, op. cit., p. 128seq.

I differentiate extension and space-time. Extensions are not necessarily defined as to a quality of concrete time and structured space. The "sleeping" objects have potentials and durations inherited from their "histories". It is only when they become part of a concrete experience, when they "wake up", when they are incorporated in a process of being, that they acquire spatio-temporal qualities. I have fully developed a theory of the work of art as process and the spatial character of music in *Stilisierung als kunstvermittelnder Prozeß- Die französischen Tombeau-Stücke im 17. Jahrhundert* (Neue Heidelberger Schriften zur Musikwissenschaft Bd. 14), Laaber 1987, and *Die Chansons Johannes Ockeghems - Ästhetik des musikalischen Raumes* (Neue Heidelberger Schriften zur Musikwissenschaft Bd. 19), Laaber 1992.

fairy-tales are the language equivalent to musical compositions and poetry. Moreover, they are a symbol for the history of the individual in its social context. They connect the world of the individual subconscious with the world of intersubjective expectations and morals. The connection between these two worlds is made by a multi-dimensional notion of nature.

*"Das Märchen ist gleichsam der Kanon der Poesie, alles Poetische muss märchenhaft sein, und alle Märchen sind nur Träume von jener heimatlichen Welt, die überall und nirgends ist..., "*

says Novalis in his *Fragments*. What lies asleep in the *Lied* is a *Märchen*. The poetical essence of the fairy-tale is *Heimat*, the home of truth. Truth must be necessarily poetical.

As in *Dornröschen*, something instantaneous has to happen to wake the objects up from their dream, so as to convert them into a *Welt*, a community of things in relation to men. As in *Dornröschen*, the world of things, the world of seeming reality, is under a spell. It is not really living. This world is waiting for something instantaneous, the magic word. It is waiting for the experience of *Augenblick*, an instant. This instant interrupts the extension-continuity and adds a spatio-temporal dimension, a new relation between the seemingly unconnected objects. The hidden structure of the second *Welt* is now enacted. The objects acquire a new continuity connected with the experience of men. *"Und die Welt hebt an zu singen"*; the score with its passive potentials is activated and we enter into a process of temporal development and new spatial understanding. We go beyond the outer spatial impression of objects to experience their real dimension. A new space of truth and poetry is developed in a temporal process. The new space is the space of singing. The mere *Lied* sets free its musical quality, connecting the world of the subject and the object. Singing provides a third level for subject and object, creating a unity between them. In this unity, space and time are in a perfect balance, they are no longer differentiated. The romantic philosopher (all creative artists are philosophers and all philosophers are artists in the romantic view) tries to convert the world of things, of undifferentiated extension, into the fairy-tale of *Poesie*. Only the Poetical reveals the true dimension of objects to the subject. It is through the poet and the Poetical that we experience the true world, find *the space of Heimat through the temporal experience of singing*.

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5 In my translation (the translations of the following footnotes are, if not mentioned otherwise, done by this author): "Fairy tales are just as the canon of the Poetical, everything that is poetical must be like a fairy-tale, all fairy-tales are nothing but dreams of this native world which is everywhere and nowhere". From: Novalis, *Werke in einem Band*, Uwe Lassen ed. Hamburg 1959, p. 414/15.

Some more Fragmente by Novalis may clarify the role of *Poesie*.

*Worin eigentlich das Wesen der Poesie besteht, lässt sich schlechthin nicht bestimmen Es ist unendlich und zusammengesetzt und doch einfach ... Poesie ist Darstellung de: Gemüts - der inneren Welt in ihrer Gesamtheit. Musikalische Poesie, die das Gemüt selbst, in ein mannigfaches Spiel von Bewegung setzt".<sup>6</sup>*

*"Es ist höchst begreiflich, warum am Ende alles Poesie wird. Wird nicht die Welt am Ende Gemüt?"<sup>7</sup>*

Several features emerge from these *Fragmente*:

1. To define the Poetical would mean to miss its central point, its ontological structure. Definition is the opposite of *Poesie*; it is connected with the world of objects.

2. *Gemüt*, the subject's mind-soul, is equivalent to the world of singing, the enacted score of the *Lied*. It signifies a kind of inner sense which can be found in both nature and man.

3. The connection between subject and object is made through movement. Movement is a temporal act incited through musical *Poesie*. There is no distinction between music and *Poesie*, because the aim of *Poesie* is to go beyond the superficial, one-dimensional meaning of words, so as to reach the word of *Gemüt*, the "vibration" uniting subject and object. Words are mere entries to this world. As Schelling writes in his *Philosophie der Kunst*: "...so ist M u s i k nichts anderes als der urbildliche Rhythmus der Natur und des Universums selbst, der mittelst dieser Kunst in der abgebildeten Welt durchbricht."<sup>8</sup>

4. *Manifold game* is a key term, indicating how movement unites the manifold with the single, how the seemingly disparate and divided acquires a new meaning, unity. *Spiel* sets the rhythm and regulates the temporal succession of movement. At the same time it offers perspectives and goals without spatial limitations. It has temporal and spatial aspects without being limited by these aspects. It unites players and "singing" (playing) in one movement, one act. In

<sup>6</sup> "It is impossible to define what exactly is *Poesie*. It is at the same time infinitely composed and single ... *Poesie* is the representation of *Gemüt* - of the inner world in its entirety. Musical *Poesie*, involving the *Gemüt* in a manifold game of movement." I did not translate the terms *Poesie* and *Gemüt*, the first enclosing (as these texts show) more than the Poetical, the second having no equivalent in English. It means (in Novalis' terms) "the inner world in its entirety".

<sup>7</sup> "It is extremely obvious why in the end everything becomes *Poesie*. Does not the world become in the end *Gemüt*?"

<sup>8</sup> "..., music is nothing but the archetypical rhythm of nature and the universe itself, which pierces through the depicted world by means of art." F. W. J. Schelling, *Texte zur Philosophie der Kunst*, ed. W. Beierwaltes, Reclam Stuttgart 1982, p. 152.

this sense it is "everywhere and nowhere ". "Indem ich dem Endlichen einen unendlichen Sinn gebe, romantisiere ich es"<sup>9</sup>. When the romanticized words are connected to phrases, they are music, because they are no longer defined.

The romantic poet gets his justification from the fact that you cannot change the world without recognizing its deeper structure. You must wake up before you act. It is the poet's task to enact the world into its real being. The specific dynamism of poetical enaction leads to better because truer world. History has shown that this did not happen, yet we should give credit to the romantic philosopher because he believed in the power of *Poesie* and did not close his eyes but tried to open them and see better. He tried to find a way of true acting and perceiving. Romantic philosophers believed in a humanized world through an act of purification of thought and language. The philosopher-poet of Romanticism thought he had to live in an idealized world to work for a better reality: "Der Dichter lebt in der idealischen Welt und arbeitet für die wirkliche".<sup>10</sup>

#### *Wald und Jagd*

Schumann's *Waldszenen*, composed in 1848/49, the year of the German Paulskirche-"revolution", were inspired mainly by Gustav Pfarr's *Waldlieder* and Heinrich Laube's *Jagdbrevier* (1840). *Orte* piece, *Verrufene Stelle*, is based on a poem by Hebbel (the main author inspiring the libretto of Schumann's opera *Genoveva*) and the most famous piece of the cycle, *Vogel als Prophet*, on a poem by Eichendorff<sup>11</sup>. As was so often the case, Schumann did not deliver most of his motto-poems for publication because he considered his music to speak for itself. As we have seen, music was considered as a purer language and thus the poems would only have disturbed this clarity. However, the mottos are of great value for the understanding of the philosophical background of the cycle.

*Wald* was a central topic of German Romanticism<sup>12</sup>. One of the most famous examples for the use of *Wald* in music is certainly Weber's *Freischütz*<sup>13</sup>. Another example was created by Schumann himself, his largely underestimated

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9 "Giving the finite an infinitive sense means to romanticize it". Novalis, op. cit., p. 419

10 Robert Schumann, lecture given on September 12, 1827, in: *Gesammelte Schriften über Musik und Musiker*, Martin Kreisig ed., Leipzig 1914, Vol. II, p. 183.

11 For more details about the literary sources cf. Peter Jost, op. cit., p. 158seq.

12 cf. Jost, op. cit., chapter "Der Wald und die deutsche Romantik", p. 22seq.

13 cf. Jost, op. cit., p. 59seq.

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opera *Genoveva*, where a full act plays in the woods<sup>14</sup>. In order to understand the implications of the topic *Wald*, a glance at its literary use might be helpful[s]. Once more, Eichendorff is the most reliable source. *Wald* is one of his most frequently used topics:

*Da steht im Wald geschrieben,  
Ein stilles, ernstes Wort  
Vom rechten Tun und Lieben,  
Und was des Menschen Hort.*

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*Ich habe treu gelesen  
Die Worte schlicht und wahr,  
Und durch mein ganzes Wesen,  
Wald's unaussprechlich klar.*<sup>16</sup>

*Wald* is the remote place of truth. Everything there is clear and simple, undisturbed by human necessity and interests. Oddly enough, the darkness of the woods is the medium for clarity and truth. *Wald* is a place of *katharsis*, a purifying place for body and soul. It is man's refuge and treasure (*Hort* means both). The woods are not silent: they speak to us, not verbally, but on the level of music, of singing. Once more we find the image of the magic word, relieving us from the spell of outer reality. As Richard Alewyn put it:

*Die romantische Seele irrt nicht einsam im leeren Raum, der ihr nichts als das Echo der eigenen Stimme zurückgäbe, wie die Seele des empfindsamen Menschen der Werther-Zeit. Denn die Natur der Romantik ist nicht tot und stumm, sie ist erfüllt von einem heimlichen Leben, nicht an ihrer Oberfläche, aber in ihrer Tiefe. Und zwischen der Tiefe der*

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<sup>14</sup> This opera has often been criticized as "undramatic". This expectation denies the possibility of a psychological concept of opera in the 19th century (whereas it is accepted for the 20th century ...). *Genoveva* is full of musical subtleties, mirroring the psychological features of its heroes. This structure is intensified in the very act IV which plays in the woods.

<sup>15</sup> Although Jost has analyzed some poems in this direction as well, I stress quite different points from his.

<sup>16</sup> In the woods there is written a quiet, serious word about proper acting and loving and about man's refuge. I faithfully read these words they have been simple and true and my whole being was unspeakably elucidated.

*Natur und dem Grund der Seele waltet eine Korrespondenz, die wiederum das Medium einer Kommunikation werden kann.*<sup>17</sup>

The same conception is revealed in the motto of Gustav Pfarrius' *Waldlieder*, a notion of one of the first German explorers, Alexander von Humboldt:

*Des Menschen Rede wird durch alles belebt, was auf Naturwahrheit hindeutet, sei es in der Schilderung der von der Aussenwelt empfangenen sinnlichen Eindrücke, oder des tief bewegten Gedankens und innerer Gefühle.*<sup>18</sup>

"Belebt" is a far-reaching term. The German *Lebens-Philosophie* of the Romantics has still a great influence in the 20th century, to cite only one example, on Edmund Husserl. To give life means to give the true meaning to our actions; living is pure action, not our daily life. Nature is the hoard of truth and it acts through movement, setting in motion both the receptive capacities text sense-data and the potential for the inner structuring of those data. Movement connects both the world of physical objects and the world of *Gemüt*.

The motto for the whole cycle *Waldszenen* is taken from the second strophe of Pfarrius' *Waldlieder*- the poem "Komm mit!"; this poem was rendered in the first publication of the *Waldszenen*:

*Komm mit, verlass das Marktgeschrei,  
Verlass den Qualm, der sich dir ballt  
Ums Herz, und athme wiederfrei,  
Komm mit mir in den grünen Wald!*<sup>19</sup>

The poet and the composer lead us to this place, where we are not disturbed by our interactions with other people, and especially by the world of trade and money. We are led to a place of pure air for lungs and heart. But this place is

17 "The romantic soul does not go astray solitarily in an empty space which would only echo its own voice, as was the case with the soul of the sensitive man of the age of Werther. Nature of the romantic age is not dead and silent. It is tilled with a secret life, not at the surface but in its depth. And between the depth of nature and the bottom of the soul reigns a correspondence becoming itself a medium for communication." Richard Alewyn, "Ein Wort über Eichendorff", in: *Eichendorff Heute*, Paus Stücklein ed., Darmstadt 1966, p. 7seq.

18 "Man's speech is vivified by everything hinting at truth in nature, be it in the description of the impressions received from the exterior world or of the deeply moved thought and inner emotions." (Edition of Georg Osterwald, Köln 1850).

19 Come on, leave the cries of the market,  
Leave the smoke suffocating  
your heart and breathe freely again,  
come with me into the green woods!

more than a neutral, pure surrounding. It encloses the true world, the world of singing. Pfarrius explains this in the fifth and sixth strophes of "Komm mit!":

*Wir gehn hinab zum Felsenborn,  
Wo schaumgeboren, goldbeschwingt,  
Wie aus des Knaben Wunderhorn,  
Ein Märchen aus der Tiefe dringt.*

*Und aus der Thiere Luftrevier,  
Draus unverkünstelt, unverstellt,  
In wechselnden Symbolen dir,  
Entgengentritt die eigne Welt;*<sup>20</sup>

Repeatedly, we find the same kind of ideas and the same *topoi*. We must go down to a dark place, drink from pure sources, listen to fairy-tales, decipher symbols: in order to find ourselves. We must go to remote, strange places, not only to witness the birth of a myth (as is indicated in "goldbeschwingt" and "schaumgeboren", a reference to the birth of Venus) but the recreation of our own existence: we are born to a new life. It should not be neglected, however, that the details in the description of a place in nature are only an entry. "*Je eindeutiger eine Beschreibung einem konkreten Lokal zugeordnet ist, desto visionärer ist sie.*"<sup>21</sup> *Wald* is a distinctive space, but everywhere and timeless as well.

The second topic in the *Waldszenen is Jagd* (hunt). In the first edition only very few traces hint at this topic, thus the titles of no. 8 ("Jagdlied") and No. 2 ("Jäger auf der Lauer"). Wolfram Boetticher cites the titles of the draft<sup>22</sup>. Two more titles there refer to *Jagd*: "Jägerhaus" for the later "Herberge" (Inn), and "Vorüberfliegendes Wild" (Racing Game) for the later "Eintritt" (Entry). As

20 We go down to the source in the rocks,  
where a tale, born in spray and with golden wings,  
as out of the boy's magic horn,  
emerges from the depths.  
And where, out of the lofty realm of the animals,  
without false art and unobstructed,  
you encounter in changing symbols  
your own world.

21 "The more a description is connected to a concrete place, the more it is visionary." Oskar Seidlin, "Eichendorffs symbolische Landschaft", in: *Eichendorff Heute*, *loc. cit.*, p. 219.

22 in: *Robert Schumann*, Berlin 1941, pp. 332 and 634.



Irmgard Knechtges has shown convincingly<sup>23</sup>, Schumann probably rearranged the order of pieces to gain a greater cyclical unity between them. Thus he created a balance between Wald- and Jagdpieces. In the new order, the pieces "Eintritt" and "Abschied" (Farewell) got a new function. They became the frame of the cycle and led the listener in and out of the musical Wald. Therefore the piece "Eintritt" lost its Jagd-connotation.

Apart from the titles, Schumann noted several mottos (in an autograph now to be found in Paris, Bibliothèque Nationale) which were not delivered for publication. Among those were two poems from Heinrich Laube's Jagdbrevier from 1841. The contents of the poems on which the pieces "Jäger auf der Lauer" and "Jagdlied" are based respectively, are rather simple and straightforward, written in a kind of popular style without any pretence to poetical finesse. In fact, "Jagdlied" has become a very popular song for German men's choirs:

*Frisch auf zum fröhlichen Jagen  
Ihr Jäger auf der Pirsch!  
Wir wollen den Hirsch erjagen,  
Den edlen rothen Hirsch.*<sup>24</sup>

The popular touch of this and the other songs of Laube's Jagdbrevier is quite intentional. The motives for this and a kind of philosophy of the hunt may be found in the preface to the songs. The Brevier is designed not for the rich amateur or hobby-hunter, but for "true hunters". However, Laube has some sympathy for the bourgeois ("Spiessbürger") who tries to go back to the true sources of life:

*"Der Spiessbürger ist von nichts Fremdem, von nichts Äusserlichem veranlasst, er riskirt im Gegentheile den Ruf eines soliden Bürgers, er riskirt das Gezänk der Eehälfte, die ihm Zeitverschwendung und Vagabondiren vorwirft, er ist von der Passion getrieben,*

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23 in: *Robert Schumann im Spiegel seiner späten Klavierwerke*, Regensburg 1985, p. 11 8seq. Unfortunately, her analyses of the pieces are not helpful for the understanding of the interacting of musical writing and *Poesie*. Thus she does not connect tonal developments to spatial imaginations. Her descriptions of "motives" are "Beethovenian" and static and never interpreted as functioning in a poetic discourse, etc. Analysis for her is cutting and dissolving from the context instead of establishing the role of Musical elements for the expression of the poetical message.

Come on for the joyous hunt you deerstalking hunters!

we want to hunt the stag, the noble red stag.

*er gehört zu unserem Geheimmisse, es ist dies vielleicht der einzige Punkt, wo er einen eigenen, einen sinnigen, tathdurstigen Menschen in sich spürt.* <sup>25</sup>

Apart from the rather funny image of the bourgeois dominated by his wife, there are some significant ideas to be found. The main reason for hunting is passion and a thirst for action. Hunting is true action, imbuing the life of the citizen spoiled by civilization with a new meaning, leading him back to the sources of life. Repeatedly, Laube stresses the action-aspect of hunting. Purity is once more the key idea: hunting is purified action. Therefore Laube's *Brevier* is more than a poetic enterprise, more than, as he puts it, "the fanfares of hunting of the early poets". It is a guideline for real hunters, a book to be taken along while hunting, while truly acting<sup>26</sup>.

Hunt is directly connected with love. Hunt and love are the two true and only passions in the life of men<sup>27</sup>. They are means of exercising power. They imbue us with "*lebendigstes Leben*", "most living life". "*Wir sind geboren, weil wir Jäger sind*", "we are born because we are hunters", Laube concludes. While hunting, man enters into a world "rich of magic", it is the magic of the woods. In hunting we can experience the "*Leidenschaftsgeheimnis vom Mensch zu all dem, was nicht Mensch ist*" <sup>28</sup>. Whereas *Wald* provided a space where man could find things as they are and as they speak to his *Gemüt*, *Jagd* is the action in which one can experience oneself as being part of nature. And finally, the language of hunting, the "*Jagdsprache*", is purer and older than the spoiled civilized language of the 19th century.

It is obvious that *Wald* and *Jagd* share the same connotations such as truth, *katharsis*, magic world, secret, and living life. The difference between them, however, is an ontological one. Whereas *Wald* basically refers to space, purified from time and its dangerous influence on the perception of truth, *Jagd* is a temporal concept which claims to be free of any obstructing influences because the hunter delivers himself to a force not only to be found in himself, but in nature as well. The movement of *Jagd* is active, the movement of *Wald* receptive. Both concepts form the ontological background for the cycle

25 "The bourgeois is not driven by anything strange or exterior, quite to the contrary, he risks the reputation of a solid citizen, he risks the quarrel with his wife who reproaches him with waste of time and vagabondizing, he is driven by passion, he belongs to our secret, this may be perhaps the only occasion where he feels to be an individual with an aim in life and burning for action."

26 "Brevier", breviary, not accidentally evokes a connotation with religious duty.

27 It is significant that hunt is only a business of men, they form a secret brotherhood where women are excluded. When love is evoked, it rarely means love to women. Love is used in a decidedly unerotic sense. Consequently women are excluded from truth - they have nothing to do neither in the brotherhood of hunters nor in the woods. The "secret passion (relating) man to everything that is not human".

*Waldszenen*. The very idea of writing a cycle is an outcome of the philosophy of woods and hunt of Romanticism. The perceiver of the cycle not only establishes the space and time of every single piece, but he is confronted from the beginning with a larger background of ideas, a pre-existing system of relations, a larger space, providing the woods we go into.

#### *Analysis of the piece "Eintritt"*

Unfortunately, the range of this paper does not allow a discussion of the entire cycle. But the basic problems and musical ideas will become clear in the analysis of the first piece, "*Eintritt*".

The beginning of a piece, especially the beginning of a cycle of pieces, is always of particular importance not only for the analysis, but for the process of perception as well. The listener must create a contrast between each new event and the ongoing processes. He sets an initial point and realizes that a new time has started. The setting of an initial point was fundamental in Eichendorff's poem *Schläft ein Lied*. The initial point breaks into the undistinctive continuity of the *Lied* and leads to the spatio-temporal experience of singing. As a next step, the listener has to establish his own position in this singing. He has to interpret each single sense datum of the musical event and try to find out whether it belongs to one context or another, and how it differs from the processes and systems of relations outside this specific process. Finally, the listener tries to understand how the position and the meaning of the single sense datum correspond to his own position. Normally the composer helps the perceiver in his first steps, presenting some familiar patterns and creating some common expectations. The listener may get the impression that he already knows what is still to come. The title of our piece, "*Eintritt*", strongly suggests that the listener is set in motion or goes himself from one known place to a new place and a new time. I will call the first two bars of our piece the entry to the entry, *Eintritt-Eintritt*.

#### 1. *The Eintritt-Eintritt (bars 1 and 2)*<sup>29</sup>

The opening bars display several common features which are, however, not in their "regular" order or expected hierarchy. The upper register is occupied by a figure of three quavers with one quaver rest. This figure would "normally" be

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<sup>29</sup> The musical examples are taken from the Henle edition. In this edition, m. 8 is counted twice, once for the first part and once for the repetition.

found in the lower register, accompanying a melody. This melody is indeed present, but obscured as a middle voice. It is hardly discernible because it is at the same time part of an intervallic sequence in the lower register. The intervallic sequence has a regular rhythm, complementing the upper register. There is a strong sense of preparation, nourished by the pianissimo, the rather static rhythmic structure with its regular repetitions, and the premonition of a melody. Although the pitch range is rather static, there is a sense of "getting into" as well. The third of the three quavers in the upper register is marked by an ever-wider interval: a third, a sixth, an octave, and finally, the intervals 'open' to a single top note, d", while the movement in the bass is at rest. This last figure is something like a gesture hinting at a clearing. Moreover, the harmony has moved from the major to the relative minor key. Together with the development of the intervals and the final gesture it creates a sense for a new region. Although the modulation is a common Lied-modulation, it should be interpreted in the poetic context: a D7-chord is not resolved, instead we find the common (D7) --~ parallel of the tonic modulation. In terms of "regions", this indicates: "attention, now comes the new region". One step has been omitted to mark a new development. Until now we are still in the state of Lied, not yet singing. The position of the listener in these first measures is ambivalent. He is presented with a self-sufficient space in which he somehow knows the individual elements. On the other hand the expectation is heightened through a sense of reversed order and a sense of something to be lacking. We find ourselves cast into a movement without walking ourselves. There is an atmospheric depth without being our space.

Example 1 (mm. 1 to 3) Eintritt-Eintritt

## 2. Birth of the melody (mm. 2-4)

The expected event is the birth of the melody. It arises in the expected subdominant area. But it is in fact this subdominant which indicates that this is the second half of the melody, arising from the hidden Lied. The melody appears in a new register (one octave higher), in a sudden change from pianissimo to mezzo forte. This change is important because it defines contrast and

separates two different regions. This region is completely known, with every element in its regular place.

A melody is something with which one can easily identify. There is a strong expectation and projection concerning its shape, tonal development and symmetry. Moreover, we connote with melodies 'individual' and 'temporal' (as opposed to the spatial 'background' or 'depth'). A melody has a linear implication, a sense of forward going. However, melodies have spatial aspects as well: sometimes they have *Vorder- and Nachsätze*, range, repetitive elements and a kind of architecture. But their most important function is their incitation to sing. The identification of the listener with the melody is based on the possibility of singing along with it.

### 3. The melody (mm. 4-8)

This passage contains part 'B' of the melody. In its wide-range and rhythmical structure it displays a strong forwardgoing tendency. The dotted rhythms, taken from the bass in the *Eintritt-Eintritt*, leads to "marching" quarter notes and the bottom of the melody. The descent is supported by the speeding up of the harmonic rhythm and the change of the accompanimental figures. In mm. 6 and 7 the melody rises almost emphatically. The dominant is reached in the largesC opening of the tonal space. The melody is on the one hand clear and inspired by simple melodic phrases of popular songs. But it is almost too natural, its natural character is carefully crafted in a circular form and a perfect symmetry, an emphatic expression and a use of range one would never find in popular song. It is the "simple and true" word of Eichendorff, but revealed through art.

### 4. The repetition of the first part

Musicologists tend to underestimate repetitions because they look alike in the score. Does not the same music sound in the repetition? However, for the listener there is a big difference, and the composer often incorporates this difference in his composition. This is strikingly obvious in the repetition of the first part of "Eintritt". The melody (if we count the first two bars already) is clearly divided in classical manner in two parts, not as would be expected, in two times four bars, but in 3 1/2 and 4 bars. Thus one half bar is "lacking" and "filled" with the very beginning of *Eintritt-Eintritt*. Thus the hidden beginning

of the melody is repeated<sup>31</sup>. This changes the whole structure between *Lied* and singing. For the melody alone it does not make sense to repeat the first half of m. 1. But is it the melody alone Schumann wants to expose in the repetition? It is more: we are singing the melody, we know it now, but there is a disturbing element before we can sing the "whole" melody, We will understand now the atmospheric beginning differently. This beginning is no contrast, no outer region any more: it has become the space for *our* melody, we have entered the woods. The repetition has an enticing aspect: "Komm mit!"

#### 5. Pictorial space (mm. 8-12)<sup>31</sup>

Example 2 (mm. 8 to 12) *Thicket*

After again having reached the triple octave and seemingly the stable aim of the dominant, the listener is cast into a quite unexpected new region of the woods. The melody disappears completely and we find ourselves in a space which is at the same time harmonically most unstable and rhythmically static. What counts most here are colours, harmonies, and register of the notes. The colours and shadows enter into the octave space - this purest of all possible

30 Jost, op. cit., has analyzed these first bars under purely formal aspects. Schumanns endeavours with this beginning (cf. Jost, p. 139) have certainly not only formal reasons, as the following discussion will show.

31 cf. Jost, op. cit., p. 235. Jost sees the pictorial implications of this passage, but he denies them to be the first aim of the composer. Instead he sees (p. 233) in all pictorial passages mere symbols for psychological states. I think that both elements are evoked. In my opinion, however, the aim is neither the one nor the other, it is the game between them.

tonal relations, the closest to a material identity, and thus the farthest away from the identity which must be acquired as the result of the unfolding of a process in time. The changes within this passage as compared to those in the introductory passage could not be more drastic. The simple and expected modulations of a *Liedsatz* are replaced by harmonies apparently without aim and without any possible exit from their own structure. This static impression is due to two counteracting tendencies. On the one hand, the harmony itself is fairly unstable. A diminished seventh chord on D implies a resolution to G. But this very G appears as the seventh of a seventh chord on A and becomes thus a destabilizing factor itself. On the other hand, the unstable harmonies are cast into very regular repetitive motives in the top voice (in the dotted rhythms of the *Eintritt-Eintritt* and the melody) and the arpeggio structure. This last device evokes the impression of raindrops falling from the top to the bottom register. At this point, we may think naturally of the motto for this piece from Pfarrius' *Waldlieder*:

*Wir gehn auf thauumperltem Pfad,  
Durch schlankes Gras, durch duft'ges Moos,  
Dem grünen Dickicht in den Schoss ...*<sup>32</sup>

Evidently, here we are in the thicket, green and moist, water drops falling from somewhere above us. But as is often the case with Schumann, it is not very important to know the motto to understand the music; the pure texture of the music suggests an atmosphere, a spatial dimension, where we imagine a foreground, a background, and ourselves moving in this region. Another element of this space is chromaticism, first in the longing leading note *f#* ---> *g*, and then, most important, the way out of the impasse in m. 10, where the basis of the seventh-chord *a* is lowered to *a<sup>b</sup>*. The leading note obscures the regular rhythmical pattern and thus strengthens its longing character. In the general pictorial context, it may evoke a sunbeam, not yet leading us out of the thicket. How are we to understand these visual parallels?

On the one hand, they help us understand the way in which we create location in a non-visual world. We tend to apply visual techniques to our auditive understanding: high and low, distance and axis, diagonal or horizontal, simultaneous or consecutive order. We can learn in these passages how audible space is created in a mixture of recognizing simultaneous processes and instantaneous elements, how we try to construct a kind of tonal perspective similar to a visual one. The comparison is misleading, however, because we

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32 We are going on a dew-pearled path, Through slender grass and fragrant moss, Right into the green thicket's womb...

tend to regard the visual world as more real, more physical, more materialistic than the non-visual world of sounds. But the difference is not that one is the outer world, the reality of nature, the woods with trees and plants, and the other the realm of illusion and metaphor. In both cases we face the same issue: we find ourselves cast in a world which is not us-ourselves. It is an opposite, an object-world. In both cases we have to integrate sense-data in establishing a temporal context with them, unless we just stay in the state of immediate presence of our body. If we leave it and engage in a process of experience incorporating more than our body, we have to establish relations between our bodily experience and objects with their offered sense-data. We have to integrate near-zone and far-zone. In the case of music, we synthesize direct, ongoing notes as melodies, differentiate between static and dynamic elements, integrate memory and expectation. In short, we construct a process whose space and time contrast with irrelevant sense-data and the world without dimension.

Dimension, whether two-, three- or four-dimensional, is never self understood. It always needs to be established again. It is only that the visual world is closer to the immediate experience of the body. It is more obvious that, since we are cast in the world of vision, we think it being more real. "Real" comes from "res", the thing, the given thing. We are so culturally conditioned that the integration of our body to the visual environment appears to be self-understood. Indeed, no understanding of our visual environment seems necessary. As soon as we close our eyes, however, we tend to feel lost, we grasp every possibility to relate the incoming sense-data to the visual world. Therefore the comparison is natural but misleading. In fact, the one is not the other, but only on the ontic level, not ontologically, since in both cases a location of the individual towards incoming sense-data is achieved through a spatial structuring of these data in a temporal process. Music has to establish regular patterns and quasi-selfunderstood elements, a natural background for the "events", the changes, the surprises, in short: the unknown. It can do it by referring to visual elements or elements of movement from the visual or corporal world, or establish its own laws and its own systems of reference. Romantic music tends to the first.

As has been mentioned above, the chromatic lowering in the bass leads the way out of the thicket. The regular cadence sixth-chord of the subdominant - D7 -> c-minor is accompanied by a crescendo, obscuring suspensions, and a very expressive top-"melody", extending its intervals from fifth to sixth to seventh. The double dominant is reached in a very longing leading-note appoggiatura b-c', a parallel to the leading tone in the thicket. This time the sunbeam seems to lead our way out, but it only shows us a new, quite unexpected region. C minor is only a clearing in the woods.



### 5. The romantic word (mm. 12-16)

Instead of the dominant, however, A-flat major appears. There is a seeming return to the *Eintritt-Eintritt*, indicated through the *subito pianissimo* and the accompanimental figures. Although there are many indications for a remote terrain, there are many elements connecting this passage with other areas, mainly the rhythmic pattern of accompaniment and the triadic melody in the bass. Even the remote harmony is related to the preceding passage by a relation of a third and has already shone through in the thicket in m. 10. The thirds are an overall element of unity and identification. In the "thicket"-passage, we have found them melodically in the top motive and in the bass. Before, the Lied-melody was accompanied in the bass in parallel tenths. A-flat major is presented as a triad, followed by F minor, again a relation of a third, both presented in the typical triadic rhythm of the melody. The dotted rhythm is something like an *Urmotiv*. In this case, the melody is not functioning as an individual temporal process, but as a word, a symbol of clarity. What is significant here is the simplicity of the exposition of the triad. Another element functioning in a symbolic context is the clear opposition of minor and major. Both triads arise like the romantic word in Eichendorff's poem; they have a clear semantic connotation.

Semantic elements in music can be called *Zeitschnitte*, "cuts in time"<sup>33</sup>. The abstraction of a verbal or half verbal object in the current of the ongoing process requires a step outside the identification with the time process. At the same time, it is an intensification and a distance from the process. We relate to another text (be it literal or musical) and connect parts of this text with the ongoing process. We move in an intertextual space. It is very frequent that romantic composers evoke several connotating texts in their music. These texts are rarely "stated" in a proper sense, they are alluded to and form a system of overlapping structures.

The romantic word is embedded in the accompanimental figures. These figures incorporate thirds, vertically and horizontally. Whereas the 'word' moves upwards, the accompaniment moves downwards. Whereas the figures go on with upward gestures (reminders of m. 2), the bass moves slowly down, altering the a flat to a natural and thus reintroducing the dominant. The third is still present in the middle voice (e flat'-c'). Thus the knowledge of the word becomes a prominent part of all voices and leads us to a "repetition" of the beginning.

In order to understand the quality of space and time in our piece, it is essential to analyze the different kinds of movement in it. First there was a rhythmic pattern, the dotted rhythm of the Lied, connected with an accompanimental

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33 cf. by this author *Stilisierung als kurtstvertneitender Prozeß*, loc. cit., p. 52seq.

figure. The steady pulse of this figure is a sort of simulation of going not in the sense of metaphor, but in the sense of stimulation of our inner sense of forward going, providing a regular shape to our sense of ongoing time. Regularity of movement facilitates the building of contrast to the surrounding ongoing processes and, at the same time, identification with this particular process. The regularity of pulse is something we normally do not realize. Here it is put to evidence and utilized to create a state of easy acceptance. We are now ready to identify with the melody emerging from the spatial background of the *Eintritt-Eintritt*, we identify with a new time beyond the regularity of pulse. We have already noticed the special balance between the natural simplicity and the idealized shape of the melody. This balance is a precondition for a perception of the height of the ongoing time, for a *simultaneous movement*. A key indicator for the intention of a simultaneous movement is the parallel movement in tenths in melody and bass. The identification of the listener with the movement is not only an "offered" spiritual movement. It is the construction of our position in time and the process of relating and understanding. This process is at the same time active and passive, temporal and spatial. It is often impossible to differentiate between what is offered by the sense-data and what we construct out of them. It is this balance of ego and object that makes the experience of music so rewarding. It is impossible and unnecessary to differentiate whether the woods are coming to us, whether it is representation of our emotions, or whether we go into the woods and see it; opposite. It is not important whether we gave ourselves a temporal pattern while marching in the woods, standing still, going on, or whether we let us seduce by a stimulative rhythmical pattern. The important fact is that there are active and passive parts of movement which have to be integrated in a spatio-temporal pattern and which help us connect memory and expectation.

#### 6. *The 'repeat' (mm. 16-24)*

The repetition of the opening passage in m. 16,3 has an effect similar to the repetition of the opening passage after the double bar. As in this repetition, the spatial *Eintritt-Eintritt* has a new place in the temporal experience because of the new position of the passage in the middle of the bar instead of the first beat. The new placement stresses the remoteness of the area and offers a more intense temporal integration of the passage. But there are differences between the first repetition and the "repeat" in m. 16,3. The process of recognition of this passage through memory has to bridge all the passages in between. The inner sense, the *Gemüt* of the listener, must establish a spatial order and a hierarchy of relations where not only the meaning of this "repeat" (compared with

the first passage) but the position of the listener himself is in question. The task of integration is eased by the different kinds of memories involved in the process of listening.

First, there is the memory (and at the same time expectation!) referring to basic musical knowledge, such as how a melody is shaped, basic rhythmical expectations, expectation of positional order, etc. This memory is referring to the past experiences of the listener, experiences both subjective and intersubjective. It is a memory which activates the space of the subject and its relations with the "social space". This space is opened and changed in the coming temporal process of the work of art.

Second, there is a memory beyond the experience of personal prior knowledge-expectation. It is the memory created through and during the process itself. It can also refer to the integration of the new, the original and unexpected. It is no longer the vague personal capacity of remembering pieces of expectation, pictures or words, parts of personal *douces memoires*. It is no longer punctual. It is an *extensive memory*, based on the experience of a succession of temporal events which have been synthesized into continuity. The elements of linear progression and depth of dimension have been integrated in an overall form and a structural order in process; there is a sense of architecture. The fundamental identification with the process becomes easier and there are more possibilities to say something new. The act of referring back is connected with a gain of depth: 'back' means here not only an earlier point in time but a spatial dimension, too.

Finally, there is an astonishing capacity of our mind to integrate the extension-memory and the created expectations with the incoming new sense-data at an incredible speed. The act of recognition does not prevent us from opening the frame to the future and to be open for events to come. This is possible because a "reassuring space" of identity through identification is created. We do not have to understand all implications of the process to create this space. But the more we understand of it, the more we enrich the inner senses with memory-expectations, the more the process is enriched with contrast and depth.

The "repeat" in m. 16,3 is a very interesting example of how the composed structure itself helps create an intense mixture of memory and expectation. Close relations to the beginning and differences are equally present. Especially noteworthy is the change in the rhythmic pattern of the accompanimental figures through broken quaver-chords cutting the continuous flow of time. These chords are very dense and "filled" with dissonances (e. g. in m. 18). The most striking result of this new pattern is the loss of the inner voice and of the sense of "going into". Instead there is a sense of "being in". Nevertheless, the *Lied* melody emerges, as in the beginning, in the subdominant and with the change

from pianissimo to mezzo forte. Very soon the impact of the changed context becomes clear: the melody is led through a deceptive cadence to G minor instead of Bb major. Such a modulation is a typical deictic<sup>34</sup> element to heighten the attention. It stresses the present temporal level of perception and filters the extension of memory, opening the horizon of expectation. The context of memory is not forgotten. In fact, the surprise and the new are only possible through memory. But here the attention is concentrated to a point. The perception of "present time" is related to a concentration of the musical space in one point. In these punctual experiences, the composed musical structure, the rules of the game as we can see them in the score, and the new experiences of the score in singing come together at their closest.

In the course of our promenade through the woods we have met another element which comes close to the punctual experience of Deixis, the musical gesture. Unlike the Deixis, the gesture has always a pictorial aspect inspired by movement. It evokes a visual space. In the Deixis, this may be one aspect, but not the entire phenomenon. Thus the gesture is far less temporal; it is in fact a spatialization of time<sup>35</sup>.

After this punctual concentration, Schumann once again uses familiar elements in order to create a new development, a dramatic sharpening of the Lied-melody.



Example 3 (mm. 20 to 23)

34 This term is taken from linguistic theory. It means direct instances of "pointing at" without reference to another concept. *Deixis*, a Greek term, is a most appropriate one for music, since it need not refer to a language level, as is the case with semantic terms.

35 I have analyzed the different semantic and deictic elements in another historical context. In 15th century music the spatial aspect is even more important: "Musik als kaleidoskopischer Raum - Zeichen, Motiv, Gestus und Symbol in Johannes Ockeghems Requiem", in: *Zeichen und Struktur in der Musik der Renaissance* (Kongreßbericht der Tagung der Gesellschaft für Musikforschung Münster 1987) Bärenreiter 1989, p. 47-64.

In m. 20 the melody makes a leap of a seventh to *a flat*", the seventh of a D7chord, which is only superficially resolved. The doubling of the resolving note G in an open octave presents it as a passing point; moreover, the resolution is obscured by the dissonant second *e flat-f*, it is in fact so prominent that one has the impression that it is connected to the second *a flat-b flat* and that these seconds are floating through the space. However, this dramatic sharpening is embedded in a logical development and memory. The *a flat*" is the "catapulted" note from a chromatic line in the bass (*f=f#-g-a flat*) and the melody moves (as in the beginning) in parallel tenths with the bass. The technique of similarity and change is used again in m. 23. The melody follows the same circular shape as in the first statement and the modulation is identical. But it descends a seventh instead of rising a second, and the dynamic changes from forte to piano (in the parallel measure, 7, there is a decrescendo). The descending seventh mirrors the leap of a seventh, and in both cases a change in space and time is suggested. But in the leap, there is a dramatic heightening of the perception of time and an opening toward a new horizon, whereas the fall has less of a gesture. It is like a switch, a sudden change in position. The leap is dramatically temporal, the fall is instantaneously spatial.

The position of pitch is parallel to visual feelings of top and bottom and emotional feelings which have only an indirect visual implication, like "narrow" and "broad", "stressed" and "relaxed". The pitch and the textural context have similar implications as visual experiences in the woods may have: we see more or less blue sky and feel brighter and elated, the sky disappears and we have to guard our step, we go through a thicket and feel thrown back to the presence of our bodies. We lose the sense of direction because too many objects are in the way. We come back to the same path we had lost and get suddenly a sense of direction. We understand where we had been before and the connections of this path to the woods. Naturally, the described visual imaginations which may be evoked are "merely subjective"; other people may have different impressions. Unfortunately, musicologists exclude the "merely subjective" as "unscientific" and not provable. But romantic music does not create proofs for musicologists! Should we then be quiet about its essential qualities and its inherent possibilities of perception? If we analyse motives, harmonies, textures, etc. as musicological "material", it would be convincing in a closed system of musicological intersubjective arguments. But it would painfully miss the point and the intention of the composer and his music.

### *7. Remembrance of the "thicket" (mm. 24 to 28)*

The changed path of mm. 23 and 24 compared with mm. 6 and 7 becomes obvious when the melody once more enters into a static passage which reminds us of the "thicket"-passage of m. 8seq. The passage is similar in its repetitive step in the bass and the repeated motive with a third in the top voice. The harmony seems to be deadlocked as well: C minor appears as the "dominant" to a D7-chord with a doubled and unresolved ninth. But there are significant changes, too. Instead of the "raindrop"-arpeggios, the accompanimental figures appear. There is only a remembrance of these drops in mm. 27 and 28, but they do not have any bottom to fall upon. These changes are important. They show how the arpeggios and the accompanimental figures are related. The figures are elements of forward going and of spatial depth. They are now placed in a context of harmonic stasis and of the remembrance of a pictorial space. This time, the accompanimental figures do not lead from one space to another. The new space has two significant elements. The single top c" and the loss of the bass. The top c" is a reference to the single top d" of m. 2, set into an open harmonic context, a C minor seventh-chord preparing the D7-chord on F. This strong sense of opening is connected with the loss of the bass. The F of m. 26 is held in the pedal and thus creates not only a fading of the bass but a melting of the other notes as well. Sustaining the pedal over a long time suggests the feeling of fading, of foreground converting to background. The notes are no longer distinct but take on a colour value. The chord in m. 28 is like a border and a temporal halt to the evasion into the new space. It bars us from leaving the process. It has a clear instantaneous implication. It tells us in one *word* what has been said in a horizontal extension before. Moreover, it is a switching point, since after its statement the chord appears as a static field in the upper register, whereas its harmonic implication unfolds in a long ascent, exploring the whole range from the bottom register to the top.

### *8. Preparation for an event which is not to come (mm. 28-37)*

From m. 24 through m. 37 - a large portion of the entire work - an event is prepared. This sense of preparation is stressed through various elements such as dominant harmonies without resolution, the isolated chord in m. 28, the chromatic ascent from this moment until m. 32, and a general sense of enlargement of space. The weight of this preparation is so strong that one slowly begins to doubt whether there is something to come at all. The whole passage can be considered as an hyper dimensional organ point on F. "Dimension" is, in fact, the clue to this passage. It integrates static spatial dimension and motion,

the motion of the melody expressing the harmony of the static chordal space. The differentiation of registers adds another static element to the movement, and although there is a sense of going forward through chromaticism, it somehow reaches for an unattainable goal. An interesting point in the display of dimension is the entry of the chromatic melody into the top register. It is clearly defined, marked by the Lied-rhythm. This rhythm was already hidden in the chromatic melody, the principal harmonic changes being always placed on the last four quavers. The rhythm of the *Urmotiv* wanders into the lower register and supports and intensifies the chromatic melody, adding a more urgent temporal dimension to the passage. What exactly is the goal of the large dimensional organ point?

The only certain goal is harmonic, Bb major. But what should be expressed in this tonality? It may be the first half of the Lied, which was always hidden in the *Eintritt-Eintritt* space; the tonic part of the Lied is thus seemingly prepared. Nonetheless, in m. 33 we hear gestures of closure in the top register. The motive disappears and we are presented with a typical closing version of a melody with a closing cadence. Thus the melody itself seems somewhere lost and, although we have not heard it, we understand that it ends here. And end it does indeed, disappearing into the identity pattern from the beginning, the *Eintritt-Eintritt*. Once more the space has changed and a new opening is made in the very act of closure.

#### *Synthesis (mm. 38-44)*

The F stays in the bass from m. 35 and the expected B flat major appears. But it does not give way to the melody: it is not a preparation for the melody. The accompanimental figures prevail and the middle voice is led into a triad, e flat-g-b flat, and to a second triad, e flat-g-B flat, the last note being the bass note of B flat major. The two triads show how the conversion of the subdominant region leads to the tonic B flat major. These triads have been identified already in m. 12. They are major regions in a larger sense: they are the simple and at the same time meaningful word of the romantic language, they mean just themselves. This time, being and meaning themselves is not a single statement, because it is achieved through a temporal process. It replaces the strongly expected birth of the melody. The creation of the most obvious temporal unit of identity, the sung Lied, is replaced by a romantic word, musical space par excellence.

The result of the process is the feeling of "this is me" and even, at least in the aspirations of the romantic composer, in the "this is us". Opening and closure come together in the last gesture, the circle melody in mm. 41 to 42:



*Example 4 (mm. 41 to 44)*

This gesture leads to two B flat major chords, one in high, one in low position. Every element of the piece is united in this last statement: melody, circular shape, opening and closure, meaning of the B major tonality, register of high and low, melody and chord, movement and final rest, and time and space. We have wandered into the ideality of this new space which is, however, the reality the composer works for, as Schumann said himself.

Our entry into the woods is made, waiting for new explorations in the course of the cycle. This first piece shows already, in a microcosmic world, how the cycle will be the macrocosmic identity of the musical work of art. The first piece has created an extended memory, gained a place in our experience, and created a new expectation. Every reference in the coming pieces of the cycle to the first piece will be a temporalization of the space of our extended memory<sup>36</sup>. And finally, at the end of the cycle, it will become a macrocosmic space, a presence of its own, a part of history, a space always open to new times and new spaces of subjective perceptions and recognition of ourselves.

36 And not, as Irmgard Knechtges (op. cit.) thinks, a source for motivic variations or developing thematic processes. It is absolutely senseless to establish lists of motivic variants or thematic abstractions out of single pieces of the cycle. In this context, musicology should take Schumann and Romanticism seriously and learn how to get back to the sources, how to drink, instead of pouring water in little pots.