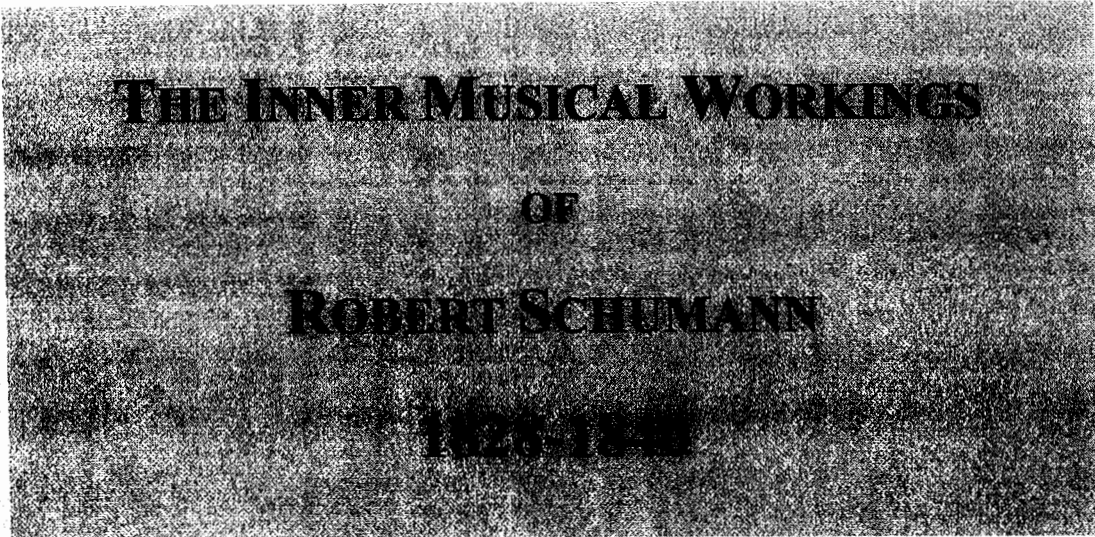


09PH  
M817



in  
**Two Volumes**

**Geoffrey Narramore Moon**

---

**Volume One**

---

A Thesis submitted in fulfilment of the requirements  
for the degree of Doctor of Philosophy  
in The Elder Conservatorium - School of Performing Arts,  
Adelaide University.

November 2001



# CONTENTS

---

## Volume 1

---

<b>Abstract</b>		i
<b>Copyright statement</b>		ii
<b>Acknowledgments</b>		iii
<b>Chapter 1:</b>	<b>Introduction</b>	1
<b>Chapter 2:</b>	<b>Foundations of a Compositional Habit</b>	20
<b>Chapter 3:</b>	<b>Schumann and Jean Paul</b>	33
<b>Chapter 4:</b>	<b>Schumann and Music Theory</b>	47
<b>Chapter 5:</b>	<b>Cracking the Code</b>	67
<b>Chapter 6:</b>	<b>The Wedding Keys</b>	93
<b>Chapter 7:</b>	<b>Clara's Keys</b>	160
<b>Chapter 8:</b>	<b>Robert's Keys</b>	185
<b>Chapter 9:</b>	<b>The Schumann Keys</b>	236
<b>Chapter 10:</b>	<b>Keys of Parental Authority</b>	271

---

## Volume 2

---

<b>Chapter 11:</b>	<b>A Hero in Disguise</b>	298
<b>Chapter 12:</b>	<b>Doubles and Trouble</b>	339
<b>Chapter 13:</b>	<b>Detours Through the Alphabet</b>	393
<b>Chapter 14:</b>	<b>Two Laments for Clara</b>	460
<b>Chapter 15:</b>	<b>Solemn as the Pause</b>	515
<b>Chapter 16:</b>	<b>The Mad Musician</b>	541
<b>Chapter 17:</b>	<b>Conclusion</b>	583
<b>Appendix I</b>	<b>Songs, February – September 1840</b>	607
<b>Appendix II</b>	<b>Works for Piano Solo, 1830 - 1840</b>	611
<b>Bibliography</b>		612

## ABSTRACT

Taking into consideration recent scholarship involving a comparison of Schumann's musical procedures with the literary techniques of the early German Romantics, such as Jean Paul Richter and E.T.A. Hoffman, this study is weighted in the direction of Schumann's secret musical language and the development of that language into a highly complex system of extra-musical meanings expressed in tones, special motifs, harmonic progressions and keys.

The stimulus for the study came from Schumann's own statement, in a letter to a friend, that his song cycle *Myrthen*, Opus 25, provided a deeper insight into his inner musical workings, as well as from an entry in his diary in 1833: "how much more true and rich speaks the fantasy when it comes from the midst of life".

After observing his early attempts to convey a message through the notes of music, this study traces the development of Schumann's procedures by first analysing the songs of 1840 (at least the period from February to mid-September of that year) to see which repeated musical devices connected with texts (specific words and phrases) might reveal some extra-musical significance beyond the literal meaning of the those texts. Once they have been identified, the application of these devices is then examined, retrospectively, in selected works for solo piano.

Relying heavily on Schumann's diaries and letters, as well as a detailed analysis of selected works for voice and solo piano, this study shows the extra-musical meaning to be ultimately concerned with Schumann's wish to marry Clara Wieck and her father's unyielding opposition to the idea.