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Siren Song: Examining the Lorelei Topos in Nineteenth-Century German Art Song and Its Manifestation and Transformation in Popular Song

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SIREN SONG: EXAMINING THE LORELEI TOPOS IN NINETEENTH-CENTURY
GERMAN ART SONG AND ITS MANIFESTATION AND TRANSFORMATION IN
POPULAR SONG

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THESIS
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A thesis submitted in partial fulfillment of the
requirements for the degree of Master of Arts in the
College of Fine Arts at the University of Kentucky

By

Beth Woodall

Lexington, Kentucky

Director: Dr. Michael Baker, Professor of Music Theory

Lexington, Kentucky

2022

ABSTRACT OF THESIS

SIREN SONG: EXAMINING THE LORELEI TOPOS IN NINETEENTH-CENTURY
GERMAN ART SONG AND ITS MANIFESTATION IN AND IMPACT ON
POPULAR SONG

The Lorelei, a German mythical figure, is a popular topic in nineteenth-century German Lieder. However, there are also many overt references to her in the 20th and 21st centuries. Does she continue to manifest in current music in the same ways or has she evolved over time? I will also explore musical settings in which she is not specifically named, but is referenced through musical and mythical descriptors. In order to identify covert references to the Lorelei, one must first classify and understand the musical and literary signifiers that composers of the nineteenth century used to depict her in her canonical works. In this thesis, I will provide a means of identifying the mythical and musical characteristics of songs featuring the Lorelei, developing a Lorelei topos, or collective profile of musical and literary signifiers. I will then analyze songs that covertly reference her, illustrating the extent to which such songs may be regarded as either weakly or strongly implying the Lorelei as an aesthetic inspiration.

KEYWORDS: Music Theory, Lorelei, German Lieder, Topic Theory, Popular Music Studies

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12/09/2022
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Table of Contents

List of Tables

List of Figures

Chapter 1: Introduction

What is it that fascinates us so much about a siren? It might possibly be a yearning for the power she wields, or even the arousal of the senses in reaction to the risks she poses to one's safety. Whatever the reason, folklore surrounding supernaturally and dangerously enticing water women has existed at least since the times of ancient Greece, nearly every culture having a version of its own. They range from frighteningly deformed with an insatiable bloodlust to motherly and blindingly beautiful, with every combination and varying degree between them possible.

The combination of beauty, sexuality, and a hunger for vengeance marry together in Germany's Lorelei. A symbol of German nationalism and feminine power, her notoriety has continued to grow since her conception at the turn of the 19th century not only in her homeland, but across the world. She has inspired artists of all types to emulate her likeness and tell her story through countless media types including paintings, sculptures, songs, operas, ballets, poems, novels, films, and even video games. Of course, like with any mythical figure that has seen such exposure, the lore surrounding her has grown and evolved over time. This thesis examines the canonical poetry of the Lorelei that defines her mythos, role, and distinguishing characteristics, analyze the different settings of these poems into Lieder for musical characteristics, compare these findings to current popular music that depicts the Lorelei, and devise a method for finding these signifiers in other songs in which she remains un-named.

1.1   The Lorelei Mythos

In Sankt (St.) Goar, Germany, along the Rhine, there is a tall, rocky cliff face named the "Lurley" Rock or the "Lorelei." The name is a compound word, "lei" meaning "rock," and "Lore" or "Lur," which is an old German word for "gnome" or "elf." Another nickname for the rock face, for this reason, was "Elbfels."[1] The construction of the rock, with its caves, murmuring waterfall, and location at a bend in the Rhine River, creates an echo effect that people believed were the gnomes at work within. Clemens Brentano's novel, *Godwi*, published in 1801 was the first to link the name to a maiden.[2] So who and what is the Lorelei? The answer depends on which poem you read. Albrecht Riethmüller poses this to his own readers:

> Ist sie eine Elfe, eine Fee, eine Nixe, eine Wasserfrau, eine Waldreiterin, eine Hexe, eine Zauberin, ein Elementar-, ein Berg-, ein Wald- oder ein Flußgeist? Heißt sie nun wirklich Lorelei, Loreley, Lore Ley, Lore Lay oder Lureley?"[3]

These questions are fair, as her vast repertoire describes her in all these ways.. He insists that the girl who sits on the mountain is a *siren*, which other writers' opinions, that she is a personification of the Rhine itself, contradict.[4] Well then, what are her intentions? Is she a good witch or a bad witch? Perhaps even a demon?[5] For some, she is an "evil spirit

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[1] Allen Wilson Porterfield, "Graf Von Loeben and the Legend of Lorelei." *Modern Philology* 13, no. 6 (1915): 305-32. Accessed January 28, 2020. www.jstor.org/stable/432900, 313.

[2] Ignace Feuerlicht, "Heine's "Lorelei": Legend, Literature, Life." *The German Quarterly* 53, no. 1 (1980): 82-94. Accessed January 28, 2020. doi:10.2307/405246, 82-83.

[3] "Is she an elf, a fairy, a mermaid [typically menacing and malicious], a water woman [nurturing and kind mother-like mermaids that wed human men and showers them with affection], a woods rider, a witch, a sorceress, an elemental-, mountain-, forest-, or river-spirit? Is she really now called Lorelei, Loreley, Lore Ley, Lore Lay or Lureley?"
Albrecht Riethmüller, "Heines "Lorelei" in Den Vertonungen Von Silcher Und Liszt." Archiv Für Musikwissenschaft 48, no. 3 (1991): 169-98. Accessed January 28, 2020. doi:10.2307/930838, 176.

[4] Cecelia Hopkins Porter, *The Rhine as Musical Metaphor: Cultural Identity in German Romantic Music*, (Boston: Northeastern University Press), 1996, 106.

[5] Heinz Politzer, *Das Schweigen der Sirenen: Studien zur deutschen und österreichischen Literatur*. Stuttgart: J. B. Metzlersche Verlagsbuchhandlung und Carl Ernst Poeschel Verlag GmbH, 1968, 25.

that entices men into hazardous games of chance" and for others she is a "lofty incarnation of a desire to live and be blessed with the love that knows no turning away."[6] Even when it comes to her voice, a feature that is arguably one of the most important aspects of the legend, some poets have her not singing at all, some just a little, and some "in the prima donna class, and has her work her charms through her singing."[7] Perhaps tracing her evolution chronologically through poetry, her original and main medium, will yield some results.

1.1.1   Brentano's Lore Lay, Lureley, and Frau Lureley

Clemens Brentano wrote her debut in *Godwi* as a poem spoken by Violette, a prostitute and also the main character's lover, to mourn her own broken heart. (Table 1) In Brentano's original telling, Lore Lay is a sorceress whose seduction spelled death for many men. However, she is weary of life, and when brought before the bishop for her crimes she pleads with him to let her "die like a Christ."[8] She is tired of her enchantments because no matter how "soft and wild" her eyes, or how "red and white" her cheeks, or how enticing she appears to other men, her love has betrayed her and left to a foreign land.[9] The bishop, enchanted at first sight, will not kill her. Instead, he entrusts her into the care of three knights to take her to a monastery to become a nun instead so that she might redeem herself in the eyes of God to save her soul. On the way to the monastery, she beseeches the knights to let her climb up the rock to see her "beloved castle" and to

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[6] Porterfield, 87.
[7] Ibid., 82.
[8] Brentano, stanza 14, line 2.
[9] Ibid., stanza 12, lines 1-2.

Table 1: "Zu Bacharach am Rheine," from Clemens Brentano's Godwi[10]

Zu Bacharach am Rheine
Wohnt eine Zauberin,
Sie war so schön und feine
Und riß viel Herzen hin.

Und brachte viel zu Schanden
Der Männer rings umher,
Aus ihren Liebesbanden
War keine Rettung mehr.

Der Bischof ließ sie laden
Vor geistliche Gewalt -
Und mußte sie begnaden,
So schön war ihr' Gestalt.

Er sprach zu ihr gerühret:
„Du arme Lore Lay!
Wer hat dich denn verführet
Zu böser Zauberei?"

„Herr Bischof laßt mich sterben,
Ich bin des Lebens müd,
Weil jeder muß verderben,
Der meine Augen sieht.

Die Augen sind zwei Flammen,
Mein Arm ein Zauberstab -
O legt mich in die Flammen!
O brechet mir den Stab!"

„Ich kann dich nicht verdammen,
Bis du mir erst bekennt,
Warum in diesen Flammen
Mein eigen Herz schon brennt.

Den Stab kann ich nicht brechen,
Du schöne Lore Lay!
Ich müßte dann zerbrechen
Mein eigen Herz entzwei."

„Herr Bischof mit mir Armen
Treibt nicht so bösen Spott,
Und bittet um Erbarmen,
Für mich den lieben Gott.

Ich darf nicht länger leben,
Ich liebe keinen mehr -
Den Tod sollt Ihr mir geben,
Drum kam ich zu Euch her. -

Mein Schatz hat mich betrogen,
Hat sich von mir gewandt,
Ist fort von hier gezogen,
Fort in ein fremdes Land.

Die Augen sanft und wilde,
Die Wangen rot und weiß,
Die Worte still und milde
Das ist mein Zauberkreis.

Ich selbst muß drin verderben,
Das Herz tut mir so weh,
Vor Schmerzen möcht' ich sterben,
Wenn ich mein Bildnis seh'.

Drum laßt mein Recht mich finden,
Mich sterben, wie ein Christ,
Denn alles muß verschwinden,
Weil er nicht bei mir ist."

Drei Ritter läßt er holen:
„Bringt sie ins Kloster hin,
Geh Lore! - Gott befohlen
Sei dein berückter Sinn.

Du sollst ein Nönnchen werden,
Ein Nönnchen schwarz und weiß,
Bereite dich auf Erden
Zu deines Todes Reis'."

Zum Kloster sie nun ritten,
Die Ritter alle drei,
Und traurig in der Mitten
Die schöne Lore Lay.

„O Ritter laßt mich gehen,
Auf diesen Felsen groß,
Ich will noch einmal sehen
Nach meines Liebsten Schloß.

Ich will noch einmal sehen
Wohl in den tiefen Rhein,
Und dann ins Kloster gehen
Und Gottes Jungfrau sein."

Der Felsen ist so jähe,
So steil ist seine Wand,
Doch klimmt sie in die Höhe,
Bis daß sie oben stand.

Es binden die drei Ritter,
Die Rosse unten an,
Und klettern immer weiter,
Zum Felsen auch hinan.

Die Jungfrau sprach: "Da gehet
Ein Schifflein auf dem Rhein,
Der in dem Schifflein stehet,
Der soll mein Liebster sein.

Mein Herz wird mir so munter,
Er muß mein Liebster sein! - "
Da lehnt sie sich hinunter
Und stürzet in den Rhein.

Die Ritter mußten sterben,
Sie konnten nicht hinab,
Sie mußten all verderben,
Ohn' Priester und ohn' Grab.

Wer hat dies Lied gesungen?
Ein Schiffer auf dem Rhein,
Und immer hat's geklungen
Von dem drei Ritterstein:

Lore Lay
Lore Lay
Lore Lay

Als wären es meiner drei.

"once more see well into the deep Rhine" before she becomes a bride of God.[11] As the knights are tying up their horses and climbing the rock behind her, she suddenly catches sight of a ship on the Rhine, convinced that she sees her beloved standing on the deck. To be with him, she throws herself off the rock face and presumably drowns in the river. The knights, empty-handed and distraught, follow her and die an un-Christian death "without

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[10] Clemens Brentano, *Clemens Brentanos Sämtliche Werke*. Edited by Heinz Amelung. *HathiTrust*. Vol. 5, (München: Georg Müller, 1909), 441-445,
https://babel.hathitrust.org/cgi/pt?id=iau.31858048165421&view=1up&seq=3.
[11] Ibid., stanza 18, line 4 – stanza 19, line 2.

a priest, and without a grave."[12] The last full stanza reflects on who has sung this song and told the story, "a boatman on the Rhein," and that this has always sounded "from the Three-Knight's-Stone: Lore Lay, Lore Lay, Lore Lay." The poem's last line ends intimately in first person: "As if it were my three."[13]

A couple of different interpretations of this poem exist. Henry Alden Bunker, Jr., a psychoanalyst, compares this version of Lorelei to Medusa.[14] Although this might seem like a bit of a stretch at first, revisiting the lines from stanza 5: "Mr. Bishop, let me die / I am tired of life / Because everyone must perish, / Who see my eyes," draws a parallel between the two *femmes fatales*.[15] Heinz Politzer, however, compares her to Narcissus: "wo das Opfer der Verführung mit der Verführerin selbst identisch geworden ist."[16] His interpretation states that her love all along has been herself. What she searches for within the deep waters of the Rhine is "die tödliche Schönheit ihres Spiegelbildes."[17] He who stands in the little boat is not her so-called mortal lover at all but "der Tod," or Death, himself, her real lover, who to Politzer, "er war es immer gewesen."[18] Regardless of the interpretation, there is no doubt that the male gaze is central to this story. At the very least, "Brentano's image of Lorelei is patriarchal and negative," but I argue that it is outrightly misogynistic.[19] A woman so beautiful and who poses such a threat to men must

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[12] Ibid., stanza 24, line 4.
[13] Ibid., stanza 25, line 2 – end.
[14] Henry Alden Bunker, "The Voice as (Female) Phallus." *The Psychoanalytic Quarterly* 3, no. 3 (1934): 391–429. https://ur.art1lib.com/book/77104728/49d62b, 416.
[15] Brentano, stanza 5, lines 1-4.
[16] "where the victim of seduction with the seductress has come to identify herself."
Heinz Politzer, *Das Schweigen der Sirenen: Studien zur deutschen und österreichischen Literatur*. Stuttgart: J. B. Metzlersche Verlagsbuchhandlung und Carl Ernst Poeschel Verlag GmbH, 1968, 26.
[17] "the deadly beauty of her reflection."
Ibid.
[18] "he had always been."
Ibid.
[19] Sanna Iitti, *The Feminine in German Song*, (New York: Peter Lang Publishing, Inc., 2006), 104.

not be allowed to exist without crippling self-loathing and a desire to self-destruct. Even when she appeals for help to die, she is forced into the church to atone for her "sins" and to gain absolution, which is even then denied her because she commits suicide in the name of an unfaithful man. Even worse, this act causes the deaths of three more men, resulting in punishment for not only her life, but also her death. Politzer, viewing this poem through a masculine lens, believes that her wrath is purposeful: "läßt sie den Mann schlechthin büßen dafür, was *ein* Mann ihr angetan hat."[20] But when reading the poem itself, this could not be further from the truth. She, herself, suffers from her effect on those around her and craves her own undoing because of it.

Rheinmärchen, or *Fairy Tales of the Rhine*, was written between 1810-1812, only 9-11 years after her first appearance. Brentano's next iteration of her, however, contradicts her *Godwi* characteristics, "the kind and motherly Lureley of Brentano's "Rheinmärchen"… [having] nothing in common with the unhappy sorceress Lore Lay."[21] Even then, in "Rheinmärchen" alone, he cannot seem to make up his mind whether she is "the guardian of the hoard of the Nibelungs, [and] has seven daughters, a castle, a crown, and a throne," or a "beautiful young woman, sitting on the rock and combing her long hair," or even "the good and beautiful "Wasserfrau," who travels overland and is the friendly and blond mother of the miller Radlof."[22] Here, it seems the only things that the Lorelei shares with those in her *Godwi* appearance are the rock itself, intense beauty, and a connection to the Rhine; everything else is a new addition to her symbology.

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[20] "she quite simply makes man atone for what *one* man has done to her."
Politzer, 25.
[21] Feuerlicht, 83.
[22] Ibid., *see note 12*, 91.

1.1.2 Eichendorff's Lorelei

So far, despite the differences between Brentano's works, the setting remains the same: on the Lorelei Rock on the Rhine River. However, when Joseph Freiherr von Eichendorff wrote "Waldgespräch" in 1812, he provided a different atmosphere in the forest. (Table 2)

Table 2: "Waldgespräch," Joseph Freiherr von Eichendorff, translated by Beth Woodall[23]

Es ist schon spät, es wird schon kalt,	It is already late, it is already becoming cold,
Was reitst du einsam durch den Wald?	Why ride you, lonely, through the forest?
Der Wald ist lang, du bist allein,	The forest is long, you are alone,
Du schöne Braut! Ich führ dich heim!	You beautiful bride! I will lead you home!
"Groß ist der Männer Trug und List,	"Great is man's deception and cunning,
Vor Schmerz mein Herz gebrochen ist,	From pain, my heart is broken,
Wohl irrt das Waldhorn her und hin,	Indeed, strays the forest-horn to and fro,
O flieh! Du weißt nicht, wer ich bin."	Oh, flee! You know not who I am."
So reich geschmückt ist Roß und Weib,	So richly decorated are steed and young woman,
So wunderschön der junge Leib,	So wonderfully beautiful the young body,
Jetzt kenn ich dich - Gott steh mir bei!	Now I know you – God stay by me!
Du bist die Hexe Lorelei. -	You are the witch Lorelei. –
"Du kennst mich wohl - von hohem Stein	"You know me well – from the high rock
Schaut still mein Schloß tief in den Rhein.	Looks quietly my castle deep into the Rhine.
Es ist schon spät, es wird schon kalt,	It is already late, it is already getting cold,
Kommst nimmermehr aus diesem Wald."	You are coming nevermore out of this forest."

This poem depicts an interaction in the woods, literally a "Forest Conversation," between a young woman and who is presumably a hunter or perhaps a knight. At first, he takes pity on the girl, wanting to ensure her safe arrival home. She expresses her disinterest and warns him to leave. However, his eyes greedily and lustfully admire the fine decorations on the horse and her young, beautiful body. Only then does he realize his mistake as he

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[23] Joseph Freiherr von Eichendorff, "Waldgespräch | Waldesgespräch | Es ist schon spät, es wird schon kalt." Edited by Emily Ezust. Lieder.net. The LiederNet Archive, September 2003. https://www.lieder.net/lieder/get_text.html?TextId=5311.

recognizes her for the danger she is. She parrots back his initial statement mockingly before transforming from the victim into the victor.

Eichendorff was "the first real poet to borrow from Brentano," drawing inspiration from his *Rheinmärchen*.[24] And while some of the same elements remain, such as her beauty and her palace atop the rock on the Rhine, this shift in scenery is significant. In Brentano's works, the river itself draws much of the focus, as well as how she and the other elements of the story interacted with it. In Eichendorff's poem, he on briefly mentions the Rhine. Why might this be? One only has to look at his body of works to arrive at the conclusion: "That Eichendorff's Lorelei operates the forest is only to be expected of the author of so many *Waldlieder*."[25] This new setting also gave her more autonomy and agency. She was not bound to the Rhine exclusively, rather, she could patrol the surrounding areas in search for wicked and lecherous men.

1.1.3   Loeben's Lurleyfels

In 1817, Otto Heinrich Graf von Loeben wrote his novel, *Urania. Taschenbuch auf das Jahr 1821*. In it was a lengthy story, his own take on the Lorelei myth, called "Loreley: Eine Sage vom Rhein" and was inspired by Alois Schreiber's 1812 story, "Der Sage von der Jungfrau auf der Lorelei." It added depth and details that so far had been

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[24] Porterfield, 328.
[25] Ibid.

Table 3: "Der Lurleyfels," Otto Heinrich Graf von Loeben, translated by Beth Woodall[26]

Der Lurleyfels	The Lurley Rock
Da wo der Mondschein blitzet	There where the moonshine twinkles,
Ums höchste Felsgestein,	On the highest rock,
Das Zauberfräulein sitzet,	The magical maiden sits,
Und schauet auf den Rhein.	And looks upon the Rhine.
Es schauet herüber, hinüber,	She looks across, over,
Es schauet hinab, hinauf,	She looks downwards, upwards,
Die Schifflein ziehn vorüber,	The little ships draw past,
Lieb Knabe, sieh nicht auf!	Dear boy, look not up!
So blickt sie wohl nach allen	She glances so most likely at all
Mit ihrer Äuglein Glanz,	With her little eyes' luster,
Lässt her die Locken wallen	She lets her curls flutter
unter dem Perlenkranz.	Under the pearly crown.
Sie singt dir hold zu Ohre,	She sings to you lovely in your ears,
Sie blickt dich töricht an,	She glances at you fatuously,
Sie ist die schöne Lore,	She is the beautiful Lore,
Sie hat dir' s angetan.	She has to you this done.
Sie schaut wohl nach dem Rheine,	She looks well over the Rhine,
Als schaute sie nach dir,	As looks she over to you,
Glaub nicht, dass sie dich meine,	I believe not, that she means you
Sieh nicht, horch nicht nach ihr!	Look not, listen not to her!
Doch wogt in ihrem Blicke	Then undulates in her gaze
Nur blauer Wellen Spiel,	Only blue billows' games,
Drum scheu die Wassertücke,	So be frightful of the water dangers,
Denn Flut bleibt falsch und kühl.	Because the tide remains false and cool.

absent, but also incorporated some of the elements from her previous works. A brief

synopsis of the plot is:

> Hugbert von Stahleck, the son of the Palsgrave, falls in love with the Lorelei and rows out in the night to her seat by the Rhine. In landing, he falls into the stream, the Lorelei dives after him and brings him to the surface. The old Palsgrave has, in the meanwhile, sent a knight and two servants to capture the Lorelei. They climb the lofty rock and hang a stone around the enchantress' neck, when she voluntarily leaps from the cliff into the Rhine below and is drowned.[27]

The similarities between this Loreley's ending and that of Brentano's Lore Lay, the

suicide and the three attendants, are unmistakable. However, nine years later in 1821, he

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[26] Otto Heinrich Graf von Loeben, "Der Lurleyfels." Der Lurleyfels - Otto Heinrich Graf von Loeben | Poem Lake. Accessed October 1, 2022. https://poemlake.com/der-lurleyfels.
[27] Porterfield, 329.

wrote the poem "Der Lurleyfels," in which the Lorelei takes on a much more aggressively malignant role. (Table 3) This image is the closest to what many today consider the "standard Loreley formula: the blue-eyed, golden-haired enchantress upon the cliff, who seduces a sailor below with her magical song of the Rhine's supposedly innocent beauty."[28] This paved the way for arguably the most recognized piece of literature surrounding the Lorelei.

1.1.4 Heine's Lore-Ley

Although most of its notoriety comes from its musical setting by Friedrich Silcher, there is no shortage of literature about Heinrich Heine's poem written in 1824. Over the years, it has received negative criticism for its "bombast and sentimentality" and its inconsistency that can be "compared to the sudden blast of a trombone which tears apart the harmony in an alienation effect."[29] Opposite this, however, Riethmüller lauds Heine's poem for its "just right" approach:

> ...weder flüchtet er sich in die Naivitat einer Naturbeschaulichkeit, die den Rhein verklärte, noch bläht er den Felsen zum bombastischen Gedenkstein auf oder dämonisiert er den Strom, als würde er von der Lorelei womöglich so bewacht, wie es von „dem Deutschen" in der späteren „Wacht am Rhein…"[30]

Reading the poem, the first and last stanzas provide a first-person frame, providing personal input about what otherwise would be a simple fairy tale. (Table 4)

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[28] Cecelia Hopkins Porter, *The Rhine as Musical Metaphor: Cultural Identity in German Romantic Music*. Boston: Northeastern University Press, 1996, 113.
[29] Feuerlicht, 87.
[30] "…neither does he flee into the naivety of a natural tranquility that transfigured the Rhein, nor does he blow up the rock into a bombastic memorial stone or demonize the river, as if by the Lorelei it were possibly guarded like "the German: in the later "Watch on the Rhine…"
Riethmüller, 171.

Table 4: "Es weiß nicht, was soll es bedeuten," Heinrich Heine, translated by Beth Woodall[31]

Ich weiß nicht, was soll es bedeuten,	I know not, what should it mean
Daß ich so traurig bin;	That I, so sad, am;
Ein Märchen aus alten Zeiten,	A fairy tale from olden times,
Das kommt mir nicht aus dem Sinn.	It will come not out from my mind.
Die Luft ist kühl und es dunkelt,	The air is cool and it grows dark,
Und ruhig fließt der Rhein;	And calmly flows the Rhine;
Der Gipfel des Berges funkelt	The peak of the mountain sparkles
Im Abendsonnenschein.	In the afternoon sunshine.
Die schönste Jungfrau sitzet	The most beautiful young woman sits
Dort oben wunderbar,	There above, wonderful,
Ihr goldnes Geschmeide blitzet	Her golden jewelry twinkles
Sie kämmt ihr goldenes Haar.	She combs her golden hair.
Sie kämmt es mit goldenem Kamme	She combs it with a golden comb
Und singt ein Lied dabei;	And sings a song meanwhile;
Das hat eine wundersame,	It has a miraculous,
Gewaltige Melodei.	Prodigious melody.
Den Schiffer im kleinen Schiffe	The boatman in a little ship
Ergreift es mit wildem Weh;	Is seized with wild yearning;
Er schaut nicht die Felsenriffe,	He sees not the rock reefs,
Er schaut nur hinauf in die Höh'.	He sees only up above.
Ich glaube, die Wellen verschlingen	I believe, the waves devour
Am Ende Schiffer und Kahn;	Eventually boatman and boat;
Und das hat mit ihrem Singen	And that it with her singing
Die Lorelei gethan.	The Lorelei has done.

The strength that would typically be gained from a first-person point of view is softened, though, by what comes after the personal pronoun: "I *know not,*" and "I *believe,*" not as a firm statement, but as an unsure hesitation. Some have said that this poem might have some autobiographical elements, the speaker's insecurity perhaps reflecting the social standing the Jewish Heine had in early 19th-century Germany.[32] Despite any sort of negative comments, this poem would go on to become an indelible part of German

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[31] Porterfield, 314.
[32] Politzer, 33.

history, nationalism, and identity.[33] Although the poem has been considered a national anthem almost since its publishing, the way it gained such a status as quickly as it did is a sad one. Because of Heine's Jewish descent, the Nazi party censored his name from all future publications, rather printing "unbekannt," or "unknown" for the author. This, however, made it seem more like a genuine folk tale instead of a recent invention, ironically increasing its dissemination and publishing rate in children's poetry and schoolbooks and elevating its legitimacy as an anthem of the German people, especially when paired with Silcher's melody.[34] They knew better than to try and eradicate the song altogether because by then the Lorelei had grown bigger than Heine could have imagined. She was "a symbol of Germans beyond language… and beyond music"[35]

1.1.5   Lorenz' Lorelei

Compared to the other poems about the Lorelei, Auguste Wilhelmine Lorenz' "Es flüstern und rauschen die Wogen" gives her a much more passive and melancholy manner. (Table 5) Although Lorenz' 1832 poem "exhausts the by-now-familiar clichés," it also adds an element of the *pathétique* to the oft-demonized girl. Whereas in the previous poems, she has either been imbued with self-loathing, vigilantism, and/or superhuman qualities, this poem leaves some freedom as to interpretation.

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[33] This will be discussed more in Chapter 1.2 with Silcher's setting.
[34] Politzer, 34-35.
[35] "einem Sinnbild von Deutschem jenseits der Sprache… und jenseits der Musik"
Riethmüller, 170.

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Table 5: "Es flüstern und rauschen die Wogen," Auguste Wilhelmine Lorenz, translated by Beth Woodall[36]

Es flüstern und rauschen die Wogen	So whisper and woosh the waves
Wohl über ihr stilles Haus.	Well over her quiet house.
Es ruft eine Stimme: "Gedenke mein!"	There calls a voice: "Remember me!
Bei stiller Nacht im Vollmondschein!	By the quiet night in the full moon shine!
Gedenke mein!"	Remember me!"
Und flüsternd ziehen die Wogen	And whispering through the waves
Wohl über ihr stilles Haus.	Well over her quiet house.
"Gedenke mein!"	"Remember me!"

Is this a warning and reminder to all men that she lies in wait beneath the waves? Is it a call from the motherly Frau Lurley of Brentano's *Rheinmärchen* to children to come and listen to her stories? I consider it simply the lovelorn cries of a broken-hearted girl who never got to mourn her loss in a healthy way. One can picture her at night, after she has used her abilities to inflict her rage on whom, to her, are well-deserving men, alone with her thoughts, regrets, and grief under the quietly murmuring waves.

1.1.6   The Collective Literary Markers and Symbols of the Lorelei

Clearly, the previous examples are not anywhere close to an exhaustive list of all the poems in her repertoire; these are just the main developing works of her current image and representation. As each of these had a distinct style and interpretation, it is important to compile all of the things that make the Lorelei who she is in order to use this literary profile to find texts that apply to her in Chapter 2: Brentano's original work, "Lore Lay," defined the Lorelei as being immensely beautiful and having the magical ability to draw men to their death and ruin. She also has a castle and a particular love and

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[36] (Auguste) Wilhelmine Lorenz, "Loreley: Es Flüstern Und Rauschen Die Wogen." Edited by Emily Ezust. "Loreley | Es flüstern und rauschen die Wogen |" LiederNet. The LiederNet Archive, September 2003. https://www.lieder.net/lieder/get_text.html?TextId=10351.

connection with the Rhine River. Eichendorff's "Waldgespräch" graced her with gold and riches, as well as a thirst for vengeance against lascivious men. Loeben reinforced her magical abilities in "Der Lurleyfels," as well as maintaining her ownership of valuable trinkets and adornments. However, he was the first to emphasize the power of her voice as a weapon against her victims He also provided a more specific picture of her beauty, describing her as having curls and gleaming blue eyes. Heine's poem adds golden hair to her description, but agrees that she owns precious jewelry and a gold comb, describing the magic of her melody and its deadly effects. Lastly, Lorenz makes her a river-dweller *underneath* the waves rather than looking down upon it. Over time, other items and concepts would be added to her legend, such as stringed instruments (mainly harps and lyres), women's independence, and a warning against male arrogance and hubris.

1.2   The Lorelei in German Lieder

Although Brentano's "Zu Bacharach am Rheine" and Loeben's "Lurleyfels" have fallen by the wayside by means of musical settings, some of the greatest composers of the Romantic era have set Eichendorff's "Waldgespräch," Heine's "Ich weiß nicht, was soll es bedeuten," and Lorenz' "Es flüstern und rauschen die Wogen." These settings, especially in the case of Heine's text, would spread their awareness not only geographically, but over time as well.

1.2.1   "Waldgespräch,"- Settings by Schumann, Jensen, and Zemlinsky

Although there are several settings of Eichendorff's poem, the three that are most

recognized are those by Robert Schumann, Adolph Jensen, and Alexander Zemlinsky.

Schumann's "Waldesgespräch," written in 1840, begins with a horn call in E major to set

the scene, alluding to the "Waldhorn" mentioned in line 7 of the poem.[37] (Figure 1)

Figure 1: "Waldesgespräch," Robert Schumann, mm. 1-4[38]

Seeing as how the horn call heralds his arrival on the scene, it would make sense that in

Schumann's interpretation the man is a hunter, rather than a knight. The beginning of his

address to the girl is firmly in E major, but wildly shifts keys to D# minor, C# minor, and

B major as he notices her alone, returning once again to E as he offers to take her home.

What might be the reason for such drastic changes only to come back to the original key?

Reflecting back on the poem itself, Eichendorff paints the Lorelei as a vigilante, ridding

the world of unfaithful and lustful men. In Schumann's setting, it would be easy to view

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[37] Eric Sams, *The Songs of Robert Schumann*. London: Methuen & Co Ltd., 1969, 94-95.
Sams includes his own thorough interpretation of the musical aspects of the piece, most of which are in
agreement with those expressed here.
[38] Robert Schumann, "Waldesgespräch." In *Robert Schumanns Werke, Serie XIII: Für eine
Singstimme, mit Begleitung des Pianoforte*, edited by Clara Schumann, 31-33, (Leipzig: Breitkopf &
Härtel, 1885).

these key changes as simple shock and alarm, but I propose, instead, that this is his true

nature bleeding to the surface. With his statement, "the forest is long, you are alone," he

realizes just how easy it would be to take advantage of the beautiful girl without anyone

even knowing. However, he brushes these thoughts off, regaining the composed mask of

decency, and offers to take her home instead.

Lorelei's reply features a sudden shift into C major, a mystical chromatic mediant

away, and a vastly different accompaniment pattern of arpeggiations, which to some

scholars, "clearly invoke the harp," one of the Lorelei's later associated symbols.[39]

(Figure 2)

Figure 2: "Waldesgespräch," Schumann, mm. 16-20

Much like the hunter's initial statement, she remains stable in her key of C major at first

and then wanders into other keys. When she mentions the hunting horn, she emulates the

man's home key of E, dipping into D, then back into E as she warns him to go and leave

her alone. This primes the man's reply, in E major again. Through the lens of

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[39] Annegret Fauser, "Rheinsirenen: Loreley and Other Rhine Maidens." Essay. In *Music of the Sirens*, edited by Linda Phyllis Austern and Inna Naroditskaya, 250–272, (Bloomington, IN: Indiana University Press, 2006), 261.

omnipotence, his capture is imminent. Her feigned distress in D and then E are simply a means of winning him over, appealing to his home key and symbolizing her success.

Rather than leave, however, the hunter stays and admires the beauty and valuable possessions of lady and rider, the ritardando in measure symbolizing his lingering leer at her young body. The mode shift into E minor, however, perfectly embodies his panic as he finally realizes whom he has been ogling. There is no key change for Lorelei this time, merely another modal shift back into E major as she "sings her final statement, but in the man's key: she has appropriated E major as a symbol of seducing the man himself."[40] The Lied ends just as it began, with a jaunty horn call in E major as if nothing has happened at all and all is well. Of course, to the Lorelei herself, all *is* well, suggesting that she is the speaker of the poem in Schumann's perspective. The hunter has become the hunted and the Lorelei has acquired another conquest.

Adolph Jensen's 1860 "Waldesgespräch," however, clearly takes the point of view of the hunter, beginning with a dramatic figure in the piano that appears throughout the song, set with this descriptor above: "Der Mitternachtswind heult rauh und düster, / Gleich der Verstorb'nen Grabgeflüster."[41] (Figure 3)

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[40] Deborah J. Stein and Robert Spillman, *Poetry into Song Performance and Analysis of Lieder*. New York: Oxford University Press, Incorporated, 1996, 201.
[41] "The midnight wind howls rough and gloomy, / Like the deceased's grave whispers."
Adolph Jensen, "Waldesgespräch, Op. 5, No. 4". Middleton, Wisconsin: A-R Editions, Inc, 1983.

Figure 3: "Waldesgespräch," Adolph Jensen, mm. 1-4

It starts in minor, and unlike Schumann's adaptation, the hunter's introduction is stable and balanced as a parallel period in C minor. The Lorelei's reply, however, employs pivot pitch modulations from C minor to E minor and back again, utilizing the two keys' chromatic mediant relationship much like Schumann did. (Figure 4)

Figure 4: "Waldesgespräch," Adolph Jensen, mm. 18-25, pivot pitch modulations depicted in red

Also similar to Schumann, Jensen has the hunter's appreciation of the girl and her mount reflect his previous statement in C minor with the same initial melody. However, once he recognizes her, there is a direct modulation into F minor with the foreboding wind figure

rumbling underneath until the texture thins and there are little truncated pieces played high in the piano's register – a girlish giggle. (Figure 5)
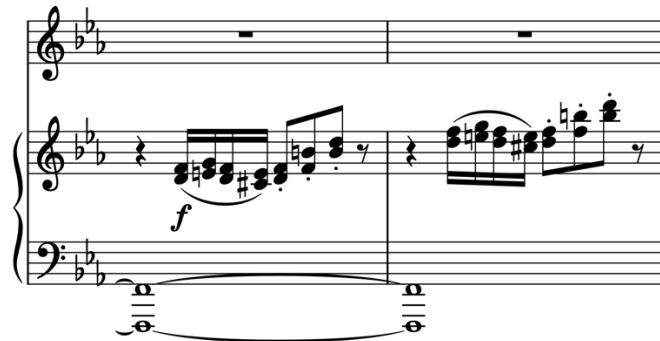
Figure 5: "Waldgespräch," Adolph Jensen, mm. 38-39

As she reveals herself, she adopts the new key of F minor, vacillating menacingly between a second-inversion tonic chord and a German diminished-third chord to build tension. However, the modulation in measures 43-44 to Ab major creates a certain tender sweetness as she speaks of her palatial home over the Rhine. This also acts as a stepping-stone back into the home key of C minor, the roaring windy figure ending the piece. Although there are certain elements that Jensen's setting has in common with Schumann's, those of mood and tone are certainly not. This is not a happy reflection and self-congratulation from the Lorelei's point of view, but rather a tale of tragedy and warning from the perspective of those she might consider prey.

Although set to the same sixteen lines of Eichendorff's text as the other two, it is difficult to classify Alexander Zemlinksy's 175-measure work set for soprano and orchestra, lasting more than seven minutes, as a simple Lied. His initial setting in 1890 was a simple ballade, employing Schumann's version of Eichendorff's text as well as

"diminished seventh-chords, pedal points, and chromatically ascending bass lines."[42] However, his mature compositional style is evident in the later, more well-known setting of "Waldgespräch" in 1896. The complexity and sheer scale of this work makes it more of a short musical drama, employing leitmotif-qualifying melodic figures and distinct shifts in style. (Figure 6)

Figure 6: "Waldgespräch," Alexander Zemlinsky, musical motives[43]

The first twenty-two measures act as a sort of exposition for several of the motives heard throughout the rest of the piece, all while helping the audience to visualize the encounter happening in front of them. The first one that appears is what I will call the "Chivalry" motive in G minor. This signifies each time the man regains his senses and acts more knight-like than hunter-like. The development of this motive is interrupted by the "Longing" motive in Eb major, a romantic and swelling line that conveys his desire for Lorelei. It is at this point in the introduction that one can picture that he sees her for the first time, realizing he must have her. Rather than regaining his knightly decency right

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[42] Lorraine Gorrell, *Discordant Melody: Alexander Zemlinsky, His Songs, and the Second Viennese School*. Westport, CT: Greenwood Press, 2002, 147.

[43] Alexander Zemlinsky, *Waldgespräch (Joseph von Eichendorff): Ballada für eine Sopranstimme, Streichorchester, Harfe und zwei Hörner, Klavierauszug,* edited by Antony Beaumont. Munich: G. Ricordi & Co., 2000.

away, however, a solo horn, often used to symbolize him musically, blares the "Ominous Horn Call" in Eb minor. This is a symbol of the hunt itself, not of game, but of one another. It is answered in turn by a solo violin, a musical representation of the Lorelei, in the home key of G minor to set him up for his vocal entrance and also to hint that this is no predator and prey, but really two predators in a deadly circle. "Chivalry" returns as the man states that "it is already late, it is already cold" to show he has regained his decency. Yet, as he remarks, "you beautiful bride," the "Longing" theme swells underneath in the strings, betraying his true thoughts. He insists that he will take her home, the "Chivalry" motive punctuating the end of his sentence. Although his verse dips into Ab major as he longs for the Lorelei, it remains mostly in the home key of G minor.

Before she vocally answers, however, the solo violin from before and a harp introduce her with the "Beguiling" theme in B major. This honey-sweet and graceful melody has stylistic markers of beautiful femininity, such as luscious legato phrasing and delicately downward-floating figures. The expressivity of the motive in comparison to Lorelei's opening statement is drastic. Her first two lines each remain on one pitch, the "Beguiling" motive shifting between chords around her as she remains steady. (Figure 7)

Figure 7: "Waldgespräch," Zemlinsky, mm. 57-64

These characteristics give the impression of her affecting the world around her effortlessly. As she gains more passion, her vocal line becomes more melodious and expressive, reaching a poignant climax as she tells him to flee. The line after, "you know not, who I am," is marked *unheimlich leise,* or *eerily quiet* and lands on a half cadence in D minor. The instrumental portion that follows continues the melancholy tone and features a duet of violins. (Figure 8) The sweeping line is woeful, yet beautiful – a weeping figure ending with a sly peeking between her fingers at the dolcissimo marking. This dissonant French augmented-sixth chord in D minor, expects to resolve to an A major chord, the dominant. However, the man's reply ignores all warning and rather than comfort the girl, he ogles her belongings and body instead. This manifests musically as a failed resolution of the Fr+6 chord to a minor tonic that holds the same dotted rhythmic figure that often accompanies his melodic line, that then shifts modes into D major.

Figure 8: "Waldgespräch," Zemlinsky, mm. 86-94

Completely disregarding Lorelei's emotions and distress, he continues to admire the beauty in front of him, until the "Longing" motive in Eb major takes over his melodic line when he desires her body, modulating once more into Ab major. Nevertheless, everything comes to a stand-still as he realizes to whom he speaks. No sooner than the name "Lorelei" leaves his lips does the "Ominous Horn Call" sound in Eb minor. Scrambling to compose himself and prove himself a "good" man, the "Chivalry" motive returns in the home key of G minor in measure 129.

This time, when the Lorelei speaks, accompanied by the violin and harp, she shifts modes into G major instead of changing keys and does not employ the "Beguiling" motive. She retains the floating, singular-note line, once again showing how effortlessly powerful she is. There are remnants of "Beguiling" in fragments and inversions as she speaks of her home overlooking the river, but there is no longer any need to draw the man in. She has succeeded in seeing his true nature. She echoes his initial statement, "it is already late, it is already cold," on the same pitch and with the same rhythm as before,

only offset to be one beat later. "Longing" returns in Eb major, immediately answered by the "Ominous Horn Call" in G minor, over which the Lorelei sings her final line, "You will come nevermore out of this forest," symbolizing that it was his desire that has led to his demise. "Chivalry" interrupts in G major, shifting then to G minor; he tries to change her mind, falters, and then is himself interrupted by "Beguiling," ending the piece in G major and illustrating just who has won at the end of the day. The romantic swell and decay of the strings that close the piece in nearly fairy-tale-like bliss show that "Zemlinsky's sympathies are clearly with the Lorelei," and that perhaps "the fate of the traveler was better than death."[44]

1.2.2 "Es weiß nicht, was soll es bedeuten" – Settings by Silcher, Kinkel, Schumann, and Liszt

Probably the most famous and well-known setting of any of the Lorelei poems is Friedrich Silcher's "Loreley." As briefly mentioned in Chapter 1.1.4, most of the notoriety Heine's text gained was because of Silcher's composition as the "emblem of the German nation."[45] It became another anthem of the German people, a point of pride and inspiration. In the Franco-Prussian War of 1870, she was even evoked as a guardian of the Rhine.[46] An example of this is in the new set of lyrics written by Siegmey (Siegbert Meyer) in 1878, in which she alerts the German army of the French attack with her songs. (Table 6)

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[44] Gorrell, 148.
[45] Iitti, 109.
[46] Fauser, 256.

Table 6: "Die neue Loreley," Siegmey, 1878, translated by Beth Woodall[47]

Die neue Lorelei	**The New Lorelei**
Nun weiß ich, was soll es bedeuten	Now know I, what should it mean
Das Lied von der Loreley:	The song of the Loreley:
Das Märchen aus alten Zeiten –	The fairy tale of olden times –
Uns wurde es wieder neu!	To us became once again new!
Die deutscheste Jungfrau sitzet	The most German young woman sits
Auf hohem felsigem Stein,	On the high, rocky stone,
Ihr leuchtender Harnisch blitzet, -	Her brighter armor flashes, -
So hält sie die Wacht am Rhein!	As she holds a watch on the Rhine!
Es kamen zum Rhein die Franzosen,	It came on the Rhine, the Frenchmen,
Ein kampfesmutiger Troß,	A grittier battle train of followers,
Mit übermütigem Tosen,	With overly cocky roar,
Mit Sturm- und Donnergeschoß!	With storm- and thunder-bullets!
Da klang die goldene Leier	There sounded the golden lyre,
Da sang die Loreley,	There sang the Loreley,
Da stürmte Armin, der Befreier,	There stormed Arminius, the liberator,
Mit Deutschlands Helden herbei.	With Germany's heroes thereby.
Sie scheuten keine Gefahren;	They shied away from no dangers;
Der Sieg, er wurde ihr Lohn;	The victory, it would be her reward;
Auf Loreleys goldenen Haaren	On Loreley's golden hair
Glänzt goldig die Kaiserkron'!	Gleams golden the imperial crown!
Des Rheines Wellen verschlingen,	The Rhine's billows devour,
Die übermütig ihm nah'n:	The overly cocky who come near:
Auch das hat mit ihrem Singen	Also that has with her singing
Die Loreley getan!	The Loreley done!
„Die neue Odyssee" – Siegbert Meyer	"The new Odyseey" – Siegbert Meyer
(Siegmey)	(Siegmey)

However, despite the sentimental and nationalist value Silcher's setting possesses, there is no shortage of negative criticism regarding the tune's strophic form. The six stanzas of the original poem group into three verses, all sung to the same tune. (Figure 9)

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[47] Karl Riesert, ed., *Deutsches Kommersbuch: Historisch-Kritische Bearbeitung Mit Einem Titelbild*. Zwölfte Auflage. Freiburg im Breisgau: Herder & Co. G.m.b.H. Verlagsbuchhandlung, 1920, 61.

Figure 9: "Loreley," Friedrich Silcher[48]

At best, the "construction of the song supporting the melody overall is redundant" and "the melody core, the character of the inevitable takes on, much like that of a tiny music box."[49] At worst, it "sounds as if written for a barrel organ and does not even attempt to do justice to the restlessness, the mysterious spell of beauty, and the catastrophe the poem is about," making it "not its "ultimate form," but its ultimate irony" and "its travesty."[50] However, to some, the simplicity of the music is what makes it so beautiful. The folky

[48] Friedrich Silcher, "Loreley." In *Deutsche Weisen, No. 44*, edited by August Linder, Plate A. Stuttgart: Albert Auer's Musikverlag, n.d.[1900].
[49] "die Anlage der das Lied tragenden Melodie überaus redundant ist," and "der Melodiekern den Charakter des Unausweichlichen an, fast wie bei einer winzigen Spieluhr."
Riethmüller, 180.
[50] Feuerlicht, 88.

quality is enough to draw one in, "the imaginary voice of the siren more than the actual

sound that continues to seduce us."[51] In fact, if one looks back to her lore, one finds that

"she is not the highly trained male singer, the composing poet such as Orpheus or

Tannhäuser. Loreley is just a woman with a sweet, bewitching voice that complements

her beauty."[52] And one can hardly deny that, while simple and repetitive, Silcher's

melody is nothing if not sweet and bewitching.

Written only a year later, Johanna Kinkel's "Die Lorelei" is also strophic,

similarly to Silcher's. Despite the added complexity of adding an introduction and coda

and touching on distant keys via common-tone modulations, Kinkel, however,

experienced much less success with her setting. (Figure 10)

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[51] Fauser, 266.
[52] Fauser, 262.

Figure 10: "Die Lorelei," Johanna Kinkel, common-tone modulations highlighted in red[53]

This lack of recognition may be, in part, due to the misogyny surrounding compositional styles and gender roles manifesting subconsciously in her piece. Criticism of the piece brands it as 'overly feminine,' the repetitive and monotonous accompaniment pattern along with the disjointedness of the arpeggiated vocal line distracting and weak. Ittii

[53] Johanna Kinkel, *"Die Lorelei."* In *Sechs Lieder für eine Singstimme mit Begleitung des Pianoforte*, 10-11. Berlin: T. Trautwein, n.d.[1838].

suggests that "Kinkel's constructions of the feminine seem inflicted with melancholy and despair, and suggest the repression of feminine desire."[54] The right hand of the piano also does not double the voice like it does in Silcher's adaptation. It provides a countermelody that sometimes harmonizes and sometimes occludes the vocal line, the two seemingly competing with one another. This could also be a representation of who the narrator wishes she was, the free-spirited and powerful Lorelei, versus who she truly is, a bystander witnessing the wreckage of her own life and powerless to stop it.

If Kinkel's depiction is repressed and melancholy, Clara Schumann's 1843 "Lorelei" is the opposite. Set to a fast $\frac{12}{8}$ without any introduction, the immediate intensity and speech-like rhythm emulates awakening "to an unpleasant memory, almost a nightmare."[55] There is a constant "trembling" in the accompanimental pattern as well, a constant pulsing eighth note that does not stop throughout the piece, although it manifests in different ways. At the beginning, the eighth-note pulse is in both hands, the trauma of the memory still fresh and the adrenaline still pumping. (Figure 11)

Figure 11: "Lorelei," Clara Schumann, mm. 1-4[56]

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[54] Itii, 119.
[55] Ibid., 125.
[56] Clara Schumann, "Lorelei." Wiesbaden: Breitkopf und Härtel, 1990.

When the speaker describes the Lorelei, the hands slightly emulate the strumming

patterns of a harp or lute instead, although the pulse never stops.[57] (Figure 12)

Figure 12: "Lorelei," Clara Schumann, mm. 24-28

So then what does this constant tremor mean? This is not pure terror or anxiety, but full-

blown hysteria. Ittii states

> The employment of chromaticism in expressing anguish, rage and terror reveals Clara's sophisticated compositional technique, like the skillfully handled contrapuntal passages of the song, encountered as the parallel consonant movements between the voice and the bass line in mm. 24-28 and 33-36. Further, the brief postlude of mm. 67-72 reveals Clara's debt for the Classic style. The dramatic *sforzato* gestures and the downward rolling tones of a g minor chord are reminiscent of *Sturm und Drang* or Beethoven's early pathetic style. Thus throughout her song, Clara used learned, in other words, masculine, musical utterances in constructing the hysteria of her female speaker… *Lorelei* therefore encodes the feminine in an *immasculated* way[58]

Using this concept of hysteria, Schumann created a tone and interpretation which until

then had not been paired with this text, giving it a unique spin and lasting impact.

The chronologically last setting of Heine's text is "Die Loreley" by Franz Liszt,

written between 1854-1856. This is not the original setting, nor the last of the multiple

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[57] Ittii, 124.
[58] Ibid., 127.

settings Liszt composed, but it is the most widely published and performed of them.[59]

This setting, of all those discussed in this thesis, is the most harmonically and melodically

complex, featuring multiple modulations to distantly-related keys and a virtuosic melody,

which, when compared to Silcher's piece, yield "virtually opposite results."[60] Perhaps

what is most interesting about Liszt's setting is his treatment of the first-person lines and

their uncertainty. The key is nebulous from the beginning, the piano's introduction

including fully-diminished seventh chords that tonicize A and F#. (Figure 13)

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[59] In fact, the number of settings Liszt composed of "Die Loreley" is of some debate. The 1936 edition (and 1966 reprint) of *The New Grove Dictionary of Music and Musicians* lists only two editions, the original published in 1843, and the second published in 1856/1860. In his dissertation, *Franz Liszt's Song Revisions: A Schenkerian Taxonomy*, Michael Vitalino adds upon Eckhardt and Mueller's catalogue in the *Grove* with a third revision published in 1883. Lastly, Michael David Baron, in *The Songs of Franz Liszt*, claims that there are "at least four other versions" aside from the 1856 publication, drawing on research from Peter Raabe in *Franz Liszt's Musikalische Werke*.

Maria Eckhardt and Rena Charnin Mueller, "Liszt, Franz," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrrell, 2nd. edn. (London: Macmillan, 2001) 14: 852–59.

Michael Vitalino, 2014. "Franz Liszt's Song Revisions: A Schenkerian Taxonomy." Order No. 3637512, University of California, Santa Barbara. http://ezproxy.uky.edu/login?url=https://www.proquest.com/dissertations-theses/franz-liszts-song-revisions-schenkerian-taxonomy/docview/1615847298/se-2.

Michael David Baron, "The Songs of Franz Liszt" (dissertation, 1993), http://rave.ohiolink.edu/etdc/view?acc_num=osu1234717504, 72.

Michael Vitalino, "Franz Liszt's Song Revisions: A Schenkerian Taxonomy" (dissertation, 2014), https://www.proquest.com/docview/1615847298/DFB76AE9F0544F4EPQ/2?accountid=11836.

Peter Raabe, "Vormerkung" In *Musikalische Werke*. Serie VII, Band 1, edited by Peter Raabe. (Leipzig: Breitkopf & Härtel, 1917), IV. m
[60] Riethmüller, 178.

Figure 13: "Die Loreley," Franz Liszt, mm. 1-7[61]

The key of F# minor is established soon after, but it is unstable, confused with several

tonicizations and mode mixture tones. It is only when the speaker describes the setting of

the incident that things become more fixed, somewhat surprisingly in a calm and bright

Gb major. (Figure 14)

Figure 14: "Die Loreley," Franz Liszt, mm. 31-34

Even when things are tumultuous in the narrative there is none of the 'hysteria' present in

Clara Schumann's "Die Lorelei." Rather than embodying frenzy, Liszt employs

turbulence and listlessness. Why might this be? Schumann's piece is almost certainly

from the perspective of an onlooker to the accident, whereas Liszt's is from the Lorelei's

point of view. In fact, the piece ends with the same lilting, calm melody used in measures

31-34 despite the tragic ending for the sailor, mirroring the techniques used in Robert

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[61] Franz Liszt, "Die Loreley, S. 273." In *Musikalische Werke*. Serie VII, Band 2, edited by Peter Raabe, 2-22. Leipzig: Breitkopf & Härtel, 1921.

Schumann's "Waldesgespräch" and Zemlinsky's "Waldgespräch." Although she

experiences some remorse and an identity crisis, she comes to the conclusion that what

she has done is for the good of all and finds comfort in what she has done.

      1.2.3   "Es flüstern und rauschen die Wogen" – Setting by Schumann

      Although not notably set by any other Romantic composers, Robert Schumann's

1840 "Loreley" is arguably the best setting that could have been written for Lorenz'

poem. However, in his catalogue of Schumann's songs, Sams is less than complimentary

of the piece:

> The poetess has with palpable effort contrived one dull image and one faded rhyme to trick it out withy.   Schumann matches this with borrowings and clichés of his own; even so, his music is a vivid evocation, as   a hint of mystery is smoothed away into memory and silence…Only some domestic or family connexion   could expoain how the greatest living song-writer came to set such pitiful trash; even so, Schumann must   have been a very modest man.[62]

Although starting with a fully-diminished seventh chord over a dominant pedal, the

flowing accompaniment and simple, yet beautiful vocal line create a shimmering image

of the waters of the Rhine over Lorelei's house. (Figure 15)

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[62] Sams, 85.

Figure 15: "Loreley," Robert Schumann, mm. 1-5[63]

However, this beautiful shimmering and light mood suddenly darkens as the Lorelei's cry

into the dark is heard. (Figure 16)

Figure 16: "Loreley," Robert Schumann, mm. 5-10

[63] Schumann, Robert. "Loreley." In Robert Schumanns Werke, Serie XIII: Für eine Singstimme, mit Begleitung des Pianoforte, edited by Clara Schumann, 7. Leipzig: Breitkopf & Härtel, 1879-1912.

The longer-enduring quarter-note and eighth-note pairings compared to the previous

dotted figures embodies the poignant melancholy discussed in chapter 1.1.5 perfectly, the

downward arpeggiations in the vocal line symbolizing the keening sigh of the Lorelei.

Reflecting the poem's structure, the initial melody returns in E major. However,

the cry of "remember me" is no longer in minor, but in the home key of E major. The

poignancy is not gone, but it has been turned into a bittersweetness rather than a

permanent grief.

1.3   Methodology

Four goals that I accomplish within this thesis are 1) to examine commonalities

between canonical, named-Lorelei settings to develop a Lorelei topos, 2) examine

popular song from the 20th and 21st centuries that also include figures named Lorelei, 3)

discuss the ways in which the newer songs adhere to and depart from the model set by

composers in the Romantic era, and 4) examine later Lorelei settings that make covert,

rather than overt, reference to the character and/or myth, using the topos identified in

point 1. To create a musical profile of the Lorelei, in chapter 2.1, I analyze the original

German Lieder in which she has been unambiguously named, i,e., the name Lorelei

appears in the title or body of the poem, overtly referencing the legend and lore of the

character. In these pieces, I observe marked usage of meters, key relations, harmonic

elements, rhythmic devices, and other unique characteristics. I compare the elements

commonly found in these pieces, focusing on a set of four core commonalities in musical

usage. I provide further analytical interpretations, graphing relationships between various

song settings onto Venn-based diagrams in order to illustrate intersecting commonalities

between settings. I then assign each setting a ranking within a "Lorelei Musical Topos Index" (LMTI) based on how many of the shared characteristics a setting exhibits: for instance, a setting that contains all four common elements will be rated at "4" on the index, while a setting that exhibits only one of these elements will be rated at "1." Once a common set of musical elements have been identified for those Lieder that overtly reference the Lorelei legend and myth, I will use this data to examine other Lorelei settings, particularly from popular genres of the 20th and 21st centuries.

Chapter 2.2.1 will focus on analysis of named Lorelei within current popular music that fit well within the parameters of the siren's myth and music within the parameters of the LMTI, scoring a "3" or "4" on the Lorelei Musical Topos Index, and Chapter 2.2.2 will examine those that do not. These settings will make overt reference to the Lorelei myth, but earn a "0," "1," or "2" on the Lorelei Musical Topos Index. Chapter 2.3 focuses on other, un-named Lorelei settings that make covert poetic reference to the myth and lore, but do not use the Lorelei by name. I use The Lorelei Musical Topos Index to examine potential musical commonalities to other musical settings that communicate to the listener that this setting is about the Lorelei, if not explicitly named. I employ Venn diagram illustrations to depict the degree to which each of these settings fit within the Lorelei Musical Topos Index.

Chapter 2:   Analytical Demonstration

2.1   Creating the Lorelei Musical Topos Index (LMTI) from Named Lorelei Lieder

Drawing upon Leonard Ratner's writings on topic theory, I have endeavored to

extract a musical profile for the Lorelei.[64] In doing so, I needed to compile the elements

that define her "code" into a topical index: the Lorelei Musical Topos Index.[65] To create

the LMTI, I have analyzed arguably the most recognized German Lieder that mention the

Lorelei by name. Of these ten pieces, four are set to Heinrich Heine's text "Ich weiß nicht,

was soll es bedeuten," by Johanna Kinkel, Franz Liszt, Clara Schumann, and Friedrich

Silcher, four are set to Freiherr von Eichendorff's poem "Es ist schön spat, es ist schön

kalt," by Adolph Jensen, Robert Schumann, Hans Sommer, and Alexander Zemlinsky,

and the last is set to Auguste Wilhelmine Lorenz' text "Es flüstern und rauschen die

Wogen," also by Robert Schumann. While listening, I kept track of several different

musical elements and compiled them in a table for easier comparison. (Table 7)

All nine songs share two characteristics: the presence of modulations and/or

tonicizations, and a melodic line that can be described as lilting, dramatic, and/or

virtuosic. Two other characteristics of note are that most pieces' home keys are minor

and that most of the pieces are in a time signature that can be divided into three, whether

as a simple triple meter or a compound one. Granted, any one of these elements can be

said of innumerable pieces across a vast spectrum of genres. However, when deciding

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[64] Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer, 1980).
[65] Raymond Monelle, *The Musical Topic Hunt, Military and Pastoral* (Bloomington: Indiana University Press, 2006).

whether or not each musical element would become one of the criteria for the Lorelei

Musical Topos Index, I also looked to see if had any possible narrative significance,

causing it to act as an iconic signifier as discussed by Raymond Monelle.[66]

Table 7: Musical Elements Used in Canonical Pieces of Named Lorelei

Composer	Title	Meter	Key	Modality	Modulations / tonicizations?	Other Keys / Tonalities	Vocal line characterization
Sommer, Hans	"Loreley, Op. 7"	$\frac{4}{4}$	Eb	Minor	Yes	G# Major, F Minor, Ab Major	Virtuosic
Jensen, Adolph	"Waldesgespräch"	$\frac{4}{4}$	C	Minor	Yes	G# Major, F Minor, Ab Major	Virtuosic
Schumann, Robert	"Waldesgespräch"	$\frac{3}{4}$	E	Major	Yes	D# Minor, C Major, E Minor, G Major	Lilting, virtuosic
Zemlinsky, Alexander	"Waldgespräch"	$\frac{3}{4}$	G	Minor	Yes	B Minor, Bb Major, D Major, Eb Major, G Major, A Minor, D Minor, Eb Minor	Virtuosic
Kinkel, Johanna	"Die Lorelei"	$\frac{3}{4}$	E	Minor	Yes	E Major, F Major	Lilting
Liszt, Franz	"Die Loreley"	$\frac{3}{4}$	F#	Minor	Yes	A Minor, A Major, E Major, Gb Major, Eb Major, C Major	Dramatic verses, lilting choruses
Schumann, Clara	"Lorelei"	$\frac{12}{8}$	G	Minor	Yes	Bb Major, D Minor	Dramatic, virtuosic
Silcher, Friedrich	"Loreley"	$\frac{6}{8}$	E	Major	Yes	G Major	Lilting
Schumann, Robert	"Loreley"	$\frac{6}{8}$	E	Major	Yes	G# Minor	Lilting

To do so, I referenced the Lorelei legend, discussed in chapter 1.1, to isolate some of the

salient literary aspects as well. According to the writings of Robert Hatten, "troping in

music may be defined as the bringing together of two otherwise incompatible style types

in a single location to produce a unique expressive meaning from their collision or

fusion."[67] Therefore marriage of these two elemental types, literary and musical, can be

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[66] Raymond Monelle and Robert S. Hatten, *The Sense of Music: Semiotic Essays* (Princeton: Princeton University Press, 2000), 17-18.
[67] Robert S. Hatten, *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert* (Bloomington, IN: Indiana University Press, 2004), 68.

considered musical tropes that signify the presence of the Lorelei. These tropes, as well as their meaning, will be discussed in the next few paragraphs.

The use of different tonal centers within the same piece is not spectacularly individualistic, especially when looking at Western music as a whole. However, when paired with the literary markers of the magic, mystery, and narrative shift that many of the stories and poems surrounding the Lorelei contain, it becomes a signifier of her presence. Particularly those modulations that involve keys with a chromatic mediant relationship create a supernatural, uncanny otherworldliness that represents the shift of something that once was familiar, but has now transformed into the unexpected, much like the Lorelei herself. Of course, the pieces included above have different levels of change: Silcher's setting merely tonicizes the dominant for a few measures while Liszt's includes several modulations, some to hyperdistant keys. One could argue different levels of applicability for this trope, but for the purposes of creating an index of signifiers, it is enough that each piece contains at least one tonal shift.

Particularly in her later poems, thee Lorelei's bait of choice for her victims is her legendary voice, almost inhumanly beautiful, enticing, and prodigious. By pairing this mythical aspect with a lilting, dramatic, and/or virtuosic melodic line, her voice comes to life in another trope. It is particularly appropriate and effective that each one of the nine songs employs this trope.

The significance of particular keys and modalities have transformed significantly over time, spanning from the ethos of different geographical regions' preferred tuning methods in Greece to the generally accepted current opinion of major keys representing happy moods. Several figures throughout history have ascribed meaning to specific keys

themselves. For instance, G major meant "naïve, innocent, and rustic pleasures" to Vogler, "rustic, idyllic, calm, tender love" to Schubart, a "pleasant, rustic" sound to Knecht, and that which is "innocent, simple, [and] indifferent" to Galeazzi.[68] Of those, Schubart's *Ideen zu einer Aesthetik der Tonkunst* (1806) has been the most widely referenced and is perhaps from whence we glean minor keys' association with sadness. His descriptions for minor keys lean toward the despondent, ranging from the "languishing, longing, sighing of the love-sick soul" of C minor to the "preparation for suicide" found in Bb minor.[69] Interestingly enough, both of these descriptions, and most of the descriptions in-between, can be found in the Lorelei legend, which is steeped in tragedy beginning to end, from the loss and grief of the siren herself to the sheer volume of blood on her hands from the lives she has taken. No matter the perspective of the story, whether from an onlooker, the victim, or even the Lorelei herself, a home key in minor is a logical narrative choice.

Lastly, the use of meters that can be divided into three pair well with three possible literary elements: the aforementioned "lilting" quality of her voice and inflections, an embodiment of the rocking of ships, and the rise and fall of waves in the Rhine River on which her dwelling resides. As each of these mythical components are present in all of the Lieder in Table 1, it makes this trope even more significant to the Lorelei topic.

Now that the musical criteria are set, as well as their tropic significance, the diagram for the core musical elements used in the Lorelei Musical Topos Index is shown

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[68] Rita Steblin, *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries* (Ann Arbor, MI: UMI Research Press, 1983), 133.
[69] Steblin, 121-126.

below (Figure 17), followed by the complete LMTI table for the original nine Lieder

analyzed (Table 8).
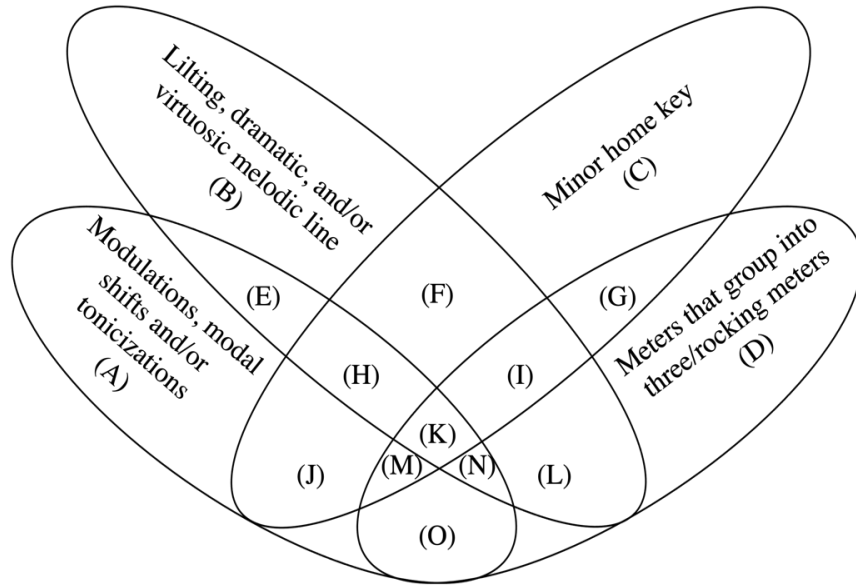
Figure 17: Core Musical Elements for the LMTI

Table 8: Analysis of Canonical Lieder using the Lorelei Musical Topos Index (LMTI)

Composer	Song Title	Index Score (4 - highest)	Space Occupied in Figure 17
Kinkel, Johanna	"Die Lorelei"	4	K
Liszt, Franz	"Die Loreley"	4	K
Schumann, Clara	"Lorelei"	4	K
Silcher, Friedrich	"Loreley"	3	N
Schumann, Robert	"Loreley"	3	N
Sommer, Hans	"Loreley, Op. 7"	3	H
Jensen, Adolf	"Waldesgespräch"	3	H
Schumann, Robert	"Waldesgespräch"	3	N
Zemlinsky, Alexander	"Waldgespräch"	4	K
Schumann, Robert	"Loreley"	3	N

Referencing the table, one can see that although not all of the canonical works score the

highest possible ranking, they are all highly ranked, scoring a "3" or higher. This shows

41

that this is an accurate musical profile for the Lorelei, at least for her original

appearances, and the LMTI can now be used to evaluate her appearances in more current

popular song.

2.2   Manifestations of the Lorelei in Popular Song

To gather as complete a sample as possible, I collected as many songs that

mentioned the name "Lorelei" as possible. This included songs across all types of genres,

languages, and subject matters. I listened to each and noted their musical characteristics,

just like I did to create the LMTI in chapter 2.1, and compiled them in a large table.

(Appendix A: Popular Song Data) Using the criteria for the LMTI, I sorted them by their

rating. The results of this study are shown below in Figure 18.

Figure 18: Distribution of LMTI Ratings for Canonical Lieder Versus Popular Music that
Mentions the Lorelei

As one can see, the scores for the popular music sample are much more widespread,

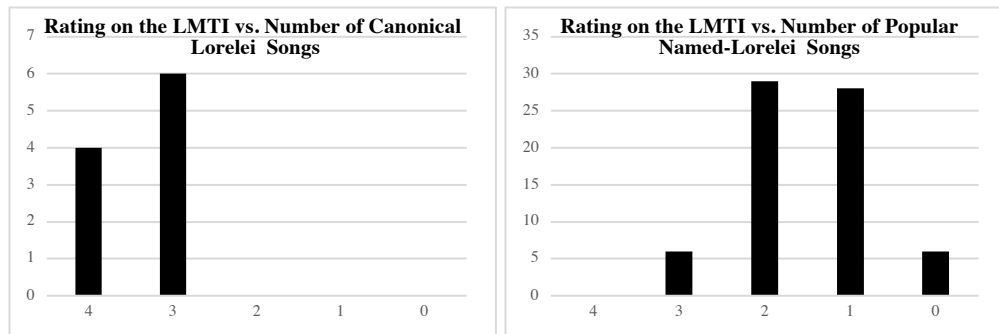creating a nearly perfect bell curve from scores "0" to "3." Interestingly, none of the

pieces in the sample scored a "4," matching all four of the criteria for the LMTI. For this

reason, those with a score of "3" will be discussed in chapter 2.2.1, while those with a

score of "0" will be discussed in chapter 2.2.2.

2.2.1   Overt References to the Lorelei in Popular Song That Score Highly
on the LMTI

The first to score a "3" is not particularly surprising, given how much the song is

about the Lorelei legend itself.

> Back in the days of knights and armor,
> There once lived a lovely charmer;
> Swimming in the Rhine,
> Her figure was divine!
>
> She had a yen for all the sailors,
> Fishermen and gobs and whalers;
> She had a most immoral eye,
> They called her Lorelei.
> She created quite a stir,
> And I want to be like her!
>
> I want to be like the gal on the river
> Who sang her songs to the ships passing by;
> She had the goods and how she could deliver,
> The Lorelei!
>
> She used to love in a strange kind of fashion,
> With lots of "hey, ho-de-ho, hi-de-hi!",
> And I can guarantee I'm full of passion,
> Like the Lorelei!
>
> Oh I'm treacherous, ja! Ja!
> And I just can't hold myself in check!
> And I'm lecherous, ja, ja,
> I want to bite my initials on a sailor's neck!
>
> And each affair has a kick and a wallop,
> For what they crave I can always supply!
> I want to be like that other trollop
> Called the Lorelei![70]

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[70] George Gershwin, Ira Feldman, Ira Gershwin, and Sy Feldman. "The Lorelei." In *The Songs of George & Ira Gershwin: A Centennial Celebration, Volume 2*. Miami, FL: Warner Bros. Publications, 1998, 157-160.

Granted, Ira Gershwin's lyrics take a much lighter spin on the myth than those of Heine, Eichendorff, and Lorenz. The Lorelei, instead of being feared for her beauty and talents, is lauded and idolized as a sexual icon and all mention of murder or scorn is conveniently left out of the story. While technically in 2/4 time, the common practice for performing the piece is to heavily swing the eighth notes, giving an implied 6/8 feeling and satisfying the meter criteria for the LMTI. The chorus especially shows the lilting quality of the melody:

Figure 19: George and Ira Gershwin, Ira and Sy Feldman, "The Lorelei," mm. 33-41

The only element missing for "The Lorelei" to have scored a "4" on the LMTI was the absence of a minor home key. The only instance of a minor key is during the lines: "I'm treacherous, ja! Ja! And I just can't keep myself in check!" This is also the closest that the speaker of the poem admits any sort of negative quality about herself and admits some of the negative aspects of being so closely aligned with the Lorelei. However, the overall flirtatious and adoring tone of the lyrics calls for a lighter and 'happier' sound, making the major modality more appropriate for this retelling.

In the same jazz/standard vein, "Out of This World," written by Harold Arlen and Johnny Mercer, paints a much more subtle, yet haunting, picture of the Lorelei. (Figure 20)

44

Figure 20: "Out of This World," Harold Arlen and Johnny Mercer, mm. 5-20

At first, the lyrics seem to be those of a sweet love song. The second phrase, however,

mentions an otherworldly music that is later implied to be none other than the Lorelei's

voice: "You're right out a book / A fairy tale I read when I was so high / No knight out of

a book / Could find a more enchanting Lorelei than I." The speaker is even so enraptured

that in the last few lines, she begs "I'd cry out of this world / If you said we were through

/ So let me fly out of this world / And spend the next eternity or two with you." [71] This is

a sentence she will most undoubtedly serve beneath the green waters of the Rhine. The

minor home key, use of modulations, and lilting melody ranked "Out of This World" as a

"3" on the LMTI scale. However, this toes the line of being ranked at a "4" because of

the prominent use of the triplet figure in the melody. The vocalist is often singing these

above the straight eighth-notes of the accompaniment – a fool enraptured by the Lorelei's

song while the world around her desperately tries to get her to turn back before it is too

late.

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[71] Jo Stafford, "Out of This World," track 1 on *The Capitol Rarities 1943-1950*, 2010, https://open.spotify.com/track/023DrKsZb8nJE7THj787QU?si=a503baf243524587.

Another interpretation that is fairly veiled is that of Ladies' Code's "Lorelei." The song by the Korean girl group starts with a wordless female vocalist. (Figure 21)

Figure 21: Ladies' Code, "Lorelei," mm. 1-4

Although not grouped into threes, it is not difficult to see how this can fall into the realm of personifying the Lorelei. The lilting dotted rhythm paired with the somewhat obscured key and electronic effects creates an ethereal, otherworldly sound. The tonal center at the beginning appears to be E natural minor, the typical dominant seventh chord sound being forfeited for a minor v^7 instead. However, at the end of the third measure, there is an arrival on G that is a possible recontextualization of the line as a whole. The verse itself does not clarify things further, avoiding the use of a strong dominant chord in either key. Only in the chorus, in the penultimate line, does a BMm7 point the listener toward hearing E minor as the key. However, the chorus ends on an E-major chord instead, even further confusing the tonality of the song. Perhaps looking at the lyrics and their translation might lend some insight. (

) While the first verse describes a passionate relationship's end, the second verse paints an interesting picture of the couple: "A changing world / In it we / Spread over water / Like a flame." In these lines, the death tableau of the Lorelei seducing her victim atop the waters of the Rhine is depicted through the rose-tinted glasses of her prey. Once this is clear, viewing the rest of the song through this lens lends a darker tone.

Table 9: Ladies' Code, "Lorelei" Lyrics[72]

Hangul:	Romanization:	English Translation:
오늘 이 밤이 마지막이란 걸	oneul i bami majimagiran geol	Tonight is the last time
말하지 않아도 알아	malhaji anhado ara	I know without saying
일 분 일초를	il bun ilchoreul	A single minute, a single second
하나도 놓치기 싫은데	hanado nohchigi silheunde	I don't want to miss anything
잠들고 싶지 않아요	jamdeulgo sipji anhayo	I don't want to sleep
달라지는 세계	dallajineun segye	A changing world
그 안에서우린	geu aneseo urin	In it we
물가 위로 번진	mulga wiro beonjin	Spread over water
불꽃처럼	bulkkoccheoreom	Like a flame
힘을 잃어가도 쉽게 꺼지지 않아	himeul ilheogado swipge kkeojiji anha	We're losing strength but we won't go out easily
Oh you're my the only one	Oh you're my the only one	Oh you're my the only one
지금이 지나면	jigeumi jinamyeon	When this moment passes
전부 물거품이 되어사라지게 돼	jeonbu mulgeopumi doeeo sarajige dwae	Everything will become a bubble and disappear
해가 뜨기 전에 날 안아줘	haega tteugi jeone nal anajwo	Hug me before the sun rises
겨우 허락되는 하루라도 좋아	gyeou heorakdoeneun harurado joha	I don't care if this day is barely permitted
내 맘을 더는 멈출 수 없어	nae mameul deoneun meomchul su eopseo	I can't stop my heart any more
일 분 일초를	il bun ilchoreul	One minute one second
영원보다 길게 만들어	yeongwonboda gilge mandeureo	Make it longer than eternity
잠들 수 없게 해줘요	jamdeul su eopsge haejwoyo	Make me not fall asleep
더욱 선명하게	deouk seonmyeonghage	More clearly
나를 비춰주는	nareul bichwojuneun	Shining on me
Oh you're my the only one	Oh you're my the only one	Oh you're my the only one
지금이 지나면	jigeumi jinamyeon	When this moment passes
전부 물거품이 되어사라지게 돼	jeonbu mulgeopumi doeeo sarajige dwae	Everything will become a bubble and disappear
해가 뜨기 전에 날 안아줘	haega tteugi jeone nal anajwo	Hug me before the sun rises
겨우 허락되는 하루라도 좋아	gyeou heorakdoeneun harurado joha	I don't care if this day is barely permitted
내 맘을 더는 멈출 수 없어	nae mameul deoneun meomchul su eopseo	I can't stop my heart any more
지금이 아니면	jigeumi animyeon	If it's not now
아무 소용없다는걸 알고 있잖아	amu soyongeopsdaneungeol algo issjanha	You know there's no use
태양보다 먼저 날 안아줘	taeyangboda meonjeo nal anajwo	Hug me before the sun does
다시 허락 될 하루는 이젠 없어	dasi heorak doel haruneun ijen eopseo	There are no more days permitted to us
이 밤을 우린 계속 달려가	i bameul urin gyesok dallyeoga	So let's keep going tonight
지금이 지나면	jigeumi jinamyeon	When this moment passes
전부 물거품이 되어 사라지게 돼	jeonbu mulgeopumi doeeo sarajige dwae	Everything will become a bubble and disappear
해가 뜨기 전에 날 안아줘	haega tteugi jeone nal anajwo	Hug me before the sun rises
겨우 허락되는 하루라도 좋아	gyeou heorakdoeneun harurado joha	I don't care if this day is barely permitted
내 맘을 더는 멈출 수 없어	nae mameul deoneun meomchul su eopseo	I can't stop my heart any more
Lorelei, Lorelei, Lorelei, Lorelei	Lorelei Lorelei Lorelei Lorelei	Lorelei, Lorelei, Lorelei, Lorelei

[72] "Ladies' Code – Lorelei [Hangul + Romanization] Lyrics," KLyrics, July 7, 2020,
https://klyrics.net/ladies-code-lorelei-lyrics-hangul-romanization/.

This "is the last time" and "this day is barely permitted" because the speaker of the poem will no longer be around to enjoy their demise. The ambiguity between E minor/major and G major now makes more sense. This is a night of passion, seduction, and desire, but it is tinged with the knowledge that this is the speaker's last night with Lorelei, and perhaps unknowingly, her last night alive.

Much like in the previous example, "Lorelei" by the Scorpions also begins with a wordless melody. This time, however, instead of a real vocalist, it's played with a MIDI vocal effect on a keyboard, giving it a mystical, ethereal sound. (Figure 22)

Figure 22: Scorpions, "Lorelei," mm. 1-4[73]

The lyrics tell of a relationship gone wrong – one in which the speaker was betrayed by his lover. There are also lots of metaphors of being on the water, such as "There was a time when we sailed on together" to depict when the relationship was more of a partnership and "now there's a light that shines on the river" to show the hope of moving on from her. However, although he claims that he has moved on, he admits that he "wake[s] in the night and [he] call[s] out [her] name" and that it is hard "to resist the song that [she] play[s]."

[73] Scorpions, "Lorelei," track 9 on *Sting in the Tail*, Sony, 2010, https://www.youtube.com/watch?v=8qDK2E57V7M.

This is manifested in the chorus, in which the wordless motive used to personify the Lorelei (Figure 22) makes up a good bit of the melody. It is used as basic idea that is then sequenced and varied to make up a vast majority of the chorus itself, the ethereal voice even eliding with the end.

Figure 23: Scorpions, "Lorelei," chorus

The small fragments between variations of the motive are simply lilting vacillations between two pitches, illustrating even more so how even though he is lucky to have survived, he will never get Lorelei or her enchanting song out of her head.

The Lorelei can devastate more lives than just those she takes. In Sniff 'n' the Tears' "Man in a Million," the speaker watches his children play from a distance, fantasizing about the things they have been told as to why he is not in their lives. He explores the alter ego of an adventurer who "sailed away in a big ship / With funnels to the sky… From beyond the High Sierras / Down into the Lorelei." However, it is unclear as to whether he will ever be able to return to them or "still be sailing / Through the

Arctic Ocean's cold."[74] Psychologically, he might be projecting his own life and

shortcomings onto a grander and more daring scale. An adventurer he might not be, but

perhaps a wanderer by another name. Everywhere else in the song, he is fairly generic

and broad about the adventurer's travels, sung to a swung eighth-note lilt, but then he

specifically mentions the Lorelei. (Figure 24)

Figure 24: Sniff 'n' the Tears, "Man in a Million," verse 3

As mentioned in chapter 1.1, the Lorelei Rock is a real geographical location, but perhaps

he was whisked away from his home by a Lorelei figure in his life. After all, it's hard to

go "down into" a rocky cliff – much harder than it is to go down into a river, or perhaps

even down into a woman. It's also too coincidental that her name comes up in the part of

the verse that modulates from C minor to F Dorian. There is also something to be said

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[74] Sniff 'n' the Tears, "Man in a Million," track 2 on *Jump*, 2020,
https://www.youtube.com/watch?v=5D0Q0DHpfb8.

about the transition from past tense in the previous verses to present tense here. Perhaps he has not yet found his Lorelei, but seeks one amidst his series of rash behaviors and adventures. This would make the ambiguity of the last verse make more sense. He might not return home for Christmas, because he may or may not become prey to the temptress of the Rhine.

Toad the Wet Sprocket's "All Right" begins with disorientation and confusion. A bare pair of claves creates a rhythm that makes it hard to tell the meter of the song. It is only when the bass comes in that a downbeat is established. (Figure 25)

Figure 25: "All Right," Toad the Wet Sprocket, intro

This ambiguity of time and setting is further emphasized with the opening lyrics: "Losing my aim, losing time / And after / Ten in the morning, I find / It matters." Then, with the first chorus, the song shifts from A minor to C major, although the clave and bass pattern remains underneath. This shift in modality provides one degree of separation from this song's overall rating of a "3" on the LMTI. In the next verse, in which the return to A minor occurs, the speaker gives some imagery of a ship in distress: "Pulls from the tether to rise / And shatters / Caught in the wind far and wide / It scatters," transitioning into the second chorus: "If I hear the call / Of the Lorelei / No, I will not fall / It's all right, all

right this time." This chorus, while also major, transitions into a clear 4/4 pattern as the drum set accents beats 2 and 4 while hitting beats 1 and 3. The bass and clave pattern still remains, but is muted and distant in comparison to the bright, crisp sound of the snare and cymbals. This is now two degrees separation from "Lorelei-ness," even though this is the chorus in which she is named. However, the speaker has regained some clarity since the first verse and is reassuring himself that he can escape her. The bridge remains in C major, as well as the final chorus. However, the last roughly seventy-five seconds of the song return to the original key of A minor, featuring the bass and claves prominently, this time adding occasional electric guitar interjections. These wordless improvisations are not present anywhere else in the song and might be representative of the siren herself. So even though one can track the speaker's journey through the piece, getting farther and farther away from his pursuer, he still falls to her influence in the end. However, "All Right" ends on an F major chord, a chord that is present in both A minor and C major but is not a satisfying conclusion. Perhaps there is hope for him yet.

2.2.2   Overt References to the Lorelei in Popular Song That Score Poorly on the LMTI

Although about half of the roughly seventy songs analyzed scored at least a "2" on the Lorelei Musical Topos Index, there were six songs scored a "0," a surprisingly perfect mirror of the amount of songs that scored a "3." However, these songs should not be discounted so quickly. Elements of the lyrics themselves, as well as her actually being named, show hints of the characteristics of the Rhine siren.

The first of these is "Lorelei," performed by Charles Trénet. Upon listening, one

finds a song reminiscent of a vaudeville tune and that matches the mid-50s French

popular music style, complete with jaunty piano introduction. (Figure 26)

Figure 26: "Lorelei," Charles Trénet, mm. 1-12

The piece is in A major and stays that way throughout with no modulations or even

tonicizations of other keys. The reason for this might be the way in which the Lorelei is

portrayed. In Trenet's opinion, the Lorelei is not to be feared, but adored. The woman

referenced is unmistakably the Lorelei of the Rhine, described as "fille de légende"

("daughter of legend") and "La fleuve triste," ("the sad river"). However, there is a

marked fondness for her in his descriptions, particularly in the bridge:

Chacun te dit dans un murmure: Everyone tells you in a whisper:
"Ô, mon bel amour,   "Oh, my beautiful love,
Je vois l'or de ta chevelure.   I see the gold in your hair.
Attends-moi, j'accours!"   Wait for me, I'm running!"
Mais ce n'était qu'un beau mirage   But it was not but a beautiful mirage
Du soleil ardent.   Of the burning sun.
Lorelei, dans un nuage s'efface   Lorelei, in a cloud fades away
Et pourtant…   And yet…

In this retelling, the worst that can happen to someone who follows the temptation of the

Lorelei is disappointment from pursuing something that cannot be obtained, when in the

renditions of the legend mentioned in 2.2.1, she can ruin your life or even take it. In this way, the "0" rating on the LMTI is appropriate, even though it explicitly references the siren. Although he has certainly heard of her, he has no idea of the tragedy she is capable of wreaking.

"The Hardest Part" by Ingram Hill describes a failed romance, particularly because of the infidelity of the speaker's partner, Lorelei. (Figure 27)

Figure 27: "The Hardest Part," Ingram Hill, chorus[75]

 This does not sound much like the modus operandi of the siren of the Rhine. Her "lovers" are typically dead and gone long before she takes another victim. Except, there's an interesting statement in the second verse: "So if my life was something better / Like a hunter for his maiden / And I brought home everything I could / Would that be enough to hold you, babe / I don't think I would." These lyrics are an interesting choice for a rock band with Tennessee roots, evoking an image of romantic fairy tales and simpler times. However, possibly without even realizing it, Ingram Hill references one of the Lorelei's larger canonical works, *Lorelei: ein Bühnenspiel in drei Aufzügen*, libretto by Gustav

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[75] Ingram Hill, "The Hardest Part," track 8 on *Look Your Best,* Rock Ridge Music, 2010, https://www.youtube.com/watch?v=WDSZNiA4k_E.

Gurski and music by Hans Sommer.[76] In this telling of the Lorelei myth, she begins as simply Lore, a beautiful girl adopted by a barkeeper and his wife. Because of her beauty, she is desired by many young men in the village. Erwin, the village fisherman, whom she considers to be a childhood friend and almost a brother, has deep feelings for her that are unrequited and provide much of the drama in the first act. Ludwig, however, is a nobleman, a count palatine, who is first introduced to the audience as a hunter and then shortly after revealed to be a young man of high station. Erwin has eavesdropped on romantic meetings between Lore and Ludwig and makes no secret of being upset with her over it, emphasizing that it should be him instead. So intriguingly, "The Hardest Part" references Erwin's wish that he was, instead, the hunter for the beautiful maiden so that she would want to be with him. However, like in Gurski's libretto, he recognizes that her capriciousness and inability to be tied down will eventually keep her from staying with the hunter as well. In this way, the missing musical characteristics mirror the innocence of the girl Erwin knew as Lore, who has not yet degraded into the terror she will eventually become.

Rather than a victim or one who interacts with the femme fatale, it is possible for the point of view of a piece to be from a Lorelei of sorts. "Qui tu es" by Keed is an example of this, set to a disco-esque beat and bass groove with a fusion of rap and pop vocals. (Figure 28)

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[76] Gustav Gurski, and Hans Sommer, *Lorelei: Ein Bühnenspiel in Drei Aufzügen*. Leipzig: C. F. Leede, 1889.

Figure 28: "Qui tu es," Keed, chorus[77]

The direct translation of the lyrics above is:

> Look, don't talk to me about yourself
> Because I know what you like
> Yeah, I know everything that you are
> Leave save yourself, yeah
> Until the end of the tunnel,
> I am like who you are
> Each day passes and gives way to the return of the same
> I'm high without ecstasy, forgive me
> Because I know what you are
> I know everything you like."

Alone, and without any of the context of the rest of the song, this can be viewed as words from an attractive playboy at a party. However, there two separate instances in the verses of taking one's soul – not really the aim of a mere one-night stand. Another note, there is no evidence that the speaker is preying on women within the lyrics, referring to his victims simply as "tu," or you, a genderless pronoun, making it possible that he is also drawing in men who would otherwise mean to do him harm. "Tu" is also the informal

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[77] Keed, "Qui tu es," track 2 on *Étrange Sunset*, 2229807 Records DK2, 2021, https://www.youtube.com/watch?v=OY8uYGuS7aY.

version of "you" in French, revealing the comfort and ease he feels in enticing his prey, but also the derogatory and deindividualized way in which he views then. Lorelei's name is mentioned as one of his sexual conquests and is, in fact, the only name mentioned, making it hard to be a coincidence. He even slept with the Lorelei and lived to not only tell the tale, but delight in her appetites as well. With that lens, the chorus becomes much more menacing. He knows everything they like and everything that the victim is, warning them that they should go and save themselves until the end of the tunnel, perhaps a metaphor for the end of their life.

Nineteen Forty-Five also features a lady-killer speaker, but he takes the more common form of one of her victims. "I'm Still Singing" begins with a grisly scene of a woman dying with "open arteries…mixing all the metal with the glass."[78] The second verse, however, abruptly switches topic to how "a woman's work is never done" and how the pieces "inside of you, they're tearing coup and contra-coup." It appears that the connection between these verses is a graphic death and perhaps a conflicted resurrection, much like the original mythos of the Lorelei as discussed in Chapter 1.1. There are more references to the different settings of the Lorelei myth later in the song. For example, in the third verse, he states that he "can't see the forest for the trees / The way you stand in front of me" and that "An evergreen is a simple thing / Compared to your Camaro's baby blue." Now, apart from the car, this encounter is oddly reminiscent of the one described

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[78] Nineteen Forty-Five, "I'm Still Singing," track 11 on I Saw a Bright Light, Daemon Records, 2003, https://open.spotify.com/track/2V8ygc8HvSmK7TXnGLcJlE?si=e22a5ce4bb224ed6.

in Eichendorff's "Es ist schön spät, es wird schön kalt."[79] A hunter (in this case, a hunter of women instead of game) happens across a beautiful woman who discovers his lecherous nature, reveals herself to be the Lorelei, and takes his life. Given the change in time between Eichendorff's setting and Nineteen Forty-Five's, the addition of a nice car doesn't seem too out of the ordinary to attract men. The speaker goes on to say, "I remember how I used to say / I'll drown in you maybe someday…But it gets so hard just keeping time, / Lorelei." This excerpt from the last verse is the first time the addressee of the song is named, much like in "Es ist schön spät, es wird schön kalt," resulting in a similar reveal of the dangerous woman he is trying to seduce. The nail in the coffin that decides his fate is in the chorus. (Figure 29)

Figure 29: "I'm Still Singing," Nineteen Forty-Five, chorus

He clearly states that he doesn't plan to change his philandering ways. The song ends with a small tag: "And I'm still singing, Lorelei / I'm still singing, Lorelei." This, paired with the continuous descending thirds sequence that makes up the entire chord structure,

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[79] Eichendorff, Joseph Freiherr von. "Waldgespräch | Waldesgespräch | Es ist schon spät, es wird schon kalt." Edited by Emily Ezust. Lieder.net. The LiederNet Archive, September 2003. https://www.lieder.net/lieder/get_text.html?TextId=5311

insinuates a timeless loop that can go on forever. A possible interpretations of this is that

this song is his eternal punishment in the afterlife to pay for his dishonest ways.

Similarly to the previous example, Dennis De Young and James Young's lyrics

for Styx' "Lorelei" depict a much more modern image of her than many of the other

songs surveyed.

> When I think of Lorelei, my head turns all around
> As gentle as a butterfly, she moves without a sound
> I call her on the telephone, she says be there by eight
> Tonight's the night she's movin' in and I can hardly wait
>
> The way she moves, oh oh oh, I gotta say
>
> Lorelei, let's live together
> Brighter than the stars, forever
> Lorelei, let's live together
> Brighter than the stars, forever
> Oh baby, forever
>
> Her eyes become a paradise, she softly speaks my name
> She brightens every lonely night, no one's quite the same
> She calls me on the telephone, she says be there by eight
> Tonight's the night she's movin' in, it's time to celebrate
>
> The way she moves, oh oh oh, I gotta say
>
> Lorelei, let's live together
> Brighter than the stars, forever
> Lorelei, let's live together
> Brighter than the stars, forever
> Baby, baby, forever[80]

At first glance, this song appears to be about a typical pop-rock romance that's full of

optimism and young love. However, upon closer inspection, a few of the lines are

suspicious for a simply love-struck boy. The first traits mentioned about her are that she

makes "my head [turn] all around" and that "she moves without a sound." These are, of

course, atypical aspects of the average young woman, but accurate details about the siren,

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[80] Styx, "Lorelei," track 2 on *Equinox*, A&M Records, 1975,
https://www.youtube.com/watch?v=Oo8apevCeAY.

Lorelei. What might seem like adored qualities through the eyes of the performer become chilling warning signs to those that are aware of her legend. Later in the song, "her eyes become a paradise, she softly speaks my name." These are even more signs that this 'girl' is dangerous. The Lorelei is specifically meant to entice; she lures men in with her ravishing beauty and compelling voice. Each verse ends with the statement that "tonight's the night she's movin' in," but does she mean moving into his home, as he thinks, or, more likely, moving in on her target? Lastly, in the chorus, the performer pleads with her. (Figure 30)

Figure 30: Styx, "Lorelei", chorus

Given her track record, it is sure that she will be happy to oblige. He will spend forever with her – in death. An analysis of the musical elements used in this song yields a "0" on the LMTI. Its musical line is simple and could hardly be described as "lilting" or "virtuosic," its meter is a clear $\frac{4}{4}$, and it remains steadfastly in D major for the entirety of the song, the most chromatic feature being the use of a subtonic $\flat$VII chord.

The last of these songs that scored a "0" on the Lorelei Musical Topos Index is

UFO's "Highway Lady" from their 1976 album, *No Heavy Petting*. Similarly to Sniff 'n'

The Tears' "Man In A Million,"[81] the speaker of this song fancies himself as a wanderer

of sorts, whose main purpose in life is to travel. However, though he's "born to ramble

on," someone causes him to "stop, turn [his head around," and entreat her to "sleep until

tomorrow in [his] arms."[82] In the chorus, it becomes known that this person who was able

to entice him away from his adventure is none other than the Lorelei. (Figure 31)

Figure 31: "Highway Lady," UFO, chorus

That last line is disturbing, painting the speaker as a predator of beautiful women.

However, those are just the type of men that the Lorelei sets out to make disappear. It is

unclear where the speaker of the song picked her up, but as he gets to the "Spanish

stairs," most likely the Spanish Steps in Rome, Italy, he experiences a "small corruption,"

but no one cares, even though he "taste[s] a lie," perhaps sensing that something isn't

quite right about his beautiful passenger. Rome is not too terribly far from Lorelei's home

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[81] Sniff 'n' the Tears, "Man in a Million," track 2 on Jump, 2020,
https://www.youtube.com/watch?v=5D0Q0DHpfb8.
[82] UFO, "Highway Lady," track 6, side 2 on *No Heavy Petting*, Chrysalis Records, 1976,
https://www.youtube.com/watch?v=9zMFkWdpo9A.

in St. Goar, Germany. Within a day, they could arrive at Lorelei Rock to retire and sleep until tomorrow… or forever.

2.3   Discovering Un-named Lorelei Using the LMTI

The Lorelei Musical Topos Index is not only useful for discerning the varying levels of "Lorelei-ness" that are present in popular songs in which she is explicitly named. The LMTI can also be used to seek out pieces that might reference her covertly. To find some examples, I first turned to the literary markers of the Lorelei discussed in Chapter 1.1: her dwelling on the Rhine, her beauty, her ethereal voice, and her appetite for exterminating predatory and hubristic men, particularly those that have been warned to stay away.

The first of these is the oft-covered "Song to the Siren" by Tim Buckley. Much like in the original Lorelei myth, a sailor is enraptured by a beautiful siren. However, what distinguishes as a covert reference to the Lorelei are the lines "For you sing, 'Touch me not.'" General sirens do not warn their pursuits to stay away, but many of the men in the Lorelei mythos are urged to turn away before it is too late. And much like the men in those poems, the speaker of this song yearns to continue chasing her and will die for his foolishness and hubris:

> Long afloat on shipless oceans
> I did all my best to smile
> 'Til your singing eyes and fingers
> Drew me loving to your isle
>
> And you sang, "Sail to me
> Sail to me, let me enfold you
> Here I am, here I am
> Waiting to hold you."
>
> Did I dream you dreamed about me?
> Were you hare when I was fox?
> But now my foolish boat is leaning
> Broken lovelorn on your rocks

For you sing, "Touch me not,
Touch me not until tomorrow."
Oh my heart, oh my heart
Shies from the sorrow

I'm as puzzled as the oyster
I'm as troubled at the tide
Should I stand amid the breakers?
Or should I lie with death my bride?

Hear me sing,
"Swim to me
Swim to me, let me enfold you
Oh my heart, oh my heart
Is waiting to hold you."[83]

Certainly, there are literary elements of the Lorelei in this piece, but are musical echoes

of her present as well? Tim Buckley's original performance would score a "1" on the

LMTI, residing in space B of Figure 17. It is firmly in 4/4 meter, stays in the same key

throughout, but its vocal line can be described as "lilting" with the dotted figures and

frequent oscillation between E and F# (Figure 32).

Figure 32: Tim Buckley, "Song to the Siren" mm. 12-20

However, the subsequent covers of this piece score higher on the LMTI. For example,

This Mortal Coil's version features a far less strict meter, favoring a more rubato

[83] *The Monkees,* season 2, episode 26, "The Frodis Caper," directed by Micky Dolenz, and featuring Tim Buckley. Aired March 25, 1968, live, https://www.youtube.com/watch?v=vMTEtDBHGY4.

approach and often adding beats to measures to create dramatic effect and allow for vocal riffing. The vocal line is also more virtuosic than Buckley's simple and plaintive tune, featuring several melismatic passages and vocal scoops (Figure 33).

Figure 33: This Mortal Coil, "Song to the Siren" mm. 14-21

Although not a triple or compound meter, this metric freedom emulates the rocking of the ocean in a similar way that Liszt and Clara Schumann's settings of "Ich weiß es nicht soll es bedeuten" do.[84] For these reasons, this setting would occupy space L of Figure 17, and would thus score a "2" on the LMTI. Amen Dunes' cover employs similar devices as that of This Mortal Coil (Figure 34). One can see and hear that the same melismatic character of the vocal line is preserved and that the use of uneven and rubato meter is used as well. Additionally, once the guitar's ostinato-like accompaniment is taken into consideration, it

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[84] See Chapter 2.1: Creating the Lorelei Musical Topos Index (LMTI) from Named Lorelei Lieder.

is easy to equate it to the visual of sparkling and churning waters (Figure 35). For this reason, the Amen Dunes cover of "Song to the Siren" scores a 2 on the LMTI as well.

Figure 34: Amen Dunes, "Song to the Siren" mm. 15-23

Figure 35: Amen Dunes, "Song to the Siren" m. 1[85]

Another possible Lorelei in popular music comes from alternative/indie band, The Decemberists' "Rusalka, Rusalka / Wild Rushes." Like the title implies, this song is comprised of two large sections. The first takes a romantic and melancholy lullaby-like approach, set in a slow $\frac{3}{4}$, in D minor, and with highly descriptive images. (Figure 36)

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[85] Although this is a direct transcription of the guitar part from measure 1, the pattern is often changed slightly, lingering on some notes and rushing through others, only expressing further the uneven nature of water.

Figure 36: "Rusalka, Rusalka / Wild Rushes," The Decemberists, first verse

And while there is one instance of a previous warning, the rest of this portion of the song is personified by an aching longing to be with her. So of the literary characteristics, this first half describes Rusalka as beautiful, as dwelling in water, and someone of whom one should be wary. Her beautiful voice is missing from the descriptors here, perhaps because there is really no enticing to be done. From the first line, he is hers. The lilting vocal line, minor home key, and slowly rocking $\frac{3}{4}$ give this section a "3" on the LMTI, occupying space "I" in Figure 17. What follows is a bridge following the same chord pattern as all the previous verses with plaintively harmonized vocables and a cinematic instrumental style, perhaps symbolizing his descent into her waters. However, this bridge shifts into a brighter D Mixolydian and metrically modulates into a much faster $\frac{3}{4}$, marking the beginning of the folky second half. (Figure 37)

Figure 37: "Rusalka, Rusalka / Wild Rushes," The Decemberists, fourth verse

The character of this portion is much more like the repertoire that has been discussed so far. A majority of the first verse discusses the warning to stay away from the edge of the water, emphasizing one of the key points of the Lorelei myth: male hubris. Unlike in the first half, the Lorelei of this story uses all of her wiles and ways to entice the young man into the water, appealing to him with her voice, her beauty, and the promise of sexual fulfillment. This results in his entrapment advancing with each verse, starting with his feet in the water, then his knees, his chest, his chin, and finally his death beneath the surface. This linear progression is common in folk songs, as is the oscillation between I and the subtonic bVII. There is an added sense of rocking and instability when looking at the hypermeter. The verses are made up of four phrases, most of which are five-measure phrases as illustrated above in Figure 37 with each line break. The first phrase of each verse is grouped into a 3+2 phrase, the second, 3+3, the third, 3+2, and the fourth, 3+2. The phrase that throws the first verse out of balance is "but I, being young," emphasizing the danger of the speaker's arrogance. This second half, featuring a lilting vocal line and

dance-like $\frac{3}{4}$, scores only a "2" on the LMTI and falling into category "L" in Figure 17. Neither of these sections score poorly on the Lorelei Musical Topos Index, but when taken as a whole, as intended, the clear modal shift in the middle elevates it to a "4."

The LMTI also opens the door to analyzing film scores that do not necessarily have lyrics to analyze and therefore, cannot explicitly name the Lorelei. It would be easy to include every mermaid and/or siren in this study and call it done, but there are details individual to the Lorelei, particularly that she only preys on a specific type of man.

A prime example of an arrogant man brimming with hubris is the title character of the 2003 DreamWorks movie, Sinbad: Legend of the Seven Seas. The first obstacle he has to face on the way to the goddess Eris' lair is a treacherous passage called the Dragon's Teeth. Marina is the ambassador for Thrace in Syracuse and betrothed of Proteus, prince of Syracuse, who has stowed away on Sinbad's ship to ensure that Sinbad will return with the Book of Peace to save Proteus' life. Just before the crew enters the perilous crevasse, the interaction between Marina, Rat the lookout that mans the crow's nest, and the captain Sinbad provide all of the context needed to make him the perfect prey for the Lorelei:

> Marina: The Dragon's Teeth?
> Rat: (clears throat and jumps down from the crow's nest) Indeed, signorina.
> (toward Sinbad) Only the most foolish of captains would dare to sail a ship
> through this!
> Sinbad: Rat! Reef the fores'le.
> Rat: Oh, ex-excuse me, signorina. (climbs the rigging)
> Marina: Are you sure you know what-
> Sinbad: Yes, we've done this kind of thing before.
> Marina: Look-
> Sinbad: No, there is no other way.
> Marina: But-
> Sinbad: Yes, you have my permission to stand there quietly and get a free lesson
> in sailing.
> Marina: You know,-

Sinbad: Besides, a ship is no place for a woman.[86]

Here, the audience learns some important information about Sinbad's character: first, that he knows how dangerous the Dragon's Teeth is, second, that he does not care, third, that he is arrogant and unwilling to take advice, and lastly, that he has misogynistic tendencies. All of these aspects will lead to the nearly deadly encounter that happens next. Entering the Dragon's Teeth, the camera focuses on the physical difficulties of the passage. It made up of two vertical rock faces that are separated by an incredibly narrow chasm. There are countless shipwrecks on the rocks, some of them merely bare bones of hulls left behind as well as a drastic reduction of light, leaving the crew in a foggy and ominous setting. As Rat navigates Sinbad around the rocks and wrecks in the rift, a woman's voice echoes in the mist. (Figure 38)

Figure 38: "Sirens," Harry Gregson Williams, Sinbad: Legend of the Seven Seas excerpt

As Marina hears this, she becomes concerned, but Sinbad waves her off, quickly becoming entranced. As the rest of the crew, all men except for Marina, fall under the spell of the beautiful singing, lithe and beautiful women drip from the figureheads of the shipwrecks into the water. Once they become more corporeal, their song begins to take form as well, building up and modulating until the main theme is stated in D# minor, a chromatic mediant away from its previous introduction in F# minor. (Figure 39)

86

Figure 39: "Sirens," Harry Gregson-Williams, Sinbad: Legend of the Seven Seas excerpt

This statement develops the original motive, fragmenting and sequencing it to create different colors and moods. By the end of the statement, the key has shifted to B# minor (or C minor), yet another chromatic third away from D# minor. After this, the first portion of the theme is repeated, once again transforms into C minor (B# minor), but then to E minor, C# minor, A# minor, and even more, hopping from chromatic mediant to chromatic mediant and creating a truly unstable, yet otherworldly and thrilling progression. The only things that stay consistent are the pounding, yet dance-like meter and the presence of the female voices, a lilting and sweet chorus with virtuosic melismas and ornamentations performed by soloists. The orchestration gets wilder and wilder, and Marina, unaffected by the sirens' song, frantically fights to control the ship. All the while, she must divide her attention between the helm and bouts of tying up the crew to keep them aboard with the assistance of Spike, the ship's dog. They finally make it out and Sinbad sees Marina in a new light, although he refuses to admit it out loud. As previously discussed, many of the literary elements of the Lorelei are present: the rock face, the water dwelling, physical beauty, and an ethereally beautiful voice. All four of the criteria of the LMTI are there as well: modulations, lilting vocals with virtuosic interjections, a minor home key, and a persistent triple meter, scoring another "4."

2.4   Conclusion

Although the Lorelei has changed and evolved as a legend over time, markers still provide the core of her identity and her function in mythology. The same can be said of her musical markers, as well. There are also implications here for further research: what other types of sirens is there potential for which might be a topic? For example, the sirens from Homer's Odyssey have been inspiration for many composers and musicians, however their mythos describes an active attack on Odysseus' ship that is missing from that of the Lorelei; she requires men to pursue her when they know they should not. This research will be beneficial to performers that have an express interest in the Lorelei myth, to researchers of musical sirens, and to analysts who wish to find connections of a single archetype across genres. Although this catalogue of Lorelei and siren songs remains incomplete, the extensive research and methodology within this thesis may be used to continue unearthing other pieces that fit within the Lorelei Musical Topic Index as they come into creation. This idea can even be expanded to create other topical indices for other images, such as the wanderer, the doppelgänger, and even the Erlking. These characters may not be discussed by name in current music, but there is no doubt that their characteristics are /very much alive today.

Appendix A: Popular Song Data

Song Artist	Song Title	Genre	Key changes / tonicizations?	Other Keys / Tonalities	Vocal line characterization	Key	Tonality	Time Signature	LMTI Score	Space Occupied
George & Ira Gershwin	The Lorelei	Standard/jazz	Yes	BbM	lilting	F	Major	4/4 (swung)	3	N
Jo Stafford	Out of this World	Standard/jazz	Yes	BbM	lilting/dreamy	F	Minor	4/4 (swung)	3	H
Ladies' Code	Lorelei	K-Pop	Yes	GM	lilting figure/dreamy	E	Minor	4/4	3	H
Scorpions	Lorelei	Rock	Yes	BM, Bbm, DbM	lilting	Ab	Minor	4/4	3	H
Sniff 'n' the Tears	Man in a Million	Folk	Yes	C Lydian	lilting	C	Minor	4/4 (swung)	3	H
Toad the Wet Sprocket	All Right	Alternative/Indie	Yes	CM	simple	A	Minor	8/8 (3+3+2) / 4/4	3	M
Versus	Gravity	Alternative/Indie	Yes	BM	harsh	G#	Minor	4/4	2	J
Vredehammer	Any Place But Home	Death Metal	Yes	DM	screamed	D	Minor	4/4	2	J
Windhand	Three Sisters	Metal	No		dreamy/echoing	C	Minor	4/4	2	F
New York Room, The	Chasing the Horizon	Pop	Yes	Em	dreamy harmonized female	B	Major	4/4	2	E
Mark Bragg	Lorelei	Pop	No		harsh	A	Minor	8/8 (3+3+2)	2	G
Jeremi Przybora	Ballada o Lorelei	Folk/pop	N	-	lilting	C	Major	3/4	2	L
Burning Rain	Lorelei	Hard Rock	Yes	Gm, ending on C?, then	typical rock	G	Minor	4/4	2	J
Carly Simon	When You Close Your Eyes	Folk/pop	Yes	Gm, FM, GM,	lilting	G	Major	4/4	2	E
Danse Macabre	Cypress Tree	Rock	Yes	Eb M/m	step-wise/simple	Bb	Minor	4/4	2	J
Death in June	God a Pale Curse	Rock	N	-	spoken/stepwise	G	Dorian	8/8 (3+3+2)	2	G
DIIV	Lorelei	Alternative/Indie	Yes	GM in bridge	dreamy/lilting	D	Major	4/4	2	E
Donovan	I Am the Shaman	Folk	N	-	lilting	E	Minor	4/4	2	F
Dschinghis Khan	Loreley	Electronic/pop	Yes	D#(Eb)M	harmonized	D	Minor	4/4	2	J
Enyn	Lady Lorelei	Alternative/Indie	Yes	C minor	dreamy	Eb	Major	4/4	2	E
Fading Colors	Lorelei	Goth rock/electronic	N	-	spoken/dreamy	D	Phrygian	4/4	2	F
Harry Connick, Jr.	Just Like Me	Jazz	Yes	BM	stepwise	Ab	Major	12/8 / 4/4	2	O
J.B.O.	Der Hofnarr	Metal	Yes	Db Lydian	simple line	Eb	Minor	4/4	2	J
Jean-Sully Ledermann x Shaomi	Lorelei	Transcendental	Yes	Am, Cm, CM	beat poetry?	E	Major	4/4	2	J
Jonah Atkins	Lorelei	Alternative/Indie	N	-	dreamy/echoing	Eb	Major	3/4	2	L
Lize Beekman	Die Rynrivier en Jy	Folk	N	-	lilting	C	Major	6/8 / 3/4	2	L
LVXURI	Headlights	Alternative/Indie	N	-	echoed, dreamy	G	Minor	4/4	2	F
Mercury Rev	Black Forest (Lorelei)	Alternative/Indie	Yes	Em, Gm, EM	dreamy	G	Major	4/4	2	E
Kapitan Nemo	Twoja Lorelei	Electronic/rock	Yes	DM	simple line	B	Minor	4/4	2	J
Peter Bruntnell	Little Lorelei	Folk	N	-	dreamy/echoing	E	Minor	4/4	2	F
Remote Places	Stop the Sunrise	Indie Rock/Electronic	N	-	dreamy/echoing	E	Minor	4/4	2	F
Roy Orbison	Beautiful Dreamer	Pop/country	N	-	lilting/dreamy	E	Major	3/4	2	L
Theater of Tragedy	Lorelei	Metal	N	-	spoken verse/dreamy echoed chorus	D	Minor	4/4	2	F
Tom Tom Club	Lorelei	Alternative/Indie	N	-	dreamy harmonized	E	Phrygian	4/4	2	F
White Skull	Gods of the Sea	Metal	N	-	harsh	Eb	Minor	4/4	2	J
Alan Tam	暴風女神 Lorelei	80s pop	N	-	Static/little movement	G	Minor	4/4	1	C
April Wine	Before the Dawn	Rock	N	-	typical rock	Eb	Minor	4/4	1	C
Bummy D.	나비 ("Butterfly")	Dance/Electronic	N	-	arpeggiations	G	Minor	4/4	1	C
Christopher Cross	Rendezvous	90s indie pop	Yes	FM, Am, FM	typical indie	C	Major	4/4	1	A

C.L.E.M	Ambition	Rap	N	-	spoken	E	Phrygian	4/4	1	C
Clutch	Lorelei	Rock	N	-	speak-sing verse / melodic chorus	E	Minor	4/4	1	C
Cryan' Shames, The	A Carol for Lorelei	Folk/rock	N	-	lilting/bell-like	C	Major	4/4	1	B
David Gray	Lorelei	Alternative/Indie	Yes	C#m	stepwise/simple	E	Major	4/4	1	A
Eagle-Eye Cherry	When Mermaids Cry	Alternative/Indie	N	-	dreamy	G	Major	4/4	1	B
Fuzigish	Satellite	Metal	N	-	screamed	A	Minor	4/4	1	C
Harry Kimball	Know I'm For You	Rock	N	-	spoken	A	Major	8/8 (3+3+2) / 4/4	1	D
Hubert-Félix Thiéfaine	Lorelei sébasto cha	Pop/rock	N	-	spoken	E	Minor	4/4	1	C
Jombi	Stay Dry	Indie Rock	Yes	F#m	simple	E	Major	4/4	1	A
Latitude Unknown	Lorelei	Pop	Yes	EM	simple/ stepwise	B	Major	4/4	1	A
LUMIÈRE	LE.BIEN.LE.MAL	Alternative/Funk	N	-	harsh, harmonized	F#	Minor	4/4	1	C
Mission, The	Sea of Love	Alternative/Indie	N	-	dreamy	D	Major	4/4	1	B
Noah in the Open	Lorelei	Alternative/Indie	N	-	smooth, dreamy	D	Major	4/4	1	B
Paul McCartney	Beautiful Night	Pop	Yes	CM	simple line	A	Major	4/4	1	A
Paul Simon	Was a Sunny Day	Folk/pop	N	-	lilting	G	Major	4/4	1	B
Pogues, The	Lorelei	Folk	N	-	dreamy harmonized	E	Major	4/4	1	B
RD Valente	Lorelei	Folk/blues	N	-	echoed, plaintive	A	Minor	4/4	1	C
Roxy Music	Editions of You	Art rock/glam rock	N	-	harsh	Bb	Minor	4/4	1	C
Terrorgruppe	Der Rhein ist tot	Alternative/Indie	Yes	Bm, DM	harsh	B	Major	4/4	1	A
Them Are Us Too	Amends	Alternative/Indie	N	-	dreamy/echoing	Bb	Major	4/4	1	B
Tori Amos	Selkie	Alternative/Electronic	N	-	lilting	Eb	Major	4/4	1	B
Tristan Miller	Lorelei	Alternative/Indie	N	-	dreamy	Bb	Major	4/4	1	B
Veronique Sanson	Lorelei	Pop	N	-	lilting	C	Major	4/4	1	B
Wishbone Ash	Lorelei	Folk/rock	N	-	dreamy/echoing	D	Major	4/4	1	B
Charles Trenet	Lorelei	50s pop	N	-	very chromatic	A	Major	4/4	0	-
Ingram Hill	The Hardest Part	Country/Rock	N	-	stepwise	F	Major	4/4	0	-
Keed	Qui tu es	Pop/rap	N	-	melodic rap	A	Major	4/4	0	-
Nineteen Forty-Five	I'm Still Singing	Punk Rock	N	-	harsh punk	G	Major	4/4	0	-
Styx	Lorelei	Rock	N	-	simple	D	Major	4/4	0	-
UFO	Highway Lady	Rock/metal	N	-	harsh	A	Major	4/4	0	-

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SCHOLASTIC HONORS

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