

DEVELOPMENT OF THE MOZART SONG

PROBLEM IN LIEU OF THESIS

Presented to the Graduate Council of the  
North Texas State University in Partial  
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

Timothy G. Seelig, B. M.

Denton, Texas

August, 1977

## TABLE OF CONTENTS

	Page
LIST OF TABLES . . . . .	iii
LIST OF MUSICAL EXAMPLES . . . . .	iv
PREFACE . . . . .	v
Chapter	
I. PERFORMANCE PRACTICES . . . . .	1
Authenticity	
Accompanying Instrument	
Revival	
Mozart and Schubert	
Texts	
Interpretation	
Ornamentation	
II. DEDICATIONS AND CHRONOLOGY . . . . .	14
Dedications	
Chronology	
III. THE STROPHIC SONGS . . . . .	26
IV. THROUGH-COMPOSED SONGS . . . . .	40
V. CONCLUSIONS . . . . .	51
APPENDIX A . . . . .	54
APPENDIX B . . . . .	55
BIBLIOGRAPHY . . . . .	56

LIST OF TABLES

Table	Page
1. Songs published during Mozart's lifetime. . . . .	2
2. Strophic songs with number of verses. . . . .	26

LIST OF MUSICAL EXAMPLES

Example	Page
1. Measures 6-7 from "An die Freude". . . . .	33
2. Measures 33-36 from "An die Freude". . . . .	34
3. Measures 23-24 from "An die Freude". . . . .	35
4. Measures 31-32 from "An die Freude". . . . .	36
5. Measures 27-28 from "An die Freude". . . . .	37
6. Measures 1-2 from "An die Freude". . . . .	38
7. Measures 11-12 from "An die Freude". . . . .	38
8. Measures 38-39 from "An die Freude". . . . .	39
9. Measures 17-18 from "An die Freude". . . . .	39
10. Measures 49-51 from "Das Veilchen" . . . . .	44
11. Measures 51-53 from "Das Veilchen" . . . . .	45
12. Measures 10-12 from "Das Veilchen" . . . . .	46
13. Measures 17-18 from "Das Veilchen" . . . . .	47
14. Measures 12-13 from "Das Veilchen" . . . . .	49
15. Measures 19-20 from "Das Veilchen" . . . . .	49

## PREFACE

The scholarly writings concerning Wolfgang Mozart and his musical works have curiously avoided any serious study of his songs for voice and keyboard. If quantity is a criterion, Mozart is greatly overshadowed by other Lieder composers, "but what quantity pushed to the background, a select quality of artistic importance pushes to the front."<sup>1</sup> The Köchel catalogue lists forty-one songs from the hand of Mozart.<sup>2</sup> This is relatively few when compared to the 600 songs by Schubert or even the 260 by Brahms.<sup>3</sup> The most recent edition of the complete works of Mozart, Die Neue Mozart Ausgabe provides a different count.<sup>4</sup> Many of the songs listed in the Köchel catalogue have been determined by later research to be spurious, leaving only thirty entries in the song category. Die Neue Mozart Ausgabe will serve as the source for the songs to be considered in this study.

Of the thirty songs listed in the Neue Mozart Ausgabe, this paper will exclude those songs (KV 148, 343) written for

---

<sup>1</sup>Hans Joachim Moser, "Mozart als Liedkomponist," Osterreichische Musik Zeitschrift (Wien: March, 1956), p. 52.

<sup>2</sup>Ludwig Ritter von Köchel, Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke: Wolfgang Amade Mozarts (Ann Arbor, Mich.: Verlag von J. W. Edwards, 1947).

<sup>3</sup>Donald Jay Grout, A History of Western Music (New York: W. W. Norton and Co., 1960), p. 502.

<sup>4</sup>Die Neue Mozart Ausgabe, ed. by Ernst August Ballin (Kassel: Bärenreiter, 1955).

voice with choir or for choir alone. Twenty-eight songs were composed for solo voice with Klavier accompaniment. These songs are listed in Appendix I. These songs of Mozart represent a miniscule portion of his total output. He wrote his songs in a variety of styles, two different languages, and for various keyboard instruments. Most of the texts used were by relatively unknown poets, and many of the songs were given as gifts to friends. Nevertheless, this group of works, although small, presents the singer with a variety of singing styles and an opportunity for artistic vocal expression.

## CHAPTER I

### PERFORMANCE PRACTICES

#### Authenticity

In the last two decades, the singer has been provided with much new information concerning the songs of Mozart. Two of the songs previously attributed to Wolfgang have been substantiated as being from the hand of Leopold, his father.<sup>1</sup> It is of little wonder that confusion has arisen. Nannerl, Wolfgang's sister, says in a letter to Breitkopf and Härtel in 1793, that many of Mozart's manuscripts were constantly lying around the house, under the clavier, here and there, and that the copyists could come in and take whatever they wished. She also felt that many of the earlier works were surely lost over the years.<sup>2</sup>

One can only speculate as to why Mozart wrote so few songs. Johann Sulzer suggests that perhaps because Mozart was a born dramatist, he joined words and music basically for the purpose of opera. In addition, Mozart was aware that, for all practical purposes, Lieder were composed for performance

---

<sup>1</sup>A. Hyatt King, Mozart In Retrospect (London: Oxford University Press, 1955), p. 9.

<sup>2</sup>W. A. Mozart, Briefe und Aufzeichnung, ed. by Wilhelm Bauer and Otto Erich Deutsch (Kassel: Bärenreiter, 1963), p. 201.

as house music, and therefore offered less financial value than works designed for the stage or other public performances.<sup>3</sup> With finances in the Mozart family the way they were, this very practical reasoning undoubtedly influenced Mozart's limited output of Lieder.

Sources vary greatly as to the number of songs which were published during Mozart's lifetime. Einstein says that only four songs were published during those years.<sup>4</sup> This is disputed by A. Hyatt King, who lists eighteen songs as having been published during Mozart's lifetime, only sixteen of which are included in the Neue Mozart Ausgabe. Those not included in this edition are two works by Leopold.<sup>5</sup>

Table 1. Those songs published during Mozart's lifetime.

1. An die Freude	9. Abendempfindung an Laura
2. Der Zauberer	10. An Chloë
3. Das Veilchen	11. Das Kleinen Friedrichs Geburtstag
4. Die betrogene Welt	12. Die Kleine Spinnerin
5. Lied der Freiheit	13. Lied beim Auszug in das Feld
6. Die Alte	14. Sehnsucht nach dem Frühlinge
7. Die Verschweigung	15. Der Frühling
8. Das Lied Der Trennung	16. Das Kinderspiel

Whatever number is correct, four or eighteen, or something in between, certainly not all were published. Many of the

---

<sup>3</sup>Johann G. Sulzer, Allgemeine Theorie der schönen Kunst (Leipzig: 1778), p. 8.

<sup>4</sup>Alfred Einstein, Mozart, His Character, His Work, trans. by Arthur Mendel and Nathan Broder (New York: Oxford University Press, 1945), p. 375.

<sup>5</sup>King, Mozart in Retrospect, p. 9.



original manuscripts were never found and many more were lost during World War II, thus complicating the search.

#### Accompanying Instrument

It is difficult to determine from the songs themselves for what instrument they were composed. Perhaps some of the original manuscripts designated a particular instrument, but because so many of these are not available, it is difficult to tell. On the other hand, some of the songs were written for a specific instrument and proof of that remains today. For example, two versions of "Die Zufriedenheit" were composed, one for the Klavier and the other for the mandoline. "Komm liebe Zither" was written specifically for the mandoline. One of the songs for solo voice, "Lied zur Gesellenreise," was composed for organ, as were the two sacred songs for voice and/or choir.

Apart from these few examples, the exact keyboard instrument to be used is not clear. "The songs of this period may have been written with the clavichord in mind as much as the harpsichord or spinet."<sup>6</sup> It has been pointed out that most of the Lieder of the period were composed for domestic performance. Since the clavichord was common to most upper-class homes, this must give an indication as to performance. "All of the odes and songs 'with clavier accompaniment' or 'for singing at

---

<sup>6</sup>Paul Henry Lang, The Creative World of Mozart (New York: W. W. Norton and Co., 1963), p. 83.

the clavier' are to a certain extent 'clavichordistic'; in any cast, they are always playable on the clavichord."<sup>7</sup> This leads us to believe that all of the pieces were meant to be played on the clavichord. Even if Mozart felt that the pieces were better suited to the pianoforte, he must have known, in the earlier years especially, that most everyone had access to a clavichord. This ambiguity of accompanying instruments did not seem to bother the composers of this period nearly as much as it probably would today.

But things were changing. "By the end of 1777, Mozart, as we have seen, found pianos everywhere he went; and the reports leave no doubt that all the clavier works written from that time on must have been intended for the piano."<sup>8</sup> This statement was made in regards to the works for Klavier alone, but also has a bearing on the works written with Klavier accompaniment. Today, for practical reasons, most of the songs are performed with piano as the accompanying instrument. Nevertheless, they can be, and often are, performed effectively with harpsichord where such an instrument is implied and where it is available.

#### Revival

The revival of the music of Mozart actually began in the later part of the 19th century. "The movement started at

---

<sup>7</sup>Cornelia Auerbach, Die deutsche Clavichordkunst des 18 Jahrhunderts (Kassel: Bärenreiter Verlag, 1953), p. 75.

<sup>8</sup>Lang, Creative World, p. 84.

Munich, of all places, and its chief instigator was a man then regarded as a leading apostle of the 'Music of the Future'-- Richard Strauss."<sup>9</sup> Even with the great rebirth of Mozart music which followed, the popularity then tapered off and only in the last few decades has the music of Mozart again enjoyed new found popularity.

"It is becoming clearer that a faultless performance of a Mozart song, technically, stylistically, and artistically, is an absolute measure of vocal ability."<sup>10</sup> This is true for many reasons. Mozart was very kind to the voice, catering often to certain singers and their capabilities or inabilities as the case might have been. Another reason Mozart songs present such a treasure for the singer is the wide variety of music. All manner of songs is to be found: strophic songs ("An die Freude"), varied strophic ("Lied der Trennung"), through-composed ("Abendempfindung"), dramatic song-scene ("Das Veilchen"), sacred song ("Zwei Deutsche Kirchenlieder"), ballad ("Dans un bois solitaire"), Ode ("An Chloë"), and a song in the style of Singspiel ("Warnung").<sup>11</sup>

Why, then, have the songs of Mozart been so neglected? The answer to this question lies partially in the fact that

<sup>9</sup>Herman Klein, The Bel Canto (London: Oxford University Press, 1923), p. 7.

<sup>10</sup>Ernst Reichert, "Uber den Mozart Gesang," Osterreichische Musik Zeitschrift (Wien, May, 1958), p. 109.

<sup>11</sup>Ernst Reichert, "Das Mozart Lied," Osterreichische Musik Zeitschrift (Wien: April, 1958), p. 7.

they have been superceded by later developments in the field of Lieder. The songs "suffer from the usual incapacity of most performers and listeners to judge a type of music according to the standards of its own time."<sup>12</sup> In this respect, the Lieder of Mozart are more often compared to those of Schubert, rather than to those of Reichardt and Zelter, who were Mozart's contemporaries. Mozart entered the field of Lieder at the very beginning and helped to lay the foundation stones of what was to follow.

#### Mozart and Schubert

The basic characteristic of Lied composition of Mozart's day is simplicity; the songs of C. P. E. Bach set the stage for this song style. Bach wrote in a simple, melodic style, foreshadowing the works of Haydn, Zelter, and Reichardt. The form was often borrowed from the simple dances and will be discussed later. Mozart came from this background and rose above it, beginning in a similar vein and developing the Lied in a few short years to something which led directly into the Lieder of Franz Schubert.

Schubert is considered by most authorities to be the master of Lieder. For this reason, it is beneficial to compare his background and compositional technique to those of Mozart. "The knowledge that Schubert gained as a boy singer in daily practice and in lasting contact with singers, came to Mozart

---

<sup>12</sup>Eric Blom, Mozart (New York: Collier Books, 1966), p. 152.

mostly as a passive experience, as a very critical listener, later transferring what he had heard to music."<sup>13</sup> And yet reports of the earliest years testify to the fact that Mozart already had a command of melody and of the affects of music. He had heard much vocal music in the Salzburger Dom and the other cathedrals in the area. Another difference between these two masters has been pointed out by Eric Blom. "It was for Schubert, who was Germanic through and through, to bring the German song to its maturity, not for the cosmopolitan Mozart."<sup>14</sup> This, of course, can be seen in the diversity manifest in Mozart's songs. "Unlike Schubert, Mozart always wrote in a little aria style. Mozart's songs . . . are, like all his works, music made out of pure music; they have much more to do with the Italian canzonetta or the French romance."<sup>15</sup> This ambiguity which exists in the songs, lacking a common bond or style, has contributed to the lack of regard for the songs. On the other hand, it is this variety, this freedom from preconceived molds, that makes them timeless.

#### Texts

Much can and will be said for the varied forms of the songs. The one thing that most of the songs have in common is unexceptional poetry. As one reads through the names of the

---

<sup>13</sup>Reichert, "Uber den Mozart Gesang," p. 109.

<sup>14</sup>Blom, Mozart, p. 168.

<sup>15</sup>Einstein, Mozart, His Character, p. 375.

poets, the names are anything but familiar.

Such names as Canitz, Gunther, Uz, Weisse, Hermes, Miller, Ratschky, Blumauer, Schmidt, etc., are proof that Mozart did not seek the purest poetry for his music. For him a poem was merely something to hang music upon.<sup>16</sup>

It is curious that a man who was careful in choosing libretti would be so casual in his choice of song. The only poet of any stature whose work Mozart set to music was Goethe. Critics have used the argument of worthless texts to degrade the songs; however, Mozart has created beautiful works of art sometimes in spite of the poetry (see Appendix B).

#### Interpretation

In regards to the performance of Mozart's songs, there are specific guidelines as well as general ones. In the complete works of Mozart are found myriad simple tunes, this being especially true of the vocal works. It is the simplicity of some of these melodies that often leads the singer to oversimplify the performance. But, there is nothing "harder to sing beautifully than a simple tune."<sup>17</sup> The singer is often tempted to take the song at face value and sing the melody precisely but without feeling. But added to the precise singing of the songs, the "personality and comprehensive knowledge play a decisive role."<sup>18</sup> There was always a search for the

---

<sup>16</sup>Einstein, Mozart, His Character, p. 375.

<sup>17</sup>Klein, The Bel Canto, p. 16.

<sup>18</sup>Reichert, "Uber den Mozart Gesang," p. 109.

total performer, the one who was also intelligent and sensitive. There were singers who merely sang the notes and then there were those who sang it as Mozart wished, in an expressive performance "with understanding."<sup>19</sup> The ideal performance is a middle point between two extremes. "Many singers fail to do justice to Mozart because they approach his music without the necessary warmth and intensity of feeling."<sup>20</sup> And yet to sing with sensitivity which Mozart required is far from singing with "sentimentality as if there were nothing beneath the surface."<sup>21</sup>

The performance of Mozart's songs requires not only melodic simplicity, but rhythmic clarity as well. Indeed, rhythm is a unique aspect of Mozart's music. Effective performance depends on a masterful execution of these rhythms. They must contain "clean notes next to another in quick succession with calm triplets, which gain special notice."<sup>22</sup>

Klein, in his book on bel canto, credits Mozart with producing much of the impetus for this school of singing and much of the vocal music which gave it a vehicle for performance. He lists several tools a singer must have in singing Mozart. These are:

<sup>19</sup>Ibid., p. 112.

<sup>20</sup>Klein, The Bel Canto, p. 17.

<sup>21</sup>Ibid.

<sup>22</sup>Reichert, "Über den Mozart Gesang," p. 116.

a beautiful voice, ample resonance, an equal scale, clean attack, a steady sostenuto, a smooth legato, elegant portamento, a well graduated messa di voce, flexibility, agility and not least of all the capacity to sing in tune.<sup>23</sup>

This list apparently covers all the qualities of the vocal art except one, which Mozart himself describes. He requested that a singer have "a blessed vibrato in every register, which holds itself equally far from tremolo as from shaking."<sup>24</sup>

Dynamics become very important in this period of music. There exist many various sources which discuss dynamics. Leopold Mozart, in his Violin School, states "in performance one must try to find the affections and express them correctly, as the composer meant them to be employed. One must be able to alternate the weak with the strong, even when no instructions are given."<sup>25</sup> Quantz says "it is by no means sufficient to observe forte and piano only where written."<sup>26</sup> The dynamic boundaries were narrower than what is popular today. The singer must not lose the expressive intensity in soft singing and must maintain animated beauty in the loud singing. "Dynamics are subordinate to the tone and the boundaries must be maintained even when situations require strong expression."<sup>27</sup>

<sup>23</sup>Klein, The Bel Canto, p. 18

<sup>24</sup>Reichert, "Über den Mozart Gesang," p. 117.

<sup>25</sup>Rederick Dorian, The History of Music in Performance (New York: W. W. Norton and Co., 1942), p. 167.

<sup>26</sup>Ibid.

<sup>27</sup>Reichert, "Über den Mozart Gesang," p. 117.



## Ornamentation

The last phase of performance practice is the question of ornamentation. Klein describes the types of ornaments which were not only common to the period in general, but to Mozart specifically. He encouraged the singers to use a light voice when executing a portamento, never using a portamento on two or more intervals in succession, to use it very sparingly, and without "jerk or interruption over the whole of the interval."<sup>28</sup>

The next ornament which must be mastered, is the messa di voce. Mozart "demanded the messa di voce at nearly every turn of every piece that he wrote for the voice."<sup>29</sup> This act of swelling and diminishing a tone, both on long notes and over a phrase, must be done with taste and with a steady tone. The key to this, says Klein, is good diaphragmatic breathing.<sup>30</sup>

The appoggiatura has always been somewhat of an enigma. An appoggiatura was expected whenever a phrase ended with two equal notes. The singer was to raise the first tone a tone or half-tone, according to the key.<sup>31</sup> The only exception to this is when the repeated notes are a part of a specific melodic idea which should be retained. There is more freedom in

<sup>28</sup> Klein, The Bel Canto, p. 30.

<sup>29</sup> Ibid., p. 31.

<sup>30</sup> Ibid., p. 32.

<sup>31</sup> Manuel Garcia, Hints on Singing, trans. by Beata Garcia (New York: E. Schuberth, 1912), p. 67.

executing appoggiaturas in the songs and arias than in the Mozartean recitatives. There is some controversy as to which note receives the accent. C. P. E. Bach and some other authorities of the period, favor the accent on the appoggiatura itself. Leopold Mozart felt that the appoggiatura should yield to the principal note.<sup>32</sup> Much of the ornamentation of C. P. E. Bach still holds true for the compositions of Mozart, but in this instance, Leopold would certainly be a source more closely associated with Wolfgang's songs.

Mozart had favorite ornaments. "Grace notes simply abound in his music: turns (gruppetti), appoggiatura, repeated and staccato sounds, shakes, slurred notes (notes coulées) constantly arrest the attention of the student."<sup>33</sup> The shake has been given much varied attention throughout music history. C. P. E. Bach categorized four different types of shake. These were: the shake proper, the shake from below, the shake from above, the imperfect shake, half shake, transient shake or prall-triller. Each composer used his own symbol for each of these.<sup>34</sup> Quantz adds to the confusion by establishing rules for the speed of the shake. "The soprano singing the shake faster than the alto, the tenor faster than the bass, male voices more slowly than female voices, in the same balance and

---

<sup>32</sup>Dorien, History, p. 96.

<sup>33</sup>Klein, "Uber den Mozart Gesang," p. 34.

<sup>34</sup>Dorian, History, p. 98.

correlation."<sup>35</sup> Above all, the singer must have extreme agility to perform the ornaments required.

In summarizing the whole idea of performance practice, Klein gives this advice. "Above all, to do Mozart justice, you must love him."<sup>36</sup>

---

<sup>35</sup>Ibid., p. 99.

<sup>36</sup>Klein, The Bel Canto, p. 17.

## CHAPTER II

### DEDICATIONS AND CHRONOLOGY

During Mozart's time, it was the custom to commission works, but it appears that after his trip to Mannheim, he broke with that tradition to a large extent. Previously, every composition had its appointed occasion or appointed recipient. But after his return from Paris and Mannheim, Mozart began to write music for all.

To compose music that would suit the prince and his valet, the lady and the burgher's daughter, the Englishman and the Italian; to compose music that had to be both highly refined and highly popular was a new and unprecedented task.<sup>1</sup>

This break with tradition ruined Mozart financially and led to "artistic misunderstandings and material want."<sup>2</sup>

Many composers dedicated works to people, indicating this on the original score. Mozart, on the other hand, wrote many of his works and, instead of dedicating them, simply gave them as gifts to the various people. These dedications are not indicated on the scores. Of the thirty songs discussed in this paper, there is evidence of fourteen having been written

---

<sup>1</sup>The Mozart Companion, ed. by H.C. Robbins Landon and Donald Mitchell (London: Faber and Faber, 1956), p. 15.

<sup>2</sup>Ibid.

for a specific purpose. There exists one situation for which the particular song is not known.

This practice of Mozart is significant because half of the songs he composed were commissioned in this way. It could be that even more were composed for people or occasions. This greatly lessens the number of songs which Mozart composed for the sake of composing. This indicates that Mozart placed minor importance on the simple Lied. The Lied was in its earliest stages. While Mozart did use this simple form of song in his operas on occasion, it was with great infrequency.

The unidentified song which Mozart wrote for a specific occasion has a very interesting story behind it. It is told by Alfred Einstein. At the time, Mozart was in Vienna. As was the custom, he was playing the pianoforte twice a week at the house of Holfrat O. Kass. Kass was the most prominent patron of the musicians in Vienna. His wife normally sang at these house concerts, and for this particular occasion, Mozart had promised to bring a song for her to sing. On the evening of the concert, Mozart did not appear and the group assembled had waited quite some time before sending a servant to look for him. He was found in a local Gasthaus and, upon being reminded of his promise, he sent the servant after a piece of paper. He wrote out a song on the spot and returned with the servant to the house. After a few flowery words, the lady of the house sang the song and it was enthusiastically received.<sup>3</sup>

---

<sup>3</sup>A. Einstein, Lebenslaufe Deutschen Musiker von ihnen selbst erzählt (Leipzig: Adelbert Gyrowetz, 1915), p. 11.

This gives a definite insight into the casual manner in which Mozart wrote some of his songs. One of the earliest songs attributed to Mozart, his second song, is one of those given as a gift. The song, "Wie unglücklich bin ich nit," was given to the "beautiful Theresel."<sup>4</sup> She was the daughter of a man working in Salzburg as a string bass player. This could easily have been Anna Seling Storace, who created the role of Susanna in Le Nozze di Figaro some years later.<sup>5</sup> It is a "youthful playful teasing of the sensitive languish aria of the time" written by the sixteen-year-old Mozart.<sup>6</sup>

Five years later, as Mozart was on his journey home from Paris, he made a stop in Mannheim. While there, he made the acquaintance of a flutist and composer named Wendlung. He had a daughter named Gustl with whom Mozart was indeed impressed. In a letter on July 1778, Mozart described Gustl, comparing her to a "rose with a hundred petals," or a "madonna" so beautiful one wishes to call her Salve Regina.<sup>7</sup> Wolfgang received from Gustl the French lyrics for two songs which Mozart composed for her. These were "Oiseaux, si tous les ans" and "Dans un bois solitaire." While Mozart was in Mannheim, they held

---

<sup>4</sup>"Kritische Berichte," Die Neue Mozart Ausgabe, ed. by Ernst August Ballin (Kassel: Bärenreiter, 1955-).

<sup>5</sup>Baker's Biographical Dictionary of Musicians, ed. by Nicolas Slonimsky (New York: G. Schirmer, 1958), p. 1758.

<sup>6</sup>Joachim Moser, "Mozart als Liederkomponist," Österreichische Musik Zeitschrift (Wien, March, 1956), p. 92.

<sup>7</sup>Mozart's Brief (Paris, July 9, 1778).

concerts everyday and Wolfgang was not only impressed by Gustl's appearance, but also by her singing which he described as "incomparable."<sup>8</sup>

The third instance was again connected with a musician. This time the musician did not have a beautiful daughter. The man was a horn player in Munich whom Mozart met while there working on Idomeneo. He wrote the two songs "Komm, liebe Zither, Komm" and "Die Zufriedenheit" for this man named Lang.<sup>9</sup> Curiously enough, both songs are with accompaniment by mandoline. There is no evidence that the horn player also played mandoline, but surely he at least knew someone who played it. These are the only two songs written by Mozart for this particular instrument.

In 1781, Mozart responded to his first commission for songs. These songs, three of them, were "apparently composed in response to a commission from an almanac publisher, as interpolations in a popular novel of the period."<sup>10</sup> The novel was entitled Sophiens Reise von Memel nach Sachsen, written by J. T. Hermes. The songs composed for this publication were "Ich wurd auf meinem Pfad," "Sei du mein Trost," and "Verdankt sei es dem Glanz der Grossen."

"Lied zur Gesellenreise" was not written for a casual acquaintance, but for Mozart's father, Leopold. The song was

<sup>8</sup> Ibid.

<sup>9</sup> "Kritische Berichte," p. 79.

<sup>10</sup> Alfred Einstein, Mozart, His Character, His Work, trans. by Arthur Mendel and Nathan Broder (New York: Oxford University Press, 1945), p. 376.

written during Mozart's time in Vienna. The occasion was Leopold's advancement into the second degree of the Masonic order. The poem is by Joseph Frans von Ratschky, one of the well-known Masons of the time who was also a Masonic brother of Leopold.<sup>11</sup> This is one of Mozart's earliest works dealing with a Masonic theme, a theme which Mozart used later in many other pieces, including Die Zauberflöte.

The last person to whom Mozart gave a song was a famous singer of the day, Gottfried von Jacquin. He was a friend of the Mozart family who came from an educated family in Vienna. The family also held concerts in their house, which Mozart frequented. It is sure that Mozart wrote "Das Traumbild" and "Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte" for Jacquin, and perhaps even "Des kleinen Friedrichs Geburtstag."<sup>12</sup> The poet of the first piece was also a friend of Mozart and Jacquin. There exists a great deal of correspondence concerning the transactions between Mozart and Jacquin. Apparently, Mozart had promised Jacquin that he would write a song for him. Mozart, as he was inclined to do, forgot or was simply too busy to fulfill this promise. Jacquin wrote to Mozart questioning the whereabouts of the song and expressing doubt over Mozart's friendship since the song had not arrived.

---

<sup>11</sup>"Kritische Berichte," p. 94.

<sup>12</sup>H. Krauss, "W. A. Mozart und die Familie Jacquin," Zeitschrift Fur Musikwissenschaft, XV (October 1932-September, 1933).



Mozart wrote and assured him that the song was on its way and that he should know that their friendship was true in spite of Mozart's tardiness.<sup>13</sup>

The last two songs of which an origin is known were both meant for specific publications. The first of these is "Die Kleine Spinnerin." Written in Vienna in 1787, it was planned for the children's publication Lehrreiche Beschäftigung für Kinder (Instructive Busywork for Children).<sup>14</sup>

"Lied beim Auszug in das Feld" is the last song written for a specific publication. The poem and music were created for a youth publication. The words were intended for the more mature youth of the time. Patriotic in nature, the poem was written at a time when Kaiser Joseph II had involved Austria in an unpopular war with Turkey. Again, in this song is to be found much of the humanistic ideal advanced by the Masonic order.<sup>15</sup>

#### Chronology

With the external circumstances in which Mozart composed most of the songs established, the next step is to determine the chronology of the pieces. The period in which the songs were composed had a great deal to do with the musical style of

---

<sup>13</sup> "Kritische Berichte," p. 153.

<sup>14</sup> Mozart's Brief (Prague, November 9, 1787).

<sup>15</sup> "Kritische Berichte," p. 156.

of the songs. Other factors which influenced Mozart were his travels and the other works on which he was working at the time. "The Köchel catalogue has an excellence in that the user can trace the development of the Master. The songs run clearly parallel with Mozart's development as an opera master and one can trace the growing refinement in the musical-dramatic field."<sup>16</sup> The Lieder fall into groups with periods of non-productivity in song in between. These periods of productivity seem to correspond directly to times when Mozart was busily working on an opera score.

The earliest songs were extremely simple.

It is tantalizing that, while a man of Mozart's lyrical powers regarded the writing of separate songs as no more than pleasant by-pass, those of his contemporaries who were most interested in the development of the song were composers of so much smaller calibre.<sup>17</sup>

The majority of songs by Reichardt, Zelter, and other of the period were strophic with little regard to text setting or tone painting. It is significant that the songs of the 18th century were completely overshadowed by opera, and that the greatest opera composers showed little interest in the Lied. It is also significant "that none of the great song-writers of the nineteenth century was particularly successful as a composer for the stage."<sup>18</sup>

---

<sup>16</sup>Moser, "Liederkomponist," p. 90.

<sup>17</sup>Denis Stevens, A History of Song (New York: W. W. Norton and Co., 1960), p. 233.

<sup>18</sup>Ibid., p. 234.

The very first step in the development of the Lied in general was the dance song. This was the practice of setting "more or less suitable texts to minuets, sarabandes, and gigue; and examples of this procedure are particularly plentiful among Mozart's youthful songs."<sup>19</sup> Such pieces are represented in the songs such as "An die Freude," which will be discussed later. This song is identified by Einstein as symphonic andantino, while "Lobgesang auf die feierliche Johannisloge" is a slow minuet.<sup>20</sup>

"An die Freude" was composed in 1767 at the same time that Mozart was working on his first Singspiel Bastien und Bastienne. At this time, the whole family was in Vienna, on their second visit, and were very well received by the Emperor and others in Vienna. The earliest songs were "in the simplest possible volkstümliches (nationalistic) tradition, even to the point of supplying merely the melody and bass without inner voices."<sup>21</sup> These songs stemming out of the folk idiom and out of the popular dances of the day influenced Mozart in all of his composing.

Almost five years later, Mozart again turned his pen to writing songs. Again, Mozart was working on not one opera but

---

<sup>19</sup>Einstein, Mozart, His Character, p. 376.

<sup>20</sup>Ibid.

<sup>21</sup>Donald Ivey, Song: Anatomy, Imagery, and Styles (New York: The Free Press, 1970), p. 184.

two. These songs "Wie unglücklich bin ich nit" and "Lobgesang auf die feierliche Johannisloge" were sandwiched in between the operas Ascania in Alba and Lucio Silla. Both songs were composed in Italy where Mozart worked under the patronage of Maria Theresa. This explains the strong influence of the Italian song style. The first of these songs, "Wie unglücklich bin ich nit" is chromatic and expressive with its "extensive melodic and harmonic underlining of text, and with the chord fully given."<sup>22</sup> Already Mozart is taking more time with the songs, even though he returns later to the figured bass style.

Another five years passed before Mozart set to music the two French songs. As already discussed, these songs were written as a gift to a lovely lady. These songs, "Oiseaux, si tous les ans" and "Dans un bois solitaire" came on the heels of Mozart's trip to Paris. The texts were given him by the lady for whom they were written, but surely Mozart's trip had an influence in his choice of the French lyrics.

The next step in the development of the Lied itself came from Northern Germany, namely Berlin and Hamburg. This period was dominated by "artificiality and naivete."<sup>23</sup> The representative composer was C. P. E. Bach. Mozart had absorbed the cantata-like song style of the North Germans by the time he wrote the three songs "Ich würd auf meinem Pfad," "Sei du mein

---

<sup>22</sup>Ibid.

<sup>23</sup>Einstein, Mozart, His Character, p. 376.

Trost," and "Verdankt sei es dem Glanz der Grossen." These songs contain the "essential elements of expression--the harmony, the chromaticism, the diminished chords" characteristic of the contemporary developments of the time.<sup>24</sup>

"During the next decade he continued to turn out a number of extremely simple pieces . . . but became more and more concerned with text illustration and more involved with harmonic characterization."<sup>25</sup> After three years of composing no songs whatsoever, Mozart wrote in the year spanning 1780-81, five songs. Once again the composition of the songs paralleled the creation of opera, this time Die Entführung aus dem Serail. These songs were written in two groups. First the two songs with mandoline accompaniment, "Die Zufriedenheit" and "Komm, liebe Zither, komm." Three songs followed shortly thereafter, all on texts by Hermes. All three songs were written on the same day according to most authorities. The first was "Ich wurd auf meinem Pfad," and the other two, "Sei du mein Trost" and "Verdankt sei es dem Glanz der Grossen," were written on the same piece of paper.

Five years later, while Mozart was composing Le Nozze di Figaro, he composed six songs. The first was the Masonic song "Lied zur Gesellenreise." Then came three songs, reportedly on one day. These were "Der Zauberer," "Die Zufriedenheit," and "Die betrogene Welt." One month later, again in one day,

---

<sup>24</sup>Ibid.

<sup>25</sup>Ivey, Song, p. 184.

he wrote both "Das Veilchen," his masterpiece, and "Lied der Freiheit." There is no evidence as to why Mozart waited so long to write a song and then so many practically in one sitting.

The year 1787 was by far Mozart's most productive year for song composition. In this year, he composed ten songs, a third of his total output. This year was spent in Vienna where Mozart composed some of his finest songs. It is by far the "richest and most difficult Lieder group."<sup>26</sup> These songs were composed at the same time as Mozart's operatic masterpiece, Don Giovanni.

It was also this period which evidenced a transition in song style. A first collection of songs appeared in 1778 written by Joseph Anton Steffan. Einstein considers these the first true Lieder.<sup>27</sup> Haydn's two collections of Deutsche Lieder appeared in 1782 and 1784.<sup>28</sup> Mozart paid close attention to these collections for their Italianism and instrumentalism.<sup>29</sup> The songs written in this year are as follows: "Zwei Deutschen Kirchenlieder," "Die Alte," "Die Verschweigung," "Das Lied der Trennung," "Als Luise die Briefe ihres ungetreuen

---

<sup>26</sup>E. A. Ballin, Die Klavierlieder Mozarts (Dissertation, Bonn, 1943), p. 9.

<sup>27</sup>Einstein, Mozart, His Character, p. 379.

<sup>28</sup>Ibid., p. 377.

<sup>29</sup>Ibid.

Liebhabs verbrannte," "Abendempfung an Laura," "An Chloë," "Das Kleinen Friedrichs Geburtstag," "Das Traumbild," "Die Kleine Spinnerin."

Only one song was written in 1788, also in Vienna. It was "Lied beim Auszug in das Feld," written for a youth publication.

The last year of Mozart's life saw the composer finishing his song-writing career with three songs. It is ironic that the three songs were all written in Vienna, in the dead of winter, which was undoubtedly cold and dreary, all on texts which dealt with Spring. These three songs were "Sehnsucht nach dem Frühlige," "Der Frühling," and "Das Kinderspiel."

## CHAPTER III

### THE STROPHIC SONGS

The thirty songs composed by Mozart can be divided into two large groups. The first consists of those in strophic form. The second is made up of through-composed songs. Of the thirty songs, six are through-composed and the remainder are either strophic or varied strophic.

Table 2. Strophic songs with number of verses.

An die Freude	7
Lobgesang auf die feierliche Johannisloge	19
Die Zufriedenheit	6
Komm, liebe Zither, Komm	2
Verdankt sei es dem Glanz der Grossen	4
Sei du mein Trost	4
Ich wurd auf meinem Pfad	4
Lied zur Gesellenreise	3
Der Zauberer	4
Die Zufriedenheit	4
Die Begrogene Welt	3
Lied der Freiheit	4
O Gotteslamm	4
Als aus Ägypten	10
Die Alte	4
Die Verschweigung	4
Das Lied der Trennung	15
An Chloë	13
Des Kleinen Friedrichs Geburtstag	8
Das Traumbild	4
Die Kleine Spinnerin	10
Lied beim Auszug in das Feld	18
Sehnsucht nach dem Frühlinge	10
Der Frühling	6
Das Kinderspiel	9

Some of the songs of Mozart have been identified as having volkstümlich characteristics. This means that they are



nationalistic in flavor and give the impression of familiarity. Many of the songs share these characteristics, but three stand out as being definitely folk in style. These three are "Sehnsucht nach dem Frühlinge," "Die Zufriedenheit," and "Lied der Freiheit."<sup>1</sup> Only one song of these is still popular today: "Sehnsucht nach dem Frühlinge." These songs are small in dimension, with clear harmonic leading under the strophic poem. The melody is easily singable and lively, with simple intervals either stepwise or built on the tonic triad. The accompaniment serves only to support the voice line and has little or nothing to do with portraying the meaning of the song.

Out of the folk songs grew the Singspiel. These works were akin to opera but smaller in scope and full of folk feeling. Mozart's Bastien und Basitenne is an early example of this genre. Several of the songs of Mozart are similar to the folk songs but lie closer stylistically to the songs of the Singspiel. These songs are "Des kleinen Friedrichs Geburtstag," "Das Kinderspiel," and "Die kleine Spinnerin." The text is syllabic in setting with a walking eighth note melody in typical Singspiel rhythm. The melody, as in the folk songs, is based largely on the tonic triad. The harmony, however, is a bit more complicated, adding diminished seventh chords, a chromatic inner voice, and the subdominant as a more important

---

<sup>1</sup>E. A. Ballin, Die Klavierlieder Mozarts (Dissertation, Bonn, 1943), p. 154.

force. The accompaniment also takes on a more definitive role, adding an introduction and postlude and gaining a character of its own.

"Many of the songs are simple strophic ditties, but the more developed ones are the outcome of a dramatic, sometimes frankly theatrical impulse, not a purely lyrical one."<sup>3</sup> Much of the consideration as to whether Mozart composed a strophic song or a through-composed song seemed to hinge on the text. Such songs as "Lobgesang auf die feierliche Johannisloge" could hardly have been written as through-composed with nineteen verses. It could also be said that in some cases, such as the one in which Mozart reeled off a song in the Gasthaus, the songs were written in a hurry. "The songs were almost always quickly written down."<sup>4</sup> In these cases, time necessitated strophic settings. The main criticism of the strophic songs is that Mozart paid attention only to the first verse of the text, disregarding the others. This will be examined later.

The strophic songs fall into several stylistic categories. "The first songs with piano accompaniment 'build, form-wise, and style-wise, as a group."<sup>5</sup> This group is one characterized by figured bass accompaniment. These songs, in their original

---

<sup>3</sup>Eric Blom, Mozart (New York: Collier Books, 1966), p. 168.

<sup>4</sup>George Nikolaus von Nissen, Biographie W. A. Mozarts (Leipzig, 1828), p.

<sup>5</sup>Ballin, Klavierlieder, p. 138.

form, provide only the melody and bass. The harmonic accompaniment must be filled in by the keyboard player. These songs are "An die Freude," and "Lobgesang auf die feierliche Johannisloge." After these early songs, Mozart returned to the figured bass song only once during his career. This was in 1787 when he wrote "Die Alte." In the song, Mozart is looking back in time, describing a little old lady. Probably, for this reason he reverted to the old style.<sup>6</sup>

The first pieces written by the young Mozart were practice pieces, "with which the wonder child in a naïve way came into contact with a textual setting."<sup>7</sup> In fact, "An die Freude" appeared first in a collection called "Neue Sammlung zum Vergnügen und Unterricht" (A New Collection for Pleasure and Instruction). This would indicate that it was written as an exercise in much the same way as some of the technical exercise books of today.

Many of the songs of Mozart are typical of the general-bass genre. The accompaniment remains simple with only the melody and bass lines given. The bass line moves in scale-wise motion or in chordal movement with little imitation. The harmonies are very simple, with the tonic and dominant tonalities being used almost exclusively. The melody line covers a small

---

<sup>6</sup>Paul Nettl, Mozart Aspekte, ed. by Paul Schaller and Hans Kuhner (Freiburg: Olten Verlag, 1956), p.

<sup>7</sup>Ibid., p. 211

range and remains in a high tessitura. The form resembles a small dance piece.

Other pieces in the strophic group have written-out accompaniment. Perhaps the most interesting aspect is the tune of each song. "The best-known of the 'Sehnsucht nach dem Frühlinge' recalls the melody of the rondo in the B-flat major piano concerto."<sup>8</sup> Many of these songs are learned by every German school child during his education and are sung by people of all ages in the German-speaking world.

Some of the songs possess other unique characteristics. The song "Der Zauberer" is important for its rhythmic interest. It employs dotted sixteenths, dotted thirty-seconds, and thirty-second note triplets. The clever use of gimmick in the characterpiece "Die Alte" makes it charming. Mozart's own marking was for it to be sung a little bit through the nose, imitating a little old lady. The song "Komm, liebe Zither, komm" could have been a practice session for Don Giovanni's serenade "Deh vieni alla finestra." The two are strikingly similar in meter as well as in style of accompaniment. "Das Lied der Trennung" could, for all practical purposes, be an aria from any of Mozart's love-lorn leading ladies, except that it is to be sung by a man.<sup>9</sup>

According to Eric Blom, a leading authority on Mozart, there are four songs which are truly masterpieces. Of those,

---

<sup>8</sup>Ballin, Klavierlieder, p. 139.    <sup>9</sup>Blom, Mozart, p. 169.

two are strophic. He cites "An Chloë" and "Lied der Trennung" as being of remarkable quality.<sup>10</sup> "An Chloë" is a song with a simple, yet charming melody. Mozart shows his ingenuity in varying the three verses with turns of the original melody, appogituras, and chromaticism. The accompaniment remains much the same, and yet changes slightly to enhance the variation in the voice part. "Das Lied der Trennung" is a prime example of Mozart's rhythmic genius. The piece is filled with his favorite devices. The accompaniment remains fairly static while the voice engages in coloratura and particularly unusual rhythmic figures. Again, Mozart uses the technique of rests in the middle of phrases for emphasis. He adds ornaments to each verse, until the last phrase employs an appogitura in every other measure. These two strophic songs are among Mozart's finest compositions as far as originality and freshness.

#### "An die Freude"

"An die Freude," the first song written by Mozart, is on a text by the unknown J. F. Uz. Mozart and his sister Nannerl had both had smallpox and had been treated by Dr. Wolf. He had helped them both recover from this dreaded disease and "Wolfgang thanked Dr. Wolf by composing for him the song 'An die 'Freude.'"<sup>11</sup> The text, although unknown to the audiences

---

<sup>10</sup> Ibid.

<sup>11</sup> Erich Schenk, Mozart and His Times, ed. by Richard and Clara Winston (London: Secker and Warburg, 1960), p. 102.

of today, has its moments of beauty. "The words depict the joy of the impressions of living fantasies, expressed in splendid, antique, breathless pictures." Mozart took these fantasies to heart, "because he, as the poet, knew what it was to be rich 'without gold.'"<sup>12</sup> The text is in praise of a beautiful "queen" with flowers around her, playing on a golden leier. The poem likens her unto a goddess whose life is not marked by anything bad or ugly.

"Right off, Mozart's first song is marked by a pure musical form that does not aim at emphasizing important text words and expressions, nor at allowing lesser important words to fall back."<sup>13</sup> This is one of the most often voiced criticisms of the songs in this early period. In setting strophic songs, usually the composer set the first verse and the other verses had no bearing on the musical setting. Only in one song did Mozart reverse this. In composing "Ich wurd auf meinem Pfad" Mozart "composed not the first stanza but the last . . . another evidence of Mozart's sense of the dramatic."<sup>14</sup>

Even in the first verses of many of the songs, there occur stresses musically which fall on unaccented syllables of

<sup>12</sup>Otto Erich Deutsch, Mozart: A Documentary Biography (Stanford, Calif.: Stanford University Press, 1965), p. 85.

<sup>13</sup>Ballin, Klavierlieder, p. 140.

<sup>14</sup>Alfred Einstein, Mozart, His Character, His Work, trans. by Arthur Mendel and Nathan Broder (New York: Oxford University Press, 1945), p. 375.

the text. This seems to verify the statement that Mozart only used these texts as a hook upon which to hang his music. The true beauty of this piece lies not so much in the text as in the tune. "It is a full flowing song, where the phrases 'mit Blumen um ihr Haupt' and 'ihre schoenste Rosenband' show Mozart in his whole charm."<sup>15</sup> These two phrases are set so beautifully, "more likely by chance" than anything else.<sup>16</sup> But whether it be chance or premeditated, they deserve special notice because of their excellence. The first phrase is delicately written to emphasize ever so slightly the Blumen (flowers)

Ex. 1. Measures 6-7 from "An die Freude"

as if to caress them. The melody literally circles around the word Haupt (head) as the flowers are to encircle the head of the beautiful "queen." The other phrase "ihre schönste

---

<sup>15</sup>Friedrich Chrysander, "Mozart's Lieder," Allgemeine Musikalische Zeitung (Leipzig, January-March, 1877), p. 19.

<sup>16</sup>Ballin, Klavierlieder, p.

Rosenband" literally soars on the word "schonste" (most beautiful). This simple phrase represents the climax of the piece in describing the crown upon the head of the "queen." It is remarkable in its simplicity and yet in its expressiveness.

Ex. 2. Measures 33-36 from "An die Freude"

ih - re - schön - sten Ro - sen band!

As has already been noted, the musical and poetic accents do not correspond. This was not at all unusual during this period. It is a problem that

has been a continuing nuisance to composers when dealing with the strophic format . . . the occurrence in succeeding stanzas of relatively unimportant and inexpressive words in positions that have been assigned considerable significance in the first stanza.<sup>17</sup>

It is obvious that the "melodic intent takes precedence over textual idiosyncrasies."<sup>18</sup> It is this problem which led the development of the Lied into more varied-strophic songs and

---

<sup>17</sup>Donald Ivey, Song: Anatomy, Imagery, and Styles (New York: The Free Press, 1970), p. 73.

<sup>18</sup>Ibid., p. 74.



eventually into through-composed songs. The varied-strophic form was used by Mozart to a limited degree, but it was Schubert's "skillful use of this type of song composition which led the way for the refinements of later nineteenth-century composers."<sup>19</sup>

Two very obvious examples of such a difficulty exist in the first verse of "An die Freude." These are to be found in measures 23-24 and in measures 31-32. In the first instance,

Ex. 3. Measures 23-24 from "An die Freude"

The image shows a musical score for two measures, 23 and 24, from Schubert's "An die Freude". The score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The lyrics are "von - dei - nem Thro - ne," with a stress mark over "dei". The piano accompaniment features a right hand with chords and a left hand with a moving bass line.

the words in question are "deinen Throne" which translated mean "your throne." In this case, the stress falls on the word "your" instead of "throne" for no particular reason. In the second instance, the words are "deine Krone" meaning "your crown." Again, the emphasis falls on "your" instead of "crown." It is typical of songs in this period in that the

---

<sup>19</sup>  
Ibid.

second phrase modulates to the dominant. The first phrase, twenty measures long, is in the key of F major. The second

Ex. 4. Measures 31-32 from "An die Freude"

phrase, beginning with measure 21 begins in g minor, moving directly to C major, the dominant. In this instance, "the relationship to the text sense is hard to see."<sup>20</sup> It modulates at this point for musical reasons only.

"A solemn Baroque cadence stands in measures 27-28, meaningless in its relationship to the words 'deren Hand.'"<sup>21</sup> This particular instance testifies to the fact that the phrases are being tied together only for musical-instrumental purposes. At his age, the extremely young Mozart apparently knew the accepted forms as well as the accepted harmonic progression, and these were of utmost importance to him at this time in his career. Mozart also set the melody and bass line at this cadence in unison, further emphasizing its awkwardness.

<sup>20</sup>Ballin, Klavierlieder, p. 141.

<sup>21</sup>Ibid.

## Ex. 5. Measures 27-28 from "An die Freude"

The tune is a typical Mozartian one, with a singable melodic line and rhythmic interest throughout. Mozart uses one rhythmic figure throughout this piece, unifying the work as well as reinforcing the text. The figure is a dotted quarter followed by two sixteenth notes. It occurs most often when referring to words such as "Freude" meaning "joy" and "Alleluja." This figure occurs fourteen times in this short piece of only forty measures.

Another distinct rhythmic figure used in this piece appears in the bass. The figure is "well-known in opera buffa."<sup>22</sup> This figure begins with a rest on the accented beat, followed by three eighth notes.

Melodically, the song progresses in a typical fashion. It begins with a narrow compass. The melody has stepwise motion until measure 13. At this point, the melody is transformed by using wider intervals. The second phrase, having

---

<sup>22</sup>Ibid., p. 143.

## Ex. 6. Measures 1-2 from "An die Freude"

Freu - - de,

reached the climax of the melody is in a higher range. The last half of the second phrase retrogresses as the melody moves downward. The whole melody comes to life through the

## Ex. 7. Measures 11-12 from "An die Freude"

Lei - er - - prei - sen,

numerous suspensions, melismatic passages, and countless upward sixths, giving the whole a "light and sensitive shade."<sup>23</sup>

---

<sup>23</sup>Ibid., p. 142.

## Ex. 8. Measures 38-39 from "An die Freude"

ih. - re schön - sten Ro - sen band!

This first song of Mozart offers insight into the foundations upon which Mozart was to compose for the next two decades.

## Ex. 9. Measures 17-18 from "An die Freude"

ru - hig. wenn die Tor. heit schnaubt:

The form is concise, following all of the accepted practices of the day. The setting of the text is not particularly remarkable, the harmony is simple, and the whole shows an innocent Mozart beginning composition of vocal music, a road which would lead him eventually to become one of the greatest masters of vocal composition.

## CHAPTER IV

### THROUGH-COMPOSED SONGS

Mozart composed only six through-composed songs during his career. These come scattered throughout the various Lieder and fall into no specific pattern. These songs "illustrate the earlier stages of the durchkomponiert type of song, and the freedom and continuity of some of Haydn's late songs may well be due to their influence."<sup>1</sup> The first of these songs, written in 1772, is "Wie unglücklich bin ich nit." This is one of Mozart's earliest songs, having been written when Mozart was only sixteen. It seems rather obvious that the reason for it being through-composed is that it would be almost impossible to write a song of sixteen measures any other way.

Five years later, in 1777, Mozart wrote two more through-composed songs. These were the French songs "Oiseaux si tous les ans" and "Dans un bois solitaire." The texts to these songs were given to Mozart, and coming on the heels of his trip to Paris, they are more French than Germanic in flavor.

It was another five years before Mozart again turned to the through-composed song. This song, "Das Veilchen," is

---

<sup>1</sup>Denis Stevens, A History of Song (New York: W. W. Norton and Co., 1960), p. 233.

considered Mozart's Lied masterpiece and will be discussed later in this chapter.

The year 1787 saw the composition of the last two through-composed songs. These were "Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte" and "Abendempfindung an Laura." The latter of these has been especially cited as a "true fore-runner of the Schubertian-Lied."<sup>2</sup>

Of these through-composed songs and the stropic songs, "Das Veilchen" is the crown, the tip of the iceberg of Mozart's Lieder.<sup>3</sup> The first key to the greatness of the song is that for the first time, Mozart met with a truly great poet and his work. Many scholars feel that with "Das Veilchen," Mozart "built the seed from which all great German Lieder compositions have grown since 1800."<sup>4</sup> The song was even acclaimed by Mozart's contemporaries. In 1790, Otto Deutsch in a review of "Das Veilchen" stated, "would that such songs were studied by many a rising song composer as models for good vocal writing and pure harmony."<sup>5</sup>

---

<sup>2</sup>The Mozart Companion, ed. by H. C. Robbins Landon and Donald Mitchell (London: Faber and Faber, 1956), p. 239.

<sup>3</sup>Ernst Reichert, "Über den Mozart Gesang," Österreichische Musik Zeitschrift (Wien, May, 1958), p. 114.

<sup>4</sup>Friedrich Chrysander, "Mozart's Lieder," Allgemeine Musikalische Zeitung (Leipzig, January-March, 1877), p. 145.

<sup>5</sup>Alfred Einstein, Mozart, His Character, His Work, trans. by Arthur Mendel and Nathan Broder (New York: Oxford University Press, 1945), p. 379.

Mozart found the poem by accident in Steffan's Sammlung Deutscher Lieder published in 1778. In this collection, it was not even under Goethe's name, but rather under the name of Gleim.<sup>6</sup> Mozart was apparently aware of Goethe, for "Goethe had as a lad attended Mozart's infant-prodigy display at Frankfurt."<sup>7</sup> The poem, "Das Veilchen," was written for a Singspiel written by Goethe entitled Erwin und Elmire. The plot concerned a young couple in love, but unable to work things out between them. It was written by Goethe at a time when he himself had had a bitter love relationship. The poem found "a kindred spirit in Mozart" for he was continually having love difficulties.<sup>8</sup>

In "Das Veilchen," Mozart "succeeded in a daring blunder in a new territory of song style."<sup>9</sup> This new style which made the song so unique, was the practice of giving different motifs in the music to each of the characters or situations. This practice can be seen at its most developed point in another Goethe poem set to music by Schubert some thirty years later, "Der Erlkönig."

---

<sup>6</sup>The Mozart Companion, ed. by H. C. Robbins Landon and Donald Mitchel, (London: Faber and Faber, 1956), p. 239.

<sup>7</sup>Einstein, Mozart, His Character, p. 379.

<sup>8</sup>Ibid., p. 377.

<sup>9</sup>Reichert, "Über den Mozart Gesang," p. 114.



The piece begins "amiably in the introduction and the first two lines."<sup>10</sup> The piano introduction presents the situation plainly. It speaks of the violet, which is living its life peacefully. The first phrase "in the tonic belongs to the violet."<sup>11</sup> These are measures 8-14. The shepherdess approaches, "and how carefree is her song as it flows over the field (she has been to the opera, the little beauty!)."<sup>12</sup> As she comes, one hears of her in the text and then "hears her tripping along the path in staccato sixteenth notes."<sup>13</sup> Then she begins to sing her song--"an Italian aria."<sup>14</sup> The phrase belonging to the shepherdess is in the dominant, measures 15-25.

The violet sees the girl approaching, hears her song, and in a mood of melancholy, the music changes to g-minor. Then the violet wishes, in its masochism and with its inferiority complex, that he were the most beautiful flower of nature.<sup>15</sup> The violet sings its tale of woe in measures 27 to 42. The violet begins to get excited as the shepherdess approaches, signalled in the music by a key change to the relative major of g-minor, B major. At this point, the sixteenth-note pattern

---

<sup>10</sup>Donald Ivey, Song: Anatomy, Imagery, and Styles (New York: The Free Press, 1970), p. 59.

<sup>11</sup>Paul Nettl, "Das Lied," Mozart Aspekte, ed. by Paul Schaller and Hans Kuhner (Freiburg: Oltenverlag, 1956), p. 223.

<sup>12</sup>E. A. Ballin, "Die Klavierlieder Mozarts" (Bonn, 1943), unpublished dissertation, p. 260.

<sup>13</sup>Nettle, Aspekte, p. 233    <sup>14</sup>Ibid.    <sup>15</sup>Ibid.

reenters, reminiscent of the shepherdess' theme and tells the listener that she is coming closer and closer.<sup>16</sup>

At measure 43, the catastrophe comes breaking in with the totally strange key of E-flat major, moving then to c minor.<sup>17</sup> This portion is in recitative style, as the girl comes, breathless and, not noticing the violet, steps on him, introduced by a seventh chord.<sup>18</sup> "The catastrophe is symbolized in the fortissimo chords of the accompaniment."<sup>19</sup> In between comes a long, breathless pause, adding to the dramatic effect of the death of the poor violet.

Ex. 10. Measures 49-51 from "Das Vielchen"

nahm, er trat ——— das ar. me Veil-chen. Und.

Measures 52-54 signal the next small phrase structure. It is in the minor key, representing the sinking of the violet. The second part of the phrase returns to major with the death

<sup>16</sup>Ibid.      <sup>17</sup>Ballin, "Klavierlieder," p. 261.

<sup>18</sup>Nettl, Aspekte, p. 224

<sup>19</sup>Einstein, Mozart, His Character, p. 379.

of the violet. The accompaniment ecstatically proclaims the event in accelerated broken arpeggios, a triumphant fanfare. The violet has died for her and at her feet!<sup>20</sup> Also at this point, Mozart employs a chord previously foreign to Lieder. This is the augmented sixth chord on the word "starb."

Ex. 11. Measures 51-53 from "Das Veilchen"

The image shows a musical score for three measures. The top staff is a vocal line in G major (one sharp) and 3/4 time. The lyrics are "Und sank und starb und". The bottom two staves are the piano accompaniment, also in G major and 3/4 time. The piano part features a prominent augmented sixth chord on the word "starb".

The last phrase was added by Mozart parenthetically. "The poor violet, it was a dear little violet." Einstein has theorized that the last phrase came from the innermost depths of Mozart's expression. He feels that Mozart, because he was small and unprepossessing, and because an incurable disease had long since marred his appearance, he had suffered greatly. Apparently, Mozart was aware of his greatness as a musician, but physical insecurity plagued him all of his life. He could therefore relate in a personal way to the violet.<sup>21</sup> The

<sup>20</sup> Nettl, Aspekte, p. 224.

<sup>21</sup> Einstein, Mozart, His Character, p. 380.

repetition of the phrase serves not only a formal purpose but a harmonic function as well. The song begins in the tonic E major. This tonality is strongly introduced and reinforced at the first hearing of "es war ein herzigs Veilchen." Then, E major is not heard again from this point (measure 14) until the end of the main text at measure 60. At this point, Mozart repeats the phrase "es war ein herzigs Veilchen" to reinforce the return to the tonic. In this respect, the repetition serves as a small coda.

This song is unique largely in the fact that Mozart's genius is revealed by accomplishing so much within such a small perimeter. Aside from these myriad characterizations, another factor enters into this song's greatness. This lies in the little devices which we have come to recognize as so very Mozartean and which add so much character to the music. The first of these is the series of appoggiaturas in measures 10-12.

Ex. 12. Measures 10-12 from "Das Veilchen"

ge - bückt in sich und un - be - kannt;

These are written out and appear throughout the song.

This section also contains one of the most common techniques used by Mozart. This can be seen even more clearly in the next phrase, however. The device is one of dividing the phrase line with short rests. It goes even so far as dividing the words in the middle. The device becomes quite effective for emphasis, especially when executed correctly, not allowing the intensity to be broken by the rests.

Ex. 13. Measures 17-18 from "Das Veilchen"

The image shows a musical score for measures 17-18 of "Das Veilchen". It consists of three staves: a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line has lyrics: "leich-tem Schritt und mun-tern Sinn da-". The piano accompaniment is written in treble and bass clefs. The score illustrates the technique of dividing the phrase line with short rests, particularly on the word "leich-tem".

Another notable emphasis appears on the word "herzig." This word is important, especially in the light of what Einstein has pointed out. If, for a fact, Mozart did in some way relate to the violet, then "herzig" is indeed a significant word. The meaning is not simply "beautiful" nor "lovely," but more akin to "dear." This seems to express the fact that the violet, like Mozart, was at least sincere, if not beautiful. The violet realizes that he is not the most beautiful flower, but still hopes that he will be noticed and appreciated. The

emphasis on this phrase comes not once, but twice, in measures 13 and 64. It is the highest note of the phrase as well as being emphasized by the opposite motion of the bass line. The reiteration of this phrase at the end helps to point up the uselessness of the little violet's life, and yet makes special note that the violet felt his life was not in vain.

Ex. 14. Measures 12-13 from "Das Veilchen"

Also in the bass, just as the Shepherdess' aria begins, Mozart uses a familiar device in the accompaniment. It is

Ex. 15. Measures 19-20 of "Das Veilchen"

the same figure that was identified in "An die Freude" as a common characteristic of opera buffa.

Einstein has summarized the mastery exhibited in this song very well when he said, "one genius has struck fire from another. In this field, too, just as in that of the aria, Mozart said the last word, and achieved the ultimate in directness of expression."<sup>22</sup>

---

<sup>22</sup>Ibid.

## CHAPTER V

### CONCLUSIONS

In some respects, the songs of Mozart show a definite development. In other ways, some of the last songs are as simple as the first. For example, some of the songs composed at the end of Mozart's life are as simple structurally as those written early in his life. "Sehnsucht nach dem Frühlinge," composed in Mozart's death year, could have been composed just as easily in Mozart's early teens. The song is strophic with five verses. It is in D major, modulating only once to the dominant in the third phrase. There is no introduction and only a short postlude. "An die Freude" is also in D major, with the same modulation to the dominant at midpoint. If anything, "An die Freude" is more sophisticated harmonically than "Sehnsucht nach dem Frühlinge." This does not indicate that Mozart never progressed past this style. In fact, he made great innovations in the development of the Lied. It does testify to the fact that Mozart had great respect for the simplicity of the strophic setting of a text. He included many strophic songs in his operas.

From the very beginning, Mozart was a master of melody. Even when composing in the simplest of forms, Mozart's melodies show his genius. This gift of creating enchanting



tunes remained a trait of Mozart's throughout his life. Melodic invention was second nature to Mozart. While this ability was always at Mozart's command, he did learn to expand upon it. A song like "Abendempfindung an Laura" shows an unfolding of melody which extends not forty measures, as in "An die Freude," but over a hundred measures without repetition. The melody of this Lied carries the text to new heights, expressing every nuance within.

Mozart's song style also progressed harmonically. In the beginning, Mozart used only tonic and dominant tonalities, and yet was still able to create interest within such limited boundaries. It did not take long until he added the function of the subdominant tonality in an increasing role. Shortly thereafter he explored new harmonic vistas by adding a chromatic inner voice to the melody and bass lines previously given. This occurs as early as "Wie unglücklich bin ich nit." By the time he wrote "Das Veilchen," he was using augmented sixth chords and diminished seventh chords with some frequency. Paralleling this development in harmonic style, the accompaniment takes on more and more musical independence, no longer serving only to support the voice. This can be noted as early as the two French songs.

These developments in harmony, melody, and style all aided in making the text come to life in an increasingly effective manner. All of the changes Mozart made throughout his song writing career were intended for a more suitable, if

not more dramatic, setting for the text. The accompaniment developed to the point where one could simply listen to it alone, without the voice, and be convinced of the meaning the text portrayed. The prime example is "Das Veilchen," in which each character has a theme and each important word or thought is relayed harmonically.

It cannot be said, however, that the later songs are better than the earlier ones. A study of Mozart's first song results in as fruitful an outcome as a study of the last. Each song is unique, although some are more outstanding than others. The real value of the songs of Mozart lies in the extreme variety; Mozart did not have a chance to stagnate in his song-writing. The number is too few, and the group too diversified. The songs are worthy of every performer's attention, and any musician can benefit from study of them.

## APPENDIX A

## SONGS OF W. A. MOZART WITH KÖCHEL NUMBERS

	<u>Köchel Verzeichnis</u>
An die Freude	KV 53
Wie unglücklich bin ich nit	KV 147
Oiseaux, si tous les ans	KV 307
Dans un bois solitaire	KV 349
Die Zufriedenheit	KV 349
Komm, liebe Zither, komm	KV 351
Verdankt sei es dem Glanz der Grossen	KV 392
Sei du mein Trost	KV 391
Ich wurd auf meinem Pfad	KV 390
Lied Zur Gesellenreise	KV 468
Der Zauberer	KV 472
Die Zufriedenheit	KV 473
Die betrogene Welt	KV 474
Das Veilchen	KV 476
Lied der Freiheit	KV 506
Die Alte	KV 517
Die Verschweigung	KV 518
Das Lied der Trennung	KV 519
Als Luise die Briefe	KV 520
Abendempfindung	KV 523
An Chloë	KV 524
Des kleinen Friedrichs Geburtstag	KV 529
Das Traumbild	KV 539
Die Kleine Spinnerin	KV 531
Lied beim Auszug in das Feld	KV 552
Sehnsucht nach dem Frühlinge	KV 596
Der Frühling	KV 597
Das Kinderspiel	KV 598

## APPENDIX B

## SONGS OF W. A. MOZART WITH POETS

An die Freude	Johann Peter Uz
Wie unglücklich bin ich nit	Anonymous
Oiseax, si tous les ans	Antoine Ferrand
Dans un bois solitaire	Antoine Houdart de la Motte
Die Zufriedenheit	Johann Vartin Miller
Komm, liebe Zither, komm.	Anonymous
Verdankt sei es dem Glanz	
der Grossen	Johann Timotheus Hermes
Sei du mein Trost	Johann Timotheus Hermes
Ich wurd auf meinem Pfad	Johann Timotheus Hermes
Lied zur Gesellenreise	Joseph Franz von Ratschky
Der Zauberer	Christian Felix von Weisse
Die Zufriedenheit	Christian Felix von Weisse
Die betrogene Welt	Christian Felix von Weisse
Das Veilchen	Johann Wolfgang von Goethe
Lied der Freiheit	Johannes Aloys Blumauer
Die Alte	Friedrich von Hagedorn
Die Verschweigung	Christian Felix von Weisse
Das Lied der Trennung	Klamer Eberhard and Karl Schmidt
Als Luise die Briefe	Gabriele von Baumberg
Abendempfindung	Anonymous
An Chloë	Johann Georg Jacobi
Des Kleinen Friedrichs	
Geburtstag	Johann Eberhard Friedrich Schall
Das Traumbild	Ludwig Heinrich Christoph Holty
Die kleine Spinnerin	Anonymous
Lied beim Auszug in das	
Feld	Anonymous
Sehnsucht nach dem Frühlinge	Christian Adolf Overbeck
Der Frühling	Christian Christoph Sturm
Das Kinderspiel	Christian Adolf Overbeck

## BIBLIOGRAPHY

- Auerbach, Cornelia. Die Deutsche Clavichordkunst des 18. Jahrhunderts. Kassel: Barenreiter, 1953.
- Biancolli, Louis, ed. The Mozart Handbook. New York: The World Publishing Co., 1954.
- Blom, Eric. Mozart. New York: Collier Books, 1966.
- Deutsch, Otto Erich. Mozart: A Dictionary Biography. Translated by Eric Blom, Peter Branscombe, and Jeremy Noble. Stanford, Calif.: Stanford University Press, 19-5.
- Dorian, Frederick. The History of Music in Performance. New York: W. W. Norton and Co., 1942.
- Einstein, Alfred. Lebenslaufe Deutschen Musiker von ihnen selbst erzählt. Leipzig: Adelbert Gyrowetz, 1915.
- \_\_\_\_\_. Mozart, His Character, His Work. Translated by Arthur Mendel and Nathan Broder. London: Oxford University Press, 1945.
- Ivey, Donald. Song: Anatomy, Imagery, and Styles. New York: The Free Press, 1970.
- King, A. Hyatt. Mozart in Retrospect. London: Oxford University Press, 1955.
- Klein, Herman. The Bel Canto. London: Oxford University Press, 1963.
- Köchel, Ludwig Ritter von. Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amade Mozarts. 3rd ed. Edited by Alfred Einstein. Ann Arbor Mich.: Verlag von J. W. Edwards, 1947.
- Landon, H. C. Robbins and Mitchell, Donald eds. The Mozart Companion. London: Faber and Faber, 1956.
- Lang, Paul Henry. The Creative World of Mozart. New York: W. W. Norton and Co., 1963.
- Mozart, W. A. Verzeichnis aller Meiner Werke. Edited by E. H. Meuller. Wien-Leipzig: Verlag Ludwig Doblinger, 1943.

- Nissen, George Nikolaus von. Biographie W. A. Mozart's. New York: George Olms Verlag, 1972.
- Paumgartner, Bernhard. Mozart. Zurich: Atlantis Verlag, 1945.
- Schenk, Erich. Mozart and His Times. Edited by Richard and Clara Winston. London: Secker and Warberg, 1960.
- Slonimsky, Nicolas, ed. Baker's Biographical Dictionary of Musicians. 5th ed. New York: G. Schirmer, 1958.
- Stevens, Denis, ed. A History of Song. New York: W. W. Norton and Co., 1960.
- Sulzer, Johann G. Allgemeine Theorie der schönen Kunst. Leipzig, 1778.

#### Articles

- Chrysander, Friedrich. "Mozart's Lieder." Allgemeine Musikalische Zeitung, Leipzig (January-March, 1877).
- Krauss, H. "W. A. Mozart und die Familie Jacquin." Zeitschrift für Musikwissenschaft, XV (
- Moser, Hans Joachim. "Mozart als Liederkomponist." Osterreichische Musik Zeitschrift, Wien (March, 1956)
- Nettl, Paul. "Das Lied." Mozart Aspekte. Edited by Paul Schaller and Hans Kuhner. Freiburg: Olten Verlag, 1956.
- Reichert, Ernst. "Das Mozart Lied." Osterreichische Musik Zeitschrift, Wien (April, 1958)
- \_\_\_\_\_. "Über den Mozart Gesang." Osterreichische Musik Zeitschrift, Wien (May, 1958)

#### Music Editions

- Ballin, Ernst August, ed. Neue Ausgabe sämtlicher Werke. Vol. 8. Kassel: Barenreiter, 1963.

#### Unpublished Materials

- Ballin, E. A. "Die Klavierlieder Mozarts." Unpublished dissertation. Bonn, 1943.