

HUGO WOLF'S INTERPRETATION OF PAUL HEYSE'S TEXTS: AN EXAMINATION
OF SELECTED SONGS FROM THE *ITALIENISCHES LIEDERBUCH*

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In a Romantic song cycle or songbook, songs tend to share many common ideas because they are used to set to the poems from one collection written or collected by one author. Many composers designed the same motivic or structural elements to a group of songs for unity, and sometimes they made chronological narratives for the series of poems. Music theorists have tried to find out a way of giving a sense of unity or narrative to the songs in a song cycle or songbook by analyzing its musical language and text setting. They have suggested plausible explanations for the relationships among the songs in a song cycle or songbook, and some theorists have traced the tonal movements and provided a visual explanation for them.

Hugo Wolf's two volumes of the *Italienisches Liederbuch* (1890-91, 1896) were set to the forty-six poems from Paul Heyse's well-selected works. Wolf's way of selecting poems from Heyse's collection seems inconsistent, and his song ordering in the both volumes does not show evident rules. However, a closer study for relationships between the songs could widen our perspective to comprehend the whole songbook as a unified storyline.

This study selected the first four songs from each volume of the *Italienisches Liederbuch*, and analyzed the eight songs in a traditional way, accounting for harmony, motivic feature, tonal movement, form, and text setting. The study finds that Wolf used the third relationships among the songs to convey a storyline in his order of the songs, and especially exploited the direction of thirds for his own narrative. While this may only be a pilot study with partial results, it can serve as a stimulus for a comprehensive study of factors that provide unity in the cycle as a whole.

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CHAPTER 1

INTRODUCTION

Lawrence Kramer characterized Hugo Wolf's text setting as the "Wolf legend: a tale of the moody, sensitive, but esthetically disciplined artist who submerged himself in first-rate literary texts, understood them preternaturally well, and 'expressed' them to perfection by repeating their sound and meaning in the form of music."¹ Wolf seemed to consider that poetry may be expressed perfectly by the form of music; thus he composed many innovative songs to carefully selected poems. Wolf's *oeuvre* includes 318 extant songs (242 songs published) based on German poems and German translations from Italian, Spanish, English, and Norwegian verses.

Wolf composed very few settings of individual poems; rather, he set collections of poems. The first of these collections was set in 1888 to the fifty-three poems of the great German poet, Eduard Mörike (1804-1875). It was followed by settings of other German poetry collections: twenty poems of Joseph von Eichendorff (1788-1857) in 1889 and fifty-one of Johann Wolfgang von Goethe (1749-1832) in 1890. The *Spanisches Liederbuch* was composed in 1891 on the German translations by Paul Heyse (1830-1914) and Emanuel Geibel (1815-1884) taken from sixteenth-century and seventeenth-century Spanish and Portuguese poems. Wolf's last two collections were set to the works of the Swiss poet Gottfried Keller (1819-90) and Heyse's forty-six translations of Italian poems.²

Wolf scholars have pointed out the composer's preference for high-quality poetry and interrelationship of music and poetry in his *Lieder*. Although there are many published studies of

¹ Lawrence Kramer, "Hugo Wolf: Subjectivity in the Fin-de-Siècle Lied," *German Lieder in the Nineteenth Century*, ed. Rufus Hallmark (New York, 1996), 186.

² Paul Heyse, *Italienisches Liederbuch* (Berlin: Hertz, 1860), has the same title as Wolf's songbook.

Wolf's *Lieder*, none of them has investigated in detail the relationship between Wolf's "first-rate literary texts" and his expression of them "by repeating their sound and meaning in the form of music." This study seeks to examine several selected songs from the *Italienisches Liederbuch* with the aim of applying Kramer's idea of the "Wolf legend" through close analysis. It is my intention to examine the literary and formal features of Paul Heyse's translations and to assess the way that Wolf expressed them in his settings of the poems.

Wolf chose forty-six poems from Heyse's well-selected poems with his own ordering for the *Italienisches Liederbuch*. There are two pairs of songs in Wolf's setting, nos. 3-4 and nos. 25-26, which are taken from consecutive pairs in Heyse's collection but in the reversed order. By being motivated from Wolf's reordering of Heyse's collection, this study aims to find out the composer's reason for reversing the orders. As a stimulus, Patrick McCreless' discussion in 1986 about ordering songs in Schumann's *Liederkreis Op. 39*, was one of the factors influencing my choice to make a study of Hugo Wolf's *Italienisches Liederbuch*.³ This study may reveal a new point of view for the songbook since there has been no discussion about the reversed order of these two pairs of poems in published studies of the *Italienisches Liederbuch*.

Some Romantic *Lieder* studies focus on tonal movements in a song or among songs in a song cycle, and apply the outcome into existing systems, such as Weber's pitch space and Riemannian *Tonnetz*. These studies try to provide explanations for key movements within an observable diagram, and related directional motion of tonalities to the plot of the text. They influenced my decision to trace the tonal movements and to devise a visual explanation. The reviews of the precedent studies are in Chapter 2.

One might expect that Wolf's new ordering would convey his own intention more

³ Patrick McCreless, "Song Order in the Song Cycle: Schumann's 'Liederkreis', Op. 39." *Music Analysis* 5 (1986), 5-28.

effectively; therefore, the specific investigation regarding the two pairs could provide a clue to understand the whole plot and the composer's plan. In addition to the two pairs, the first two songs of each volume are included for background knowledge, in that the earlier songs would prepare a framework for the following songs. Therefore, Song nos. 1-4 and nos. 23-26 of Wolf's collection are approached not only by technical and theoretical observation but also by examining specific ways in which Wolf's musical language highlights, emphasizes, and interprets the individual sentiments of Heyse's poetry.

Besides the two pairs, the songs posited in the same place of each volume share many similarities, which might be caused by Wolf's special ordering. For example, Song no. 1 and no. 23, the texts for first two songs of each volume, discuss a 'song'; both have been moved from a later order in composition to the first order in publication. In addition, there is regularity for the eight songs especially in terms of tonal movement. After Song no. 1, which works as an introduction to the whole collection, the following songs selected here show a pattern of movement in thirds. After the ascending-and-descending thirds in Songs no. 2, no. 3, no. 4, and no. 23 keep descending until Song no. 24 changes the direction to ascending. Consequently, Song no. 25 and no. 26 show ascending thirds.

It seems that the third movements are related with the narrative of the poems which can be explained only in Wolf's order. The different atmosphere between the first four songs of each volume in the *Italiensiches Liederbuch* could be expressed by the different direction of thirds. As a result, Wolf's rearrangement not only gave the *Italienisches Liederbuch* more unity, but also delivered its storyline effectively.

CHAPTER 2

PREVIOUS STUDIES

The early Wolf studies were more narrative than theoretical. The pioneer English language study of Wolf was made by Ernest Newman in 1907, only four years after Wolf's death.⁴ Prior to his study, there was a four-volume study written in German by Ernst Decsey;⁵ however, Newman's book was considered the best study in English for a long time. Newman praised Wolf's songs, "Those of us who have worked unceasingly at Wolf's songs, finding our admiration for them grow as our acquaintance with them has deepened, have no hesitation in putting him at the head of the song writers of the world."⁶

In 1952, Frank Walker published a significant biography of Hugo Wolf.⁷ Based on the numerous reliable sources, such as letters and interviews with Wolf's family, friends, and their children, Walker succeeded in providing a vivid portrait of the composer's life. Even though Walker concentrated on the composer's life and did not write much about his music, he did write a separate essay with discussion of the *Italienisches Liederbuch*.⁸

Eric Sams' book in 1961 focused on Wolf's songs discussing the text and musical languages of the individual works.⁹ Sams asserted that Wolf's musical vocabulary was planned to match the mood of the poems, and suggested verbal associations with certain keys: A major with 'spring songs,' A minor with 'woman's distress or wistfulness,' E-flat or A-flat major with

⁴ Ernest Newman, *Hugo Wolf* (London: Methuen & Co., 1907).

⁵ Ernst Decsey, *Hugo Wolf* (Leipzig, Berlin: Schuster & Loeffler, 1903-06).

⁶ Newman, *Hugo Wolf*, 152.

⁷ Frank Walker, *Hugo Wolf: A Biography* (New York: Knopf, 1952).

⁸ Walker's early work was focused on Wolf's Spanish and Italian Songs. Frank Walker, "Wolf's Spanish and Italian Songs," *Music & Letters* 25 (1944), 194-209.

⁹ Eric Sams, *The Songs of Hugo Wolf* (New York: Oxford University Press, 1961).

‘serene mood,’ as examples. Moreover, he provided twenty-four specific musical characteristics, some of which are ‘worship/submission/self-surrender,’ ‘childishness/weakness,’ and ‘smallness,’ that connect to the ideas in the poems of Wolf’s Lieder. Although there have been some arguments about his own interpretations, Sam’s study has been referred to actively in subsequent studies. His study of Wolf’s Lieder depended mostly on general ideas of the poetic content but not on the specifics of musical language such as harmonies and phrases.

While the early Wolf specialists mainly focused on the composer’s biography, musical philosophy, and the content of poems selected for his Lieder, recent studies tend to be about the music itself. As far as certain aspects of Wolf’s harmonic language, Deborah Stein’s *Hugo Wolf’s Lieder and Extensions of Tonality* (1985) has offered important observations; Wolf’s Lieder were used as an example to demonstrate extended tonality in late nineteenth-century practice.¹⁰ Using a Schenkerian approach, Stein distinguished conservative and innovative traits in Wolf’s music. She focused on the unusual characteristics of structural subdominant, mediant relationships, double tonality, and directional tonality in Wolf’s Lieder, identifying them as ‘extended-tonal techniques.’ She explained the combinations of diverse extended tonal techniques through analysis of Wolf’s Lieder.

Some theorists have tried to explain the key movements in a song or songs in a song cycle with diagrams or by use of a system that might relate it to a story line. Matthew Baileyshea’s recent study attempted to explain a complex path of tonal relationships in a song from Wolf’s *Spanisches Liederbuch*.¹¹ He argued that both rhythmic repetition and verbal recall function as circular elements, which convey the song’s expressive power. In order to show the circularity of the song, he suggested a spiral model and put harmonies into the model (See

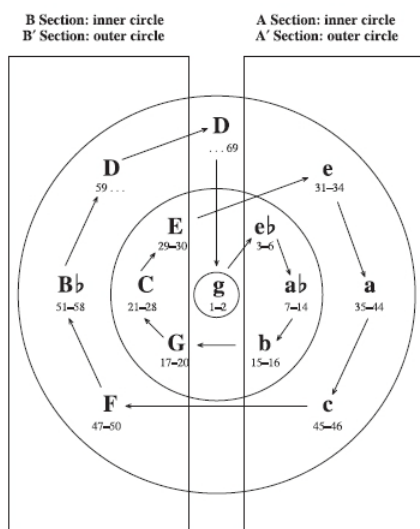
¹⁰ Deborah J. Stein, *Hugo Wolf’s Lieder and Extensions of Tonality* (Ann Arbor: UMI Research Press, 1985).

¹¹ Matthew Baileyshea, “The Heaviest Weight: Circularity and Repetition in a Song by Hugo Wolf,” *Music Analysis* 25 (2007), 289-314.

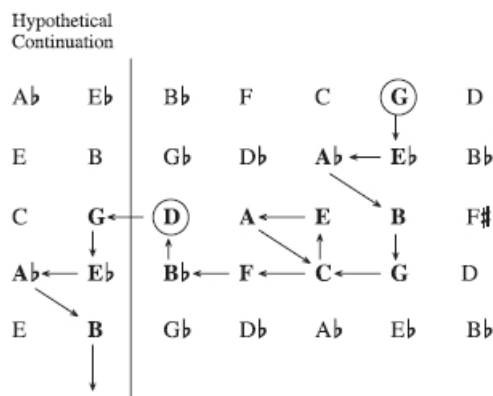
Example 1- a)). He asserted that different qualities of ‘subsurface’ triads occur between the sections in the model, and this phenomenon could be related to the text. In addition, Baileyshea fit the harmonic progression in the song into another model, a Riemannian *Tonnetz* space, which is made up of perfect fifths, major thirds, and minor thirds (See Example 1-b).¹² He proposed that although both models can afford the tonal movements of a song in their diagrams, the spiral scheme reveals a circular return efficiently while the *Tonnetz* shows the continuation of a systematic process. By the visible models, he suggested a pattern and circularity in a tonal path, which relates to the content of lyrics in a song.

Example 1: Baileyshea’s Diagrams of *Mühevoll komm ich und beladen*¹³

a) Spiral Tonal Path



b) Paths through Riemannian *Tonnetz*

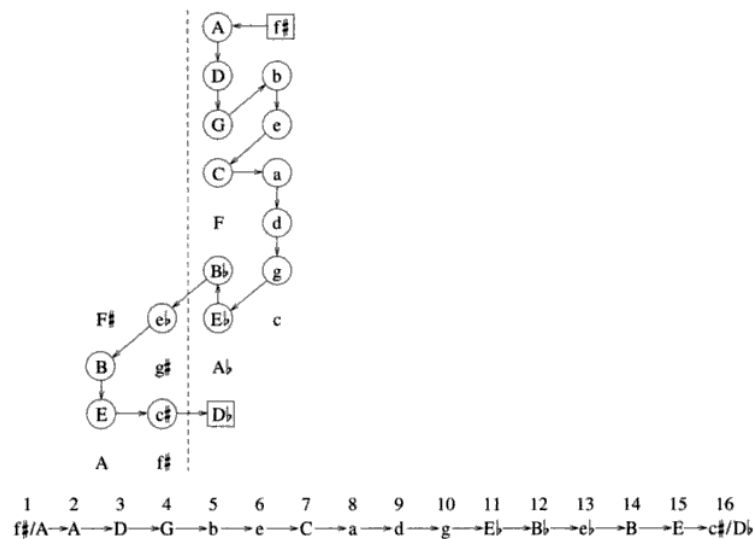


¹² David Lewin established ‘transformational theory’ in *Generalized Musical Intervals and Transformations* (New Haven: Yale University Press, 1987), which focuses more on ‘process’ than on ‘content.’ In the 1990s, the so-called neo-Riemannian theorists extended the harmonic transformation of consonant triads. They applied common tones and the *Tonnetz*, which is a nineteenth-century diagram for the tonal relationships, into harmonic transformation and voice leading.

¹³ Baileyshea, “The Heaviest Weight: Circularity and Repetition in a Song by Hugo Wolf,” 296-97.

Many of the studies of Romantic song cycles have been carried out by Schumann scholars. In that sense, study of Schumann would be helpful for a study of Wolf because Schumann also composed to the collections of poetry by first-rate poets: Heine, Eichendorff, and Chamisso. Based on a diagram from Gottfried Weber's study in 1846, Fred Lerdahl has analyzed *Dichterliebe* and identified a regional journey of the song cycle with a diagram.¹⁴ By pointing out frequent fifths and thirds key relationships between the songs in *Dichterliebe*, Lerdahl traced the journey of their movements on Weber's pitch space. He asserted that when the key of the thirteenth song (E-flat minor) crosses the seam in the diagram, there is mood change in the content of the song cycle.

Example 2: Regional Journey in *Dichterliebe* by Fred Lerdahl¹⁵



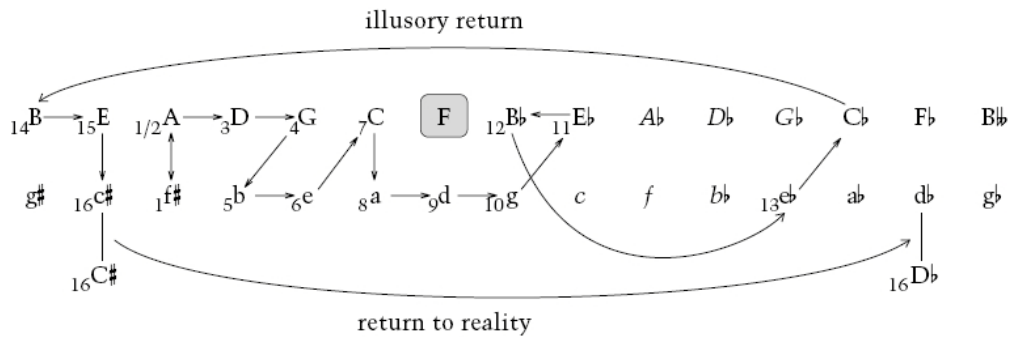
Five years later, Berthold Hoeckner changed Lerdahl's top-to-bottom orientation to left-to-right for different mappings in the diagram, and gave importance to the timeline of

¹⁴ Fred Lerdahl, *Tonal Pitch Space* (Oxford: Oxford University Press, 2001). The original diagram is in 'Gottfried Weber, *Theory of Musical Composition*, trans. James F. Warner (Boston: Wilkins, Carter, and Company, 1846), 320.'

¹⁵ Lerdahl, *Tonal Pitch Space*, 139.

storytelling in the song cycle.¹⁶ He asserted that when the key movement derails the horizontal line, which shows the circle of fifths and their relative keys, it brings a dramatic event in the plot of the poetry.

Example 3: Hoeckner's Diagram for the Tonal Paths in *Dichterliebe*¹⁷



A study of ordering in a song cycle was made by Patrick McCreless.¹⁸ He focused on the different orders between an autograph and published editions in Schumann's *Liederkreis Op. 39*. Based on Eric Sams' previous observation, which considered the 'E-B-E' key movement as a symbol for the German word 'Ehe' (English: marriage),¹⁹ McCreless pointed out that this song cycle was composed when Clara's father forbade his daughter to marry; therefore, a negative view about marriage could stimulate Schumann to set the poems in a particular order. His idea that connected a particular narrative to an ordering of a set of poems has suggested to me that a similar approach might be applied in Wolf's *Italienisches Liederbuch*.

¹⁶ Berthold Hoeckner, "Paths through *Dichterliebe*," *19th-Century Music* 30 (2006), 65-80.

¹⁷ This diagram shows the tonal trajectories through Hoeckner's double horizontal line, representing the story line of poetry. *Ibid.*, 80.

¹⁸ See fn. 3, above.

¹⁹ In Germany, the b-natural symbol transformed into the letter H; therefore, in German music notation, H is b-natural and B is b-flat.

CHAPTER 3

PRESENT STUDY

The Italienisches Liederbuch

In a letter to Emil Kauffmann, Wolf stated, “I consider the Italian songs the most original and artistically the most perfect of all my works.”²⁰ There are forty-six songs, often not exceeding twenty bars in length, expressing various kinds of emotions mostly between lovers. The first twenty-two songs of Wolf’s *Italienisches Liederbuch* were composed in 1890-91; however, the remaining songs had to wait for their completion until 1896. This delay was caused by the composer’s long-proposed opera, *Der Corregidor* (1895), which may have reminded Wolf of the love triangle involving himself and Melanie Köchert, his friend’s wife. As a result, the *Italienisches Liederbuch* is published as two volumes, Book 1 (1892) and Book 2 (1896).

The lyrics of the *Italienisches Liederbuch* were taken from Heyse’s collection but not selected in the same order (Wolf’s reordering of the sources is shown in Appendix 1). Heyse’s translations were from four earlier collections: Tommaseo’s two-volume *Canti popolari* (1841), Tigri’s *Canti popolari Toscani* (1856) with occasional contributions from Marcoaldi’s *Canti popolari inediti* (1855) and Dalmedico’s *Canti del popolo Veneziano* (1848).²¹ The Heyse collection has a variety of poetic types: 135 *rispetti*, 54 *velote* (the Venetian equivalent of *rispetto*), 127 *ritornelle* (songs with repetition), 24 *Volksballaden* (popular ballades), 23 *Volksthümliche Lieder* (songs in folk-style), and 12 *Corfica* (*Corisican* songs). By contrast, Wolf’s selections are mostly set to the *rispetto* (singular form of *rispetti*), a short Italian verse about ironic love, which is idealistic, mocking or even insulting. This form of poetry usually consists of eight lines of ten or eleven syllables each. As a result, Wolf’s setting contains many short phrases, mostly 2-4 measures in length. *Rispetto* tends to say the same thing in different words two to three times or alternatively the same words in different orders. Wolf has answered the demands by setting long harmonic progressions.

²⁰ The original German text is „Ich halte die Italienischen für das originellste und künstlerisch vollendetste unter allen meinen Sachen.“ on December 15th, 1891. Richard Stokes, *The Book of Lieder: the Original Texts over 1000 Songs* (London: Faber, 2005), 677.

²¹ Eric Sams, *The Songs of Hugo Wolf*, 2nd ed. (London: Ernst Eulenburg Ltd., 1983), 311.

Wolf's *Italienisches Liederbuch* is usually performed by alternating baritone and soprano singers, suggested by the content of poems. In the lyrics, the man in love seems to praise the woman's beauty and idealize her while the woman has practical ideas about love and is sometimes unsatisfied with her lover. When Heyse collected anonymous poems, translated them into German, and put them together in a book, he would devise the framework of dramatic content and unity for them. Wolf's reordering of these poems suggests a different narrative; this ordering motivated this study to examine Wolf's narrative through detailed analysis of selected songs from the *Italienisches Liederbuch*.

It is not easy to detect a salient pattern in Wolf's text choice from the original collection of Heyse; however, there are two places in Wolf's collection where he places neighboring pairs in Heyse's anthology together. Heyse's *rispetti* no. 42 and no. 41 become Wolf's Song no. 3 and no. 4 while Heyse's *velote* no. 45 and no. 44 become Wolf's Song no. 25 and no. 26 respectively. In both cases, the order of Wolf's pairs is reversed from that of Heyse's collection.

Analyses of the Selected Songs

Preliminary Discussion

The two pairs of Songs ‘no. 3 and no. 4’ and ‘no. 25 and no. 26’ in the *Italienisches Liederbuch*, are chosen from the neighboring poems of Heyse’s collection with reversed order. The interesting point is that Song no. 25 and no. 26 are the third and fourth songs in Book 2; therefore, the two pairs are at the same position in each volume (See Appendix 1). Before examining the two pairs, I will analyze the first two songs that precede them; nos. 1-2 and 23-24.

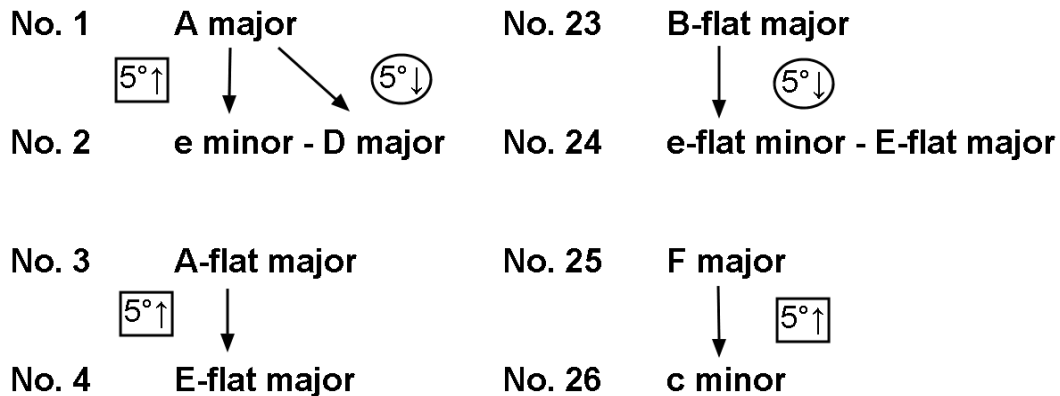
Example 4: Overview of Song Nos. 1-4 and 23-26 in the *Italienisches Liederbuch*

1. <i>Auch kleine Dinge können uns entzücken</i> (Even small things can delight us)		23. <i>Was für ein Lied soll dir gesungen werden</i> (What kind of song shall be sung to you)	
Tonality	A major	B-flat major	
Rhyming Pattern	a - b - a - b - c - c - d - d	a - b - a - b - c - c	
Number of Syllables	11 - 10 - 11 - 10 - 10 - 10 - 10	11 - 10 - 11 - 10 - 11 - 11	
2. <i>Mir ward gesagt, du reiseest in die Ferne.</i> (They told me you were going far away.)		24. <i>Ich esse nun mein Brot nicht trocken mehr</i> (I no longer eat my bread dry)	
Tonality	e minor → D major	e-flat minor	
Rhyming Pattern	a - b - a - b - c - c - d - d	a - b - a - b - c - c - d - d - e - e	
Number of Syllables	11 - 11 - 11 - 11 - 11 - 11 - 10 - 10	10 - 11 - 10 - 11 - 11 - 11 - 11 - 11 - 11 - 11	
3. <i>Ihr seid die Allerschönste weit und breit</i> (You are the loveiest for miles around)		25. <i>Mein Liebster hat zu Tische</i> (My sweetheart invited me to dinner)	
Tonality	A-flat major	F major	
Rhyming Pattern	a - b - a - b - c - c - d - d	a - b - a - b - c - c - d - d	
Number of Syllables	10 - 10 - 10 - 10 - 11 - 11 - 10 - 10	11 - 11 - 11 - 11 - 10 - 10 - 11 - 11	
4. <i>Gesegnet sei, durch den die Welt entstund</i> (Blessed be he, who created the world)		26. <i>Ich liess mir sagen und mir ward erzählt</i> (I inquired and have been informed)	
Tonality	E-flat major	c minor	
Rhyming Pattern	a - b - a - b - c - c	a - b - a - b - a - b - c - c	
Number of Syllables	10 - 11 - 10 - 11 - 10 - 10	10 - 11 - 10 - 11 - 10 - 11 - 10 - 10	

The eight songs, Song nos. 1-4 and 23-26, share some similarities. The eight lines in the poems of Song nos. 1-3 and no. 25 rhyme with ‘a-b-a-b-c-c-d-d’ pattern while Song no. 26 shows ‘a-b-a-b-a-b-c-c’ form. Song no. 4 and no. 23, which have only six lines in their poems, have ‘a-b-a-b-c-c’ pattern while Song no. 24 has extended lines as ‘a-b-a-b-c-c-d-d-e-e.’ Each line in the songs consists of ten or eleven syllables, but none of them has the same pattern.

The key relationship between the songs in the two pairs, ‘Song no. 3 and no. 4’ and ‘Song no. 25 and no. 26,’ is the same as ‘Song no. 1 and no. 2’: a fifth up. However, Song no. 23 and no. 24 are related by fifth down, and this is also shown between Song no. 1 and the second key of Song no. 2. In this sense, the very first two songs in each volume of the *Italienisches Liederbuch* work as a model for the later songs and affect them in some ways.

Example 5: Key Relationships among Song Nos. 1-4 and Nos. 23-26



Both of the texts for the first songs in Books I and II, Song no. 1 and no. 23, refer to a ‘song.’ However, Song no. 1 deals with a general idea of ‘Lied’ whereas Song no. 23 is a matter of selecting a specific song for a lover. The speakers in the poems of the second songs, Song no. 2 and Song no. 24, start in a depressed mood but end with a feeling of pleasure, expressed by modal change from minor to major. At the end of the songs, there is a hopeful message to the departing lover in Song no. 2 while Song no. 24 finds an eligible man for the female speaker. Whereas Songs no. 3 and no. 4 admire a lover’s beauty, the discussion in Songs no. 25 and no. 26 happens at the table. Therefore, the song orders in Book II are constructed not only by their contents of the poems but also by the influence of Book I. In this way, the order of songs was set by Wolf’s special intention.

Song no. 1, *Auch kleine Dinge können uns entzücken*²²

Songs no. 1 and no. 2 make preparation for the content and musical background of the first pair, Songs no. 3 and no. 4. The first song, *Auch kleine Dinge können uns entzücken* (Even small things can delight us), praises pearls, olive, and rose, which should not be overlooked because of their small size (See Appendix 2 for the poem and its English translation).²³ This song acclaims the value of ‘little things’ while the other texts admire the magnificence of a lover.

²² The pitch names which are not specified their octave positions in this essay are based on ‘pitch class.’

²³ The English translation of the songs in the *Italienisches Liederbuch* in this paper are from ‘Richard Strokes, *The Book of Lieder: the Original Texts over 1000 Songs* (London: Faber, 2005), 677-692.’

In Wolf's compositional order, Song no. 1 was the sixteenth of *Italienisches Liederbuch*; however, Wolf opened Book I with *Auch kleine Dinge*, presumably to give importance to this poem. Some scholars interpret his reordering as Wolf's emphasis on a 'Lied,' which is a significant genre in spite of its small size.²⁴

There are some musical characteristics which may imply the 'little things (kleine Dinge)' in the text. First, many common tones and pedal points in the introduction connect adjacent chords so closely that there would be 'a little' sound change between the chords (See Appendix 3 for the scores and their harmonic analyses). Second, the vocal melody shows mostly step-wise motion, which may likened 'a little' movement in the linear motion to 'little things' in the poem. Third, the descending line in the left hand from m. 5, lagging behind the harmony of the right hand, continuously made suspensions, and this also makes harmonic alteration slight. Fourth, the D[#]-D^b and C^b-B[#] patterns, regularly bringing out tension, show slight differences, implying the 'little things.' Fifth, quiet volume by *pp* and *p* in the dynamics during the whole piece could stand for 'little things' as well.

Song no. 1 is divided into two sections, and the first part consists of parallel phrases whereas the second part has contrasting phrases. Each part has four lines of the poem, rhyming by 'a-b-a-b' and 'c-c-d-d,' and the first and the third lines have eleven syllables while the others have ten syllables. In addition to a four-measure unit, there are some elements to pattern regular phrases. For example, the last word of the phrases ends on the third beat in a measure except 'gesucht' in m. 16 ('sein' in m. 8, 'klein' in m. 12, and 'frucht' in m. 14). In the case of the last phrase, m. 20 has only two beats, which consequently makes the first beat in m. 21 on 'wisst' as the third beat of m. 20. The patterns and exceptions in text setting of the song convey the text effectively.

²⁴ Susan Youens asserted that the "small things" can be as significant as the elephantine genres, used to command attention to the basis of size, better a great Lied by Wolf than many a late nineteenth-century imitator of Beethoven's symphonies or Wagner's music dramas. Susan Youens, "Tradition and Innovation: the Lieder of Hugo Wolf," *The Cambridge Companion to the Lied*, ed. James Parsons (Cambridge: Cambridge University Press, 2004), 204.

Example 6: Text Setting in *Auch kleine Dinge*

First Part

Auch kleine Dinge können uns entzücken, (a)
 Auch kleine Dinge können teuer sein. (b)
 Bedenkt, wie gern wir uns mit Perlen schmücken; (a)
 Sie werden schwer bezahlt und sind nur klein. (b)

Second Part

Bedenkt, wie klein ist die Olivenfrucht, (c)
 Und wird um ihre Güte doch gesucht. (c)
 Denkt an die Rose nur, wie klein sie ist, (d)
 Und duftet doch so lieblich, wie ihr wißt. (d)

The musical language in this song is quite traditional compared to the other songs, in that the phrases go by a regular four-measure unit and the harmonies show appropriate resolutions. The introduction, prolonging dominant, begins with four sixteenth notes which imply a D-major chord (IV) with normal resolution to dominant, $\text{vii}^{\circ 6}_5 - \text{V}^4_2$. This initial subdominant may foreshadow the important function of the subdominant area in the following songs, especially Songs no. 3 and no. 4. When the upper voice in the left hand keyboard part descends from the initial f-sharp to g-sharp (on beat 3 of m. 4), it moves diatonically except for the c-natural note. The two accidentals in m. 3, C^{\flat} and $\text{D}^{\#}$, make a temporal e-minor key area, which prepares the key of the next song. The C^{\flat} , sometimes shown as $\text{B}^{\#}$, reappears every third measure of phrases throughout the piece (in mm. 3, 7, 11, 15, 19, and 23). The $\text{D}^{\#}_3$ in the bass in m. 3 does not resolve to E_3 but goes to D^{\flat}_3 . This $\text{D}^{\#} - \text{D}^{\flat}$ motion appears at the end of the phrases except in the postlude; however, the D_3 in the bass in m. 16 moves to $\text{D}^{\#}_3 - \text{E}_3$ for an exception, which makes a strong reversal motion, $\text{D}^{\flat} - \text{D}^{\#}$. As a result, the two accidentals, C^{\flat} and $\text{D}^{\#}$, make out a pattern to the phrases, and give more unity to the song.

Example 7: Introduction in mm. 1-4 of *Auch kleine Dinge*

1

pp

A: vii[°]₃ V₂ IV⁶ I⁶ *p* ii[°]₂ V⁶ *pp* ii[°]₇ vii[°]₅

of V(E)

The trio in Example 8 is made of vocal line, lower voice in right hand keyboard, and left hand keyboard in mm. 5-12. The melody over ‘kleine Dinge (small thing)’ moves down by a ‘little’ change as ‘C[#]-C^b-B’ in m. 5 and ‘E-D[#]-C[#]-C^b’ in m. 7, and consequently these chromatic lines are also made by the two accidental notes, C^b and D[#]. The first and second phrases, in mm. 5-8 and mm. 9-12, share similarities such as the descending bass line with suspensions between the right and left hands and the harmonic progression. However, there are a ‘little’ differences. While the vocal in m. 7 makes unison with the left hand of the piano, there is no unison in the second phrase. In addition, the first phrase ends on V⁴₂/V by implying E tonality and shows V⁶₅ as a pickup chord for the next phrase; however, the second phrase does not have a pick-up beat but ends on the dominant of the original key in m. 12.

Example 8: Trio Reduction in mm. 5-12 of *Auch kleine Dinge*

5 $C\sharp - C - B$ $E - D\sharp - C\sharp - C\sharp$

Auch klei- ne Din - ge kon-nen uns ent-zu-cken, auch klei- ne Din - ge kon-nen theu- er sein. Be-

4 - 3 2 - 3 2 - 3 2 - 3 2 - 3

A: I $- \frac{6}{4}$ V⁶ IV⁶ iii⁶ $\overbrace{vii^0_6/iii \quad iii \quad i^6 \quad V^6_4 \quad vii^0_7/ii \quad V^4_2/V \quad V^6_5}$
(E: I⁶₄ vii⁰_{7/V} V⁴₂)

9

denkt, wie gern wir - uns mit Perlen schmu - cken; sie werden - schwer be - zahlt und sind nur klein.

4 - 3 2 - 3 2 - 3 2 - 3 2 - 3 4 - 3

I $- \frac{6}{4}$ V⁶ IV⁶ iii⁶ $\overbrace{vii^0_6/iii \quad iii \quad i^6 \quad V^6_4 \quad V^4_2/V \quad V^6_5}$

The third line of the text in mm. 13-16 shows different traits from the others. The atmosphere is elated by the ascending bass in mm. 13-14 and the added tenor voice in m. 14. Moreover, the previous $D^\sharp - D^\natural$ motion is reversed here to $D^\natural - D^\sharp$ in the bass in m. 16, which builds up the mood as does the exceptional ending on ‘gesucht.’ These different elements draw attention for listeners to the third phrase as a climax; however, there are no typical elements for a climax such as high pitch notes or loud dynamics. In addition, the rhythmic and melodic characteristics are not substantially different with other phrases. As a result, most of the alterations in Song no. 1 proceed in quite calm mood without much fluctuation.

Example 9: Trio Reduction in mm. 13-16 of *Auch kleine Dinge*

13

Be-denkt, wie klein ist die O-li-ven-frucht, und wird um ih-re Gu - te doch ge - sucht.

A: I vii°7/ii viio7/ii V₅°/ii ii IV₂ ii°7 N N6 Gr+6 V7

The beginning idea returns in m. 17, suggesting a ternary form of the song, and this phrase also has common ideas with the first and the second phrases such as suspensions, B[#], and the D[#]-D[♮] motion. The first note of the vocal melody in m. 19 is B instead of B[#] which allows more stability in tonality compared with mm. 7 and 11. The B[#]s, which were transferred to C[♮] and moved to B, finally resolve to C[#] in the bass in m. 19, thus all conflicts are resolved before the end of the song. The first beat in m. 21 works as an elision between the ending of the last phrase and the postlude. The last dominant of vocal in m. 20, a structurally important chord for ending, resolves not to I but to IV in m. 21 which emphasizes the function of a subdominant in the coming songs again.

Although the musical language in *Auch kleine Dinge können uns entzücken* is very traditional, compared to the other songs in the songbook, many characteristics of Song no. 1 play a role as guidance for the following songs. The chromatic descending line, rhyming pattern, text setting, the key relationship with Song no. 2, and the concept of ‘Lied’ in Song no.1 affect the following songs.

Song no. 2, *Mir ward gesagt, du reisest in die Ferne*

Song no. 2, *Mir ward gesagt, du reisest in die Ferne* (They told me you were going far away), which was originally the first in the order of composition, expresses sadness about a departing lover. If the content of Song no. 1 can be introductory by presenting the basic idea of ‘Lied,’ Song no. 2 may suggest the story line about ‘love affairs’ in the *Italienisches Liederbuch*; this story line begins with the departure of a lover. It seems that Wolf tried to express the distance

between the lovers by contrary motion between the outer voices and also by remote modulation.

Example 10: Text Setting in *Mir ward gesagt*

First Part

Mir ward gesagt, du reise**st** in die Ferne. (a)
 Ach, wohin gehst du, mein geliebtes Leben? (b)
 Den Tag, an dem du scheidest, wüß**t**' ich gerne; (a)
 Mit Tränen will ich das Geleit dir geben. (b)

Second Part

Mit Tränen will ich deinen Weg befeuchten – (c)
 Gedenk an mich, und Hoffn**u**ng wird mir leuchten! (c)
 Mit Tränen bin ich bei dir allerw**ä**r**t**s – (d)
 Gedenk an mich, vergiß es nicht, mein Herz! (d)

The musical score consists of two staves of music in G major. The first staff covers measures 2 through 8, and the second staff covers measures 11 through 18. Vertical arrows point to the end of each line of text, which occurs on the eighth beat of each measure. The lyrics are: 'sest in die Fer - ne. ge - lieb - tes Le - ben? dest, wusst' ich ger - ne; das Ge - leit dir ge - ben. dei - nen Weg be - feuch - ten - Hoff - nung wird mir leuch - ten! bei dir al - ler - wats - ver - giss es nicht, mein Herz!'.

*Mir ward gesagt, du reise**st** in die Ferne* is divided into two parts, and the second half from m. 10 begins as a transposition of the first half up by a major second. Each part has four lines of the poem with ‘a-b-a-b’ and ‘c-c-d-d’ rhyme schemes, which is the same as Song no. 1. The first six lines have eleven syllables but the last two lines, where the transposition ends, have ten syllables. There is a pattern in setting the last word of a line, which ends on the last beat in a measure – ‘(Fer-)ne’ in m. 2, ‘(Le-)ben’ in m. 4, ‘(ger-)ne’ in m. 6, ‘(ge-)ben’ in m. 8, ‘(befeuch-)ten’ in m. 11, ‘(leuch-)ten’ in m. 13, and ‘(aller-)wärts’ in m. 15. However, only the very last word, ‘Herz! (heart),’ implying a ‘lover,’ ends on the first beat of m. 18. By placing ‘lover’ on a strong beat and by avoiding actual cadences until the final word, Wolf stressed a ‘lover’ and the desire of the speaker not to forget him. This patterning text at the end of a phrase was already shown in Song no. 1, which suggests a unifying idea between the two songs.

The chromatic descending motion in the bass line of the piano, which appeared frequently in the previous song, continues here mostly as a two-measure unit. This line moves in contrary motion with the ascending melody of the right-hand piano, and the outer voices, becoming apart, could be a metaphor for distance between the speaker and his departing lover in

the text. The initial two notes in the incomplete bar, ‘G₄’ and ‘B₄,’ suggest a tonic in E minor, which is the dominant key of Song no.1, but the first bass note in m. 1 is not F[#], not E. The dissonant harmony by F[#]₄ in m. 1 may suggest that something goes wrong in the content, possibly suggesting a lover’s leaving. This practice, making dissonance-consonance movements, also appears at the beginning of other phrases, in m. 3, 5, 10, and 12, for arousing tension and relaxation, which is the reminiscence of suspension-resolution motions in Song no. 1.

Example 11: Bass and Tonal Movements in *Mir ward gesagt, du reiseest in die Ferne*

1st line	2nd line	3rd line	4th line
m. 1	3	5	7

Functional Chord: E ————— M9 ————— m10 ————— F# ————— P5 ————— P5 ————— octave + d5 (C#)

5th line	6th line	7th line	8th line	
m. 10	12	14	16	18

F# ————— M9 ————— m10 ————— G# — E — A — D

The range of the descending bass line expands from major ninth in mm. 1-2 to minor tenth in mm. 3-4 as if the distance between lovers grows farther. The first two lines of the poem

end on the secondary dominant of ‘a minor’ in m. 2 and of ‘b minor’ in m. 4 separately, and these keys are related to the original key as ‘tonic (i) – subdominant (iv) – dominant (v).’ Therefore, although the tonality moves in a nontraditional way at the surface, the chords in the structurally important points are basically depending on traditional practice: I-IV-V. The third line in mm. 5-6, however, does not have a secondary dominant in its end but has a secondary diminished-seventh chord in the beginning of the next phrase as vii^{o7} of f-sharp minor. The two-measure unit, making a long chromatic descending line in the bass, is broken and segmented here; thus the third and fourth lines of the text are combined together.

The f-sharp minor key dominates the fourth and the fifth lines of the poem, both of which depict tears in the text. The word ‘Tränen (tears)’ appears three times in the song, and the two of them in m. 7 and 10 are set to C^\sharp over E^\sharp in the bass of the piano whereas the last one in m. 14 is D over E^\sharp . The E^\sharp , which also appeared as F^\natural during the descending bass lines in the first and second lines of the text, plays an important role in emphasizing ‘tears.’ This enharmonic relationship E^\sharp - F^\natural is the reminiscent of C^\natural - B^\sharp tension in Song no. 1.

The beginning of the second part in mm. 10-13 is exactly the transposition of mm.1-4 except for some adjusted notes for the lyrics; however, the transposition is given up in m. 14 (See Example 12). Being different from our expectation, the D-sharp in the vocal line of m. 13 goes to D-natural instead of E in the vocal line, and the $G^\sharp7$ moves down by a third to E^7 without resolution. This D^\sharp - D^\natural motion works not only as a reminder of Song no. 1 but also as a transitional device to D major. Since the E^7 functions as the V^7 of V, Song no. 2 can end on D major, which is the fifth down from the key of Song no. 1. This fifth-down key relationship between Song no. 1 and no. 2 is also shown between the first two songs in Book II (Songs no. 23 and no. 24), which gives unity between the two different volumes of the *Italienisches Liederbuch*.

Example 12: Comparison between mm. 4-7 and mm. 13-16 in *Mir ward gesagt*

a) mm. 4-7

go-lieb-tes Le - ben? den Tag, an dem bu schei - dest, wusst' ich ger - ne, mit Tra - nen will ich

f *p* *pp*

V7/ b minor: i viio7 /# minor:

b) mm. 13-16

Hoff-nung wird mir leuch - ten! Mit Tra - nen bin ich bei die al - ler-warts - ge-denk' an mich,

f *p* *p* *f* *p* *pp*

b minor: i V7/ c# minor: V7 viio7/vi (CT.o7) IV^{M6}₅ viio7 V⁶₅ D: viio⁴₂ IV^{M6}₅

A major (V of V in D major)

D# - D

G# - G

After the D[#]-D[♮] figure between m. 13 and m. 14, the vocal melody repeats D[♮] in m. 14 to stabilize the new key, and consequently, the melodic idea in m. 5 is reproduced not in m. 14 but in m. 15. By adding one more voice to the bass line in the piano, mm. 14-16 shows chromatic ascent as E-E[#]-F[#]-G[#] while mm. 5-6 originally has descending motion in the right-hand piano. The G[#], however, does not go to A but moves to G[♮] like the D[#]-D[♮] motion, and the resolution is delayed until 'vergiss es nicht (do not forget)' in m. 17 for possibly emphasizing the text. Through the A-major key area in mm.14-15, which works as the dominant of D major, the key settles down in D major in the last line of the poem. The modal change from minor to major in

the last line of the text may also emphasize the speaker's desire for being remembered by the lover: 'gedenk' an mich, vergiß es nicht, mein Herz!' (Think of me, do not forget, my heart!). The dominant chord over the speaker's last request to the lover goes to V^2/IV in m. 18 that could imply the importance of a subdominant in the following songs as Song no. 1 did.

Even though there are no clear modulations and authentic cadences, the tonality of Song no. 2 could be explained by functional chords, especially by secondary dominants. The beginning e-minor tonality changes to E^7 (V^7 of a minor) in m. 2 and $F^{\#7}$ (V^7 of b minor) in m. 4, and retains the F-sharp key area for a while (See Example 11). The F-sharp is retained until the $F^{\#7}$ (V^7 of B minor) in m. 11 moving to $G^{\#7}$ (V^7 of C-sharp major) in m. 13; the next resolution is to E^7 (V^7 of V in D major) in mm. 14-15. Therefore, the tonality moves through E-F[#]-G[#] and back to G[#]-E, which suggest third up-and-down motion in a big picture. The third relationship, paired up-and-down, works an important role in the key movements in Song nos. 3-4 and Song nos. 23-26 as well.

Song no. 3, *Ihr seid die Allerschönste weit und breit*

In his discussion of Song no. 3, Walker described it as a more outspoken utterance, given a broader sweep and richer colouring than that of Song no. 4.²⁵ In describing these two songs, Walker mentioned the content of Songs no. 1 and no. 2, and then observed that Song no. 4 should precede Song no. 3. This means that Walker had Heyse's orders and original story line in his mind.

In Song no. 3, *Ihr seid die Allerschönste weit und breit* (You are the loveliest for miles around), the speaker compares a lover's beauty with flowers, famous cathedrals and a fountain, and says that her charm exceeds all of them in attraction. There are two four-line stanzas in the poem with the rhyme scheme, 'a-b-a-b' in the first stanza and 'c-c-d-d' in the second stanza. All lines have ten syllables except the 'c-c' portion, which is comprised of two eleven-syllable lines. The text in every line ends within two measures except the last line which is narrated in three measures, in mm. 18-20.

Example 13: Text Setting in *Ihr seid die Allerschönste weit und breit*

²⁵ Frank Walker, "Spanish and Italian Songs," *Music & Letters* 25 (1944), 201.

First Part

Ihr seid die Allerschönste weit und breit, (a)
Viel schöner als im Mai der Blumenflor. (b)
Orvietos Dom steigt so voll Herrlichkeit, (a)
Viterbos größter Brunnen nicht empor. (b)

Second Part

So hoher Reiz und Zauber ist dein eigen. (c)
Der Dom von Siena muß sich vor dir neigen. (c)
Ach, du bist so an Reiz und Anmut reich, (d)
Der Dom von Siena selbst ist dir nicht gleich. (d)

The two-measure prelude by piano prolongs the dominant of A-flat major over the chromatic ascending bass line as $V^7 \rightarrow V^+{}^6_5$ while the alto makes ascending parallel tenths over the bass line, $E^b-F^b-F^{\natural}-G$. The last note of the soprano, ' B^{\natural}_4 ,' does not continue into the vocal entrance but resolves to the ' C_3 ' by voice transfer to the bass line. The singer's entrance, thus, is over 'first inversion tonic harmony,' which appears on the first beats of mm. 7-9 as IV^6 . The idea to begin a vocal phrase with the first inversion chord also turns up in the beginning of Song no. 4, and both go to subdominant-related chords as V^7/IV in Song no. 3 and $V^+{}^6_5/IV$ in Song no. 4. Consequently, the $V^+{}^6_5/IV$ in Song no. 4 is the same as the last harmony in m. 2 of Song no. 3, therefore, the first pair, Song no. 3 and no. 4 share common ideas from the very beginning.

Example 14: Comparison between the Beginnings of Song No. 3 and No. 4

a) *Ihr seid die Allerschönste weit und breit*, mm. 1-3

Innig und leidenschaftlich (♩=100)

Ihr seid die Al - ler - schön -

Ab: V7 iv6 IV+6 V+6₅ - I6 V7/IV

b) *Gesegnet sei, durch den die Welt entstand*, mm. 1-2

Breit und majestätisch (♩ = 58)

Eb: I6 V₅⁶+/IV IV V₅⁶/V

The harmony moves by a descending third in the first line from A-flat to F-function chord, ending as V^7/ii in A-flat in m. 4, which suggests B-flat minor later.²⁶ However, the next line of text does not confirm this suggested motion; rather, it begins as a deceptive resolution of the F^7 to D-flat major harmony in m. 5, moving down another third. Wolf's harmonic setting of the second line of the poem makes D-flat as a temporary tonic, and this emphasis on the subdominant region of A-flat major remains for a while.

Example 15: Tonal Movement of the First Strophe in *Ihr seid die Allerschönste*

5°_1 5°_1
 A^b F7 D^b D^b7 G^b6 D^b6 E^b7 A^b
 1st line 2nd line 3rd line 4th line
 m. 3 5 7 9
 3°_1 3°_1 3°_1
 Ab: I V7/ii Db: I V7/IV IV6 - I₄⁶ Ab: V7 I

Herein, the texts about Italy's wonders—the beautiful flowers in May, the fabled

²⁶ The vii^{07}/ii and V^7/ii in m. 4 are combined as an F-function chord based on Fundamental-bass theory, which considers all harmonies to be based on one of the seven diatonic chords in a key. Thus vii^{07}/ii and V^7/ii are understood as submediant function chords – i.e., vi .

cathedral in Orvieto and the famous fountain in Viterbo—are all depicted in this subdominant area with the classically oriented three-fold orientation of IV-to-V motions in the second through the fourth lines of the poem. These regions make a very strong suggestion that this stanza will end in D-flat; however, the stanza does not end in D-flat major as might be suspected. The last dominant in these motions, appearing as I_4^6 in m. 9, sets cognitive preparation for a potential cadence in D-flat major; however, followed by an ascending fifth motion in the bass, it goes to an E-flat chord, the dominant of the original A-flat key. Finally, it makes an authentic cadence in the original key at the end of the first stanza of the song. The missing cadence in D-flat major, the subdominant key of the original, could reflect that the speaker in the text failed to find beauty from localities.

The beginning of the second section suddenly becomes quiet with G-flat major chord (bVII), which was once emphasized in the third line of the poem. Eric Sams gave an explanation for the sudden quietness in m. 12 as, “We hear that Wolf’s characteristic empathy enables him to share the lover’s experience of being suddenly as moved by a woman’s human beauty as by the timeless radiance of a great cathedral.”²⁷ The G-flat major chord, which is IV/IV in the original key, keeps descending by thirds in the fifth and sixth lines of the text. These third-descending motions stop at D-flat chord in m. 15, which is the IV of the original key. In addition, the passing half-diminished seventh chords in mm. 14-15, $C^{\flat}7$ and $E^{\flat\flat}7$, also imply D-flat major, which is the subdominant of the original key. Accordingly, even though the beginning of the second strophe is tonally vague, its subdominant characteristic becomes clear in the sixth line, which is about the ‘Dom von Sienna.’

Example 16: Tonal Movement of the Second Strophe in *Ihr seid die Allerschönste*

²⁷ Eric Sams, *The Songs of Hugo Wolf*, 2nd ed. (London: Ernst Eulenburg Ltd, 1983), 318.

5th line
m. 12 13 14 15

6th line

Ab: bVII V V7/vi I V7/ii IV V7

vii o $\frac{4}{3}$ ii o $\frac{4}{2}$ I

7th line
16 18 19 20

8th line

I V $\frac{4}{3}$ IV6 N V $\frac{6}{4}$ I6 V7 I

of IV

The text in the seventh line emphasizes the lover's fairness again in A-flat major; however, the following line about Siena Cathedral temporarily shows the D-flat major region. Yet, the resolutions in m. 18, which are reminiscent of the harmonic progression in m. 9, are not completely achieved in D-flat major. The Neapolitan chord goes to the second inversion of the dominant, which is also the second inversion of tonic in A-flat major, and then goes to the first inversion of tonic. The cadence in D-flat major is frustrated again, and the dominant of A-flat key in m. 19 rather makes sure of the return to the original key. Therefore, all the subdominant areas which represent Italian attractions could not have their own cadences, but always return to the original key.

The postlude imitates the last vocal line with brief D-flat major spots, and finally ends on the perfect authentic cadence in A-flat major. An echo of the Neapolitan area in D-flat major comes out again in the postlude, and this reappearance gives unity to the entire song. Consequently, the last line of the text emphasizes that even the cathedral of Sienna could not surpass the lover's beauty.

In sum, Wolf made a powerful motion toward subdominant by descending thirds for acclaiming Italy's localities. The importance of subdominant has been already prepared in Songs no. 1 and no. 2. When the speaker in the poem refers to his lover, the key area stays in the original A-flat major; therefore, the subdominant region is only a temporary event without a

cadence. It seems that Wolf assigned the original key to the text about the lover's beauty and the subdominant area to the individual features separately since a subdominant can never be superior to a tonic in tonal music.

Song no. 4, *Gesegnet sei, durch den die Welt entstand*

Gesegnet sei, durch den die Welt entstand (Blessed be he, who created the world) is admiring the creator who made the world and the lover as well. The main key E-flat major is the dominant of the key of the previous song; this key may symbolize the Divinity in a traditional aspect, especially the Trinity.²⁸ While the poem of the previous song deals with specific spots in Italy, this poem has a more general topic. The way of rhyming is very similar to that of the previous song, but this song has only six lines in two asymmetric stanzas. The first stanza has two lines with a rhyming scheme 'a-b' but the second stanza has four lines with 'a-b-c-c' rhyme. The second and fourth lines, rhyming by 'b' pattern, have eleven syllables while others have ten syllables; however, all the tenth syllables are located in the same place, the first beat in a measure. This regularity allows the song stability despite its asymmetric structure.

The song is tonally unstable at the beginning with the first inversion tonic chord; this beginning may be compared with a tonic in the previous song, as mentioned in the discussion of Song no. 3. The bass line ascends chromatically until it reaches to a c-minor chord in m. 4, and after this chromatic passage, there is a sudden tonal change from c minor to D major by moving up a step. The transitory D major region, emphasized by unexpected turn of the tonality, corresponds to the exclamation of the text for praising God's work. It is interesting that the last exclamatory sentence in Song no. 2, ending with an exclamation mark, was also standing on D major. Those two spots are the only places having an exclamatory sentence and D-major key among the selected eight songs in this study. The more interesting point is that D-major key is the subdominant key of Song no. 1 which is the head song of the *Italienisches Liederbuch*.

²⁸ Since Albert Schweitzer suggested that Bach's great E-flat fugue for organ was the representation of the Trinity in *The Origin of the Melodies of the Chorales* (1908), this belief has been accepted by Karl Geiringer in *Johann Sebastian Bach: the Culmination of an Era* (1967). Meanwhile, Sams associated Wolf's E-flat major key to moods of serene assurance, especially in love songs. Sams, *The Songs of Hugo Wolf*, 6.

Example 17: Text Setting in *Gesegnet sei, durch den die Welt entstand*

First Part

Gesegnet sei, durch den die Welt entstund; (a)
Wie trefflich schuf er sie nach allen Seiten! (b)

Second Part

Er schuf das Meer mit endlos tiefem Grund, (a)
Er schuf die Schiffe, die hinübergleiten, (b)
Er schuf das Paradies mit ew'gem Licht, (c)
Er schuf die Schönheit und dein Angesicht. (c)

The second part starts with the chains of dominant seventh chords, which move chromatically up to the V^7 of c minor in m. 11. During the successive chords without resolution, the speaker lists God's accomplishments, such as the sea, ships, and Paradise, in the third to sixth lines. At last, the harmony returns to the E-flat major key in the sixth line; here, the cadential dominant in m. 13 resolves not to a tonic (E-flat major) but to a dominant of IV (E^{b7}), which is a dominant of A-flat. By suggesting the A-flat tonality once again, this song is related to the previous song and also emphasizes the importance of subdominant. Through $vi^7 - bVI^{+7} - ii^{o7}$ over E^b pedal in the postlude, the song finally acquires tonal stability in the original key.

By the characteristics of its musical language, this song can be divided into four parts: 1) chromatic ascending in the first line, 2) temporal D-major area in the second line, 3) deceptive cadence in c minor in the third through fifth lines, and 4) cadence in the original E-flat key (See Example 18). The chromatic ascending fourth in the beginning embellishes a c-minor chord at the end of the first line, and after the D-major key area in the second line, the bass line shows one more chromatic ascending fourth to the G^7 chord in the fifth line of the text. The D-major region, therefore, becomes the center of symmetry between the two ascending fourth motions and works as neighboring tonality between the two c-minor areas. In a large picture, the beginning tonic (I^6) moves to vi and IV^6 by down a third, and the prolonged c-minor finally functions as subdominant of the original key.

Example 18: Harmonic Motion in *Gesegnet sei, durch den die Welt entstand*

The long-prepared subdominant in the end of the fifth line eventually goes from V^7 -to-I in E-flat major in the sixth line, which describes a lover's beautiful face made by God. The original key, therefore, has been blurred until the poem mentions the lover's beauty. Like the previous song, in which Wolf made a powerful motion toward the subdominant for acclaiming the architectural wonders of Italy's localities, this song prolongs the subdominant area while the poem lists some of God's other accomplishments. Moreover, the D-major key area also plays an important role for the structure of the song by providing symmetry. Wolf's practice which expresses lover's charm in the original key and other features in its subdominant key remains common in Song no. 3 and no. 4. Moreover, the way of approaching the subdominant is accomplished by two descending thirds in the both songs. In addition, the larger sense for the whole songbook, significant messages are delivered in D major, the subdominant key of the very first song.

Song no. 23, *Was für ein Lied soll dir gesungen werden*

Was für ein Lied soll dir gesungen werden (What kind of song shall be sung to you) is the first song in Book II of the *Italienisches Liederbuch*. The second volume was composed after Wolf's opera *Der Corregidor* in 1896, four years after the publication of Book I in 1892. Although there were a few years gap between the two volumes, musical language, in terms of harmony, structural form, melodic progression, and application of text, seem to be similar in Books I and II.

The first song in Book II is Song no. 23, the last in the order of composition. The compositional order of the first four songs in Book II is '46, 23, 24, 25,' resembling those of the first four in Book I, '16, 1, 2, 3' (See Appendix 1). Accordingly, the similarities of reordering between the two volumes give this study more validity to focus on the way of ordering songs in the different versions of the *Italienisches Liederbuch*.

Song nos. 23-26 have six to ten lines in their poems and each has ten to eleven syllables. Compared with the first four songs in Book I, Song nos. 23-26 do not have a pattern in text setting at the end of phrases. Whereas the last words or syllables of phrases in Song nos. 1-4 were specially located in a measure, each phrase in Song nos. 23-26 is irregular. While a speaker in the poems of Song nos. 1-4 is admiring his/her lover, a speaker's attitude to his/her lover is quite negative in Song nos. 23-26. By breaking the regularity in the music, the speaker's attitude for a lover changes from admiration for a lover to mockery and discontent.

Song no. 23 works not only as a preparation for the next songs but also as a connection with Book I, especially with its first song. The speaker in *Was für ein Lied soll dir gesungen werden* does not mention either a lover or love story. Rather, he is concerned with choosing a 'song (Lied)' for a lover. Therefore, Book II begins with the same idea as Book I, in that 'a little thing' in Song no. 1 implies 'Lied' as well. Besides, both Song no. 1 and no. 23 proceed in a gentle and mild mood without a particular climax, and have an introduction prolonging a dominant and a postlude prolonging a tonic within regular phrases.

Example 19: Text Setting in *Was für ein Lied soll dir gesungen werden*

First Part

Was für ein Lied soll dir gesungen werden, (a)
 Das deiner würdig sei? Wo find ich's nur? (b)
 Am liebsten grüb' ich es tief aus der Erden, (a)
 Gesungen noch von keiner Creatur. (b)

Second Part

Ein Lied, das weder Mann noch Weib bis heute (c)
 Hört' oder sang, selbst nicht die ält'sten Leute. (c)

5 7 9 11 13 15

was für ein das dei - ner Am lieb-sten grüb' - ich es ge-sun - gen noch von Ein Lied, das we-der hört' o - der sang, selbst

Was für ein Lied soll dir gesungen werden can be divided into two unbalanced sections since the first section has four lines of the poem, rhyming as ‘a-b-a-b’ while the second has only two lines as ‘c-c.’ Each line has eleven syllables except the ‘b’ portion having only ten syllables. Although there is no outstanding pattern in text setting, all the vocal lines have two measures beginning with a rest except the last phrase.

Was für ein Lied soll dir gesungen werden starts in a gloomy mood with a four-measure prelude in b-flat minor; finally the B-flat major tonic appears in m. 5 prolonged over a B^b pedal until m. 8. In the first section, B-flat tonality moves to A-flat through a brief c-minor spot, and then moves to f minor. These key changes, which are searching for a stable key, reflects the text, ‘Wo find’ ich’s nur? (Where can I find it?)’ The vocal melody shows mostly stepwise motion like many of the songs in the previous volume, and the accompanying piano part is dominated by the motive of m. 1, one quarter note and following eighth notes.

Example 20: Tonal Movement in the First Section of *Was für ein Lied*

Intro	1st line	2nd line	3rd line	4th line
m. 1	5	7	9	11

Bb: V7 (b-flat minor)	I	(c minor) Ab:	f:	V7	I Bb:V+7		
		<div style="display: flex; justify-content: space-around; align-items: center;"> 3° ↓ </div>		<div style="display: flex; justify-content: space-around; align-items: center;"> 3° ↓ </div>			

The last chord of the first part in m. 12 ends on F⁷_{#5} so that the f minor of ‘Keiner Creatur (any creature)’ becomes V⁺⁷ of the original key, which prepares the return to the initial idea for the second part in m. 13. Especially the piano in mm. 13-14 is almost the same as mm. 5-6 except for two notes, G^b and A^b, and both lines have ‘Lied’ in the text. By removing the two accidental notes, the tonality becomes stable in the original key while the idea of selecting a song in the text becomes clear as a song not heard or sung before.

Example 21: Comparison between mm. 5-6 and mm. 13-14 in *Was für ein Lied*

The third-down motions between the key areas in mm. 7-12, c minor, A-flat major to f minor, recall Songs no. 3 and no. 4 which reach the subdominant-key area by consecutive descending thirds. However, this song only shows third-down motions without motion to the subdominant area. Basically, the tonality goes in a traditional way as to the dominant (f minor) and back to the original key, and the last half in mm.13-20 is tonally stable in B-flat major. The last note of the vocal line, however, ends on $\hat{5}$ over V instead of $\hat{1}$ over I, which does not seem to be a real ending. This incomplete ending of the vocal part is shown in Song no. 25 as well.

In conclusion, there are two significant points in Song no. 23. First, this song shares common ideas with Song no. 1 in that 1) both songs were moved from the later order to the front in a songbook, 2) they describe a “song,” 3) in both cases, the songs that follow are a fifth lower, and 4) both work as a guide for the later songs in each book. These points connect the two different volumes that were composed at an interval of four years. Second, Song no. 23 also has a third relationship, but the subdominant which praised a lover in the previous songs is not shown. It could be considered that the counterparts for comparison to enhance the value of a lover, such as Italian localities and God’s accomplishments, are not necessary anymore since the speakers of the later songs in Book II are not complimenting but are sarcastic about a lover. The basic character of ‘subdominant,’ going to tonic through dominant, matches with the idea that other beauties are inferior to a lover, represented as tonic.

Song no. 24, *Ich esse nun mein Brot nicht trocken mehr*

The ten lines in *Ich esse nun mein Brot nicht trocken mehr* (I no longer eat my bread dry) are divided into four and six, rhyming as ‘a-b-a-b’ and ‘c-c-d-d-e-e’ each. The first and third lines, rhyming by the ‘a’ type have ten syllables, and all the others have eleven syllables. In the first half of the song, the speaker describes her sufferings: dried bread, a thorn in her foot, and no one to love. In the second half of the song mentions her ideal man in the major mode. Even though the word ‘bread (Brot)’ in the text connects to the following poems in Song nos. 25-26, Song no. 24 is not about the table.

Example 22: Text Setting in *Ich esse nun mein Brot nicht trocken mehr*

First Part

Ich esse nun mein Brot nicht trocken mehr, (a)
Ein Dorn ist mir im FuÙe stecken blieben. (b)
Umsonst nach rechts und links blick' ich umher, (a)
Und keinen find' ich, der mich möchte lieben. (b)

Second Part

Wenn's doch auch nur ein altes Männlein wäre, (c)
Das mir erzeugt' ein wenig Lieb' und Ehre. (c)
Ich meine nämlich, so ein wohlgestalter, (d)
Ehrbarer Greis, etwa von meinem Alter. (d)
Ich meine, um mich ganz zu offenbaren, (e)
Ein altes Männlein so von vierzehn Jahren. (e)

Song no. 24, the second order in Book 2, shares similarities with Song no. 2, the second song in Book 1. First of all, both songs were in the first order of the original composition in the each volume before Songs no. 1 and no. 23 moving to the front. Second, they begin in the minor mode and move to the major mode. Third, the first offbeat note in the right hand of the piano makes dissonance with the next two notes in the left hand in Song no. 24 like the initial three pitches in Song no. 2.

Example 23: Vocal Melody in mm. 1-9, the First Part of *Ich esse nun mein Brot nicht trocken mehr*

Ich es-se nun mein Brod nicht troc ken mehr, ein Dorn ist mir im Fu - sse stec ken blie ben.

Um sonst nach rechts und links - blick' ich um - her, und Kei nen find' ich der ___ mich möch te lie - ben

The first vocal phrase starts with a one-and-half-beat rest and ends at the third beat of a measure in the first and second lines, which describe hardships of the speaker. This rhythmic regularity, however, starts to be broken from the third line when the speaker looks around to find a man to love. Since the third phrase is longer than the previous two lines by three beats, the fourth line begins one beat later than the previous phrases. The wandering secondary-dominant chords in the first half represent the speaker's bad situation, such as thorn in the second line and no one to love in the fourth line of the poem.

Example 24: Secondary Chords in m. 3 and m. 7 of *Ich esse nun mein Brot nicht trocken mehr*

tritone

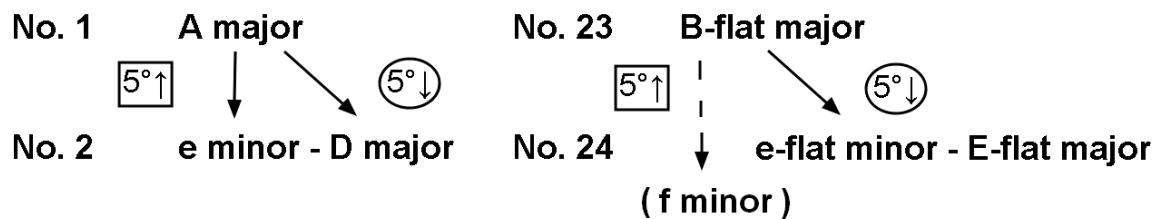
3^o ↓

f minor

The secondary chords in the second line alternate the dominants of A-flat and f in mm. 3-4; this third relationship has already been observed in the previous songs. The E^b-E[♭] tension in the bass puts a strain to the text and also brings out unity by recalling the D[#]-D[♭] pattern in Songs no. 1 and no. 2. In addition, the harmonies in the fourth line also show the D^b-D[♭] tension

in the inner voice over the tritone relationship in the bass. Herein, both of the V^7/f and vii^{o7}/f imply the f-minor key which is a fifth up from Song no. 23. If the key relationships between Song no. 23-24 are associated with those of Songs no. 1 and no. 2, the f-minor implication in Song no. 24 would be a tool to give unity between the two groups. By suggesting f minor, the first two songs in Book II could be considered similar to the first two songs in the previous volume.

Example 25: Key Relationships between the First Two Songs of Each Volume



The initial vocal line on ‘*Ich esse nun mein Brot*’ makes a unison with the piano but their rhythms are out of step, and the limping figure in the right hand, ‘sixteenth and dotted eighth notes pair’ by slur, seems to describe an indefinite and hesitating state of the speaker with the rhythmic discordance. Contrary to the first line, the rhythmic motive in mm. 3-4, which is reversed from mm.1-2 to ‘dotted eighth and sixteenth notes,’ makes a definite and assertive motion. In addition, the arpeggio melody with leaps in the vocal here is very different from the step-wise melody in the first line. Being transposed up a fifth, the harmonies in the beginning two measures similarly reappear in b-flat minor in mm. 5-6.

Example 26: Tonal Movement in the First Strophe of *Ich esse nun mein Brot nicht trocken mehr*

1st line	2nd line	3rd line	4th line
m. 1	3	5	7

transposed by 5° ↑

eb: i V V7 /iv bb: V7 i V7 eb: V7 viio

Even though the piano part in mm. 5-6 is an almost exact transposition of mm. 1-2, the vocal line is totally different and its phrase, the third line of the text, is even extended to m. 7. Consequently, two-measure phrasing starts to be out of sync with the piano, and continues to be so. The first strophe ends on the speaker's upsurge of agony that is expressed by wandering harmonies over tritones in the bass and disagreement between the phrases of voice and piano. While the vocal melody repeats $C_5-B^b_4-A^b_4-D^b_5$ in mm. 7-8, which also has a tritone between the last two notes, the piano in m. 7 is restated in m. 8 and its fragments in mm. 9-10 ascend by step.

Example 27: Measures 7-10 in *Ich esse nun mein Brot nicht trocken mehr*

her, und Keinen find' ich, der mich möchte lie-ben.

tritone

The second strophe consisting of six lines of the poem is in E-flat major. This part shows an entirely different mood from that of the first half of the song since the mode is changed and the piano becomes light with *staccato*. The piano part in the fifth line is repeated in the sixth line

with adjustment in the vocal melody, and the inconsistency between the phrases of piano and voice continues here. There is a sequential motion of c-minor to d-flat minor in mm. 15-16, and after m. 17, one finds the same harmonies in E-flat major in m. 18. A listener has expected that the speaker is looking for an old man; however, the last two lines reveal that she wants a man around her age, only fourteen years old. Through the sequences, the key returns to E-flat major with the text of “age (Alter)” where she returns from ideality to reality in the poem. As a result, E-flat major is extended by the submediant and the chromatic movements during the whole second strophe.

Example 28: Tonal Movement in the Second Strophe of *Ich esse nun mein Brot nicht trocken mehr*

	5th line	6th line	7th line		8th line	9th line	10th
	m. 11	13	15		17 18	19	20

$3^{\circ} \downarrow$
 $3^{\circ} \uparrow$

Eb:	I		vi (cm)	bVII (Db)	V ⁶ ₅	I	V7	I
-----	---	--	---------	-----------	-----------------------------	---	----	---

$2^{\circ} \uparrow$ (cm - Db - D - Eb)

There are third relationships on the way to the submediant and back to tonic in the second strophe: a third down and up. As our expectation is broken by the speaker’s specific ideal type, a fourteen-year-old man, mockery comes out in the story which will also dominate Songs nos. 25-26. The third-down direction in tonality, which has been linked with the content of praising a lover, changes to the third up with mockery. In sum, the E-flat major experiences descending and ascending thirds here in a row, which might be characterized as hill-shaped motion in Song no. 2, a third up and down.

Song no. 25, *Mein Liebster hat zu Tische mich geladen*

Wolf’s song no. 25 and no. 26, *Mein Liebster hat zu Tische mich geladen* and *Ich liess mir sagen*, are the 45th and 44th *velote* in Heysé’s *Italienisches Liederbuch* and the third and

fourth songs in the second volume of Wolf's collection. These two songs are the second pair which locates adjacently in both collections but in reversed order. The speaker in the former song complains of her lover's miserly table, and in the latter describes Tony's excessive appetite. In his discussion, Walker states these two songs, "Mein Liebster hat zu Tische mich geladen' and Ich liess mir sagen' are further songs of mockery. It is worth while considering that each of these fantastically humorous poems had originally some point of contact with reality."²⁹

Example 29: Text Setting in *Mein Liebster hat zu Tische mich geladen*

Mein Liebster hat zu Tische mich <u>geladen</u> (a)	An einem Fäßchen Wein gebrach es <u>auch</u> , (c)
Und hatte doch kein Haus mich zu <u>empfangen</u> , (b)	Und Gläser hat er gar nicht im <u>Gebrauch</u> ; (c)
Nicht Holz noch Herd zum Kochen und zum <u>Braten</u> , (a)	Der Tisch war schmal, das Tafeltuch nicht <u>besser</u> , (d)
Der Hafen auch war langst entzwei <u>gegangen</u> . (b)	Das Brot steinhart und völlig stumpf das <u>Messer</u> . (d)

Mein Liebster hat zu Tische mich geladen (My sweetheart invited me to dinner), like Songs no. 1 and no. 3, has eight lines in its poem with rhyme pattern 'a-b-a-b-c-c-d-d.' Although the tonality is changeable in most of the stanzas, the ending ultimately returns to the beginning key, F major. After the dominant prolongation with repetitive ascending melodies in the introduction, the harmony reaches a tonic in the first line of the poem, and only after tonic harmony is reached is the lover invited to the table. The lively vocal melody enters every two measures; endings of lines are overlapped with an animated *staccato* figure in the piano. Ironically, the atmosphere of the music is vibrant despite the gloomy content of the text. The piano goes on by a two-measure unit, and the two measures consist of some contrasting ideas which can be separated into two layers: 1) upper, long-note value, loud dynamics, and *tenuto*, and 2) lower, short-note value, silent dynamics, and *staccato*.

²⁹ Frank Walker, "Wolf's Spanish and Italian Songs." *Music & Letters* 25 (1944), 205.

Example 30: Measures 4-5 in *Mein Liebster hat zu Tische mich geladen*

The image shows a musical score for Example 30. The top staff is the vocal line with the lyrics: "Mein Lieb - ster hat zu Ti - sche mich ge - la - den und hat - te". The piano accompaniment is divided into two layers. Layer 1 is a block of chords from measure 4 to 5, marked *mf*. Layer 2 is a block of chords from measure 5 to 6, marked *p*, with an "overlap" label above it. The piano part consists of chords in the right hand and single notes in the left hand.

While the previous pair, Songs no. 3 and no. 4, show many third-down motions, the tonality in this song moves up by thirds: F – A – C – E. During the ascending-third progression in the second to fourth lines of the text, the surroundings of the lover’s invitation are getting worse as it becomes apparent that there is no house, no wood and stove, and a broken cooking pot. This ascending-third movement contrasts with the descending thirds in Songs no. 3 and no. 4, which praise the lover’s beauty in their texts. Song no. 25, however, shows the lover’s antipathy by the ascending thirds, which might be the composer’s intentional treatment.

Example 31: Harmonic Motion in the First Strophe in *Mein Liebster hat zu Tische mich geladen*

The image shows a musical score for Example 31, focusing on the bass line. The score is divided into sections: Intro (m. 1), 1st line (m. 5), 2nd line (m. 7), 3rd line (m. 8-9), and 4th line (m. 11-12). The bass line shows a sequence of notes: F (m. 1), A (m. 5), C (m. 7), E (m. 8), F (m. 9), A (m. 11), C (m. 12). Below the bass line, the chord analysis is given as: F: V7 (m. 1), I (m. 5), III (A) (m. 7), V (C) (m. 9), VII (E) (m. 12). Brackets below the analysis indicate ascending-third motions: 3o↑ from m. 5 to 7, 3o↑ from m. 7 to 9, and 3o↑ from m. 9 to 12.

The piano in m. 13, the beginning of the second part, imitates the previous measure, and

in the entrance of the vocal line, the key moves to C major with dominant prolongation (V7/V of the original key) in the fifth and sixth lines. These two lines not only show the same harmony but also have connecting ideas of wine and glasses. The two-measure unit is broken in mm. 18-19 by abridgement, where the original F major returns. The main harmony in the seventh line is the dominant of F, and this is prolonged by the neighboring D^b in the eighth line. Finally, the song reaches its climax in m. 20, but the vocal line ends with ‘F’ over ii°_3 as if something is still going on. This is reminiscent of the last note of Song no. 23 in the vocal part, which ends with ‘F’ over V⁷. Finally, the real ending is accomplished in the postlude by the piano answering the vocal line by imitating its downward leaps.

Example 32: Harmonic Motion in the Second Strophe in *Mein Liebster hat zu Tische mich geladen*

	5th line		6th line		7th line		8th line	
m.	13	14	16	17	18	20	21	22

F: V7/V
 (G7)

 V7 bVI V I

3o↑

Consequently, the beginning tonic after V⁷ in the introduction is prolonged by chains of ascending thirds to G⁷ (II⁷ in the original key), which functions as the structural predominant. Wolf frequently used this practice in his songs for many contexts, especially for extending the tonic-dominant axis.

Song no. 26, *Ich liess mir sagen und mir ward erzählt*

After the loud and fast disturbance in the previous song, Song no. 26, *Ich liess mir sagen und mir ward erzählt* (I inquired and have been informed), begins in a quiet and slow mood. The poem describes the appetite of Toni, who cannot be satisfied with enough food. Whereas Song no. 25 depicts specific reasons why the woman is dissatisfied with her lover’s invitation, Song no. 26 is concerned with a more generalized issue, Toni’s wounded heart. The

main key is c minor, which has a minor dominant relationship with the previous song.

The first part of Song no. 26 ends in m. 8 with an authentic cadence in f minor, the subdominant of the original c minor and also the same key as the previous song. The tonality passes through c minor, d minor, and f minor in the first half of the song, and moves to A-flat major and c minor in the second section. The tonal movements, d minor, f minor, A-flat major, and c minor, go up by thirds like the previous song, and the ascending third here is also consistent with the female speaker's complaint about her lover, as found in the previous song.

Example 33: Text Setting in *Ich liess mir sagen und mir ward erzählt*

Ich ließ mir sagen und mir ward <u>erzählt</u> , (a)	Nach Tisch, damit er die Verdauung <u>stählt</u> (a)
Der schöne Toni hungrt sich zu <u>Tode</u> ; (b)	Verspeist er eine Wurst und sieben <u>Brote</u> , (b)
Seit ihn so überaus die Liebe <u>quält</u> , (a)	Und lindert nicht Tonina seine <u>Pein</u> , (c)
Nimmt er auf einen Backzahn sieben <u>Brote</u> . (b)	Bricht nächstens Hungersnot und Teurung <u>ein</u> . (c)

The alternation between D-dominant-seventh and D-half-diminished-seventh chords in mm. 3-4 expresses Toni's extreme starvation by tone-color change. The tension between $F^{\flat}-F^{\#}$ and $A^{\flat}-A^{\natural}$ is reminiscent of the previous songs, especially Song no. 24. The wandering chords over D-pedal point finally settle down in d-minor in mm. 5-6. The two quarter notes and a half note figure in the bass continues through the first to the third lines of the text, and this figure recalls the motivic idea of *Mein Liebster hat zu Tische mich geladen*, explained as Layer I in Example 30. However, mm. 7-8 show new material in their accompaniment, making a passionate cadence with *fortissimo* dynamic. In particular, four sixty-fourth notes and a eighth note of the last two beats in m. 8 work as a strong cadential motion. This cadence seems to imply that the meal is ended momentarily in the first part; however, the deceptive resolutions of the secondary dominant seventh chords in the first stanza, D7, A7, E7, and F7, may imply Toni's insatiable hunger in the text.

Example 34: Harmonic Motion in the First Strophe of *Ich liess mir sagen*

	1st line	2nd line	3rd line	4th line
m.	1	3	5	7
Deceptive Resolutions of the Secondary Dominants:				
		D7	E♭ A7 B♭	E7 F F7 G♭

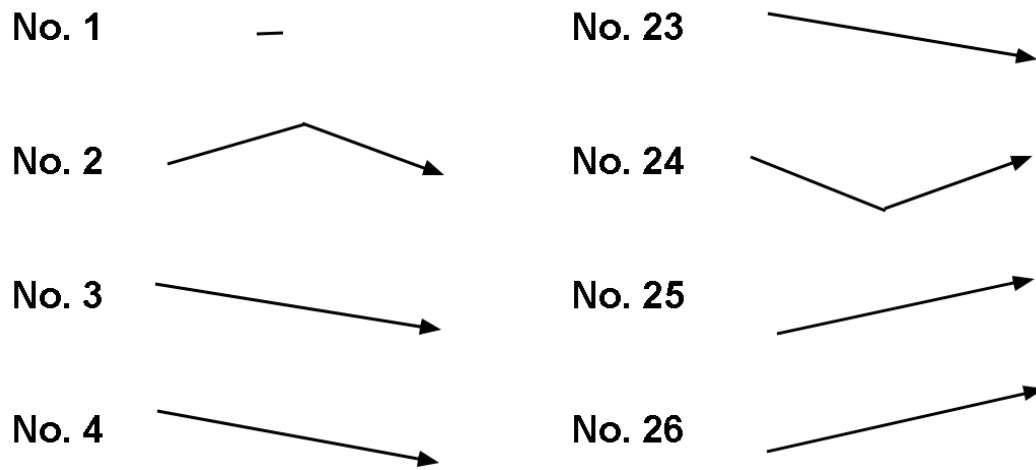
cm: i	V7/V	III	
		dm: N	V7 i V7/V III
			f: I V7 i
		3o↑	

In the second part, the beginning accompaniment returns in m. 9, and the key moves to A-flat major. The sixth line is transposed from the fourth line by an upward third, and the cadential figure shown in mm. 7-8 appears again in mm. 11-12 as half cadence in c minor. The text in the sixth line, “*Verspeist er eine Wurst und sieben Brote* (He devours a sausage and seven loaves),” is about Toni’s bigger appetite than in the fourth line, “*Nimmt er auf einen Backzahn sieben Brote* (He eats seven loaves to a molar).” Indeed, Toni’s meal by seven loaves of bread did not end and goes on in the sixth line, where the upward third transposition expresses a deteriorating condition. It could be interpreted as the function of the descending thirds in the previous song which showed worsening state of a lover.

Example 35: Measures 7-8 and mm. 11-12 in *Ich liess mir sagen*

<p>7</p> <p style="text-align: center;">f: I V⁶/iv N6 V⁶/V i⁶ VIV⁴⁻³ i Cadential Figure (PAC in f)</p>	<p>11</p> <p style="text-align: center;">Ab: I V7/IV N6 V⁶/V V I Fr.⁺⁶V (HC in C) Gr.+6 C:VI</p>
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Example 37: Third Relationships among the Song nos. 1-4 and Song nos. 23-26



When the speaker shows a positive attitude about his/her lover, third relationship in tonality goes down. However, when the speaker has a negative attitude with complaints and mockery, third relationships go up.

CHAPTER 4

CONCLUSION

The *Italienisches Liederbuch* is Hugo Wolf's final songbook in two volumes, setting selected poems from Paul Heyse's collection in 1890-96. Wolf's selection of the poems, however, looks quite arbitrary because of no salient patterns. In general, when a composer selects poems for his music, and combines and orders them in a song cycle or a songbook, he carefully plans some elements for the storyline and unity of the songs. For these reasons, this study tried to discover Wolf's own plot and musical device for the story line by detecting the orders of the songs and investigating harmony settings of the individual words in the poems.

The reason to select the *Italienisches Liederbuch* as an analytic example came from the two consecutive pairs, Songs 'no. 3 and no. 4' and 'no. 25 and no. 26' in the Wolf's songbook. Songs no. 3 and no. 4 are taken from the 41st and 40th poems of Heyse's *rispetti* respectively while Songs no. 25 and no. 26 are set to Heyse's 45th and 44th of *velote*. These consecutive songs in Wolf's collection, therefore, match with the adjacent poems in Heyse's collection but in reversed order. It was expected that Wolf's new order would convey his own story line better than the original order.

In order to reveal a possible intention of the composer's reordering, this study reviewed Wolf studies and some interesting studies of Romantic Lieder so far, and analyzed Song nos. 1-4 and nos. 23-26 which are the first four songs in each volume of the *Italienisches Liederbuch*. The first two songs of Books I and II (Songs no. 1 and no. 23) share common ideas in that 1) both were moved from the later compositional order to the first in publication, 2) the contents of poems work as the introduction of each volume, and 3) the poems are about a 'Lied (song).' In addition, the second songs of the two volumes (Songs no. 2 and no. 24) also have similarities as 1) beginning in minor mode and ending in major mode, 2) starting with dissonances, and 3) having ascending and descending third relationships together.

Meanwhile, Songs no. 3 and no. 4 as the first pair show only third-down motions in tonal movements and conclusively moves to a subdominant-key area. It is found that the text about a lover's beauty is set to the original key whereas the text about Italian localities and God's accomplishments are represented on the subdominant area without cadences. As a lover's beauty

excels everything in the poems, a subdominant area is eventually subordinate to a tonic.

On the contrary, the second pair, Songs no. 25 and no. 26, show only third-up motions, which express a woman's discontent about her lover. This time, the thirds relationship appears expansively as a chain. This pair has similarities with the first pair as 1) the two songs in the pair are third and fourth songs in Books I and II respectively, 2) the former song is related by dominant relationship with the latter song, and 3) the latter song delivers more a generalized idea than the former song.

There are some arguments that Hugo Wolf's *Italienisches Liederbuch* is not unified because of the various topics for different songs such as ironic love, food, and religion. However, tracing the noticeable regularities between the two orders of Wolf's and Heyse's collections helps to see the songs as a unified one. By examining the selected eight songs, this study discovered some rules and narratives based on Wolf's collection, and some results confirmed the initial motive of this study. Even though we cannot affirm the composer's real intention only by partial analyses, I assert that to have doubt about peculiar points, to approach by various ways, and to make constant effort for solving the puzzles must improve understanding in music.

APPENDIX A:
SONG POSITIONS IN THE WOLF'S AND HEYSE'S COLLECTIONS

Wolf's Ordering	Heyse's Collection	Compositional Order	Beginning Text
Book 1			
1	109 in <i>Rispetti</i>	16	Auch kleine Dinge können uns entzücken
2	2 in <i>Rispetti</i>	1	Mir ward gesagt, du reisest in die Ferne
3	41 in <i>Rispetti</i>	2	Ihr seid die Allerschönste weit und breit
4	40 in <i>Rispetti</i>	3	Gesegnet sei, durch den die Welt entstund
5	26 in <i>Rispetti</i>	4	Selig ihr Blinden, die ihr nicht zu schauen
6	120 in <i>Rispetti</i>	5	Wer rief dich denn? Wer hat dich herbestellt
7	38 in <i>Rispetti</i>	6	Der Mond hat eine schwere Klag' erhoben
8	113 in <i>Rispetti</i>	7	Nun laß uns Frieden schließen, liebstes Leben
9	61 in <i>Rispetti</i>	8	Daß doch gemalt all deine Reize wären
10	115 in <i>Rispetti</i>	9	Du denkst mit einem Fädchen mich zu fangen
11	43 in <i>Rispetti</i>	12	Wie lange schon war immer mein Verlangen
12	118 in <i>Rispetti</i>	14	Nein, junger Herr, so treibt man's nicht, fürwahr
13	106 in <i>Rispetti</i>	15	Hoffärtig seid Ihr, schönes Kind, und geht
14	16 in <i>Velote</i>	13	Geselle, woll'n wir uns in Kutten hüllen
15	34 in <i>Rispetti</i>	10	Mein Liebster ist so klein, daß ohne Bücken
16	90 in <i>Rispetti</i>	18	Ihr jungen Leute, die ihr zieht ins Feld
17	67 in <i>Rispetti</i>	11	Und willst du deinen Liebsten sterben sehen
18	30 in <i>Rispetti</i>	19	Heb' auf dein blondes Haupt und schlafe nicht
19	114 in <i>Rispetti</i>	21	Wir haben beide lange Zeit geschwiegen
20	26 in <i>Rispetti</i>	20	Mein Liebster singt am Haus im Mondenscheine
21	51 in <i>Rispetti</i>	22	Man sagt mir, deine Mutter woll es nicht
22	76 in <i>Rispetti</i>	17	Ein Ständchen Euch zu bringen kam ich her
Book 2			
23	130 in <i>Rispetti</i>	46	Was für ein Lied soll dir gesungen werden
24	103 in <i>Rispetti</i>	23	Ich esse nun mein Brot nicht trocken mehr
25	45 in <i>Velote</i>	24	Mein Liebster hat zu Tische mich geladen
26	44 in <i>Velote</i>	25	Ich ließ mir sagen und mir ward erzählt
27	133 in <i>Rispetti</i>	26	Schon streckt' ich aus im Bett die müden Glieder
28	105 in <i>Rispetti</i>	27	Du sagst mir, daß ich keine Fürstin sei
29	32 in <i>Rispetti</i>	31	Wohl kenn' ich Euren Stand, der nicht gering
30	117 in <i>Rispetti</i>	28	Laß sie nur gehn, die so die Stolze spielt
31	96 in <i>Rispetti</i>	33	Wie soll ich fröhlich sein und lachen gar
32	124 in <i>Rispetti</i>	37	Was soll der Zorn, mein Schatz, der dich erhitzt
33	126 in <i>Rispetti</i>	34	Sterb' ich, so hüllt in Blumen meine Glieder
34	63 in <i>Rispetti</i>	30	Und steht Ihr früh am Morgen auf vom Bette
35	22 in <i>Volksthümliche</i>	38	Benedeit die sel'ger Mutter
36	47 in <i>Rispetti</i>	41	Wenn du, mein Liebster, steigst zum Himmel auf
37	99 in <i>Rispetti</i>	29	Wie viele Zeit verlor ich, dich zu lieben
38	66 in <i>Rispetti</i>	36	Wenn du mich mit den Augen streifst und lachst
39	1 in <i>Velote</i>	35	Gesegnet sei das Grün und wer es trägt
40	53 in <i>Rispetti</i>	32	O wär dein Haus durchsichtig wie ein Glas
41	75 in <i>Rispetti</i>	43	Heut Nacht erhob ich mich um Mitternacht
42	79 in <i>Rispetti</i>	39	Nicht länger kann ich singen, denn der Wind
43	36 in <i>Rispetti</i>	40	Schweig einmal still, du garst'ger Schwätzer dort
44	38 in <i>Rispetti</i>	44	O wüßtest du, wie viel ich deinetwegen
45	123 in <i>Rispetti</i>	45	Verschling der Abgrund meines Liebsten Hütte
46	48 in <i>Rispetti</i>	42	Ich hab in Penna einen Liebsten wohnen

APPENDIX B:
POEMS OF THE SONGS AND THEIR RHYME SCHEMES

No.1 Auch Kleine Dinge

Auch kleine Dinge können uns entzücken, (a)
Auch kleine Dinge können teuer sein. (b)
Bedenkt, wie gern wir uns mit Perlen schmücken; (a)
Sie werden schwer bezahlt und sind nur klein. (b)
Bedenkt, wie klein ist die Olivenfrucht, (c)
Und wird um ihre Güte doch gesucht. (c)
Denkt an die Rose nur, wie klein sie ist, (d)
Und duftet doch so lieblich, wie ihr wißt. (d)

Even small things can delight us,
Even small things can be precious.
Think how gladly we deck ourselves with pearls;
They fetch a great price but are only small.
Think how small the olive is,
And yet it is prized for its goodness.
Think only of the rose, how small it is,
And yet smells so lovely, as you know.

No.2 Mir ward gesagt

Mir ward gesagt, du reisest in die Ferne. (a)
Ach, wohin gehst du, mein geliebtes Leben? (b)
Den Tag, an dem du scheidest, wüßt' ich gerne; (a)
Mit Tränen will ich das Geleit dir geben. (b)
Mit Tränen will ich deinen Weg befeuchten – (c)
Gedenk an mich, und Hoffnung wird mir leuchten! (c)
Mit Tränen bin ich bei dir allerwärts – (d)
Gedenk an mich, vergiß es nicht, mein Herz! (d)

They told me you were going far away.
Ah, where are you going, love of my life?
The day you leave, I would gladly know;
I shall accompany you with tears.
I shall bedew your path with tears –
Think of me, and hope will give me light!
With tears I'm with you, wherever you are –
Think of me, do not forget, my heart!

No.3 Ihr seid die Allerschönste weit und breit

Ihr seid die Allerschönste weit und breit, (a)
Viel schöner als im Mai der Blumenflor. (b)
Orvietos Dom steigt so voll Herrlichkeit, (a)
Viterbos größter Brunnen nicht empor. (b)
So hoher Reiz und Zauber ist dein eigen, (c)
Der Dom von Siena muß sich vor dir neigen. (c)
Ach, du bist so an Reiz und Anmut reich, (d)
Der Dom von Siena selbst ist dir nicht gleich. (d)

You are the loveliest for miles around,
More lovely by far than flowers in May.
Not even the Cathedral of Orvieto
Or Viterbo's largest fountain rise with such majesty
Your charms and your magic are such
That Siena Cathedral must bow before you.
Ah, you are so rich in charm and grace,
Even Siena Cathedral cannot compare.

No.4 Gesegnet sei, durch den die Welt entstand

Gesegnet sei, durch den die Welt entstand; (a)
Wie trefflich schuf er sie nach allen Seiten! (b)
Er schuf das Meer mit endlos tiefem Grund, (a)
Er schuf die Schiffe, die hinübergleiten, (b)
Er schuf das Paradies mit ew'gem Licht, (c)
Er schuf die Schönheit und dein Angesicht. (c)

How excellent on every side he made it!
He made the sea of unfathomable depths,
He made the ships that glide across,
He made Paradise with its eternal light,
He made beauty and your face.

Blessed be he, who created the world;

No. 23 Was für ein Lied soll dir gesungen werden,
Was für ein Lied soll dir gesungen werden, (a)

Das deiner würdig sei? Wo find ich's nur? (b)
Am liebsten grüb' ich es tief aus der Erden, (a)
Gesungen noch von keiner Creatur. (b)
Ein Lied, das weder Mann noch Weib bis heute (c)
Hört' oder sang, selbst nicht die ält'sten Leute. (c)

What kind of song shall be sung to you
That does you justice? Wherever can I find it?
I'd prefer to dig it from deep in the earth,
As yet unsung by any creature.
A song that till now no man nor woman
Has ever heard or sung, however old they be.

No.24 Ich esse nun mein Brot nicht trocken mehr,

Ich esse nun mein Brot nicht trocken mehr, (a)
Ein Dorn ist mir im Fuße stecken blieben. (b)
Umsonst nach rechts und links blick' ich umher. (a)
Und keinen find' ich, der mich möchte lieben. (b)
Wenn's doch auch nur ein altes Männlein wäre, (c)
Das mir erzeig' ein wenig Lieb' und Ehre. (c)
Ich meine nämlich, so ein wohlgestalter, (d)
Ehrbarer Greis, etwa von meinem Alter. (d)
Ich meine, um mich ganz zu offenbaren, (e)
Ein altes Männlein so von vierzehn Jahren. (e)

I no longer eat my bread dry,
I have a thorn stuck in my foot.
In vain I look around to left and right
And find no one who wants to love me.
If there were only a little old man
Who loved and honoured me a little.
I mean, in other words, a well-proportioned,
Honourable old man of about my age.
I mean, to be entirely frank,
A little old man of about fourteen.

No.25 Mein Liebster hat zu Tische mich geladen

Mein Liebster hat zu Tische mich geladen (a)
Und hatte doch kein Haus mich zu empfangen, (b)
Nicht Holz noch Herd zum Kochen und zum Braten, (a)
Der Hafen auch war längst entzwei gegangen. (b)
An einem Fäßchen Wein gebrach es auch, (c)
Und Gläser hat er gar nicht im Gebrauch; (c)
Der Tisch war schmal, das Tafeltuch nicht besser, (d)
Das Brot steinhart und völlig stumpf das Messer. (d)

My sweetheart invited me to dinner,
Yet had no house to receive me,
No wood nor stove for boiling or roasting,
And the cooking pot had long since broken in two.
There was not even a small cask of wine,
And he simply didn't use glasses;
The table was tiny, the table-cloth no better,
The bread rock hard and the knife quite blunt.

No.26 Ich ließ mir sagen und mir ward erzählt,

Ich ließ mir sagen und mir ward erzählt, (a)
Der schöne Toni hungre sich zu Tode; (b)
Seit ihn so überaus die Liebe quält, (a)
Nimmt er auf einen Backzahn sieben Brote. (b)
Nach Tisch, damit er die Verdauung stählt (a)
Verspeist er eine Wurst und sieben Brote, (b)
Und lindert nicht Tonina seine Pein, (c)
Bricht nächstens Hungersnot und Teurung ein. (c)

I inquired and have been informed
That handsome Toni's starving himself to death;
Ever since love's tormented him so cruelly,
He eats seven loaves to a molar.
After meals, to steel his digestion,
He devours a sausage and seven loaves,
And if Tonina doesn't ease his pain,
There'll soon be an outbreak of famine and rising prices.

APPENDIX C:
HARMONIC ANALYSES OF THE SELECTED SONGS IN THE
ITALIENISCHES LIEDERBUCH

Song no. 1, *Auch kleine Dinge können uns entzücken*

Auch kleine Dinge

Langsam und sehr zart ($\text{♩} = 54$)

The musical score consists of four systems. The first system shows the piano introduction with a treble and bass clef, a key signature of two sharps (D major), and a 4/4 time signature. The tempo is 'Langsam und sehr zart' with a quarter note equal to 54 beats per minute. The piano part features a delicate texture with *pp* dynamics.

The second system begins the vocal entry with the lyrics: "Auch klei - ne Din - - ge kön - nen uns ent - zü - cken,". The piano accompaniment continues with *pp* dynamics and includes the instruction *immer pp*. The harmonic analysis below the system is: A: viio₃⁴ V₂⁴ IV₆ I₄⁶ ii₂⁴ V₅⁶ of V (E).

The third system continues the vocal line with the lyrics: "auch klei - ne Din - - ge kön - nen theu - er sein. Be - denkt, wie gern wir...". The piano accompaniment maintains the *pp* dynamic. The harmonic analysis below the system is: ii₇⁶ viio₅⁶ I -₄⁶ V₆ IV₆ iii₆.

The fourth system concludes the vocal phrase with the lyrics: "... uns mit Per - len schmä - cken; sie wer - den schwer be - zahlt und sind nur klein." The piano accompaniment continues with *pp* dynamics. The harmonic analysis below the system is: viio₆/iii iii i₆ V₄⁶ vii₇/ii V₂⁴/V V₅⁶ I -₄⁶ V₆.

At the bottom of the system, the harmonic analysis continues: IV₆ iii₆ viio₆/iii iii i₆ V₄⁶ V₂⁴/V V₅⁶ -+7.

13

Be. denkt, wie klein ist die O - li - ven - frucht, und wird um ih - re Gü -

I viio7/ii viio7/ii V⁶₅/ii ii IV⁴₂ ii^{o7} N

16

- te doch ge - sucht. Denkt an die Ro - se nur, wie klein sie ist,

N6 Gr.+⁶ V7 I V6 IV6 iii6

19

etwas breiter (sehr zart) und duft - tet doch so lieb - lich, wie - ihr - wisst. *a tempo*

V6/V viio⁴₃ I6 V⁶₅/V ii⁶₅ V7 IV V⁴₂

22

IV6 I⁶₄ i⁶₄ V⁴₂ I

Song no. 2, *Mir ward gesagt, du reisest in die Ferne*

Mir ward gesagt

Langsam und sehr innig. (♩ = 48)

Mir ward ge-sagt, du rei- - - sest in die Fer- - - ne.

pp (*zart und ausdrückbar*)

e?: i III₄⁶ VI7 V7/a:

3 Ach, wo-hin gehst du, mein ge-lieb-tes Le- - - ben? den Tag, an dem du schei- (*sehr zart*)

p *f* *p* *pp* (*ruhig*)

i? viio ii₃⁴ viio₂⁴ V₂⁴ III+ V7/b: i ii₂⁴

6 - -dest, wüsst ich ger- ne, mit Thrä- nen will ich das Ge-leit dir ge- - - ben.

mf *P*

viio7/f#: i? iv iio V7

10 *etwas zunehmend.*

Mit Thrä - - nen will ich dei - nen Weg be - feuch - - ten — ge - denk' an mich, und

p $\hat{2}$ *mf*

#: i III⁶₄ VI⁷ V⁷/b: i? V -⁴₂

13 *nachlassend.*

Hoff - nung wird mir leuch - - ten! Mit Thrä - - nen bin ich bei dir al - - ler - wärts —

f *p* *p* *f*

III+ i V⁷/c#: V⁷ vii^o7/vi IV^M₅⁶ vii^o7 V⁶₅

(ct.o7)

A

16 *(sehr zart)*

gedenk' an mich, vergiss es nicht, mein Herz!

p *pp* *dim* *p* *pp*

(zurückhaltend)

D: vii^o₂⁴ IV^M₅⁶ I⁶₄ vii^o7/V V⁶₄ —⁷₅ —³ V⁴₂/IVvi bVI iv I

Song no. 3, *Ihr seid die Allerschönste weit und breit*

Ihr seid die Allerschönste

Innig und leidenschaftlich (♩=100)

p

Ab: V7 iv6 IV+6 V⁶₅ -+

3
Ihr seid die Al - ler - schön - ste weit und breit, viel schö - ner als im

p *pp* (*zart*)

I6 V7/IV viio⁴₃/ii V7/ii Db: I V⁴₂/IV

6
Mai der Blu - men - flor. Or - vie - to's Dom steigt so voll Herr - lich - keit.

f

bVII6 V7/IV IV6 iv6 V7 IV6 iv6 V7

9
Vi - ter - bo's grö - sster Brun - nen nicht em - por.

più f *ff* *dim.* *a tempo* *gehalten*

IV6 Fr.+6 I⁶₄ V7 I (PAC)
Ab: IV⁶₄

etwas ruhiger

(innig)

12 So ho-her Reiz und Zau - - - ber ist dein ei - gen, der Dom von Sie - na, muss

p *cresc.*

bVII Fr.+6 V V7/vi I (C \emptyset^4_3) V7/ii

15 ein wenig zurückhalten bewegt *poco rit.*
 - sich vor dir nei - - gen. Ach du bist so an Reiz und An - muth reich,

mf *p* *cresc.* *f* *poco rit.*

(E $\flat\emptyset^4_2$) IV iv Fr.+6 V7 I V $_3^4$ viio 6_5 /ii **bVII6**

18 etwas breit bewegt **Db :IV6**
 der Dom von Sie - na selbst ist dir nicht gleich.

p *pp* *p*

N V $_4^6$ I6 Ab: V $_4^7$ 3 I V $_4^6$ viio 6_5 /ii

21 *poco rit.* *nachlassend* *ril.*
ff *p* *pp*

ff *p* *pp*

bVII6 Db :IV6 N I6 Ab: viio 7 /V V7 I

Song no. 4, *Gesegnet sei, durch den die Welt entstand*

Gesegnet sei, durch den die Welt entstand

Breit und majestätisch (♩ = 58)

Ge - seg - - - net

E♭: I⁶ V₅⁶+/IV IV V₅⁶/V

3

sei, durch den die Welt ent - stund; wie treff..lich schuf er sie nach al - len

dim. p

V viio7/vi IV6 vi I⁶₄ V7

6

Sei - ten! Er schuf das Meer mit end..los tie..fem Grund, er schuf die

p pp

I VII(D) 17 V7/A

9

Schif.fe, die hi-nü-ber-glei-ten, er schuf das Pa-ra-dies mit ew'-gem

V7/Bb V7/B V7/C

12

Licht, er schuf die Schönheit und dein An-ge-sicht.

bVI6 Gr.+6 V⁶₄ 7 V7/IV

Eb: IV6

15

vi7⁶₅ bVI+7⁶₅ ii⁰⁴₂ I

Song no. 23, Was für ein Lied soll dir gesungen werden

Was für ein Lied soll dir gesungen werden

Sehr ruhig (♩ = 54)

(ausdrucksvoll)

Bb: vii^o7 V_{b6-5}⁷ vii^{o6}₅ ii^{o6}₅ V₂⁴ -7

5

Was für ein Lied soll dir ge-sun-gen wer-den, das dei- - -ner

I (iv⁶₄ I V7/vi) IV (V7/IV IV⁶₄) ii⁴₂ (V7 vii^{o7} over Bb)

8

wür- - dig sei? Wo find' ich's nur? Am lieb-sten grüb' ich es

I c: VII → ii^{o4}₃ V7 VI | Ab: I → -6₄ (V7 I⁶₄) vii^{o4}₂

10

tief aus der Er - - den, ge - sun - - gen noch von kei - ner Cre - a - tur. —

p *pp* *mf*

I -⁶/₄ (V7 I⁶/₄) f V⁶/₅ VI⁶ Gr⁺6 i⁶/₄ V7 I Bb:V+7

13

Ein Lied, das we - der Mann noch Weib bis heu - te hört' o - der sang, selbst

p *cresc.* *f*

I (V7/vi) IV⁶/₄ V⁶/₅ -7 vi V⁴/_{iii}

16

nicht die ält - sten Leu - te.

p (*zart*) *dim.* *pp*

I⁶/₄ ii⁰⁶/₅ V7 I

Song no. 24, *Ich esse nun mein Brod nicht trocken mehr*

Ich esse nun mein Brod nicht trocken mehr

Ziemlich langsam ($\text{♩} = 60$)

eb: i V7/V vii^{o7} i N⁶ V7 V7/iv V⁶₅/ii^o

V7/iv b^b: vii^{o4}₂ V7 i V7/V vii^{o7} VI⁶ N⁶ V7

eb: V7 vii^{o7}/ii V7 vii^{o7}/ii V7 ii^{o7} vii^{o4}₃ V⁶₅ vii^{o6}₅
of IV (a^b)

11 **Gemächlich**

Wenn's doch auch nur ein al - tes Männlein wä - re, das — mir er - zeigt' ein

E♭: I⁶-⁵vii^{o6}/₅VV⁶I V I iii⁶ IV⁶₄ V⁷ I V⁷ I⁶-⁵vii^{o6}/₅VV⁶I V I iii⁶

14

we - nig Lieb' und Eh - re. Ich mei - ne nämlich, so ein wohl - ge - stal - ter, ehr - ba - rer

IV⁶₄ V⁷ I V⁷ cm: V⁶₅ VI V⁶₅ VI D^b: V⁴₃ bVI V⁴₃ bVI

17 *immer etwas zurückhaltend*

Greis, et - wa von meinem Al - ter. Ich mei - ne, um mich ganz zu of - fen - ba - ren,

V⁴₃ I E♭: V⁶₅ bVI V⁶₅ bVI V⁴₃ -7

20 *a tempo* *lebhafter*

ein al - tes Männlein — so — von vierzehn Jah - ren.

I⁶-⁵vii^{o6}/₅VV⁶I VIV⁶₄ IV ii⁷ V⁷ I

Song no. 25, *Mein Liebster hat zu Tische mich geladen*

Mein Liebster hat zu Tische mich geladen

Mässig bewegt (♩ = 108)

Piano introduction in F major, 4/4 time. The music consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tempo is marked 'Mässig bewegt' with a quarter note equal to 108 beats per minute. The dynamics are *p*, *f p*, *f dim.*, and *p*.

F: V7 - -

Vocal entry and piano accompaniment for the first line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are 'Mein Liebster hat zu Tische mich geladen und hatte'. The piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamics include *pp*, *mf*, and *p*. The harmonic progression is indicated as I, IV, V, I, IV, vii°6, V7.

Vocal entry and piano accompaniment for the second line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are 'doch kein Haus mich zu empfangen, nicht Holz noch Herd zum Kochen'. The piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamics include *mf*, *p*, and *f*. The harmonic progression is indicated as I, ii°7, V, I, IV, vii°6, V7, I, IV, vii°6, with groupings III (A) and V (C).

10

und zum Bra - - ten, der Ha - fen auch war längst ent - zwei ge - gan - gen.

I IVvii^{o6}V7 ii^{o7} -₃ V7 I IV v^{o6}V7

13

An ei - nem Fäss - chen Wein - ge - brach es auch, und

V (C) VII (E)
i iv v^{o6}V7 V7 V^{b9-8} [vii^{o6}] V7 V^{b9-8} -₅⁶

16

Glä - ser hatt' er gar nicht im Ge - brauch; der Tisch warschmal, das

V (C)
III ii⁶₅ V⁶₅/V V⁹ vii⁷/V V7 V7/vi

19

Ta - feltuch nicht bes - ser, das Brot steinhart und völ - lig stumpf das Messer.

IV7 V⁶₅/V V7 bVI6 -₃ Fr.+6 I⁶₄ ii^{o4}₃ I⁶₄ lt.+6 V I

Song no. 26, *Ich liess mir sagen und mir ward erzählt*

Ich liess mir sagen und mir ward erzählt

Langsam (♩ = 48)

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics range from *pp* to *ff*. Trills are marked with 'tr'. The lyrics are: 'Ich liess mir sa-gen und mir ward-er-zählt, der schö - ne To-ni hun - - gresich zu To-de; seit ihn so ü - ber - aus die Lie - be quält, nimmt er auf ei-nen Backzahn sie - ben Bro - de. Nach Tisch, damit er die Ver-'. The harmonic analysis below the piano part identifies the chords for each system.

cm: i - $\frac{6}{4}$ viio $\frac{4}{2}$ i $\frac{6}{2}$ VI V7/V ii ϕ $\frac{6}{5}$ V7/V

ii ϕ $\frac{6}{5}$ V7/V v $\frac{6}{2}$ III $\frac{1}{2}$ v $\frac{9}{2}$ -8-7 bVI -6 i V7/V

d: N

III f: I V $\frac{6}{5}$ /iv N6 V $\frac{6}{5}$ /V i $\frac{6}{4}$ VI V $\frac{4-3}{7}$ i (PAC in f) VI iv V7

10

dau-ung stählt, ver-spei-ster ei-ne Wurst und sie - - ben Bro-de,

cresc. *f* *ff*

VI V7/V V7 I V7/IV N6 V⁶/V V I Fr.⁶ V
 Ab: IV Gr.+6 C:VI

13

und lindert nicht To - ni - - na sei - ne Pein, bricht nächstens Hungersnoth und

ff *ff* *ff*

VI⁴₂ viio⁶₅ V⁴₂ i ii^{o6}₅ viio⁶₅/V VI⁴₂

16

Theu-rung ein.

dim. *p* *pp* *f*

viio7/V V7 i i - ⁶/₄ viio⁴₂ i6 VI viio⁶/V V i
 Gr.+6 (PAC)

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