

THE RELATIONSHIP BETWEEN TEXT AND MUSIC

IN SELECTED GOETHE LIEDER

BY

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THESIS

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## INTRODUCTION

The repertoire of the German Lied constitutes one of the greatest musical treasures of the nineteenth century. The sensuous and emotional quality pervading so many verses of the Romantic poets encouraged an introspective and intuitive approach to musical craftsmanship in the nineteenth century. In John Keats' passionate lines

"When I have fears that I may cease to be  
Before my pen has gleaned my teeming brain ..."

he appeals for a life of sensations rather than of thoughts, and typifies the attitude of many Romantic composers; that is, music as an art form became more closely allied with emotional and sensual expression than with intellectual meaning.<sup>1</sup> No other repertoire demonstrates more clearly the potential for emotional expression in music than the German Lied. Since poetry conveys specific meaning through words, its union with music in the art song provides a crucial insight into the composer's ordering of sound.

The union of literature and music found its most characteristic expression in the nineteenth-century Lied, which was principally developed by Franz Schubert (1797-1828), and followed by Robert Schumann (1810-1856). Johannes Brahms (1833-1897) brought this genre to maturity along with Hugo Wolf (1860-1903). Wolf's Lieder repertoire used the formal poetry of the nineteenth-century writers such as Eduard Mörike (1804-1875), Joseph Freiherr von Eichendorff (1788-1857) and Johann Wolfgang von Goethe (1749-1832), and sought a close relationship between poetry and music.<sup>2</sup> Ernest Newman in his 1907 study discusses at great length the

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<sup>1</sup> Joseph Machlis, The Enjoyment of Music (London: W.W. Norton & Company, 1955), p.63.

<sup>2</sup> E. Sams, "Wolf, Hugo" The New Grove Dictionary of Music and Musicians (Edited by Stanley Sadie, 1980), vol. 20, p.481-491.



intimate and intense relationship between Wolf and the poetry he has set. Newman reports, for instance, that "Wolf, at his recitals, first read and expounded the poem to his auditors before he allowed a note of the music to be heard".<sup>3</sup> This suggests that in Wolf's Lieder, the body and soul submits to the hegemony of the poetry, hence establishing his unmovable position in the history of the Lied.<sup>4</sup>

In The Songs of Hugo Wolf, one of the most important books since Newman's study, Eric Sams asserts that the formal perfection of the composer's Lieder is derived directly from the poems.<sup>5</sup> This underscores the point that the composer's creative origin is the words; it is words that inspire him. The finer the lyrics, the finer his conception in terms of music.

This study mainly deals with the formal devices employed by Wolf in the process of composing selected Lieder, and seeks to observe the relationship between the poetic concept and the musical realization of the text.

Several notable studies of Wolf's songs written within the past three decades expose the unique interrelationship of the texts Wolf chose and the music

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<sup>3</sup> E. Newman, Hugo Wolf (London: Dover Publications, Inc., 1966), p.26.

<sup>4</sup> Stein, J.M., Poem and Music in the German Lied from Gluck to Hugo Wolf (Cambridge, Massachusetts: Harvard University Press, 1971), p.28-29. In fact, the idea of "poetry first" began early in the last quarter of the eighteenth century with J.A.P. Schulz (1747-1800), who was honoured as "the first theoretician of the Lied". He proudly stresses his use of texts from famous poets in his song collections such as Stolberg, Burger, Voss...etc. About his conception of the relation of text to music, he thus reported in the preface to his Lieder im Volkston, 1782: "Only by a striking similarity between the musical and poetic tone of the song; by a melody whose progress never deviates from the text, a melody which molds itself to the body...does the song present an unforced, artless, familiar appearance, in a word, that of the folk song. And this must be the goal of the song composer if he wants to remain true to the only legitimate intention of making fine texts generally well known by means of this form of composition. Not the melodies, but by means of the melodies, the words of the good poet should receive increased attention through the agency of the song ... Therefore all useless ornamentation in the melody or in the accompaniment, all padding by means of ritornellos and interludes, which draw attention away from the essentials to secondary matters, from the words to the music...are to be rejected as superfluities damaging to the song, indeed running directly counter to its proper intention."

<sup>5</sup> E. Sams, The Songs of Hugo Wolf (London: Eulenburg Book, 1983), p.3.



he set to them. These include works such as Paul Boylan's The Lieder of Hugo Wolf: Zenith of the German Art Song, W.J. Loewen's The Relationship of Text and Vocal Aspects in the Mörike Songs of Hugo Wolf, B. S. Campbell's The Solo Sacred Lieder of Hugo Wolf: The Interrelationship of Music and Text, E.C. Brunner's The Relationship of Text and Music in the Lieder of Hugo Wolf and Gustave Mahler and D.J. Stein's Hugo Wolf's Lieder and Extensions of Tonality, (others are cited in the bibliography); these are indispensable and except for E. C. Brunner's The Relationship of Text and Music in the Lieder of Hugo Wolf and Gustave Mahler (which unfortunately could not be consulted in the preparation of this study), these and others will be quoted during this study. Due to the limitation of time, of Wolf's prodigious output of 300 songs (including published and unpublished songs), only a selected repertoire of individual songs, to texts by Goethe from the Goethe Lieder Album, as shown below, are chosen for detailed analysis. They are concise, rich, and exemplify the role of poetic content in shaping the poetic form and language.

1. Harper (I, II and III) and Mignon (I, II, III and IV) from Wilhelm Meister.
2. Anakreons Grab
3. Blumengruss
4. Epiphantias
5. Der Rattenfänger
6. A song cycle of ten love-songs, entitled Aus dem "Buch Suleika" des West-östlichen Divans including: Nicht Gelegenheit macht Diebe, Hoch beglückt in deiner Liebe, Als ich auf dem Euphrat schiffte, Dies zu deuten bin erbötig, Hätt' ich irgend wohl Bedenken, Komm, Liebchen, komm, Wie sollt ich heiter bleiben, Wenn ich dein gedenke Locken, haltet mich gefangen and Nimmer will ich dich verlieren?
7. Grenzen der Menschheit, Ganymed and Prometheus



Chapters I and II briefly introduce the creative life of H. Wolf as a song writer and the life and poetry respectively of the poet, Goethe. In these two chapters I have made no attempt to consider the personality and life story of these two geniuses, important though these matters are to an in-depth understanding of his music. They have been definitively treated in the biographies on Wolf and Goethe by Frank Walker and Peter Boerner, respectively. Chapter III displays Wolf's response to Goethe's lyrics and is the primary concern of the writer. In these few chapters are those factors which influenced Wolf, for instance Wolf's environmental, musical and literary backgrounds.

As seen in a letter to Melanie Köchert about a meeting in October 1880 with some Munich musicians anxious to hear a selection from his Mörike and Goethe songs, Wolf comments "... On the whole I got the impression that I was not understood, that they busied themselves too much with musical matters and thereby forgot what is new and original in my music-poetic conception. Continual chatter of musicians...",<sup>6</sup> H. Wolf feels that a song should reproduce the most delicate effects of the poem and that every available musical means should be employed for this goal. Wolf's creative philosophy is discussed by M. Carner who thus reports "... Prima le parole e poi la musica was Wolf's motto: the words are the alpha and omega of his creations and through the power of his musico-poetic imagination, they fuse with the music into a wholly organic entity ..."<sup>7</sup>

Mr Sams, in his study, has listed certain "verbal associations", defined as musical expressions which use aspects of harmony, rhythm, melody and other elements, structural and expressive, to illustrate, depict, and enhance the emotive significance of words and mood of a text as a "further communicating function of music and its analogies with language"; and "verbal concepts",

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<sup>6</sup> F. Grasberger ed., Hugo Wolf: Brief an Melanie Köchert (Tutzing: Hans Schneider, 1964), p.165-66.

<sup>7</sup> M. Carner, Hugo Wolf Songs (London: B.B.C. Publication, 1982), p.5.



defined as musical equivalents which consistently express, in a vocabulary of specific motifs, definite ideas, attitudes, moods, characteristics, or emotions.<sup>8</sup> Thereupon, Chapter IV is devoted to an analysis of selected Goethe Lieder (listed above). The intimacy between and affiliation of musical pattern and poetic content will be shown, through a careful examination of songs, in terms of only one aspect: the relationship between text and form. While emphasis will be placed upon the form and content of the poem, other musical parameters such as harmony, melody, rhythms, etc., will be introduced as necessary.

The examples and scores quoted in the study are mainly from the edition published by Musikwissenschaftlicher Verlag, which is based on the manuscript Mus. Hs. 19587 acquired from the Köchert family and also checked against the first edition (Vienna 1889, Carl Lacom) and the second complete edition (Mannheim, end 1897 or early 1898, K. Ferdinand Heckel).<sup>9</sup> These examples are presented not only to reinforce and clarify the analytical conclusions, but also to make available to the reader a sampling of songs from Wolf's finest repertoire.

Although the focus and scope of this study are confined to a single composer and genre, the varying compositional approaches of some of the related Lied-composers such as Mozart, Schubert, Schumann, Wagner may be touched upon when needed. Reference to Eric Sams' handbook and P.L. Miller's The Ring of Words: An Anthology of Song Texts will be made on matters concerning contemporary Lied writers and their texts.

Also tables are used in this chapter to elucidate the formal structure. The tables are appropriately titled and are thus referred to in the List of Tables.

In order to gain analytical insight, both the scores and lyrics will be studied. English translation of the German text have been borrowed from various

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<sup>8</sup> E. Sams, The Songs of Hugo Wolf (London: Eulenburg Books, 1983), p.7.

<sup>9</sup> Hans Jancik, Hugo Wolf: Sämtliche Werke - Gedichte von J.W. von Goethe (Wien: Musikwissenschaftlicher Verlag, 1978).



sources: Fischer Dieskau Book of Lieder, The Ring of Words, The Penguin Book of Lieder, Ernest Newman, Winifred Radford and William Mann's translations in the record liner notes to the Hugo Wolf Society: 1931-1938 recordings (Code no. 1630399), Eric Sams' Handbook of Hugo Wolf, and Words and Music: The Scholar's View. The various translations used in this study have been chosen according to the semantic and syntactical degree of resemblance between the original and the translated version.

Furnished in the supplementary appendix are: (1) Tables, and (2) English text translation of the German song texts.

Finally, it is a pleasure for me to thank two persons who contributed to the completion of this project. I thank Dr. D. Dethlefsen, head of the German Department of C.U.H.K., for sacrificing his time in dealing with the matters of texts, intonation, nuance, phonology and structures of German lyrics. I also wish to thank Dr. Greta Olson, Lecturer of Music Department of the C.U.H.K., my advisor, who inspires me to conceptualize more clearly, write more effectively, and love music more dearly, and who is most supportive and helpful in this study.



## CHAPTER I

### The Song Writer, Hugo Wolf

Hugo Wolf was born at Windischgrätz in the Austrian Steiermark on 13 March 1860, the fourth son of a furrier and also an enthusiastic amateur musician. Hugo's gift as a thwarted artist and his moody and introspective temperament were inherited from his father.<sup>10</sup>

Several key facts reveal that Wolf's musical talent was nurtured and developed early and that his childhood provided a number of experiences and opportunities for musical growth.

1. He began compulsory study of violin and piano under his father's tutelage and subsequently studied piano under a local music teacher, Sebastian Weixler, at the age of four or five. Wolf not only made rapid progress in the study of piano, but also showed that he had an extraordinary musical memory and phenomenally absolute ear, two traits that would equip him for his later composing interests.<sup>11</sup>
2. He became a second violinist in a small household orchestra only a short time later, when he was six years old.<sup>12</sup>
3. Another important musical experience occurred in 1869, three years later. Young Wolf heard his first opera, "Balisario" by Donizetti at a provincial opera-house in Klagenfurt.<sup>13</sup> The music and the fabrications of the stage made a profound impression on the young boy.

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<sup>10</sup> F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.1-7. After World War I, the city of H. Wolf's birth became known as Slovenjgradec, Yugoslavia.

<sup>11</sup> Ibid., p.4.

<sup>12</sup> Ibid., p.5, "... Hugo at an early age began to tyrannize over his brothers and sisters and would tolerate no conversation, nor was any member of the family permitted to enter or leave the room in the course of a performance ..."

<sup>13</sup> Ibid., p.5.

All these early experiences and opportunities support the point that Wolf was acquainted with a large repertoire of instrumental (solo, ensemble and orchestral) and vocal music (solo, choral and opera) by the age of nine.

Wolf soon showed great aptitude for music but an equally great impatience and lack of discipline in the way he approached his studies.

#### A. Formal Education

##### 1. Secondary School in Graz (1870)

After having completed his primary education at the Volksschule in Windischgrätz, Wolf entered the lowest class of the Gymnasium in the Lichtenfelsgasse at Graz, the Styrian capital, in 1870.<sup>14</sup> He failed to finish his courses, and received a general report "wholly unsatisfactory". Outside the Gymnasium, Wolf attended the school of the Styrian Musical Association in Burggasse, receiving excellent remarks from Johana Buwa for his piano lessons.<sup>15</sup>

##### 2. Konvikt of Benedictine Monastery of St. Paul (1871-73)

In September 1871, Wolf was sent to the Konvikt of the Benedictine Monastery of St. Paul, in the Lavant valley in Carinthia. This was his first relationship with a religious academic institution. Frank Walker considers the event significant and the school "well chosen for a sensitive, impressionable boy."<sup>16</sup> The environmental surroundings of the monastery offered him an ideal place for concentrating on his training.<sup>17</sup> Similar environmental settings were eagerly demanded by him later when involved in creative efforts.<sup>18</sup> Again, he was forced to withdraw in 1872 because of academic difficulties. The continuation and inten-

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<sup>14</sup> Ibid., p.8.

<sup>15</sup> Ibid., p.8.

<sup>16</sup> Ibid., p.9.

<sup>17</sup> Ibid., p.9, "...comparative solitude and quiet, life among ancient tradition and beautiful surroundings..."

<sup>18</sup> Ibid., p.42, 55, 59, 62, 79.



sification of his musical excellence were paralleled by his academic failure.<sup>19</sup> This was to continue until 1875 when he finally decided on a musical career, leaving the academic institutions behind. His musical pursuit took a decided direction as his predilection for the piano and his broadening interest in opera led to a deeper understanding and knowledge of piano and voice.

### 3. Secondary School in Marburg (1873-1875)

Later, Wolf attended school at Marburg. His inclinations toward composition became apparent.<sup>20</sup> However, two significant incidents occurred at Marburg. Both incidents dealt concurrently with the academic and the religious institutions and were expressed in overt, aggressive acts. These adolescent acts reveal Wolf's attitude towards religion as one of rebellion against and rejection of the authority of the church imposed upon the individual, and in particular, Wolf's freedom.<sup>21</sup>

His academic difficulties at Marburg may well have been deliberate since,

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<sup>19</sup> Ibid., p.9-11, "... in particular for the piano, on which instrument he was already a remarkable player, ... Pot-pourris of operas by Bellini, Rossini, Donizetti, and Gounod were ordered from Graz by Father Sales, and these were Hugo's staple musical diet at St. Paul. He was also chosen to play the organ on weekdays at the students' masses. A trio was formed in which Herr Denk, the secretary of the institution, performed, with Hugo at the piano, and another pupil, Ernst Gasmeyer, as violinist."

<sup>20</sup> E. Sams, "Hugo Wolf" The New Grove Dictionary of Music and Musicians, (Edited by Stanley Sadie, 1980) vol. 20, p.475. See also E. Newman, Hugo Wolf, (N.Y.: Dover Publications, Inc., 1966), p.5. Wolf composed his Piano Sonata (op. 1), a set of Variations for Piano (op. 2), and a group of Lieder (op. 3). His works show his early enthusiasms for Haydn, Mozart, Beethoven and Schubert.

<sup>21</sup> F.Walker, Hugo Wolf, (London: J.M. Dent & Sons Ltd., 1968), p.16-18. During this period Wolf played first violin in an orchestra which performed religious works at the town church. The first conflict was that the performances coincided with the regular Sunday morning Mass. A severe rebuke by D.Zager, the school authority who referred to music as "damned music", led to a countermand by Wolf who "verbally assaulted Zager in a fit of uncontrollable fury". The other incident was Wolf's deliberate choice in substituting breakfast time for the hours set apart for religious instruction. These two incidents led to Wolf's dismissal.



at this time, he became interested in entering the Vienna Conservatory to become a professional musician.<sup>22</sup>

#### 4. Vienna Conservatory (1875-1876)

In September, 1875, Wolf travelled to Vienna to begin full-time studies at the Conservatory. He studied piano with Wilhelm Schenner and harmony with Robert Fuchs. Nevertheless, the following year, in 1876, he left because he thought that he learned very little there.<sup>23</sup> He was summarily expelled for his impertinence. With this expulsion in his sixteenth year, Hugo Wolf's formal education was terminated. Nonetheless, the results of his compositional efforts here were copious, finding expression in instrumental and vocal media.<sup>24</sup>

Also, Wolf's diary reveals his reactions to the many operas he heard while at the conservatory, such as The Marriage of Figaro and Magic Flute by Mozart, Fidelio by Beethoven and Oberon by Weber, etc.<sup>25</sup> The variety of scenery and music greatly impressed Wolf, and from these reactions there is evidence of a definite trend in his attraction to those musical forms which involve verbal expression.

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<sup>22</sup> Ibid., p.13-14. In fact Wolf's reports in the Gymnasium had shown improvement. However owing to his fixation on a musical career, he intended to fail the second term because he wanted to blackmail his father into sending him to the Vienna Conservatory as he told his sister, Modesta, that "if he did well at school he would never succeed in getting into the Conservatory and there he must go - no other course was possible."

<sup>23</sup> Ibid., p.19-20, 24. In the composition class of Frank Krenn, instead of writing orchestral and operatic works, Wolf had to compose mere exercises under Krenn's somewhat pedantic direction. In a conversation with the director of the Conservatory, Wolf haughtily asserted that he was forgetting more than he was learning.

<sup>24</sup> Ibid., p.14-16, 38-40. Wolf's works at the time include a piano sonata, a set of variations for the piano and a group of songs. F. Walker assessed the greatest value of those compositions was his increasing effort at writing text and music, especially in his choral works. See also E. Sams, "Hugo Wolf" The New Grove Dictionary of Music and Musicians (Edited by Stanley Saide, 1980), vol.: 20, p.475.

<sup>25</sup> F. Walker, Hugo Wolf (London: J.M. Dent & sons Ltd., 1968), p.21-22. An excerpt from Hugo Wolf's diary in which he kept notes of the opera performances and concerts he attended, is quoted by F. Walker.



## B. Growth and Mastery

### 1. Vienna (1875-1879)

The big event of 1875 was Richard Wagner's arrival in Vienna to conduct orchestral concerts of his own music.<sup>26</sup> In the eyes of the young men of that day Wagner represented modernity, freedom and progress, and his arrival stirred the musical life of the city to its depths. Through the arrangement of the Imperial Hotel manager, Wolf had an opportunity to speak with his idol, Wagner. This meeting formed the most decisive influence in the life of Hugo Wolf, and this crucial experience may have affected Wolf's final decision to seek a career in music.<sup>27</sup> Sadly, although Wolf dreamed of renewing his acquaintance with Wagner,

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<sup>26</sup> E. Newman, Hugo Wolf, (N.Y.: Dover Publications, Inc., 1966), p.7.

<sup>27</sup> F. Walker, Hugo Wolf (London : J.M. Dent & Sons Ltd., 1968), p.27-30,33. Through the vivid personal account of the events of the last two months of 1875 in his family letters, we are made to realize what a young musician of fifteen really thought and felt about Wagner. The first letter was dated 23rd November.

... he is, according to present opinion, the greatest opera composer of all ... I am quite beside myself about the music of this great Master and have become a Wagnerian ...

In further letters to his parents he continues his Wagnerian rhapsodies. ... Who was happier than I when he [hotel manager] told me to come to him the next day, the afternoon of Saturday, 11th December,... At length Wagner appeared,... When I was alone with Wagner I said: 'Honoured Master! I have for a long time cherished the wish to hear an opinion upon my compositions and it would be to me - ' Here the Master interrupted me and said: 'My dear child, I can pass no judgement upon your compositions: I am very short of time at the moment and cannot even get my letters written. I understand nothing at all about music'. When I asked the Master to tell me whether I had musical talent, and whether I should ever get anywhere with it, he said: 'When I was as young as you are now, no one could say from my compositions whether I should ever get anywhere in the musical world. You must at any rate play over your compositions to me at the piano, but just now I have no time. When you are more mature and have written greater works and I come again to Vienna, you can show me your compositions. It is no good, I can give you no opinion.' When I told the Master that I take the classics as my models he said: 'Well yes, that's right, one cannot be original all at once (With that he laughed).' Finally he said: 'I wish you, dear friend, much fortune in your career. Go on working hard and when I come back to Vienna again show me your compositions.' Thereupon I left the Master, deeply moved and impressed.



they never met again.

Towards the end of that year, Wolf had one of the richest and most important experiences of his life. The opportunity to hear operas by Wagner and others would directly affect his own efforts in a medium involving words and music.<sup>28</sup> Other specific influences are more evident in the personalities of the Goldschmidt Circle of Vienna in 1877, and artistic and intellectual milieu of poets, musicians, music critics, sculptors and painters.<sup>29</sup> From them, Wolf absorbed, integrated and nurtured viewpoints and insights which later found expression and unique definition in his Lieder. Adalbert von Goldschmidt, leader of the group, was also the particular friend and benefactor of Wolf who "introduced to Wolf the works of Edward Mörike."<sup>30</sup> Mörike became Wolf's idol poet. Gustav Schönaich, music critic of the group, stimulated Wolf's intellectual activity to a more astute and sensitive probing into the deeper meanings of

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<sup>28</sup> Ibid., p.30-33. The little diary of Wolf gives the best record of his thoughts and feeling about Wagnerian and other operas: "One Wednesday, 15th December, Lohengrin... This is the first work to make an overpowering impression on me... This music is so splendid that one believes oneself transported to quite another world. One finds no words to describe such a masterpiece... I was so moved by the power of the music that I - wept!" " Saturday, 25th December, Don Giovanni..., I liked the opera very much indeed, especially Leporello and Don Giovanni..." " Monday, 10th January, Tannhäuser... delighted me even more than the first time, as I now understand the music better. I was at the end quite beside myself. No opera can affect me like Tannhäuser or Lohengrin..." " Wednesday, 12th January, dress rehearsal of the opera, Lucia by Donizetti... I heard there an Italian opera for the second time and yet the opera rather pleased me..." " On 14th January, 1876, Lohengrin by Meister Richard Wagner, The impression was like the first time, or even greater in comparison..." " Thursday, 20th January, 1876, The Flying Dutchman by Meister Richard Wagner... the opera was very fine and Beck acted really wonderfully..."

<sup>29</sup> Ibid., p.54. The Goldschmidt Circle of Vienna "... included the painter, Julius von Blaas, the well-known sculptor Viktor Tilgner, music critics such as Hans Paumgartner and Gustav Schönaich, and the twenty-one-year-old Felix Mottl, at that time only an assistant at the rehearsals at the Opera, but already making a name for himself through his activities in connection with the Vienna Wagner Verein..."

<sup>30</sup> Ibid., p.112.



music, literature and philosophy.<sup>31</sup> Thus Wolf's activity in the Goldschmidt Circle forms a foundation for his unique expression and poetic interpretation that was to be revealed in his Lieder.

On the other hand, however, attempting to earn his own living as a music teacher, he found in Vienna friends and patrons, such as the actor, Ludwig Gabillon, and Freud's early collaborator, Joseph Breuer, who helped and financed him whenever his pride would permit them to do so.<sup>32</sup>

The year 1877 was also noteworthy for Wolf because, between June 6 and 19, he composed a minor masterpiece entitled Morgentau.<sup>33</sup> This work was a precursor to his particularly creative year of 1878, when he composed numerous settings of poems of Heine, Lenau, Hebbel, Rückert, and others. Mir träumte von einem Königskind is of historical importance to music in reinforcing the mood and sense of the poetry.<sup>34</sup>

## 2. Marienhof in Maierling (1880)

Wolf developed a friendship with a young woman, Vally Frank but after her departure in 1880, Wolf moved to the tiny village of Maierling in the Wiener Wald for the summer.<sup>35</sup> At Maierling in the delightful dwelling, Marienhof, owned by his friend, Dr J.Reitzes, Wolf developed, through extensive reading, the necessary literary background from which emerged his own unique vocabulary of musical

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<sup>31</sup> Ibid., p.56-57.

<sup>32</sup> Ibid., p.33, 61, 65. The two daughters of Ludwig Gabillon and the children of Joseph Breuer received piano lessons under Wolf. See also E. Sams, "Hugo Wolf" The New Grove Dictionary of Music and Musicians (Edited by Stanley Sadie, 1980), vol. 20, p.476.

<sup>33</sup> F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1986). p.47. This song was included by Wolf in a later collection, Sechs Lieder für eine Frauenstimme, published by Wetzler of Vienna in 1888.

<sup>34</sup> Ibid., p.71. See also E. Sams, "Hugo Wolf" The New Grove Dictionary of Music and Musicians (Edited by Stanley Sadie, 1980), vol. 20, p.476.

<sup>35</sup> F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1986), p.97. "Maierling is situated not far from Baden, about twenty miles to the south of Vienna."



expression of human emotions in their various intensities.<sup>36</sup> Goethe's Faust is mentioned as one of the larger works he studied here. Wolf's extensive reading repertoire gives some idea of his tastes in German literature. Among the books by foreign writers, we notice here, besides romantic tendencies, a pronounced taste for humorous masterpieces.

The idyllic setting of the Marienhoff encompassed a natural scenic panorama which offered a display of colour and texture, contrast and variation in movement, as well as an auditory display of variety in sounds of nature. From these objects and creativities of nature Wolf developed part of his unique musical expression of description, sound, movement, rhythm and texture, all of which are expressed in his sacred Lieder, such as Grenzen der Menschheit, Ganymed...etc., as metaphor, mood, or description.<sup>37</sup> In fact, all the wonderful evocations of the open air in the Mörike-Lieder the floating clouds, the glowing evening sunlight, the streams murmuring in the night, the music of the birds and bees, the delicate fluttering of a butterfly's wings - are drawn from nature.

Wolf dated his setting of Eichendorff's Erwartung on January 26, 1880.<sup>38</sup> The texture and rhythm of the piano accompaniment bear striking resemblance to

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<sup>36</sup> Ibid., p.104. "... Viktor Preyss kept him supplied with books from the city. Wolf is said to have busied himself with Wagner's prose writings and the philosophy of Schopenhauer,... lighter reading of the Parerga und Paralipomena. Goethe's Faust, Gottfried Keller, especially Der grüne Heinrich, Heine's poems and Reisebilder, Lenau, Kleist, Immermann's Münchhausen and Tulifantchen, E.T.A. Hoffmann, and Jean Paul ... Among foreign writers he discovered and liked Turgenev, Lermontov, Leopardi, Scott, Byron, Mark Twain, Dickens, Sterne, Molière, Rabelais, Mérimée, and Claude Tillier's Mon Oncle Benjamin ... Heine's Reisebilder and Kleist's Prinz von Homburg and Der Zerbrochene Krug ..."

<sup>37</sup> Ibid., p.99-100. In a letter to Wolf's parents on 17 July, 1880, he described his reaction to the beauty of the Monastery of Heiligen Kreutz in Maierling as: "... I was delighted and so moved that I had no other wish than this - to be a monk!... Nothing puts me in such a poetical mood as a while (especially in the twilight) spent dreaming in the cloisters, in order to escape for a time from the less poetical present."

<sup>38</sup> E. Sams, "Hugo Wolf" The New Grove Dictionary of Music and Musicians(Edited by S. Sadie, 1980), vol. 20, p.476.



those seen in many Lieder of Brahms. As a product of Wolf's experimental years, this song anticipates the role that the piano was to play in the ensemble with the voice.

1881 was not a highly productive year for Wolf. Although he did complete Sechs Geistliche Lieder nach Gedichten von Eichendorff, for mixed chorus, he composed only one song - a setting of Eichendorff's In der Fremde I.<sup>39</sup>

In April, Vally wrote to Wolf conclusively breaking off their relationship. The reason for this step was perhaps that she realized the lack of any prospect of a happy ending with Wolf. Poor Wolf suffered intensely and in order to seek his lost peace of mind, he returned to his home at Windischgrätz, where he spent an unhappy and almost entirely unproductive summer.<sup>40</sup>

### 3. Salzburg in Vienna (1881-1883)

In November 1881 Wolf was helped by the faithful Adalbert von Goldschmidt, who found him a post as second conductor for the municipal theatre in Salzburg.<sup>41</sup> Unfortunately, the engagement ended after only three months for Wolf resented the trival tedium of operetta rehearsals and quarrelled violently with the director of the theatre. Wolf did not seem to possess a temperament amenable enough for the demands of the job. However, the period was not totally unproductive for in 1882 Wolf completed a collection of songs, entitled Sechs Lieder für eine Frauenstimme, dedicated to his mother.<sup>42</sup>

Thus, as may be observed, 1879 through 1883 were relatively unproductive

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<sup>39</sup> F. Walker, "Hugo Wolf" (London: J.M. Dent & Sons Ltd., 1986), p.113-114. "Resignation was written on the 1st, Einklang on the 14th, Letzte Bitte on the 22nd, Ergebung on the 28th, and Erhebung on the 30th; the date of composition of the remaining chorus, Aufblick, is not known..."

<sup>40</sup> Ibid., p.113-118. During his stay at Windischgrätz he produced only one song, Da fahr ich still im Wagen, to words by Eichendorff.

<sup>41</sup> E. Sams, "Hugo Wolf" The New Grove Dictionary of Music and Musicians (Edited by Stanley Sadie, 1980), vol. 20, p.476-477.

<sup>42</sup> Ibid., p.476. This collection subsequently, in 1887, was published by Wetzler of Vienna.



years in the composer's life. He seemed unable to sustain the great creative outburst of songs written in 1878. Again, Wolf did not seem to possess enough musical craftsmanship to foster productivity in those years devoid of inspiration. This productivity was further hampered by his unsuccessful romantic adventures and attempts at financial sustenance.

#### 4. The Search for a Perfect Home and Composing Studio (1884)

1884 was an eventful year for Wolf. He constantly changed his dwelling place in order to find an ideal quiet place for composing.<sup>43</sup> In spite of this, he completed work on the String Quartet in D-minor and the symphonic tone poem, Penthesilea. However, he composed only one song in that year; a setting of Mörike's Die Tochter der Heide.<sup>44</sup>

#### 5. Vienna Again (1884-1887)

By the end of the summer in 1884, Wolf returned to Vienna.<sup>45</sup> From 1884 to 1887, Wolf assumed the position of music critic with a fashionable weekly newspaper, Wiener Salonblatt. In this capacity he gained some notoriety for his vitriolic attacks on Brahms, and also for his unrestrained adulation for Wagner, Liszt, and Berlioz.<sup>46</sup> In describing the music of Brahms as "cold", "heavy", and

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<sup>43</sup> F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1986), p.165-170. Early in January, 1884, Wolf lived in the attic of the old Trattnerhof. Yet his stay there was limited to a few months (up to 12th March). Towards the end of May and in June, 1884, we find him living at Karlsgasse 4, on the third floor. In the second half of June and the whole of July, 1884, Wolf was a guest of the Köcherts in the house at Rinnbach, named 'Krähbauer'. On 1st August, Wolf moved from Rinnbach to Schloss Gastatt, near Oblarn, in the valley of the Enns, in Styria.

<sup>44</sup> Ibid., p.140-147, 188-189.

<sup>45</sup> Ibid., p.171-173, 179, 181-182. Here Wolf lived on the fourth floor of an old house called the Becherlhof in the inner city at Kumpfgasse 9. On 13th June, he moved from Kumpfgasse lodgings to the Mehlmarkt. Then later Wolf spent the summer months with Strasser in the house next to an old church in Murau. On 7th October Wolf returned to Vienna.

<sup>46</sup> Ibid., p.148-162. "The Wiener Salonblatt was the creation of Moritz Engel, an officer well-known in Austrian aristocratic circles, who in later years had made good use of these connections to build up the circulation of his magazine, the mirror of Viennese society..." See also Hugo Wolf, The Music



"ascetic", Wolf revealed more about his own musicianship than he does about Brahms' music. He apparently did not respond, at this point in his life, to the classical ideals that impelled Brahms' music.<sup>47</sup>

He favoured music which possessed a surface appeal that stimulated sensual and emotional response. Conclusively the three-year post as critic was useful as a vocation and a discipline, but it inhibited composition. He only composed six songs to poems by Scheffel, Mörike, Goethe, and Kerner respectively, and completed the Italienische Serenade in 1887. On the 9th May, 1887, Wolf's father died.<sup>48</sup> Wolf was inconsolable at the loss of his father. His grief was

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Criticism of Hugo Wolf (London: Holmes & Meier Publishers, Inc., 1979), p.23-25, 29-33, 42, 56-60, 100-101, 184-186, 195-196, 249.

<sup>47</sup> Hugo Wolf, The Music Criticism of Hugo Wolf (London: Holmes & Meier Publishers, Inc., 1979), p.28, 180-181, 254. The following quotations demonstrate the sting Brahms must have felt from the vindictive pen of Hugo Wolf.

"... What we have heard of Brahms' recent works has left us rather cold. Some of it has been absolutely repulsive, especially the symphonies, which have been canonized by certain critics in such a manner that one could only regret their bad taste, their blindness, if one did not know that 'personality' constitutes the spectacles through which a work of art is viewed according to which it is assessed ..."

"... Frau Amalie Joachim sang songs of Brahms and Beethoven, of the latter three Scotch songs (from Opus 108). For the singing of Brahms' songs Frau Joachim's voice is eminently suited. Her singing was as cold and heavy as the compositions ..."

"... However stoutly a public conditioned by Hanslick's Brahmsiades could persevere against its own convictions, against the evidence of its own ears, against its own horse sense, against deadly boredom, there had to come a time when, at last, its patience ran out. Fed up with eternal assurances of the heavenly joys in store for those who, through the requisite sensual and spiritual asceticism, could achieve an understanding of Brahms (which, however, would not materialize despite even the most arduous penance), it opted for the only exit that might still lead to the promised delights of heaven, the exit from the concert hall prior to every Brahms composition. The public has already trod this path, and is now again enthusiastic about music..."

<sup>48</sup> F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.192-194. This collection of songs was published by Wetzler of Vienna in 1888. The Italienische Serenade was subsequently arranged for small orchestra in 1892.



measureless and he mourned for years.<sup>49</sup>

6. Perchtoldsdorf, Vienna, Döbling and Perchtoldsdorf again (1888-1897)

After his father's funeral, Wolf stayed in Vienna for only a short time.<sup>50</sup>

With Wolf's close personal friend, Friedrich Eckstein's generosity in guaranteeing the costs of publication, the miracle of publishing some of Wolf's songs was achieved.<sup>51</sup> Wolf was tremendously excited.

All the happiness aroused in Wolf only one desire - to compose more songs. However, necessary to him in his creative moments was a locale which offered peace and quiet within a panorama of natural beauty. He then remembered the Werner family's house at Perchtoldsdorf, where he had so often played skittles in the sunny Maierling days of 1880 and 1882, and set out to settle there.<sup>52</sup>

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<sup>49</sup> Ibid., p.197. Wolf's exclamation to Marie Lang: "What does it matter to me if my songs are published now? No success can any longer give me pleasure...", and a letter written by Wolf five and a half years later to his sister Käthe: "And the inscription by so dear, so unforgettable a hand!! You cannot measure how indescribably the sight of it touched and moved me to the depths." "'In the quiet-churchyard' - it was the only song that Father's dear hand provided with an inscription. And now he lies in the quiet churchyard and none of my songs can reach him. Ah, why do I go on composing when he can no longer hear? - he, who only in music lived and breathed, and for whom my music never sounded, to whom my song never spoke!!!", we see Wolf's desire to please his father and to justify himself in his father's eyes.

<sup>50</sup> Ibid., p.199. Wolf took up residence with Edmund and Marie Lang in their home at Belvederegasse 9, in the Wieden district.

<sup>51</sup> Ibid., p.200. "Wolf chose from among his manuscripts of many years of songs Morgentau (1877), Die Spinnerin (1878), Das Vöglein (1878), Mausfallensprüchlein (1882), Wiegenlied in Sommer (1882), and Wiegenlied im Winter (1882): these were to be published in one volume, dedicated to his mother, as Sechs Lieder für eine Frauenstimme. Another volume, Sechs Gedichte von Scheffel, Mörike, Goethe und Kerner, dedicated to the memory of his father, was to contain Zur Ruh (1883), Der König bei der Krönung (1886), Biterolf (1886), Wachterlied auf der Wartburg (1887), Wanderers Nachtlid (1887), and Beherzigung (1887)."

<sup>52</sup> Ibid., p.200-201. "The market town of Perchtoldsdorf, half an hour's journey by rail from Vienna, was at that time quite isolated from the city suburbs and surrounded by vineyards, on the outskirts of the Wiener Wald. With its many old houses, Gothic church, and massive store watchtower, it was a place of singularly harmonious character and quiet charm, and had



This year 1888 marked the beginning of unprecedented creative activity in the life of Wolf. During an intense period of creativity which lasted through 1891, Wolf composed most of the song collections for which he is remembered. He sometimes composed two, occasionally three, songs in just a single day.<sup>53</sup> Frequently he wrote out a song in a single sitting, without revisions. Each success was reflected in letters to his friends in which he shared his pride and joy.<sup>54</sup>

The first flush of Wolf's creative impulse, between February 16 and May 18, and October 4 and November 26, 1888, yielded the collection of fifty-three songs,

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become a favourite summer resort of artists and scholars from the capital." Wolf dwelled in Werner's house "... at Brunnergasse 26. The building had belonged in 1775, and perhaps also before that date, to the monastery of Monte Serrato and had probably been used to house the keeper of the vineyards..."

<sup>53</sup> E. Newman, Hugo Wolf (London: Dover Publications, Inc., 1966), p.178-182. Such zeal and enthusiasm can be explained. His creative impulse did not come to him in a steady, continual stream, but was dammed up for months and even years on end; until the inner pressure grew strong enough to burst the inner dam and release those impulses in a sudden tremendous flood. Wolf would then be in a state in which his soul appeared to be absent from his body or to be rapt in visions, with the sure-footedness of a somnambulist, writing a song or two, and even sometimes three, in just a day.

<sup>54</sup> F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.201-206. Among Walker's numerous examples showing Wolf's joyous pride in writing songs, the writer only provides two examples. On 22nd February Wolf gave expression to emotions that overflowed his heart in his letter to his friend, Edmund Lang: "I have just written down a new song. A divine song, I tell you! Quite divinely marvellous! By God! It will soon be all over with me, for my cleverness increases from day to day. How far shall I get, I shudder to think about it ... Ideas, dear friend, are dreadful. I feel my cheeks glow like molten iron with excitement, and this condition of inspiration is to me exquisite torment, not pure-happiness ..."  
A few days later Wolf wrote to Lang again telling him two more songs were produced: "... My Lodi in song is known to have been the year '78; in those days I composed almost everyday one good song and sometimes two ... Scarcely was my letter dispatched than, taking the Mörike in hand, I wrote a second song, in  $\frac{5}{4}$  time, and perhaps I may say that seldom has  $\frac{5}{4}$  time been so fittingly employed as in this composition ... At the moment nothing musical is happening around me, except for the regular evening prayer in long-drawn howls on the part of a respectable maiden-our Diana. Despise me! The hat trick is complete. The third song, Ein Stundlein wohl vor Tag, is also achieved, and how! ..."



Gedichte von Eduard Mörike. This collection is perhaps the best known of his entire output.<sup>55</sup>

In July and August of the year Wolf was back again in Vienna.<sup>56</sup> Between August 31 and September 29, 1888, he composed thirteen settings of poems by Eichendorff. Wolf added seven additional songs, dating from as early as 1880, when the group was published in 1889 as Gedichte von Eichendorff by Lacom of Vienna.<sup>57</sup>

After the completion of the Mörike volume, Wolf started off at once on a new cycle of songs on poems by Goethe.

On 7th December of 1888, Wolf moved to new winter quarters at Döbling, a suburb of Vienna.<sup>58</sup> At Döbling thirty-seven new Goethe songs were written in the ten weeks.<sup>59</sup>

At the end of April Wolf arranged to return to Werners' house at Perchtoldsdorf again.<sup>60</sup> Wolf continued to set music to the poems of Goethe and

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<sup>55</sup> Ibid., p.201-208, 215, 219. In a letter at the end of the year 1888, he told his mother: " It was the most fruitful and on that account also the happiest year of my life. In this year I have composed up to today no less than ninety-two songs and ballads, and of all of these ninety-two songs not one is a failure. I think I may be content with the year 1888 ..." This collection was first published in 1889, by Wetzler of Vienna.

<sup>56</sup> Ibid., p.209-210. At that time, some of Wolf's friends, Edmund, Marie Lang and Friedrich Eckstein and other friends of Eckstein's, including the architect Julius Mayreder formed a "... communal summer colony of friends in Schloss Bellevue near Grinzing, on the 'Himmel', a spur of the Kahlenberg." Wolf lived there with them for a period and was financially helped by them. On 31st August, he was at " Eckstein's Vienna residence, Siebenbrumer-gasse 15, in the Margarethen district ...," and sank himself into the mood of Eichendorff's poems. However the nearby factories disturbed him from composing, and in September he obtained permission to use the "... Eckstein family's country house at Unterach am Attersee in the Salzkammergut..."

<sup>57</sup> Ibid., p.211-213, 221.

<sup>58</sup> Ibid., p.213.

<sup>59</sup> Ibid., p.213-216.

<sup>60</sup> Ibid., p.220.



began to orchestrate twenty of his Mörike and Goethe songs. Finally, the fifty-one songs in the collection Gedichte von Goethe were completed between October 27, 1888, and October 4, 1889.<sup>61</sup>

In October 1889, Wolf began work on the Spanisches Liederbuch, nach Heyse and Geibel. The Spanisches Liederbuch is a collection of forty-four songs completed in April, 1890. It was published by Schott of Mainz in 1891.<sup>62</sup>

During May and June of 1890, Wolf composed a collection entitled Alte Weisen, sechs Gedichte von Keller.<sup>63</sup> In September Wolf began work on the Italienisches Liederbuch nach Paul Heyse. Part I of this collection was completed in December, 1891, and was published the following year by Schott of Mainz.<sup>64</sup> During 1890 and 1891 Wolf also composed incidental music for a production of Ibsen's Das Fest auf Solhaug.<sup>65</sup>

It is an interesting feature of the song collections composed between 1888 and 1891 that each collection had its own individuality, that Wolf chose to occupy himself with only one poet at a time, and that consequently, each of the song collections is homogeneous and somewhat autonomous.

From 1892 through 1894, Wolf fell into a period of relative inactivity.<sup>66</sup>

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<sup>61</sup> Ibid., p.221-223, 226. The collection was published by Lacom of Vienna in 1890.

<sup>62</sup> E. Newman, Hugo Wolf, (N.Y.: Dover Publications, Inc., 1966), p.65-66. The Spanisches Liederbuch is made up sixteenth-and-seventeenth century Spanish poems, of both known and anonymous authorship, which were translated into German by Paul Heyse and Emanuel Geibel. The poetry, rich in mysticism and Iberian passion, stimulated Wolf in creating songs of an entirely new genre.

<sup>63</sup> F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), P.264,280-1. This collection was published in 1891, also by Schott of Mainz.

<sup>64</sup> Ibid., p.318-319.

<sup>65</sup> Ibid., p.281-284, 295.

<sup>66</sup> Ibid., p.291-292. Depression and weariness are reflected in Wolf's letters to his friends: On 8th May to Grohe: " I feel myself, bodily as well as mentally, utterly exhausted. Of composing I have no longer the remotest conception. God knows how it will end. Pray for my poor soul ...



He only arranged the short string quartet, Serenade in G, for small orchestra and Der Feuerreiter for chorus and orchestra in 1892. In addition, Wolf reorchestrated two of his Goethe Lieder, Mignon and Anakreons Grab, in 1893.<sup>67</sup>

In 1895, Wolf's creative urge was again kindled. A close friend of Wolf, Rosa Mayreder, provided Wolf with an opera libretto which is based on the story of the novel The Three-cornered Hat by Pedro de Alarcon.<sup>68</sup> On 1st April, Wolf was at Perchtoldsdorf, throwing himself 'like a mad man' into composing this opera. With this opera, Wolf's life-long ambition to compose opera was fulfilled.

In reality, for nearly ten years Wolf had been living the life of a nomad, moving here and there in his friends' hospitable shelter, in Vienna, at Perchtoldsdorf, at Unterach, Rinnbach, Traunkirchen and Matzen. On 23rd March, 1896, he left the Mayreders' house and settled down in the Werner's summer residence at Perchtoldsdorf. There he returned to the composition of songs. In only about a month's time, he composed twenty-four songs which comprise Part II of the

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On 12th June to Grohe: " It's all over with me as a composer, I believe that I shall never write another note. So stupid and dried-up I have never found myself before in all my life. I thoroughly despise myself."

<sup>67</sup> Ibid., p.310-312, 319, 328-330. The string quartet was retitled as Italienische Serenade. Der Feuerreiter is a song composed in 1888. The original orchestral versions of Mignon and Anakreons Grab have been lost in a tramcar by Wolf himself.

<sup>68</sup> Ibid., p.372-373, 375, 378, 389, 398-406, 419-422, 424-427, 458. On 18th January 1895, Wolf wrote to Grohe: "A miracle, a miracle, an unheard-of miracle has taken place. the long desired opera-text is found; it lies before me quite complete, and I am burning with eagerness to get on with the musical treatment. You know the novel The Three-cornered Hat by Pedro de Alarcon. It's published by Reclam. Frau Rosa Mayreder, a gifted woman I have know for some years, has achieved the clever feat of turning the story into an extremely effective opera book and yet remaining artistically on the poet's level. Franz Schalk, to whom I read the book, expressed infinite delight in the extraordinary art and skill of the authoress and asserted that it is the comic opera par excellence." This opera, later retitled Corregidor, was performed the following year in the Court and National Theatre at Mannheim. The many friends of Wolf assured a successful premiere. However, the opera closed after a second performance at Strassburg. Later attempts at revival have proven unsuccessful. See also E. Newman, Hugo Wolf (N.Y.: Dover Publications, Inc., 1966), p.120-121.



Italiensches Liederbuch.<sup>69</sup> Also, Wolf's Drei Gedichte von Robert Reinick, Drei Gesänge aus Ibsen's Das Fest auf Solhaug, and Vier Gedichte nach Heine, Shakespeare, and Lord Byron were also completed.<sup>70</sup>

In between 18th and 28th March 1897, Wolf composed Drei Gedichte von Michelangelo.<sup>71</sup> These three settings must be ranked among the most significant repertoire for the bass voice. In the same year, Wolf also completed Dem Vaterland, poem by Reinick, for male chorus and orchestra.<sup>72</sup> Actually, this setting is a somewhat pretentious poetic display of patriotism, being an arrangement of an earlier song. Also he made an arrangement of Morgenstimmung for mixed chorus.<sup>73</sup>

On 8th July, Wolf received the libretto, Manuel Venegas by Möriz Hoernes, from Haberlandt, his friend.<sup>74</sup> He at once set out with this opera at Perchtoldsdorf. However, he completed only the first act, some fifty pages, in vocal score.

### C. Illness to Death

#### 1. Sanatorium in Vienna (1898-1903)

Early in 1896, Wolf's medical examination had already disclosed a characteristic loss of pupillary reflex, symptomatic of incipient general paralysis of tertiary syphilis.<sup>75</sup> In the following year he showed unmistakable signs of

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<sup>69</sup> F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.391. The collection was published by Heckel of Mannheim in the same year.

<sup>70</sup> Ibid., p.422-423.

<sup>71</sup> Ibid., p.428-429.

<sup>72</sup> Ibid., p.434.

<sup>73</sup> Ibid., p.452. Morgenstimmung was composed in 1896. Now Wolf retitled this arrangement as Morgenhymnus.

<sup>74</sup> E. Newman, Hugo Wolf (N.Y.: Dover Publications, Inc., 1966), p.137-143.

<sup>75</sup> F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.419-420.



mental illness.<sup>76</sup> He was subsequently committed by Dr. Wilhelm Svetlin and was given a treatment in a sanatorium for a short time. He was released on January 24, 1898. However, he attempted to commit suicide by drowning himself in a lake, thus leading to his incarceration in an asylum near Vienna. He died there on February 22, 1903, when he was forty-three years old and was buried in the Vienna Central Cemetery beside Schubert and Beethoven.<sup>77</sup>

It is a maxim to say that Hugo Wolf, the archtypical Romantic composer, died at a relatively young age; his creative life, limited to only six years, is among the shortest known to music history; his fatal insanity may be the consequence of the disease which often befalls the careless lover; and that he was seen as being a person with an unbalanced mind. Notwithstanding this, his creative processes were very often associated with his emotional processes. Although his creative life was impeded by his emotional temperament, physical and mental illness, as well as his emotional frustration, it correspondingly commanded a wide and contrasting range of musical expression.<sup>78</sup> Besides, he possessed a great sensitivity to, and instinct for, sonority, which is the most important essence that enabled him to become both a vital composer and unique figure of the Romantic movement. His great legacy of songs bears witness to the success with which a largely self-educated musician was able to give

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<sup>76</sup> Ibid., p.436-437.

<sup>77</sup> Ibid., p.444, 447, 454-467.

<sup>78</sup> E. Newman, Hugo Wolf (London: Dover Publications, Inc., 1966), p.201. "The range of his expression is no less remarkable than the intensity of it. To think of his songs one by one is to see defiling before the eye a veritable pageant of humanity in epitome, a long procession of forms of the utmost variety, all drawn to the very life - lovers and maidens in every phase of passion and despair, poets, rogues, humorists, philosophers, hunters, sailors, kings, lovable good-for-nothings, Hedonists, Stoics, Religious-believers of every shade of confident erstatic faith or torturing doubt. They are set in every conceivable form of environment; the whole panorama of nature is unrolled before us - flowers, mountains, clouds, the sunset, the dawn, the dead of night, the salt open sea and the haunted inland waters - together with everything in nature that has voice or movement - the elves, the birds, the wind, the fire ..."



poetry a comfortable existence within sound. Although Wolf was well-read he showed an affinity for the poetry of Johann Wolfgang von Goethe. A brief examination of the man and his poetry may explain the reasons for Wolf's choice of poet and poetry.



## CHAPTER II

### Johann Wolfgang Goethe - the Man and his Poetry

Johann Wolfgang von Goethe was born on August the 28th, 1749, at Frankfurt am Main to the Imperial Councillor Dr. Johannes Caspar Goethe and his wife Catherina Elizabeth née Téxtor. He died at the age of eighty-two on March the 22nd, 1832 at Weimar.<sup>79</sup>

Goethe is generally acknowledged as the greatest of German poets and writers, and one of the towering intellects of all time. He studied painting and science, and held several government positions, and greatly influenced the Romantic movement.<sup>80</sup>

As a poet, undoubtedly he is without equal in the exquisite interpretation of emotion and intellect, of heart and mind; that is to say of the enormous range of his imagination and the incomparable beauty and vividness of his imagery.

What is the nature of Goethe's peculiar poetic charm? Let us consider the language he used. Goethe stretched out the evocative and expressive quality of the German language.<sup>81</sup> Above all, he is a visionary. He expresses himself in images - an aptitude that, even in his youth, he recognized as natural to him. He knows the secret of word-painting. Another peculiarity is that he expresses himself, not in sonorous rhetorical words which glisten with an abundance of adjectives, but in simple, sober, everyday words, which he knows move into the realm of poetry.<sup>82</sup>

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<sup>79</sup> P. Boerner, Johann Wolfgang von Goethe (Bonn: Inter Nationes, 1981), p.7, 93.

<sup>80</sup> For detailed information about Goethe's personality and story of his life, refer to the essays of P.Boerner, F.W. Sternfeld, Edward Bell and the autobiography by Goethe himself.

<sup>81</sup> Ibid., p.86. See also the introduction in S. Spender, Great Writings of Goethe (U.S.A.: The New American Library, 1958), p.xviii.

<sup>82</sup> E. Sams, The Songs of Hugo Wolf (London: Eulenburg books, 1983), p.178. See also W. Kaufman, Goethe's Faust (N.Y.: Doubleday & Company Inc., 1961), p.45.



As Goethe said himself in a poem to Lina, "Not only read but sing and very page is thine ...,"<sup>83</sup> We notice Goethe's lyrics also have a pristine freshness and natural quality which inspired composers, such as Reichhardt, Zelter, Mozart, Schubert, Schumann, etc. to match with music. However, he also expected that the elements, music and poetry would not become independent of each other.<sup>84</sup>

Characteristic also is the rhythm of his poems. The rhythm of his phrasing is not usually made to coincide with his poetic meter.<sup>85</sup> There is, indeed, tension between them. Thus, the independence of these two rhythms - that of the phrasing and that of the meter - produces the impression, when the verses are read or spoken, of a kind of solemn prose, which is at the same time simple and elevated.

As for the rhyme scheme, Goethe uses different rhyme schemes and meters to vary the mood. This is especially true of the dramatic lyrics.<sup>86</sup> Besides, Goethe often produces many feminine rhymes, that is, a two-syllable rhyme, a German characteristic which may cause difficulty in foreign languages when dealing with the problem of translation.<sup>87</sup> Occasionally, Goethe makes effective use of unrhymed lines in the midst of rhymes to convey intense emotion.<sup>88</sup>

As to the subject matter, the distinction and charm of his poems resides

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<sup>83</sup> Berman et al., Words and Music: The Scholar's View (Cambridge, MA: Harvard University, 1972), p.60.

<sup>84</sup> Ibid., p.60-61. Goethe disapproved Beethoven and Sphor's settings by saying, " I cannot understand how Beethoven and Sphor could so completely misunderstood the song as to have through-composed it. The division (Unter-scheidungsziehen) that comes at the same place for every stanza I would suppose to have been a sufficient guide to the composer that I expected him simply to write songs. Mignon, true to her character, can sing a song, but not an aria, yet Beethoven's song is set strophically ..."

<sup>85</sup> W. Kaufman, translator, Goethe's Faust (N.Y.: Doubleday & Company Inc., 1961), p.45-46.

<sup>86</sup> Ibid., p.50.

<sup>87</sup> Ibid., p.50.

<sup>88</sup> Ibid., p.45.



in the fact that the subjects are borrowed often from his own life and from the thoughts which are natural to him.<sup>89</sup> For instance, in his poems he frequently expressed his views about his understanding of nature, saying that "an insight into the essence of nature must begin with direct observation; man's own inner being is the instrument by which the essence of nature can be understood," as seen at the close of his 1819 poem about comparative osteology which is his own theory that talks about the scientific study of bones of vertebrate animals:<sup>90</sup>

Freu dich, höchstes Geschöpf der Natur;  
Du fühlst dich fähig,  
Ihr den höchsten Gedanken,  
Zu dem sie erschaffend sich aufschwang,  
Nachzudenken.

Rejoice, thou masterpiece of nature;  
Thou dost feel able  
To repeat after nature,  
The highest of thoughts to which she soared  
Creatively.

Goethe's "Theory of Colors" expresses the idea that: "If we do not see with eyes of the spirit, we grope blindly about everywhere, but more particularly in the investigation of nature." He thus writes<sup>91</sup>

Wär' nicht das Auge sonnenhaft,  
Die Sonne Könnt' es mir erblicken;  
Läg' nicht in uns des Gottes eigne Kraft,  
Wie Könnt uns Göttliches entzücken?

Did not the light shine in the eye,  
How could the sun at all excite us;  
If God's own strength did not within us lie,  
How could the things devine delight us?

Goethe also placed confidence in that "the difficult in our life, what ever its origin, is absolutely necessary for our inner progress." This is seen in his harpist singing in Wilhelm Meister.<sup>92</sup>

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<sup>89</sup> E. Sams, The Songs of Hugo Wolf (London: Eulenburg Books, 1983), p.178.

<sup>90</sup> A. Schweitzer, Goethe: Five Studies (Boston: Beacon Press, 1961), p.38-39.

<sup>91</sup> Ibid., p.39.

<sup>92</sup> Ibid., p.47.



Wer nie sein Brot mit Tränen ass,  
Wer nie die Kummervollen Nächte  
Auf seinem Bette weinend sass,  
Der Kennt euch nicht,  
ihr himmlischen Mächte.

He who with tears ne'er ate his bread,  
He who through dark and saddened hours  
Sat never weeping on his bed,  
He knows you not, you heavenly powers.

Goethe also spoke of love in his poems.<sup>93</sup> He considered that "faith in the love of God is the sole basis on which my salvation rests."<sup>94</sup> And man "must put this notion of the world and of life into active practice." His poem

Und dein Streben sei's in Liebe,  
Und dein Leben sei die Tat

Let thy search be in affection,  
And thy living be in deed.

shows his idea that "thought and action, action and thought, this is the sum of all wisdom, known from the beginning, practised from the beginning, but not acknowledged by everyone..." is paramount.<sup>95</sup>

As summary, his writings touch on all phases of literature but he is perhaps most read today as a poet combining dramatic power, philosophy, and the purest lyricism. His influence on the German Lied is incalculable.

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<sup>93</sup> Ibid., p.49.

<sup>94</sup> Ibid., p.51.

<sup>95</sup> Ibid., p.51.



## CHAPTER III

### H. Wolf and J. W. Goethe's Lyrics

Goethe's poetry was a tremendous challenge for Hugo Wolf. In the majority of his fifty-one songs setting Goethe's texts (published in 1890), we sense a very conscious effort of the will, a flexing of all his intellectual muscles to write music worthy of the great poet.<sup>96</sup>

It was Wolf's general principle not to apply himself to poems already successfully set by previous composers. Yet when he did so, for instance in the case of Goethe's Grenzen der Menschheit, Mignon and Harper songs in Wilhelm Meister ..., he implied criticism of settings which he thought misinterpreted Goethe's intentions.<sup>97</sup> For this reason, Wolf made his choice, mostly from Goethe's lesser known, more abstract and didactic poetry and from Goethe's "West-östlichen Divans".<sup>98</sup> The results were songs of a sophisticated nature using features such as text related harmonic or rhythmic patterns, contrasting keys, variety of musical design, etc. This is in contrast to other song volumes like the Mörike Lieder Album where lyricism is emphasized over constructive

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<sup>96</sup> M. Carner, Hugo Wolf Songs (London: B.B.C. Publication, 1982), p.7. Wolf used Schumann's idea of a single poet of quality but in collections, not in cycle for they "... represent a loosely arranged series of character sketches, vignettes and mood-pictures, similar to a collection of paintings in a one-man exhibition. Wolf's aim was to display as many representative facets as possible of the poet's art ..."

<sup>97</sup> Ibid., p.153-153. See also E. Newman, Hugo Wolf (London: Dover Publications Inc., 1966), p.154-155. Newman's criticism of Schubert was that he works almost entirely by instinct. He is careless in the treatment of his words by "... often scanning without thinking, stretching or compressing the words to make them fit his music, so fall into misaccentuations or throwing the weight of emphasis upon the wrong words ... " He often misunderstands and misinterprets the poet's intention as to apply simple strophic form to verses containing stanzas of strongly contrasting sentiments. Thus the same melody has to serve for opposing moods.

<sup>98</sup> E. Sams. The Songs of Hugo Wolf (London: Eulenburg Book, 1983), p.178-179. See also P. Boerner, Johann Wolfgang von Goethe (Bonn: Inter Nationes, 1981), p.73.



devices.<sup>99</sup>

Wolf's fifty-one Goethe songs can be divided unequally in number and unevenly in quality into five groups, which are sketched below:<sup>100</sup>

1. Ten Wilhelm Meister Songs (nos. 1-10)

These ten lyrics are occasional lyrics in Goethe's novel Wilhelm Meisters Lehrjahre. Seven (nos. 1-3, 5-7 & 9) were included by Goethe in a separate section, "Aus Wilhelm Meister," of the volume of poems (Gedichte, C. 1861).<sup>101</sup>

They are the famous lyrics by the mysterious Harper and the child Mignon. Mignon is the result of the incestuous union of the Harper and his sister. The Harper, guilt-ridden after learning this fact, is driven to wandering crazed through the world far from his native Italy. The Harper's songs are full of despair, while Mignon's are full of secrecy, grief and longing for love and a homeland.<sup>102</sup>

2. 4 Large-Sized Ballads (nos. 11-13 & 19)

All four large-sized ballads in the second group are comic in quality, and are selected from the minor poems of Goethe. Among them, Der Rattenfänger and

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<sup>99</sup> F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.21-242. Those intangible qualities in Goethe's poetry to which Wolf responded and integrated into his own understanding are summarized by Walker: "... a unique blend of the heart and the intellect, a depth of range and thought, wisdom, and beauty, but is the intellectual rather than the lyrical to which Hugo responded." See also E. Sams, The Songs of Hugo Wolf (London: Eulenburg Book, 1983), p.240. E. Sams claims those qualities in the Goethe poetry to which Wolf responded to be "... humour, fantasy, and beauty of imagery ... together with an intellectual vigor, a range of vision and a depth of understanding."

<sup>100</sup> E. Sams, The Songs of Hugo Wolf (London: Eulenburg Book, 1983), p.178-180. Actually Wolf had set totally fifty-three Goethe lyrics to music. However, the two additional songs, "Beherzigung" and "Wanderers Nachtlid," were grouped in the earlier volume two of his Lieder nach Verschiederen Dichten, which was published in Vienna, 1887. See also E. Sams, Hugo Wolf (N.Y.: Dover Publications Inc., 1966), p.265.

<sup>101</sup> Ibid., p.179. See also F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.242-250.

<sup>102</sup> Ibid., p.179. See also F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.247-248.



Epiphanys are superb. The former is full of sparkle, charm and good humor while the latter is sheer delight, paralleling the silliness of the words with irresistibly insane and often intentionally banal music. The other two ballads, Ritter Kurts Brautfahrt, and Gutmann und Gutweib are hardly major accomplishments as poetry, and E. Sams and F. Walker feel that the songs are tediously elaborate, pointless and overly long.<sup>103</sup>

3. 17 Songs from West-östlichen Divans (nos. 32-48)

Goethe, modeling his work on that of the Persian poet Hafiz and his carefully-structured stanzas, composed this poem collection, West-östlichen Divans, in praise of love and wine.<sup>104</sup> Wolf characteristically made a unified collection of these seventeen poems, grouping them together as nos. 32-48 of his Goethe songs. They include numerous oriental allusions. The first two songs are respectively contemplative and comic (the latter, based on myth). The second five songs are outright drinking poems. The final ten love songs are selected from Goethe's Book of Suleika.

4. 17 Miscellaneous Short Songs (nos. 14-18 & 20-31)

These verses are far from easy to set to music. Wolf realizes the individual image and idea of each song.<sup>105</sup> Therefore, these songs show the composer's predilection for a through-composed form that destroys the strophic patterns. Furthermore, Wolf indulges in a subtlety of declamation, which weakens or destroys rhythmic effects and rhyme patterns. Moreover, among these seventeen

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<sup>103</sup> Ibid., p.197-199. See also F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.249.

<sup>104</sup> Ibid., p.179. See also F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.251.

<sup>105</sup> Ibid., p.179-180. See also F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.250-251.



settings, seven are miniature in frame, which look forward to the refinements of the Italian song-book.<sup>106</sup>

5. The Great Trinity (nos. 49-51)

The last three songs Prometheus, Ganymed and Grenzen der Menschheit provide a profound philosophy.<sup>107</sup> Each is about one aspect of the relationship between man and God. In the first, Prometheus is portrayed as the rebel. The second expresses Ganymed's acceptance and adoration of nature, while the third expresses man's awe and submission to the creator, as man recognizes his own diminutive size in space and eternity.

In fact, in this Goethe Lieder Album Wolf strives to serve his poet's cause by presenting his own work in structured symbolic groups corresponding to Goethe's own arrangement, like a selected anthology.<sup>108</sup>

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<sup>106</sup> Ibid., p.179-180.

<sup>107</sup> F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.252-254.

<sup>108</sup> In the ten settings from the Wilhelm Meister Wolf uses the most intense chromaticism to portray the two pathological human characters, Harper and Mignon. Yet the three solo sacred Lieder Prometheus, Ganymed and Grenzen der Menschheit are treated in markedly different style from that of the Harper and Mignon setting. Their intense chromaticism yields to a more "healthy" diatonic writing. Here a symbolic significance is seen from the fact that in the published collection of his Goethe settings, he placed the Harper and Mignon songs at the head, while the great trinity at the end.



## CHAPTER IV

### An Analysis of the Forms Used

#### in Selected "Goethe Lieder" by H. Wolf

Hugo Wolf's songs are highly prized for their musical excellence. His music has an unique quality of intimate inter-relationship with the words, with the language, and with the poetry. "His way of composition is a reproductive art in the literal sense; something already created is again revealed through the medium of a personality with the aid of another art."<sup>109</sup> Thus, the listener soon recognizes that the Goethe Lieder sound different from Mörike Lieder or the Lieder of the Italian Songbook, and that the two Spanish Songbooks are distinct in style.

As seen in the subtitle of his volumes, "Gedichte von ... für eine Singstimme und Klavier," we notice that Wolf used "Gedichte" (poem) instead of "Lieder" (songs), highlighting the important role of the poet and his verses in the setting.<sup>110</sup> He approached poetry through the poet, then absorbed himself in the poetry by reading it aloud until the words became his own, possessing him. In a manner of speaking, he became the poem.<sup>111</sup> This deep penetration into the poem enabled him to express musically the broad implications of the poem as well as its minute details, and to effect the transmutation of its emotional content into musical expression.<sup>112</sup> His musical sensitivity to poetic meaning and value

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<sup>109</sup> P.H. Lang, Music in Western Civilization (N.Y.: W.W. Norton, 1941), p.781.

<sup>110</sup> H. Jancike, Hugo Wolf: Samtliche Werke - Gedichte von J.W. von Goethe (Vien: Musikwissenschaftlicher, 1978). See also M. Carner, Hugo Wolf Songs (London: B.B.C. Publications, 1982), p.7.

<sup>111</sup> F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.165, 204, 210.

<sup>112</sup> E. Newman, Hugo Wolf (London: Dover Publications Inc., 1966), p.155.  
"... Wolf showed himself the deepest artist - in his care not to set any poem that he had not absolutely taken up into his own being, in the passion for veracity that kept him in the closest touch with the poem at every point, in the profoundly searching probe of its psychology, and in the genius with which he changed his style with every poem he set ..."



is expressed in a concrete form in each separate aspect of song: form, melody, rhythm, harmony, accompaniment, texture, register, dynamics, and motivic equivalents for verbal concepts and ideas. Hereupon, I attempt to observe his musical sensitivity to poetic meaning and value through an investigation of the special techniques in these aspects used creatively by Wolf in his Goethe Lieder, concentrating largely on the form. In order to have an overall perspective of the whole Goethe Lieder Album, my analytical repertoire will be based on the songs (shown below) selected from every group of the Goethe Lieder Album mentioned in the previous chapter. However, songs from Wolf's other song-volumes will be mentioned as needed.

The first group, Wer sich der Einsamkeit ergibt, An die Türen will ich schleichen and Wer nie sein Brot mit Tränen ass, sung by the old Harper in Goethe's novel, Wilhelm Meister Lehrjahre, are selected for examination. The Harper, in fact, whose real name is Augustin, lost his power of thinking, understanding and forming opinions through suffering and sorrow for his incestuous affair, and now moves about the world aimlessly, a victim of depression.<sup>113</sup>

In Wer sich der Einsamkeit ergibt, Wilhelm Meister visits the Harper in his

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<sup>113</sup> F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.242-244. Also, as seen in Wolf's remark in the forward to the Goethe Lieder Album, the composer did not simply compose the music for the Harper and Mignon verses just as they appeared in the short songs, but tried to project these two characters as they are described in the novel. Therefore he consciously attempted to enhance the pathological element in a concentrated morbid form. Another point we notice is that Wolf did not duplicate the chronological sequence of the novel in the set of poems, but rather the sequence of the poems as they were grouped in Goethe's collected lyrics. Since the songs are numbered and are almost always performed as a group as Wolf wanted, then the listener may become bewildered when he tries to relate them to the characters in the novel. Schubert certainly set them without their narrative background. They are flawed as interpolations of Goethe's intentions, yet as compositions for themselves, they are masterly-inspired, very beautiful and deeply felt. On the contrary, Wolf's settings score the highest mark as a reflection of Goethe's implications. He examines thoroughly their human soul, projecting the abnormal qualities of the two characters more than any other composer who tried to portray them.



lonely room. They speak of solitude, and the old Harper improvises this song.<sup>114</sup> Although the pathos and loneliness are reflected in this song, the bitterness and austerity are absent.

An die Türen is set in a surprisingly restrained manner. The poem portrays the unhappy Harper on the verge of madness. Gradually, the Harper decides he must permanently leave his incestuous offspring, Mignon. By the way, Wilhelm, seated in a grove, hears a low footfall in a neighbouring walk. From the melancholy song which the person sings he recognizes the Harper. He could hear the words of the song without difficulty; it describes a disconsolate and miserable person, conscious of being on the border of insanity.<sup>115</sup>

Wer nie sein Brot mit Tränen ass is again highly emotional. Wilhelm thought himself irritated and annoyed continuously by the devils and evil spirits. He cherished a desire to expel the devils from the old Harper's music. So he called on the Harper in his garret "in a mean tavern in a remote corner of the little town", and heard him, from outside, chanting uninterruptedly this, one of the best-known of all Goethe's poems.<sup>116</sup> The theme of this poem is that "he who has never eaten his bread with tears, or spent sorrow-filled nights weeping upon his pallet, knows not the heavenly powers for what they are. They lead us into life, they lead the innocent into guilt and then abandon him to his fate."<sup>117</sup> However, this setting reveals not a trace of the bitter quality of the poem.

In addition to this group, four Mignon songs, Heiss mich nicht reden, Nur wer die Sehnsucht kennt, So lasst mich scheinen and Kennst du das Land are also to be examined. In the novel the child, Mignon, is a mysterious little creature who was born in Italy. Wilhelm in his course of travels, takes interest in her,

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<sup>114</sup> Ibid., p.244.

<sup>115</sup> E. Sams, The Songs of Hugo Wolf (London: Eulenburg Book, 1983), p.182.

<sup>116</sup> Ibid., p.183.

<sup>117</sup> F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.243.



and compassionately buys her from the showman. Mignon remembers nothing, except for her earlier years lying in the sunlight on some land where there is a large house with a high portico, and marble statues in the hall.<sup>118</sup>

Heiss mich nicht reden is a poem which Mignon had recited to Wilhelm "once or twice with great expression", yet without his being able to comprehend its inner meaning.<sup>119</sup> Wolf's setting is finely suitable for the intense inward secrecy of the verses.

Nur wer die Sehnsucht kennt is actually sung as a duet by the harpist and Mignon with the most profound grief, though composers after Reichardt and Zelter gave it to Mignon as a solo.<sup>120</sup> Wolf too makes it a solo for her. His setting is typically complex and ambitious.

The poem So lasst mich scheinen speaks of Mignon who acts the role of an angel in a children's charade, dressed "in a long snow-white robe, with a golden girdle round her waist, a gold fillet on her hair, a pair of golden wings, a lily in one hand, a basket in the other."<sup>121</sup> After the ceremony, Mignon refuses to remove her angelic dress, and sings this delightfully naive but poignantly meaningful song. One thinks of a simple, direct delivery, however, Wolf's line is tortuous and sophisticated.

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<sup>118</sup> E. Sams, The Songs of Hugo Wolf (London: Eulenberg Book, 1983), p.185. See also E. Newman, "Notes of Hugo Wolf's Songs" The Hugo Wolf Society: 1931-1938 (London: EMI Records Society, 1981), p.57. The description of the character, Mignon from Goethe's novel, Goethe thus describes: "about twelve or thirteen years of age; her body was well formed, only her limbs gave promise of a stronger growth, or else announced a stunted one. Her countenance was not regular but striking; her brow full of mystery, her nose extremely beautiful; her mouth, although it seemed two closely shut for one of her age, and though she often drew it to one side had yet an air of frankness, was very lovely. Her brownish complexion could scarcely be discerned through the paint."

<sup>119</sup> Ibid., p.185.

<sup>120</sup> Ibid., p.186-187.

<sup>121</sup> E. Newman, "Notes for Hugo Wolf's Songs" The Hugo Wolf Society 1931-1938 (London: EMI Records Limited, 1981), p.57.



The fourth of the Mignon songs is the famous Kennst du das Land. It recounts Mignon's dream of being abducted by vagrants into Germany and forced to dance and sing before the traveling entertainers. In this poem, she dreams of the beauty of her homeland.<sup>122</sup> It is a big song, which portrays the longing and exotic quality of the verse with great force. The music leaves behind the timid, curious, puzzling character of the girl.

From the second group in Wolf's Goethe Lieder Album, two ballads, Der Rattenfänger and Epiphanias, will be analyzed. Der Rattenfänger (the rat-catcher) is a fairy-tale figure with the imaginary art of exercising power over the hidden forces of nature that makes rats and children follow his music.<sup>123</sup>

Another charming poem, Epiphanias, is composed of child-like verses. Wolf, who was invariably without money, spent the month of December, 1888, in the house of his good friend Köchert, at Döbling, near Vienna.<sup>124</sup> He wrote Epiphanias in a combination of entrancing mock-solemnity and child-like humour for the celebration of Frau Melanie Köchert's birthday on Epiphany of that year; it was sung and acted in costume as part of the celebration. The Three Kings were played by her three children, Ilse, Hilde and Irmina.<sup>125</sup> The song is based on the scriptural account of the visit of the Three Kings to the Christ Child.

Wolf set ten of Goethe's poems in a cycle which he entitled Aus dem 'Buch Suleika' des West-östlichen Divans.<sup>126</sup> These ten settings include: Nicht

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<sup>122</sup> E. Sams, The Songs of Hugo Wolf (London: Eulenberg book, 1983), p.191.

<sup>123</sup> Ibid., p.195.

<sup>124</sup> Ibid., p.206.

<sup>125</sup> F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd. 1968), p. 206. The poem was similarly enacted before the Weimar court in 1781. See also the footnote in Döbling Edition, p.99. "Eine Gelegenheits Komposition, welche zur Feier des Geburtstages der Frau Melanie Köchert geschrieben und von ihren Kindern Ilse, Hilde und Irmina am Tage Ephanians im Köstum der heiligen drei Könige gesungen und dargestellt wurde."

<sup>126</sup> E. Sams, The Songs of Hugo Wolf (London: Eulenberg Book, 1983), p.251-252.



Gelegenheit macht Diebe (Hatem), Hoch beglückt in deiner Liebe (Suleika), Als ich auf dem Euphrat schiffte (Suleika), Dies zu deuten bin erbötig (Hatem), Hätt' ich irgend wohl Bedenken (Hatem), Komm, Liebchen, komm (Hatem), Wie sollt ich heiter bleiben (Hatem), Wenn ich dein gedenke (Hatem), Locken, haltet mich gefangen (Hatem) and Nimmer will ich dich verlieren (Suleika). They are in the third group of Wolf's Goethe Lieder Album and will be included in our analytical repertoire. Each song of the cycle presents a poetic text of passionate and eternal love spoken by one of two characters, Hatem the old poet, or his young beloved Suleika.

Among the seventeen miscellaneous short songs in the fourth group of Wolf's Goethe Lieder Album, Anakreons Grab and Blumengruss will be examined. In Anakreons Grab, the Greek poet "Anacreon", "is traditionally the laureate of nature, love and wine as well as song"<sup>127</sup> and is said to have died at eighty-six. The "Grab" is the symbolic decoration of his resting-place.<sup>128</sup> Blumengruss is a short poem of flowery greeting poem.

The final group of songs to be examined from Wolf's Goethe Lieder Album, will consist of Prometheus, Ganymed and Grenzen der Menschheit. The superb seven-stanza poem, Prometheus, is one of Goethe's greatest achievements in this genre about a spiritually rebellious, troubled youth. It was written about 1774, when Goethe was no more than twenty-five.<sup>129</sup> Originally, it was a monologue extracted by the poet from his unfinished drama. Nevertheless, Wolf sees Goethe's Prometheus not as a monologue by the rebel, but a dialogue between "Prometheus," represented by the voice, and Zeus, represented by the piano (or orchestra). This song represents Wolf's most colossal effort in the dramatic and philosophical

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<sup>127</sup> E. Sams, The Songs of Hugo Wolf (London: Eulenberg Book, 1983), p.218.

<sup>128</sup> E. Newman, "Notes for Hugo Wolf's Songs" The Hugo Wolf Society: 1931-1938 (London: EMI Records Limited, 1981), p.20.

<sup>129</sup> P. Boerner, Johann Wolfgang von Goethe (Bonn: Inter Nationes, 1981), p.34.



line, and consequently, he orchestrated the song in 1890 to bring out its full content.<sup>130</sup> Ganymed was written in 1773 (one year before Prometheus).<sup>131</sup> It complements Prometheus in its display of zeal and fervor.<sup>132</sup> Both poems take mythology as a point of departure although they show divergent attitudes towards authority and religion. Nevertheless, Goethe noted the relationship between the two poems and in making the collected edition of his poems, placed Ganymed immediately after Prometheus. In this poem, Goethe resorts to a legend in Greek mythology, according to which "Ganymed", a Phrygian youth of surpassing beauty, was borne up to heaven to serve as cupbearer for Zeus and the other gods. Through Ganymed, Goethe expressed his own pantheistic moods, his love and worship of nature.<sup>133</sup> Grenzen der Menschheit is a reflective philosophical poem from Goethe's Weimar period.<sup>134</sup> It is surely less immediately accessible and suitable

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<sup>130</sup> F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd. 1968), p.242-253. In the letter of Wolf to Grohe, 16th November 1894, Wolf said that he wanted to reorchestrate the song to avoid the tumult of the orchestra against the voice.

<sup>131</sup> P. Boerner, Johann Wolfgang von Goethe (Bonn: Inter Nationes, 1981), p.34.

<sup>132</sup> E. Newman, "Notes for Hugo Wolf's Songs" The Hugo Wolf Society: 1931 -1938 (London: EMI Records Limited, 1981), p.24.

"It (Ganymed) seemed diametrically opposed in spirit, and yet it was close of kin. Just as Prometheus is the one who despises Zeus, so is Ganymed the one whom Zeus loves and who loves him. The poems, then, are not contradictory but complementary. The god here is not the same as the god there. In Prometheus he is the tyrant, here he is the eternal Spring ... This beloved, this Zeus, is not man's conception of the Almighty, who Goethe combated in Prometheus; it is the creative power of All-Nature, thoroughly homogeneous with the impulses to create, and the joy in creating which characterizes Prometheus ... Ganymed conceives of the fountain of life and the fountain of joy as being outside of himself, yearns for its embrace, and suffers dissolution from his longing for this embrace ... "

<sup>133</sup> E. Sams, The Songs of Hugo Wolf (London: Eulenberg Book, 1983), p.243. See also F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.253. "... Ganymed lies on the earth, overcome with rapture at the beauty of the spring, and presses to his heart the flowers and grasses. The morning breeze blows only to cool his bosom, the nightingale sings for him alone. He yearns to embrace the whole nature, and the clouds descend to carry him off to the arms of the " All-loving-Father ... "

<sup>134</sup> P. Boerner, Johann Wolfgang von Goethe (Bonn: Inter Nationes, 1981), p.48.



for composition, but Wolf's command is such that he can provide the measured words of the poem with music of sonorous impersonality. The lyric conveys man's sense of humility and insignificance before the omnipotence of divine power. Walker has described of the content of the text:

"[He] passes far beyond either love or revolt. Man recognizes his own littleness, in space and eternity, and has no more in his heart for anything except awe and submission. Across infinite distances in space the harmony of the spheres is perceptible, some force, some creative spirit, is there, but it is one that is utterly indifferent to mankind and its transient joys and sorrows. To bow the head is all that is possible. Man strives to raise himself to the stars, but finds nowhere a foothold; in his own station on the earth he lives only as the oak or the vine. The stream of eternity raises him on its waves for moment and then engulfs him. His life is only one link in the endless chain of existence."<sup>135</sup>

In the following analytical section, one point I have to mention is that sometimes Wolf set music to those poems which had already been set by previous composers. Wolf's settings subtly implied that he did not agree with earlier musical settings of other poems. However, due to the limitation of time, this writer will not compare those settings set by other' composers with Wolf's, though they are important.

We could say that poetry and music present structural dilemmas. Both represent two potentially autonomous art forms. In the nineteenth century, each of the great Lied composers, more or less, decided for himself which art form, music or poetry, would be dominant in his songs. Schubert and Brahms preferred setting poetry with musical structures that were capable of abstract existence, and tended towards writing more absolute music. They raised the purely musical aspects of a song above the poetic aspects when compared with Schumann, and especially with Wolf. Brahms, when dealing with the musical form, felt that the mood of the poem took priority over all other elements. Feldeinsamkeit (Field-solitude) and Dein blaues Auge (Your blue eyes) are good examples showing his obvious predilection for abstract and autonomous musical structures, i.e., giving

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<sup>135</sup> F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.254.



the purely musical aspects of song ascendancy over the poetic aspects. This is the key to his philosophy of combining poetry and music.<sup>136</sup>

Schumann and Wolf, on the other hand, were miniaturists, creating forms that would be most identical with the text, word flow, or poetic mood. However, Schumann, the composer and also writer, was most sensitive in the choice of his poets. His scant consideration for the structure of a poem led him quite often to impose his musical structure on the poem, even when by so doing he not only destroyed the rhythmical beauty of the verse, but also the poet's thought. As seen in his Widmung (Dedication), set to Rückert's poem, evidence shows that Schumann still is not the servant of the word, since he tampers with the text.<sup>137</sup>

With regard to Wolf's forms, W. W. Sarchet noted that 'Wolf's fashioning of forms results from the poem which dwells within the musical form as the soul within the body'.<sup>138</sup> In other words, he created a wealth of forms, often individually tailored to the poetic shape, while giving the illusion of a traditional musical form such as the A B A scheme, the simple and the varied strophic form often used in folk-songs, and the through-composed structure.

Although Wolf's early or unpublished songs, Erwartung (1880, poem by Eichendorff)<sup>139</sup> and Andenken (1877, poem by Matthisson)<sup>140</sup> were arbitrarily

<sup>136</sup> D.J. Grout, A History of Western Music (London: J.M. Dent & Sons Ltd., 1980), p.564-565.

<sup>137</sup> E. Sams, The Songs of Robert Schumann (London: Eulenberg Books, 1975), p.49-52. See also P.L. Miller, The Ring of Words: An Anthology of Song Texts (N.Y.: W.W. Norton & Company Inc., 1973), p.266-267.

<sup>138</sup> W.M. Sarchet, The "Hugo Wolf" of Ernst Decsey (Bloomington: Indiana University, 1874), p.234.

<sup>139</sup> E. Newman, Hugo Wolf (London: Dover Publications Inc., 1966), p.268. This song is included in the first edition of Wolf's Eichendorff volume, but Wolf omitted this song from the second edition. It is now published separately.

<sup>140</sup> E. Sams, "J.W. von Goethe" The New Grove Dictionary of Music and Musicians, (Edited by Stanley Sadie, 1980) vol. 7, p.493.



contrived in typical perfect tripartite and simple strophic forms respectively, in his maturity we note a strong predilection for the varied partite, varied strophic setting, rondo, or newly created mixed forms, adjusted to accommodate the poetry.<sup>141</sup>

As seen in the Table 1 (refer to Appendix 1), "Formal Structure of Selected Goethe Lieder," the majority of these twenty-four settings are of modified partite structure which arises from the structure and the sense of poem being set. The rondo form is employed in two settings, Harfenspieler II and III, which is appropriate to the different moods of the stanzas.

The pure strophic form limits the composer to a melody and accompaniment which remains unchanged for every verse of the poem, and thus it must fit all the various changes of content in each verse. If the sentiment and mood remain unchanged throughout the poem, the pure strophic form would seem a natural musical reading, as in Wolf's Um Mitternacht, the only song of Mörike Collection which is set with a purely strophic design. Even in the ambitious setting of Kennst du das Land, all three stanzas of this poem contain the same number of verses and the corresponding verses of each stanza are of a similar duration, thus a strophic musical structure is acceptable. Presumably Wolf considered both stanzas to be similar in mood. However, in most cases, a simple strophic setting is of little use to Wolf in view of his concern for following the nuances of individual words and for establishing the appropriate mood for each stanza. Therefore we notice in our selected repertoire that a combination of bipartite and tripartite forms is creatively used in Der Rattenfänger to enhance a rather

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<sup>141</sup> W.J. Loewen, The Relationship of Text and Vocal Aspects in the Mörike Songs of Hugo Wolf (Kansas City: University of Missouri, 1983), p.236-238. Fussreise and Schafendes Jesuskind in Mörike Lieder Volume are good instances of this creative combination of tripartite and strophic formal designs, and tripartite and through-composed formal designs respectively.



lengthy poem of four stanzas.

Wolf treats his lyrics as almost living entities, not as set patterns. He sees his task as the recreation of that life in musical terms. Thus, in general, each of his songs contains a musical equivalent for the prevailing mood of a poem. If the mood changes, then different musical equivalents occur. This concept governs his entire mature Lied output. The freely-structured form of Grenzen der Menschheit, evoked by different poetic moods, is a good example of this.

When Wolf deals with diffuse poems, whether reflective or narrative, he generally transcribes them into a more flexible and developing or evolving formal scheme. Here, the through-composed structure of Prometheus reflects the poem. However, there are exceptions, for instance, Ganymed is cast in an A B A setting.

Wolf presents the series of ten poems from the Book of Suleika, in a cyclic form, giving a great deal of intellectual coherence to the group of songs since a dialogue ensues from song to song. The internal structure and procedures within each song are quite conventional for Wolf, and the composer relies mostly on through-composed forms.

The following discussion of Wolf's selected Goethe songs will show that they are most sensitively structured in response to the poetry. The discussions will be presented according to types: namely, varied strophic form, bipartite form, rondo form, tripartite form, mixed forms, freely-structured form, through-composed form and song cycle. In this way we will move from structures which are simpler and less responsive to the poetic mood to those which are more complex and accommodating.

#### A. Varied Strophic Form

Among the group of selected songs, Mignon IV: Kennst du das Land is the only example of the varied strophic form (Strophe 1: bars 1-40, Strophe 2: bars 41-78, Strophe 3: bars 79-122). The poem consists of three stanzas. Although the musical complexity of the setting is open to view, Wolf devotedly follows the



indication of each stanza and fashions the poem in basically a simple strophic form, varied from stanza to stanza by means of different compositional techniques. Table 2, (refer to Appendix 1) shows the musical form and the corresponding structure of the poem.

Wolf neatly accentuates the poetic divisions in the music by interludes. He introduces each stanza with a piano prelude of four bars of haunting melody (note the extra bar in the third appearance at the cadence  $V^7 - I$ , to be explained later).

The first two verses of each stanza begin with stately and expressive solemnity (*Langsam und sehr ausdrucksvoll*) as if Mignon wishes to draw attention to something remarkable, or as if she had something important to convey. At the third line of each stanza the singing becomes duller and gloomier with darkening harmonic color.

The fifth line of each stanza, "Kennst du es wohl?" (Do you know it?) stated twice and is framed by three "interludes", each of 2 bars. The question seems to be expressed in words simultaneously mysterious and deliberate. The three interludes continue vivaciously (*Belebt*) and the voice asks the question more quietly (*Ruhiger*). Immediately after, the voice and the piano combine together at each "dahin!" (there) with an irresistible longing effect (*Leidenschaftlich hingebend*).

However, Wolf turns this strophically conceived song into a varied strophic form by employing a few key variation techniques. Firstly, melodic changes made to the vocal line at the end of each stanza subtly modify the structure and reflect Mignon's changing view of Wilhelm. First Mignon sees him innocently, idealized as a lover (1st stanza: *O mein Geliebter*), later as a protector (2nd stanza: *O mein Beschützer*) and finally as a father (3rd stanza: *O Vater*). The vocal line of each stanza varies according to the nuances and accentuation of individual words, as well as the treatment of the rhythm of the text.



Secondly, Wolf increases the excitement and tension from stanza to stanza, as the music becomes steadily more entrancing and elated by means of coordinated changes in the dynamic level, the rhythmic patterns and use of special effects such as tremolos.

### 1st Stanza:

In order to match the first four lines of text, basically the sound volume is set at a rather low level (pp-p) so that the quietness and the beauty of the "Land" (land) is depicted. By the fourth verse, a relatively higher dynamic level (f) is reached at the word "hoch" (high), to describe the high myrtle standing still.

### 2nd Stanza:

The primary (♩ ♩ ♩) rhythmic pattern of the first stanza is varied in the second stanza by the introduction of the triplet figure. The combination of the triplet figure, eighth notes and syncopation in the left hand of the piano part add rhythmic interest and excitement to this stanza and keep it from being a mere repetition of the first stanza. (Example 1)

Example 1: Hugo Wolf, Kennst du das Land?, (bars 39-42)

### 3rd Stanza:

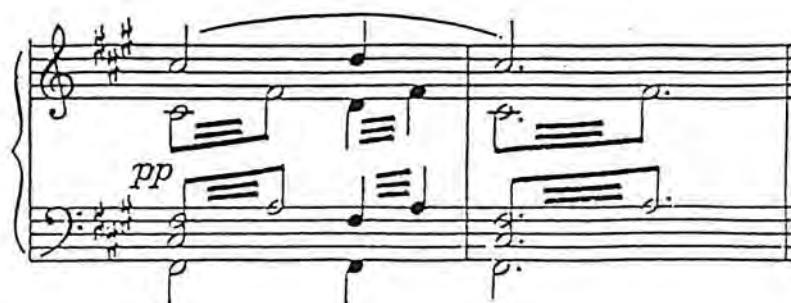
The third stanza is treated dramatically by means of a tremolo in the piano part, anticipating what Wolf knew to be the fate of Mignon. Such interpretation heightens the contrast between the dream and the sad truth.<sup>142</sup> The extra bar in

<sup>142</sup> E. Sams, The Songs of Hugo Wolf (London : Eulenburg Books, 1983), p.192.



the interlude consisting of the tonic chord of F#minor (mentioned previously) before the third stanza assumes the task of preparing the atmosphere of the coming stanza (Example 2).<sup>143</sup>

Example 2: Kennst du das Land?, (bars 78-79)



As indicated in Table 2, the phrasing of the previous four lines of each stanza is constructed more regularly than the latter two. Furthermore, we notice that the second (a repetition) "Kennst du es wohl?" in each stanza and "lass uns ziehn" at the end of the third stanza are Wolf's additions, not Goethe's. It is rare for Wolf to repeat text. However, there is some justification for this practice despite the fact that these words occur only once in the original poem. Goethe expected composers to repeat words in the contemporary style.<sup>144</sup> Nonetheless, Wolf's purpose in repeating these lines is to enhance the meaning of the text.

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<sup>143</sup> In some Peters Editions, a sharp is added to the D at "ihn" in "über ihn die Flut"; a flat is added to the F on the syllable "Flut" in bar 111; and a dot is added to the piano's last minims. In the Edition of Musikwissenschaftlicher Verlag, at the syllable "Flut", a sharp is added to F.

<sup>144</sup> E. Sams, The Songs of Hugo Wolf (London: Eulenberg Books, 1983), p.193.



## B. Bipartite Form

According to Stein, a bipartite form is a musical form which contains two parts, each of which is usually repeated. The relationship of the two parts, such as the thematic material, harmony etc. is usually quite close. It may be said to be complementary rather than contrasting.<sup>145</sup>

Wolf used a modified bipartite design for his Mignon III: So lasst mich scheinen, but he modifies the repeated sections. Although Schubert made three settings of this poem, and there are the other settings by Schumann, Reichardt as well as Rubinstein, Wolf's is the only setting that appropriately sets the poem with a structural design of A B A1 B1<sup>146</sup> (A: bars 1-9, B: bars 10-17, A1: bars 18-26, B1: bars 26-34) (Table 3, refer to Appendix 1).

Again, this simple musical structure seems to serve the needs of the poem. Wolf apparently sensed a similarity of mood between the first and third, and the second and fourth stanzas of poetry. Thus the bipartite design reinforced this interpretation. He organized the poetic declamation of this four stanza poem into two large units A and B; the A section (bars 1-9) bears the first stanza, while the B section (bars 10-17) sets the second stanza, then the third and fourth stanzas are again set with A1 (bars 18-25) and B1 (bars 26-34). Every interlude is of only a few beats and the song concludes with a five-bar coda, reminiscent of the opening four bars.

The form evolves out of a varied accompaniment pattern. Both the scene and the musical content suggest a tragic feeling that Mignon is to die young. So at the outset, Wolf's employment of the unambiguous rhythmic figure with the tied

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<sup>145</sup> L. Stein, Structure & Style: The Study and Analysis of Musical Forms (New Jersey: Summy - Birchard Music, 1979), p.64-67.

<sup>146</sup> E. Sams, The Songs of Hugo Wolf (London: Eulenberg Books, 1983), p.187-188. See also P.L. Miller, The Ring of Words (N.Y.: W.W. Norton & Company Inc., 1973), p.80-81. Schubert sets three settings of this poem (D. 469, D. 727 & 877) all in an  $\parallel:A B:\parallel$  form. And Schumann sets the poem in A B A1 form (Op. 98a, no. 9).



weak-beat performed in the higher octave, is appropriate for the withdrawn child, Mignon. In the left hand of the piano, the syncopated rhythmic figure suggests a zither accompaniment while in the right hand, the slow high chords of melody seem to offer an ethereal or silvery quality. The combination of both hands has a "clear image of the heavenly figures envisioned by the singer"<sup>147</sup> (Example 3).

Example 3: So lasst mich scheinen bis ich werde, (bar 1)

Sehr langsam und zart

In both the A and B sections, thematic parallelism is detected since the rhythm of the bass parts remains the same. However, the falling bass semitones (Example 4) continue to the entrance of the B section at bar 10 where they are transformed into a figure within the right-hand octaves at bars 10-17, providing an element of unity between the A and B sections. (So as in bars 24-34).

Example 4: So lasst mich scheinen bis ich werde, (bars 7-9) (Outline reduction)

Although a clear cadence ending the A and A1 sections is lacking at the end of every second stanza (the B and B1 sections), Wolf writes an apparent perfect

<sup>147</sup> Ibid., p.188.



cadence (a:  $V^7 - i$ ). The A(A1) and B(B1) sections are distinguished largely by a contrasting melodic style. And the overall piano construction between AB and A1 B1 may be seen as follows:

A :	bars (1-6)	=	A1 :	bars (18-23)
	bars (7-9)	becomes		bars (24-26)
B :	bars (10-13)	becomes	B1 :	bars (26-29)
	bars (14-17)	=		bars (30-33)

Although the consistency in the pattern and texture of the accompaniment unifies the musical structure of A and B, the variations in A1 and B1 are typical of many songs, in which the vocal part for each stanza differs substantially. Every verse is written in two-bar phrases. Here at this basic level of construction lies cohesion of voice and piano.

As seen in the following melodic reduction, although the voice part for each section differs, we find some contrast and similarity in each section. Obviously the melodic line of both A sections is more disjunct and winding, while in the B sections is fundamentally stepwise, except for major ninth skips in the last bars. However, there is some similarity in A and A1 sections, and in B and B1 sections. Although the melodic lines in both A sections are not exactly the same, the tessituras of the beginning and ending notes or other important notes within each two bars in both A sections are quite similar. In both B sections, the melodic lines are constructed in stepwise motion at the beginning and gradually progress disjunctively (Example 5).



Example 5: The melodic reduction of four sections of So lasst mich scheinen bis ich werde

The image shows a musical score for the piece 'So lasst mich scheinen bis ich werde'. It consists of four systems of staves, each representing a different section of the music. The first system, labeled 'A', contains four staves with bar numbers 1-2, 3-4, 5-6, and 7-9. The second system, labeled 'A1', contains four staves with bar numbers 18-19, 20-21, 22, and 23-25. The third system, labeled 'B', contains four staves with bar numbers 10-11, 12-13, 14-15, and 16-17, with a 'm. 9th' annotation. The fourth system, labeled 'B1', contains four staves with bar numbers 26-27, 28-29, 30-31, and 32, with 'P. 8th' and 'P. 3th' annotations. Arrows indicate melodic connections between sections, such as from A1 bars 18-19 to A bars 1-2, and from A bars 5-6 to A1 bars 20-21.

Finally, the reprise of opening material (in A section) on a tonic pedal chord (a: i) in the piano postlude has a rounding effect on this binary design (bars 17-18).

C. Rondo Form

According to Leon Stein, the rondo form is a composition based on the alternation of a main section (refrain) with subsidiary sections (episode). All statements of the refrain are normally in tonic key, whereas the episodes favor contrasting tonalities.<sup>148</sup> Wolf employed the rondo form for his setting of Harfenspieler II: An die Türen (A: bars 1-4, B: bars 5-12, A1: bars 13-16, C: bars 17-25, A2: bars 26-31). This form is appropriate since the two stanzas of text have different moods. Table 4 (refer to Appendix 1) shows the musical

<sup>148</sup> L. Stein, Structure & Style: The Study and Analysis of Musical Forms (New Jersey: Summy-Birchard Music, 1979), p. 85-90.



reprise in relation to the different mood and structure of the poem.

Wolf's setting expresses the tragedy of an old man crazed with suffering who becomes easily withdrawn in a surprisingly restrained manner. This is easily heard in the overall mood of the work and in the tempo indication. Thereby the effect is heightened and the feeling is deeper than in Harfenspieler I which will be discussed later.

Normally, Wolf uses a prelude to set the mood of the poem. This prelude functions like a recurrent melody enclosing episodes of contrasting materials (B and C sections). Unlike Harfenspieler I and III, he offers no arpeggio or harp-like motive in the prelude or even the whole piece. In the novel, the old man's harp had been burnt in a fire in the town and in this context, Wolf made no attempt to suggest any harp-like accompaniment.<sup>149</sup> Wolf introduces the image of a poor old man with a limp by means of a four-bar prelude (section A) which has a slow and sad melody. (Langsam and dolente). In the right hand of the piano part, Wolf uses a melody rising by step and returning by half-step, combined with a dotted rhythm and suspension. The effect of this introduction suggests the Harper is asking for something in a begging manner. The chromatic minor thirds in the left hand suggest a creeping motion and reinforce the idea of a man in a pitiful state. Thus the Harper appears before us (Example 6). This prelude reappears at the end of the setting as a postlude (section A2), but closing with a kind of interrogative cadence of F minor (f: ii<sup>7</sup><sub>#</sub>V = cm: V<sup>7</sup>i<sup>#</sup>).

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<sup>149</sup> Ibid., p.182.



Example 6: An die Türen, (bars 1-4) (section A)

Langsam, aber nicht zu schleppend

This prelude also functions as interlude (section A1, bars 13-16) between the B and C sections. Wolf introduces a new off-beat rhythm in the descending chromatic minor third passage, which prepares the mood of the next section. And the prelude concludes with a perfect cadence of F-minor ( $f:V^7 - i^\#$ ). However the same dolorous manner permeates the interlude.

As is expected in rondo forms, musical contrast between the two sections does occur, primarily in the different accompaniment patterns and melodies. In the B section (episode 1), the syncopated chordal accompaniment shifts the beat, and gives an effect of unrest and uncertainty (Example 7).

Example 7: An die Türen, (bars 5-6)



In the C section (episode 2), the first and the third beats of every bar are marked by left-hand minims, while the repeated syncopated chords are incorporated above. Thus the music gives a sense of firmness and resoluteness, with added warmth expressed by the dynamics which move to a forte between bars 17-21.

Regarding the melodies, the voice in section B consists of a tractable flow of even crochets. This is one of the rare instances of a largely syllabic setting of words on Wolf's part, the melodic line being cut to the pattern of the prosaic rhythm throughout with presumed consistency in the dynamic level (pp) (Example 8).<sup>150</sup> This procedure is given order by the fact that the thought ends at the end of each verse of text. Moreover, the important words exactly fit the normal strong and secondary pulse of each common-time bar.

Example 8: An die Türen, (bars 5-12) (B section)

*<leise>*

An die Tü - ren will — ich schlei - chen, still und sitt - sam will ich stehn;  
 from - me Hand wird Nah - rung rei - chen, und ich wer - de — wei - ter gehn.

In the C section, the melodic line is constructed in four pairs of short phrases (2+2) bearing an antecedent - consequent relationship and being unified by means of repetitious melodic or rhythmic fragments (motives) (Example 9).

<sup>150</sup> With the exception of the dynamics marked at bars 21-24, dynamics are not marked in the singer's part. Therefore they must be judiciously borrowed from the accompaniment.



Example 9: An die Türen, (bars 17-25) (C section)

Je - der wird sich glück - lich schei - nen, wenn mein Bild — vor

ihm er - scheint; ei - ne Trä - ne wird er wei - nen,

*p* und ich weiß nicht, was er weint. —

The score consists of three staves of music in bass clef. The first staff contains the first line of lyrics and has two phrasing brackets, each labeled with a '2'. The second staff contains the second line of lyrics and has a phrasing bracket labeled with a '2'. The third staff contains the third line of lyrics, starting with a piano (*p*) dynamic marking, and has a phrasing bracket labeled with a '2'. The music features various note values, rests, and slurs.

Wolf uses the same rondo form in Harfenspieler III: Wer nie sein Brot mit Tränen ass (A: bars 1-4, B: 5-12, A1: bars 13-16, C: bars 17-25, A2: bars 25-29) (Table 5, refer to Appendix).

Again, the prelude is designed as the refrain (section A), which prepares the mood of the poem. It combines the falling octave-phrases with creeping movement of semitones. Thus, the old Harper appears, lonely and crazed into submissiveness. (Example 10)



Example 10: Wer nie sein Brot mit Tränen ass (bar 1-4) (section A)

Langsam und mit tief klagendem Ausdruck

*p* *più p dim.* *pp.*

As in the previous song, these unifying themes serve as an interlude (section A1) and prelude (section A2), so that the harp-strings are heard again, as in the scene Goethe describes. Each appearance of the refrain concludes different cadences of the same key (section A - f:i-V, section A1 - f:iv-i<sup>#</sup>, section A2 - f:V<sup>7</sup> - i).

Although Wolf clearly divides the music into B and C sections for two stanzas of text in accordance with the punctuation of each stanza, Wolf does not make the musical contrast of these two sections by means of the piano accompaniment and the vocal line. In fact, we note the consistency of these two aspects throughout the two sections. In both sections, the piano accompaniment substantially maintains the harp-strings figure. Besides, in the main, Wolf's declamation of the words is subtle. His melodic line exactly follows the line-structure of the poem and is designed in (2+2) phrase structure. Here, Wolf begins the bar with the "Wer" (who), but a slight displacement of the melodic stress to "nie" (never), is placed, as it should be, on the second word (Example 11).



Example 11: Wer nie sein Brot mit Tränen ass, (bars 5-6)

*p*  
Wer nie sein Brot mit Tränen ass,

Throughout the piece, there are many delights of this kind, such as the following words "kummer-vollen" (sorrowful) at bars 7-8, "auf seinem Bette" (on his bed) at bars 9, "der kennt euch nicht" (he knows you yet) at bars 10-11, "himmlischen Mächte" (heavenly powers) at bars 11-12, "Ihr führt (you bring) at bar 17, "ihr lasst" (you let) at bar 19, and "rächt sich" (revenge itself) at bar 23-24, and "Erden" (earth).

In fact, the musical contrast of the two sections occurs in the difference of dynamics and harmonies. In the B section, the quasi-pathological qualities of stanza I are expressed through the disturbed harmonies. The poet's indictment of the "himmlischen Mächte" (heavenly powers) for their lack of feelings for the suffering of mankind brings with it, in the music, a steady increase of intensity of dynamic level (*cresc ... fff*) in the harp-like piano part from the first line of text of the second stanza "Ihr führt ins Leben uns hinein" (you bring us into life) onwards, culminating in an emphatic insistence of a fortissimo dynamic level (*fff*) on the line "Denn alle Schuld rächt sich auf Erden." (for every sin



avenges itself upon this earth!) This powerful declamation of the second stanza is reinforced by huge harp-like chords, thus throwing restraint aside (Example 12).<sup>151</sup>

Example 12: Wer nie sein Brot mit Tränen ass, (bars 17-25)

Ihr führt ins Le-ben uns hin - ein,

Ihr laßt den Ar-men schuldig wer - den, dann ü-ber-laßt ihr ihder

Fein: dann al - le Schuld rächt sich auf Er - - den.

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F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.244. However, some objections have been raised against this setting on the grounds that Wolf introduces a shattering climax on the seventh line of the text "Dann überlasst ihr ihn der Pein," (then leave him to his fortune, Pain) which is far too much for the sense of the poem. The setting reveals not a trace of bitterness and epigrammatic quality often found in Wolf.



#### D. Tripartite Form

The tripartite design (ABA) is another favorite structure of Schubert and Brahms.<sup>152</sup> It lends itself well to poems in which one or more of the inner stanzas have a contrasting mood. Wolf does make frequent use of this design in many of his songs, but the reprise is significantly modified. Wolf's settings of the Mignon I: Heiss mich nicht reden, Harfenspieler I: Wer sich der Einsamkeit ergibt, Epiphanias, Anakreons Grab, Mignon II: Nur wer die Sehnsucht kennt and Ganymed demonstrate this feature. His procedure in the three-stanza poem, Mignon I: Heiss mich nicht reden, is a modification of the old formula of ABA (A: bars 3-10, B: bars 11-18; A1: bars 21-28) (Table 6, refer to Appendix 1). The ternary division of each stanza musically reinforces the punctuation of the poetry. The three stanzas of poetry each consist of four lines; each line is set to a two-bar phrase and the phrases are then grouped in pairs (2+2). Each pair of lines is constructed in this usual conservative (2+2) phrase - scheme.

The piano phrase that forms both the prelude and the postlude frames the song as well as suggests a graphic picture. The sound fades in dynamics and descends in range implying something dying away - which parallels Mignon's refusal to speak.



The first and third stanzas are based upon the resemblance of the chordal piano figure, the rhythm of which is a persistent drum-like pattern in fifths and octaves (  ) (bar 3) or (  ) (bar 7); while the second stanza employs a contrasting figure of majestically rising octaves. The text speaks of the sun appearing and giving light and warmth. The integration of the vocal and piano part and the shifting stresses in the voice part are subtle and sensitive (Example 13).

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<sup>152</sup> Examples include Die Drahe, Am Feierabend and Liebesbotschaft by Schubert and Standchen by Brahms.



Example 13: Heiss mich nicht reden, (bars 11-12)

Although the tripartite design is clear to the ear, the vocal line is substantially different in sections A and A1, as discussed in Mignon III: So lasst mich scheinen bis ich werde. Wolf obviously wants to relate the first and last stanzas of the poem and, at the same time, create a musical setting which is extremely responsive to the individualized qualities of the words of these two stanzas. Because the A and A1 sections are tied together only by the first two bars of A1, one may argue whether the form is best described as an ABA1 or ABC. The third section could be seen as a false reprise. However, according to Stein, each part of an ABC form is independent in thematic content.<sup>153</sup> Since the rhythmic pattern of the piano theme of the A1 section is derived from the A section (  ) and slightly modified into (  ), and the A1 section returns to the stable tonic key area of the A section (F major), there does seem to be an attempt by Wolf to unify the first and third sections.

Through the piece, Wolf does not make use of any apparent cadence to distinguish the A and B sections, or even B and A1, though the interlude between

<sup>153</sup> L. Stein, Structure & Style: The Study and Analysis of Musical Form (New Jersey: Summy - Birchard Music, 1979), p.77.



B and A1 suggests a type of cadence by the rhythm, intervallic motion and the location of the phrase endings (Example 14). In this way Wolf avoids spoiling the intense chromaticism which portrays the unbalanced, half-crazed mind of the Harper.

Example 14: Heiss mich nicht reden, (bars 18-20)

The musical score for Example 14, 'Heiss mich nicht reden', bars 18-20, is presented in two systems. The first system shows the vocal line and the piano accompaniment. The vocal line is in G major and 3/4 time, starting with a piano (*p*) dynamic. The lyrics are 'tief ver - borg - nen Quel - len.' The piano accompaniment is in G major and 3/4 time, starting with a pianissimo (*pp*) dynamic. The second system shows the vocal line and the piano accompaniment. The vocal line is in G major and 3/4 time, starting with a piano (*p*) dynamic. The piano accompaniment is in G major and 3/4 time, starting with a piano (*p*) dynamic and changing to forte (*f*) dynamic. The score is divided into two systems.

Another setting by Wolf of a modified tripartite reprise is Harfenspieler I: Wer sich des Einsamkeit ergibt (A: bars 6-17, B: bars 18-26, A1: bars 28-32). Although this poem consists of four stanzas, and four lines of text to each stanza, Wolf does not simply set one section for each stanza. The final four-line stanza is musically set as if the first line of the fourth stanza belonged to the preceding musical section. An interlude follows and the next two lines of poetry (virtually repetitive in thought and structure), seem to function to connect the last line of poetry to the foregoing lines, as seen in Table 7 (refer to



Appendix 1).

The prelude again functions as a postlude, carrying the mournful sounds of the harp player, yet it ends with a kind of question suggested by a half cadence VI - V in G minor, as if to ask "when shall I lie lonely in my grave?" (Example 15).

Example 15: Wer sich der Einsamkeit ergibt, (bars 35-39)



The melody of this piano figure descends downward, like gestures of relinquishing all things and hope in one's future self. This lingering phrase forms the source of the material of the A section of the setting. Variations are delicate and hardly noticeable in the voice and piano part, down to the cadence  $II^7_{\#}$  (  $V^7 / V$  ) - V at "nicht allein" (not alone) (bar 17). Even a passage seemingly diverse, for example bar 1 and bars 6-7, turns out to be related by augmentation (Example 16). The augmentation serves to enhance the somber mood.

Example 16: Wer sich der Einsamkeit ergibt, (a: bar 1; b: bars 6-7)

a:





b:

The image shows a musical score for a vocal and piano piece. The vocal line is in bass clef with the instruction <leise> above it. The piano accompaniment is in treble and bass clefs. The lyrics are: "Wer sich der Ein-sam-keit er-gibt, ach! der ist". The piano part features a *pp* dynamic marking and includes various musical notations such as slurs, ties, and accidentals.

Besides, several musical aspects help to create the formal dimensions. Firstly, the melancholy of the section A is enhanced by Wolf's liberal use of the poignant, lacerating minor ninths in the piano. The suspensions and appoggiaturas at the end of every phrase in the piano create active dissonant clashes and express the pain and torment of the Harper's physical suffering (bars 1, 2, 4, 5, 9, 12 & 13).

Secondly, the vocal line in this section has a melodic curve which bends downward seeming to lack strength or will, or it leaps large intervals (a seventh) suggesting separated lives and lovers, as seen in the sequence of "ein jeder lebt" and at "ein jeder liebt" (bars 9 & 10) (other live, others love) and again at "nur einmal recht einsam" (only once lonely) (bars 15 & 16).

Thirdly, at the end of the section, where the old man finds consolation in the thought that he is least alone when most alone, Wolf employs an expressive modulation into the key centre of D Major (V) through the cadence of  $II^7_{\#} - V$  ( $V^7/V - V$ ) of G minor. Here we notice Wolf's masterful ability to match the music with Goethe's idea of the lover sneaking a glimpse of his beloved to determine whether or not she is alone.

In the B section, Wolf creates a graphic depiction at the words "Es schleicht ein Liebender" (a lover steals) by means of a contrasting continuous quasi-independent piano part of tied triplet quavers that increase in restlessness and in harmonic poignancy as they proceed.



Over this piano figure, the voice is treated differently. Assuming upwards inflexions, the voice freely declaims the words very much as one would speak them, yet in a consistent melody of their own. The rhythmic thread is slowed and softened by hesitation and a smoother flow.

Here in this section, the vocal line does not stop at the end of the third stanza, but the first line of the next stanza in accordance with the punctuation mark (full-stop) of the text. That is to say, actually, a return to the construction of the opening line is at the second line of the fourth stanza. This A1 section is modified by being shortened and sets the remaining three lines of text.

In the reprise of the A section, Wolf repeats harmonic elements of minor ninths and dissonant clashes which occurred in the opening A section. To reflect the mood of the third stanza, the music is set at a low dynamic level (p-pp). Thus, a calm contrasting mood is created, although the piano pattern of both sections are similar. Notice the chromatic descending figure at the commencement of the melodic line in the A1 section (bar 28) enhances the musical structure. Nevertheless, again, the remainder of the vocal line is substantially different from the A section, according to the nuances of the individual words, as in the previous Mignon I.

A charming eight-stanza poem of child-like verses, Epiphanias, is an idealization of the German folk-song. Wolf clothes it in a modified A B A1 design (A: bars 1-16, B: bars 18-41, A1: bars 44-69) (Table 8, Appendix 1).

This setting gives the impression of a certain basic seriousness in its strong rhythms and sturdy and consistent (2+2) phrase construction. Nonetheless it has elements of high-spirited burlesque and humor.

The first two stanzas which are structured as an A section into two equal parts (bars 1-8 & 9-16), are sung by the three children in unison while marching along as one. Wolf manipulates musical elements of a collective three-king theme



in plain octaves, being accompanied by the piano almost in unison. The music is calmly thoughtful and processional, as to be compatible to the sense of the poetry, mentioned above (Example 17).

Example 17: Epiphany, (bars 1-2)

Sehr gemessen

Die hei - li - gen drei Kö - nig' mit ih - rem Stern, sie

p. 4th

a group of quavers

G:IV I

This theme is characterized by three features: (1) a rising 4th (2) a group of quavers and (3) the last three strong crochet chords incorporating a peaceful IV - I cadence (refer to the Example 16 above).

The vocal line, which centers around the first, third and fifth scale degrees of G major, the martial rhythm, simple tonal harmony, and considerable unions, are all in keeping with text. This first section, bars 1-17, functions as an introduction to the subsequent speeches of the three kings.

As the theme continues in the piano in bar 8, the voice separates at section 2 (stanza 2, bars 9-16). The piano staccato (bar 10, beat 4) afterwards on the two quavers plainly hints at the jolliness of the following line about the non-existent fourth king (line 7). This phrase (bars 13-17) increases to a forte dynamic and ends forte and with a fermata on  $\#I^{07}$  chord of G major at "wär" (were) as if to reinforce the irony. Then the voice rejoins the inner line of the accompaniment at the last verse of the second stanza in D major (bars 15-16), expressing contentment and elation.

The following B section consists of three parts, as if each of the three



children in turn would step forward and impersonate one of the kings.<sup>154</sup> These three parts are sharply characterized, and each shares a portion of the material from the collective three-king theme mentioned before.

The first part: (section B: a; bars 18-25)


The melody of the first king is tuneful, but the soft speech suggests a lack of belief in one's own powers, and therefore an unwillingness to sing or act with force. The voice part waits for its cue from the soft but independent march theme in the piano, which briefly allows a proper pride to shine through at bars 20-21 (you should just see me by day!) (Example 18).

Example 18: Epiphanias, (bars 18-22)

The musical score consists of two systems. The first system shows the vocal line and piano accompaniment for bars 18-22. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Ich er - ster bin der weiß' und auch der schön', bei Ta - ge soll -". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. It features a dynamic marking of *p* (piano) at the beginning and *pp* (pianissimo) later. The second system continues the vocal line and piano accompaniment for bars 20-22. The vocal line lyrics are: "tet ihr erst mich sehn! doch ach, mit". The piano accompaniment continues with a dynamic marking of *pp*.

<sup>154</sup> Ibid., p.207. The roles are identified by their traditional names, Gaspard, Melchior and Balthasar.



The text and music of this part is in period form. Thus Wolf sets the first phrase ending with a half cadence on the dominant seventh in bar 21, and returns to the tonic in bar 22 (Example 18 above). In addition, through the very tonal harmony, (subdominant major <C major>), and the staid march-like rhythm (  ), Wolf shows the first king's unadventurous temperament which keeps him unmarried. Notice that the rising fourth of the collective three-king theme is used in this section in the left hand of the piano, but in descending rather than ascending motion (Example 19).

Example 19: Epiphanias, (bars 18-19)



The second part: (section B: b; bars 26-33)

The section is divided into two four-bar phrases, the first being in the key of E-flat Major. The second king has a high opinion of himself and boasts that he is tall, dark and handsome, and knows women and songs well. He brings gold, not spices, therefore all welcome him. The key of E-flat major, the lowered mediant of C major, is used to describe the second king, and is chosen for this king to project him as a more positive figure. Traditional association may have had a role here, since the three flats could be symbolically linked to the religious symbolism of the Trinity or masonic symbolism of unity and brotherhood, etc. The positive associations using the number 3 may have been significant. The first phrase of this E-flat major section (3 flats) cadences on D major (2 sharps) in bar 29, and a second phrase beginning in G-flat major (6 flats or 2x3



flats) occurs at the textual reference to gold. This new key area, a third away from E<sup>b</sup>, adds more brightness to this second king. In this part, Wolf takes full advantage of the opportunities for graphic illustration. As each of the three kings is distinctively costumed, Wolf uses colourful and contrasting music. Thus, for this second king, the brown Melchior, we find that Wolf gives him an overflowing expression of joy (kräftig) and directs him to sing with energy (mf-f-ff).

The vocal line still adheres basically to the first, third, fifth scale degrees along with stepwise movement. However, Wolf graphically depicts "lang" (tall) with alert and erect piano figures and the melody leaps from E-flat to B-flat (Example 20).

Example 20: Epiphanias, (bar 27)



Also, at bars 26 and 28, the three strong crochet chords incorporate a peaceful IV<sub>4</sub><sup>6</sup> chord function as a neighbouring chord. The harmonic progression is derived from the collective theme in section A. This chordal figure is featured over a bass which emphasizes a downward leap of the interval of the fourth (tonic-dominant) in a rhythmic pattern of ( ♩ ♪ ♪ ♩ ) or some slight variation thereof.

The third part: (Section B: c; bars 34-43)

The third king describes himself: "Ich ... gern," (bars 34-41) as "black, small, and merry, willing to eat and drink and to say 'thank you'." The vocal line for this petite king uses a higher tessitura and ultra-soft dynamics (pp). The accompaniment makes use of the group of quavers material derived from the



inner line of the left hand piano part of the collective three-king theme (Example 21).

Example 21: Epiphanias, (bar 38)

Musical score for Example 21, showing piano accompaniment for bar 38. The score is in G minor (one flat) and 3/4 time. The right hand features a melodic line with grace notes and a dynamic marking of *pp*. The left hand has a bass line with a staccato semiquaver accompaniment. A dotted line with the number 8 is above the right hand staff.

For the merry little third king there is a dancing, sparkling accompaniment of pianissimo staccato semiquavers high in the piano to describe the king. The grace notes in the right hand and the employment of its flattened submediant minor key (G minor) has a sense of suppressed laughter as the eighteenth verse suggests (and can at times be right merry). A lighter, brighter voice for this happy king is in keeping with the text and the music in projecting his character (Example 22).

Example 22: Epiphanias, (bars 35-36)

Musical score for Example 22, showing vocal and piano accompaniment for bars 35-36. The score is in G minor (one flat) and 3/4 time. The vocal line has lyrics: "bin der klein', und mag auch wohl ein - mal recht". The piano accompaniment features a staccato semiquaver accompaniment in the left hand and a melodic line in the right hand. A dotted line with the number 8 is above the vocal staff.



Then the two-bar interlude of twinkling figures (broken chords in bars 42-43) gives way to the original joint march theme section in G major (section A1), and the singers continue with stanzas 6 and 7 (bars 44-60). This section is extended and altered to accommodate the text. After completely repeating the music of section A (now up to line 27), the voice in the last line of text ascends to D at "sechs" (six). The kings have just boasted that, if presented with good wine, they could drink twice as much as normal folks. Ironically, Wolf repeats the cadence used to conclude the vocal part, simultaneously marking time while suggesting that the three kings may have become inebriated. The effect of being unable to make decisions and take action is achieved by unresolved dominant sevenths (bars 62-3) and diminished sevenths (bars 64-5). The resolution comes at the conclusion in the penultimate line (So we are not at the right place) by the recurrence of the collective king-theme and the repetition of plagal cadence (IV6 -I) in the final line (And we continue on our way) (bars 59-69).

In the long twenty-four bar postlude each king makes a separate bow and exits, accompanied by the melody of his solo line. Wolf provides stage directions in the score for each king to step out in the appropriate rhythm: 1st king: bars 70-73, second king: bars 74-77, 3rd king: bars 78-81.

Finally, they reassemble and proceed on their way, as the collective three-king theme is heard again at bar 82, gradually fading and disappearing to a very low dynamic level (pppp). The song concludes with an extended peaceful plagal cadence.

Thus here the form, a modified A B A1 design, is intimately connected with the original "staged" presentation of the story and works effectively in this context.

The musical form can often reveal a composer's interpretation of the poem. This is the case with Anakreons Grab, one of the loveliest songs of the Goethe



collection.<sup>155</sup> Wolf manipulates this single-stanza poem in a modified tripartite musical design of twenty-one bars (A: bars 3-6, B: bars 7-12, A1: bars 15-18) (Table 9, refer to Appendix 1).

These six beautiful lines of poetry are set with a tripartite musical design which is somewhat masked by classical structural procedures.<sup>156</sup> The first two lines of text create a semi-pastoral feeling as the poet describes the life (plant, animal and insect) that exists around the grave. The third and fourth lines speak of the grave of Anakreon. The fifth and sixth lines bring back the allusion of nature through mention of various seasons of the year.

First of all, Wolf initiates a tranquil and meditative mood by means of the two-bar prelude. However, between the first two sections, A and B, we do not find an interlude, a device Wolf usually employs to accentuate the changes of the different poetic moods. Wolf's intention is obvious. He wishes to make the first three and a half lines of the poem - those lines which talk about the grave - into a single phrase, into one breath. Yet, the different questions beginning with "Wo" (where) and "Welch" (which) distinguish the different musical sections. Hence this direct musical propulsion into the B section seems compatible with the poetic mood.

Significantly, the musical form arises, not out of the vocal line, but rather from the piano accompaniment. In the opening A section, Wolf commences some delicate depictive suggestions in the piano part. At "blüht" (blooms) and

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<sup>155</sup> F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.224-225. Max Kalbeck, the author of a monumental biography of Brahms, characterized the following masterpieces, Anakreons Grab, Der Rattenfänger, and Frühling über Jahr as "childish, tinkling, barren stuff" with "oddly banal melodies and ludicrous harmonic convulsions."

<sup>156</sup> Ibid., p.218-219. E. Sams comments, "Goethe's beautiful lines, replete with reverence, are rounded by their elegiac metre into a classical object of shapely perfection. Wolf's music recreates its form and content, and further adds a new reverence and beauty of its own. His setting seems to express not only the poem but the actual unexpected chance discovery of a real tomb in a living landscape."



"schlingen" (interwine) (Example 23: a & b). Wolf uses evocatively falling minor thirds creating a diminished seventh chord to depict the trees bending gently over the grave of this old grave singer.

Example 23: Anakreons Grab, (a: bar 3; b: bar 4)

a:

b:

*< zart>*  
Wo die Ro-se hier blüht, — wo

Re-ben um Lor-beer sich schlin - gen,

Another depictive suggestion in this section is at bars 5 and 6. A certain resemblance of rhythmic figure is detected. A series of chords in the piano rising gently at "lockt" (coos) and "ergötzt" (rejoices) respectively (Example 24 a & b) seem to be symbolic of the joyous living condition of birds and insects at the grave.

Example 24: Anakreons Grab, (a: bar 5; b: bar: 6)

a:

b:


wo das Tur-tel-chen lockt,  
*< sehr zart>*

wo sich das Grillchen er - götzt,

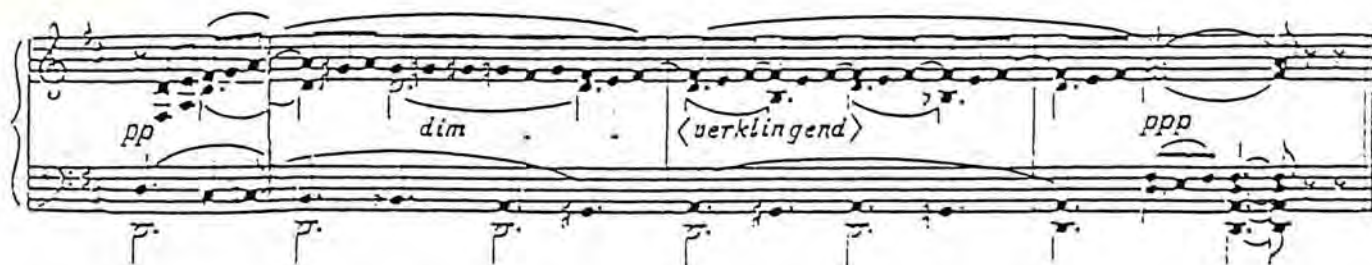


The song shows classically balanced phrase structures which emerge from a poetic genesis. Wolf coordinates musical phrasing in the vocal line with the punctuation of the poetry. Notice that in the first A section, each of the four musical phrases is associated with a poetic phrase which ends in a comma. However, in the reprise of A material, the musical phrases of the vocal line are extended into two-bar units in order to accommodate the longer poetic flow of words.

In the B section, the third and the first half of the fourth lines of text are set in a four-bar phrase. This creates a sense of balance in both the A and A1 sections which are also four bars in length. "Es ist Anakreons Ruh" is the second part of the fourth poetic line. These words function as the focal point of the poem. Wolf underscores their importance by setting these words in a two-bar phrase which breaks the balanced phrase structure of the rest of the song. Thus this song demonstrates Wolf's flexibility in molding simple musical designs to the needs of the poetry.

After the A1 section, the rising semitones of the first two chords of the prelude are repeated in a modified version with a quiet insistence (pp-ppp). The right hand of the piano accompaniment uses  running figuration against the minim tonic pedal notes in the left hand (Example 25). Thus, Wolf avoids any substantive musical repetition. Since the introduction and coda are different moods, therefore the prelude would best be considered as part of the A section, the postlude part of the A1 section.

Example 25: Anakreons Grab, (bars 18-21)

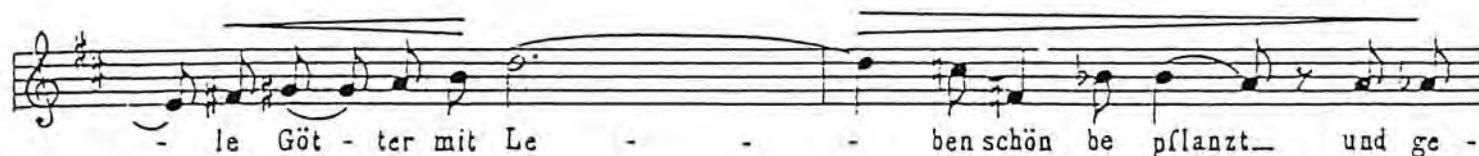




Furthermore, harmony and tonality play a crucial role in both reinforcing the musical structure and in complementing poetic nuance. Through the entire A section, the harmonic substructure is limited to tonic, subdominant, and dominant harmonies. Since this section concludes on a half-cadence (I-V7), an antecedent quality is created to the subsequent B section.<sup>157</sup> In the B section, Wolf establishes a sense of contrast with the previous section. Chromatic linear activity takes precedence over harmonic function and this generates much of the tension present in this section. Upon the return to the A section, the harmony becomes richer and more complex. The texture of the accompaniment is made up of ascending and descending chromatic phrases, appoggiaturas and suspensions.

As expected, Wolf is very responsive to the declamatory requirements of the words and the general shaping of the poetic lines to a melodic contour. The lines set within the A sections are associated with a melody which is relatively diatonic and rhythmically regular. In order to heighten the quality of the lines set in the B section, Wolf gives the vocal line a more chromatic cast and sets the words to a relatively more active musical rhythm. It is interesting that in the B section the word "Leben" is given both an agogic and tonic stress. Wolf seems to point up the irony of that word within a section of music which focuses on Anakreon's grave (Example 26).

Example 26: Anakreons Grab, (bars 8-9)



Wolf sets the poem in a simple musical structure which reinforces the poetic structure. This musical congruity allows the listener to focus on the

<sup>157</sup> W.J. Loewen, The Relationship of Text and Vocal Aspects in Mörike Songs of Hugo Wolf (Kansas City: University of Missouri, 1983), p.254.



vocal line which is freely constructed. In other words, the piano accompaniment generates the formal structure and thus, Wolf can fashion a vocal line free to reflect the words. At the same time, this vocal line is made quite palatable through the construction of a simple musical design. In the tripartite musical design of Mignon II: Nur wer die Sehnsucht kennt also demonstrates this procedure. (A: bars 9-21, B: bars 26-36, A1: bars 49-53) (Table 10, refer to Appendix 1).

The bracketed portions connected by lines in the table, indicate sections correlated through musical material. This table also indicates the role of piano accompaniment in establishing musical structure and the partitioning of the poetry. The solid bracket indicates places where the entire musical structure repeats while the broken bracket indicates unification by means of accompanying musical figures. Throughout the piece, every two lines of text are set in a four-bar musical phrase. This regularity in phrase length seems recall classical procedures. Each musical phrase of the vocal line concludes with a related melodic cadence. Wolf seems to relate certain poetic lines by terminating the musical phrases with corresponding intervallic relationships. Compare the phrase endings of bars 12, 21 and 2-53 (lines 2, 6 and 12 of the text) in which the musical phrases conclude with the interval of a minor second in the vocal part (Example 27).

Example 27: Nur Wer die Sehnsucht kennt (a: bar 12, b: bar 21 & c: bars 52-53)

a.



b.



c.









The final setting using a modified tripartite form, Ganymed, amply shows Wolf's passionate and intellectual cast of mind towards the poem.

This poem is composed in three stanzas of rather lengthy lines of text: ten, eleven and ten lines, respectively. The first stanza is set to music which can be designated as A material while the second stanza is constructed with B materials. The A and B sections contrast each other in tonality, rhythmic flow vocal line, and texture of the accompaniment (A: bars 1-20, B: bars 23-40, A1: bars 42-61) (Table 11, refer to Appendix 1).

In section A, Wolf introduces a piano figure of soft quavers, falling and rising in curves and suspensions over the staccato chords to reflect the enraptured feelings of the text. Throughout the A section, the rhythmic flow and texture of the accompaniment is regular and consistent. At bar 15, half way through the A section, Wolf shifts the metric scheme into  $\frac{6}{4}$  in order to have two more beats which is musically expected to prepare for coming seven-bar interlude (Example 29).

Example 29: Ganymed, (bars 14-15)



Besides, Wolf shifts the key abruptly upwards in successive major thirds: D - F# - B<sup>b</sup> (A#) relationship and the voice sings its melodies based on the first inversion of the tonic triad of each successive key, (bars 1, 5 & 8) to depict the light of dawn.


The melodic line of this section is irregularly phrased according to the full sense or punctuation of the sentence, although it is demarcated into dif-



ferent poetic lines. The lines have varying numbers of syllables and some lines are set individually while other poetic lines are joined together musically (bars 8 to 15). Sometimes two lines of text are phrased together whereas in other instances, rests are employed in between a line of text. It is a mark of Wolf's mastery of declamation that the long sentence - "Mit tausendfacher Liebeswonne/Sich an mein Herz drängt/Deiner ewigen Wärme/Heilige Gefühl/Unendliche Schöne" is set with attention to the intricacies of both rhythm and meaning (Example 30).

Example 30: Ganymed, (bars 8-15)

As seen in Example 30, the syncopations, the long tied notes and dotted notes of the vocal line allow the composer to emphasize the accentuation and meaning of the poetry.

Note that repetition of the last verse "in diesen Arm" (In your arms) in stanza I (bar 20) is, in reality, Wolf's addition and not Goethe's original intention. To repeat the verse as well as to heighten the mood, Wolf employs a motive derived from the rhythmic pattern of the voice part (  ) in the accompaniment at bar 19 (Example 31). According to W.J. Loewen, "this procedure is limited to the piano accompaniment and results in songs sustained by constant repetitions and transformations of a motive or a phrase."<sup>158</sup> Here the germinating phrase originated an idiomatic figure in the section A, and is restated

<sup>158</sup> P.C. Boylan, The Lieder of Hugo Wolf: Zenith of the German Art Song (U.S.A.: University of Michigan, 1968), p.100.



four times, on different harmonic levels, after the repetition of the verse. The final appearance of this germinating motif gradually leads the way to the B section using a new rhythmic pattern.


Example 31: Ganymed, (bars: 19-22)


The poetry set in the B section tends to reflect a more personal and passionate view of nature. The formal musical structure emerges out of the accompaniment since the vocal line is through-composed. Wolf uses a new piano figure of an almost voluptuous swaying movement of syncopated rhythmic octaves interacting with the high and low block chords to enliven the rhythm (bars 23-24).

Wolf unifies the B section (bars 23-40) by varying the texture, motives and harmony in accordance with the meaning of the text, and distinct from the more regular and consistent style of the A section.

At bar 31, at the text "du kühlst die brenneden Durst" (you cool the burning thirst) the rhythmic pattern is modified and becomes highly compatible with the poetry. At this point it changes abruptly, adding more motion. The left hand of the piano incorporates an ascending and descending arpeggio in a series of ninth, seventh and half-diminished seventh chords ( ) to depict the dawning winds: D:  $V_{\#5}^9 - \#V^7 - III^7 - III_{\#}^7 - V_{b5}^7 - A^b: II_{b5}^7 - V^7$ . Although the



3 + 3 + 2 rhythmic grouping (  ) in the arpeggio may initially seem halting, the effect is mitigated by the smooth vocal line.

As the voice sings repeatedly "wohin" (where), the piano reflects the text with a long interrogative dominant-seventh (D:V<sub>5</sub><sup>6</sup>) and requires pause (  ) for dramatic effect. The tonal level in this section remains substantially in D major with very chromatic harmonic progressions, in spite of bars 37 - 40 where the tonal levels shifts to A<sup>b</sup> major.

Then the mood used at the beginning of the song reappears (bar 42). The variation in the vocal line at the return of the A material points up the flexibility of this approach. The sense of reprise, albeit with a modified lower register, is established in the piano accompaniment. The left hand is arrayed in rising tremolandi instead of steady chords, while the right hand remains basically the same as in the A section. The vocal line is largely newly composed allowing Wolf to declaim and shape the poetic lines fully and freely (Example 32).

Example 32: Ganymed, (bars 42-44)



Curiously, the mood of the reprise is altered. The images used in stanzas 1 and 2 suggest a human-physical love. Indeed the imagery in stanza 2 (the B section) (more-or-less) is more passionate and physical than stanza 1 (which suggests the speaker is describing his love on a pedestal). Stanza 3 throws the reader for a loop (surprising him) and in the last line we realise the subject



is not a woman but God. By using this A B A1 form, Wolf is telling us - in advance - that the speaker's love is not what we thought it was. The A1 form fortells the listener of the surprise ending!

In summary, Wolf does make frequent use of the tripartite form (A B A1) in many of his songs, and the reprise is usually significantly modified by means of musical elements such as harmony, melody, piano accompaniment, tonality, etc. Furthermore, some reprises are of similar length to the A section, while some reprises are extended or shortened. This modified use of the tripartite design seems to emerge from the poetry and seems to coincide with a change in mood or thought during the last section of the poem.

#### E. Mixed form

Although modified strophic, rondo and bi-or tri-partite forms are commonly used by Wolf especially to set rather lengthy poems, in some songs he seems to be groping for new paths. Here the writer defines the mixed form as a combination of different forms within a setting. In his setting of Füssreise in the Mörike Lieder Album, Wolf's experiments in mixed forms are easily detected. There he employs elements of strophic and the tri-partite designs (AA1A2BA3), to reinforce the shift in poetic mood.<sup>159</sup> Obviously, the overall structure becomes an enlarged tri-partite song form. Among the group of songs presently being studied, Der Rattenfänger is the only example of mixed forms. In Der Rattenfänger, Wolf combines both the bipartite and tripartite designs (ABB1A) to set this rather lengthy poem of four stanzas (actually the fourth stanza is the repetition of the first stanza). In fact, the overall structure of this setting is also an extended tri-partite form. However it differs from Füssreise by the complex mixture of overlapping forms and forms within forms (to be explained below).

Goethe lets the rat-catcher speak for himself. In the first stanza he is

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<sup>159</sup> Ibid., p.91-93.



"der wohlbekannte Sänger" (the famous minstrel) who rids towns of mice and weasels with a song; in the 2nd stanza he is "der gutgelauter Sänger" (the good-humoured minstrel) who can entice children; and, in the third stanza, he is "der vielgewandte Sänger" (the versatile minstrel) who is irresistible to women.

Since the first and the last poetic stanzas are identical, Wolf reinforced this repetition, as Goethe himself suggested that "it should be by a printed direction at the close of the poem,"<sup>160</sup> with a literal musical reprise of A B B1 A, (A: bars 9-29, B: bars 37-59, B1: bars 67-90, A: bars 98-118) with B and B1 musically setting the second and third stanzas, as seen in Table 12 (refer to Appendix 1).

Wolf's musical delineations correspond exactly to those used in the poetry, and results in a complex mixture of overlapping forms and forms within forms. The overall musical structure shows a tripartite design (ABB'A) which includes a varied reprise of the B section. In addition, each of the four stanzas is shaped into a bipartite musical design, i.e., w x (bars: 9-21 & 23-29, respectively) in both A sections; y z (bars: 37-51 & 53-59, respectively) and y1 z1 (bars: 67-81 & 83-90 respectively) in the B and B1 sections respectively.

In the first and last stanzas, Wolf poetically demarcates the verses: 4 + 2 lines of text in the subsection w, while the x subsection contains 2 lines of text. Correspondingly the second and third stanzas do the same. The first four lines of text in the A sections are neatly set to music in symmetrical phrase structures, each of 2 bars (2+2), yet in lines 11-12 and lines 19-20 of both the B and B1 sections respectively, the phrase structure is unequal (2+4).

In the last two lines of the subsections w and y in sections A and B, (including B1 and A1), an interesting point of musical identity occurs according to the parallism of the words. Since verses 13-16 are identical with verses 5-8

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<sup>160</sup> J.W. Goethe, Works of Goethe: Miscellaneous Poems (N.Y.: Lovell Coryell & Company, 1882), p.108.



in sections A and B (including B1 and A1), an overlapping structure seems to be observed. (Table 12, refer to Appendix 1).

To match the text accentuation in the poem, a musical equivalent had to be found. Wolf chose a rhythm having a strong force, a melody full of light-heartedness, witchery, passion and charisma. The result is a breathtaking tarantello rhythm.

Thus the prelude starts with a very lively, descriptive piano figure of a fortissimo demisemiquaver scale-figure on the chord  $ii^{\phi 7}$  of A minor in a high register. This pattern continues until the third bar where the another rhythmical figure of block chords is introduced, and treated with repetition, imitation and variation. Finally the prelude ends in a perfect cadence on A minor ( $V^7 - i$ ), setting the rhythmic strength and urgency of the poem (Example 33).

Example 33: Der Rattenfänger, (bars 1-8)

Sehr lebhaft

*ff*

Ich



Again, Wolf delineated each large musical section with a piano interlude which strengthens the punctuation of the poetry. However, within each section, Wolf skillfully reuses the same interlude (respectively at bars 22 and 111, 47 and 77) to illuminate several specific moments (for instance, that a multitude of rats has been fancifully strengthened by a troop of weasels). Thus the texture of this brief interlude suddenly becomes thin (both hands of the piano progress in octaves) (Example 34).

Example 34: Der Rattenfänger, (bar 22)



But then the proud speech of the rat-catcher (7th and 8th lines, x in both A sections, z and z1 in B and B1 sections respectively) is expressed again by means of the descriptive piano part. Powerful octaves in the piano (f) halt the downward movement (bar 23) and force it back to the original level (cf. bars 21 & 25).


In this setting, Wolf demonstrates his skill in integrating the piano and voice to fulfill the structural balance. The following table demonstrates this.



Table 13: The Structural Balance of Der Rattenfänger

		<u>Piano</u>	<u>Voice</u>
A	w (bars 9-21)	w ≠ y	w ≠ y
(bars 9-29)	x (bars 23-29)	x = z	x = z
B	y (bars 37-51)	y = y1	y = y1
(bars 37-59)	z (bars 53-59)	z ≠ z1	z ≠ z1
B1	y1 (bars 67-81)		
(bars 67-90)	z1 (bars 83-90)		
A	w (bars 98-110) back to A		
(bars 98-118)	x (bars 112-118)		

As seen in the above table, Wolf manipulates musical contrast between the w subsection of the repeated A section (bars 98-110) and the y subsection of the B section (bars 37-51).


Below we will trace some of these sometimes subtle musical manipulations which enhance the characterization of the rat-catcher. In the w subsection of the A section, the dynamic level of the piano part is designed to fall to p, and go back to the original middle register, forming a soft strumming accompaniment in a consistent rhythmic pattern of (  ); the words of the first stanza, sung by the rat-catcher, acting as the famous minstrel rush merrily along to a charming tune (Example 35).

Example 35: Der Rattenfänger, (bars 9-12)



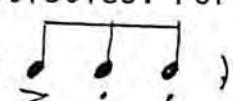
bin der wohl - be - kann - te Sän - ger, der viel - ge - rei - ste Rat - ten - fän - ger,



In the y subsection of the B section, though Wolf employs a piano figure similar to that in the x subsection of the A section, it is slightly varied in rhythmic pattern (  ) according to the new characterization of the rat-catcher from the famous to the good-humored minstrel (Example 36).

Example 36: Der Rattenfänger, (bars 37-40)




In the voice part, Wolf achieves many of his characteristic subtleties. For instance, although Goethe's poem is cast in the same iambic metre (  ) the anacrusis that is prominent all through the first stanza disappears here, so that although the key signature remains  $\frac{6}{8}$ , the rhythmical effect is now quite different. Again, while the playful rhymes are accentuated in the music, at times the declamation is subordinate to the pronounced rhythm. For instance, in bars 43-46 at the words "wenn er die goldnen Märchen singt" (when he sings the golden fairy tales), the line is elongated according to the rhythm of the words to suggest the potency of the Rat-catcher's fairy tales (Example 37).



Example 37: Der Rattenfänger, (bars 43-46)

Musical score for Example 37, showing vocal lines for bars 43-46. The top staff has a piano (*p*) dynamic marking. The lyrics are: "wenn er die gold - - - nen Mär - - chen singt." The bottom staff continues the vocal line with a fermata over the word "singt."

In both A:x and B:z sections Wolf treats the piano part in the same manner in accordance with the balance of words, except at line 15. At bar 53, the piano is again in contrary motion with the voice, but with ironically reversed directions (the voice and piano parts being reversed from their previous appearance in bar 23) and the piano playing the descending d-minor scale across three octaves (Example 38). While the rat-catcher boasts of his power to be obeyed, the piano (perhaps representing everyone else or the children), goes marching off, in the same tempo, meter, etc., but in the opposite direction from that taken by the rat-catcher (voice). Musically, his section functions as a bridge and the musical change anticipates the upcoming interlude and B section.

Example 38: Der Rattenfänger, (bars 53-54)

Musical score for Example 38, showing vocal and piano parts for bars 53-54. The lyrics are: "in mei - ne Sai - ten greif ich ein,". The piano part features a descending d-minor scale across three octaves, marked with a forte (*f*) dynamic.

This octave-reinforced figure shifts to a new motive at the last lines of both stanzas (bars 55 & 114) to accommodate the meaning of the text.



Although Wolf treats the melody in substantially the same manner in both A:x and B:z sections, he still shows his flexibility in shaping the voice to poetic nuances. Notice that the word "müssen" (must) is stressed by prolongation of the melodic line (bars 25 & 55) and each of the strophes ends with a delightful melisma, sometimes enhanced by chromaticism, which differ according to the poetic nuances (Compare Example 39: a & b).

Example 39: Der Rattenfänger (a : bars 25-29; b : bars 55-59)

a.

sie müs - - - sen mit - ein - an - - -  
 - - - der fort.

b.

sie müs - - - sen al - - -  
 - le hie - ter - drein.

Although the y and y' subsections of B and B' are nearly identical, there are differences in the z and z' subsections. These differences follow the flow of the text. Thus after the brief one-bar interlude (bar 82), in the B1:z1 subsection, Wolf treats the piano and voice part differently from that in the B:z subsection. The vocal figure is replaced by a mockingly lovesick motif (dynamic level marks  $p < f >$ ) on lines 23, and the piano rises in parallel tenths and then falls in parallel sixths. The piano and singing suddenly emerge with a new brightness in A major (Example 40), since the rat-catcher has gone from being of



lowly employment and status to being envied for his enchanting masculine appeal.

Example 40: Der Rattenfänger (bars 82-90)

The image displays three systems of musical notation for the song 'Der Rattenfänger'. Each system consists of a vocal line and a piano accompaniment. The first system covers bars 82-84, with the lyrics 'doch al - - - len wird - - - - - so'. The piano accompaniment features a dynamic marking of *p* (piano) in the first measure and *f* (forte) in the second. The second system covers bars 85-89, with the lyrics 'lie - - be - bang - - - bei Zau - ber - sai - - - ten'. The piano accompaniment has dynamic markings of *p*, *f*, and *mf* (mezzo-forte). The third system covers bars 90-91, with the lyrics 'und Ge - - - sang. - - -'. The piano accompaniment features a dynamic marking of *ff* (fortissimo) and includes a first ending bracket with a repeat sign and a fermata over the final measure.

Following the Goethe's indication of (Da Capo), Wolf repeats section and concludes with a twenty-one bar postlude. In this postlude, Wolf underscores the dramatic humor of the poem. Firstly the Rattenfänger motifs are heard once more



exactly in the original minor mode, but then expanded and stretched out in a state of excessive joy. From bars 132 onwards, the theme rises up and vanishes into thin air, the Rattenfänger being in high spirits, enjoying the humor of the lines and his music-making.

In summary, Wolf creatively used a hybrid form consisting of a tripartite form in the overall format, with the varied binary forms for each stanza, to set this rather lengthy poem, Der Rattenfänger. In fact, a symbolic reference might be made to the fact that the Rat-catcher turns out to be a more complex character than our initial assumptions might suppose (after all, he is a bit like a garbage-man!). The complexity of his character seems to be mirrored in Wolf's choice of a complex (hybrid) form, representing a type of image-painting form.

#### F. Freely-structured form (shape)

In the traditional sense, "form" is predicated on repeating or returning sections with themes, motives, rhythms and harmonies, etc. However, sometimes the poems do not suggest any repeating or returning sections. Thus Wolf often creatively designs a freely-structured musical form which seems to grow naturally out of the poetry. This is especially true of his settings of longer poems such as Auf einer Wanderung, Der Feuerreiter, Die Geister am Mummelsee, etc. in the Mörike Lieder Album.<sup>161</sup> Usually, Wolf manipulates musical elements such as freely changing accompaniment patterns, texture, register, etc, to enhance the cohesion and coherence within each individual section. In this study of selected Goethe Lieder, the setting of Grenzen der Menschheit is the only example of a freely structural form and the most experimental song amid our selected group. The poem has five stanzas which seems to suggest different moods to Wolf, and this is reflected in the music by a highly sectionalized structure with many

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<sup>161</sup> W.J. Loewen, The Relationship of Text and Vocal Aspects in the Mörike Songs of Hugo Wolf (Kansas City: University of Missouri, 1983), p.241.



changes in melodic line, rhythmic and texture in the piano accompaniment and harmony. Unlike some of the preceding songs, Grenzen der Menschheit is one of the longer settings in the selected group, and the 126 bars allow Wolf a tremendous amount of freedom. A structural analysis of Grenzen der Menschheit will demonstrate some of the principles of this procedure in correspondence to the changing poetic ideas and moods (refer to Appendix 1, Table 14).

The freely-structured form allows greater flexibility in musical description of the details contained in the poem. However there is a danger of over-emphasizing detail to the extent that the general effect is fragmented. Wolf subtly mends this defect by means of piano postludes as well as with the help of dynamics in this song. There are seven musical sections in this poem (here labelled A-H), ranging in length from 4 to 19 bars. Although an interlude occurs merely once throughout the whole setting (bar 44 in section C), most sections (except sections B & E) have brief postludes 2-3 bars in length, in spite of the last postlude (following the H section), which is a full 16 bars in length. Since the material in each postlude is either of cadential repetition (as seen in the A & D sections) or chordal repetition (as seen in the C, F & H sections), each postlude functions actually as an extension to each section for the purpose of increasing length and increasing finality, as well as strengthening the cadence.

Wolf's attitude towards phrase-structure in this setting shows his conservatism. Usually, irregular phrasing is comparatively rare. The underlying phrase structure in the majority of this setting is devoted to a rigid (4+4) phrase and (8+8) sentence design, in spite of the two cases of three-bar postludes (in bars 52-54 and bars 71-73 respectively), and the lines 3-6, 14-16 & 39-42 (bars 11-17 in section A, bars 36-42 in section C & 100-110 in section H, respectively) are set in irregular phrase scheme of ( $3\frac{1}{2}+3\frac{1}{2}$ ), (2+5) and ( $2\frac{1}{2}+2+2\frac{1}{2}+3\frac{1}{2}$ ) respectively, as well as the lines 31-32 & 34-35 (bars 78-81 & 86-89 in section F respectively), where the phrase structure diminishes into (2+2).



Wolf makes these changes of musical phrase structure in response to the irregular number of poetic syllables (refer to Appendix I, Table 14). However in the two cases of diminution of phrase structure into (2+2), the change in poetic mood seems to provoke the new phrase structure since the poetic lines maintain a consistent number of poetic syllables (5 syllables to a line of text, refer to Appendix I, Table 14). Eric Sams noted that Wagner used the same technique in his music drama, nonetheless " ... this regularity leads to squareness and monotony, however it achieves Wolf's superlative formal perfection."<sup>162</sup>

Wolf structures each relatively autonomous musical section in accordance with the shifting yet distinctive poetic moods. Our discussion here will examine section by section, many of the musical parameters which demonstrate Wolf's attention to music-text relationship in the light of his choice of a non-standard musical form.

#### Section A: (bars 1-27)

The opening stanza shows God stretching his mighty hand over the earth and awakening awe and reverence in the poet. Thus Wolf opens the first section (a six-bar piano prelude) with a sequence of soft (pp), slow but majestic measured chords in A minor<sup>163</sup> with a metre scheme of  $\frac{2}{2}$  in the rhythmic pattern (♩♩|♩♩), which briefly states the image of the eternal majestic Father sitting placidly in power above the thunder. This rhythmic pattern becomes symbolic (Example 41).<sup>164</sup> Wolf will use rhythmic motives in a systematic manner throughout the song. Rhythms will be extended and elaborated while bearing a relationship to the opening idea.

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<sup>162</sup> E. Sams, The Songs of Hugo Wolf (London: Eulenburg Books, 1983), p.5.

<sup>163</sup> Ibid., p.12.

<sup>164</sup> Ibid., p.247. This rhythmic pattern (♩♩|♩♩) is associated with the emotions aroused by god.



Example 41: Grenzen der Menschheit, (bars 1-6)



The rhythm continues to be an all important factor and we see Wolf freeing the rhythm, as well as introducing new rhythms (triplets) which reflect the dactylic feet (-UU) used in the poetry at bars 13, 14 & 15, etc.

From Table 14, Appendix 1, we notice that the verses seem to have short lines, and the entire first stanza is but a single sentence. Thus the voice part responds with its adoring words set to a serene and long-flighted melodic line. It opens and quickly moves from A minor to the dominant via an F-minor chord (VI<sup>b</sup>). This strange and remote F-minor chord (with an A<sup>b</sup> doubled in the vocal part) has an unusual effect, which supports the meaning of "uralte" (age-old) (Example 42).

Example 42: Grenzen der Menschheit, (bars 7-10)





In the vocal line of this section, Wolf is keenly aware of the accentuation of the German language. Therefore although the rhythm of the piano is measured and stately, the rhythm of the vocal line is freer. In bar 8, the A<sup>b</sup> receives a syncopated accent on the second beat of the bar, anticipating the VI<sup>b</sup> chord, which follows on the third beat. This syncopated accent combined with the descending half-step melodic motion accentuates the text.

Secondly, since rhythm is a common factor both in poetry and music, Wolf shows his talent in transferring one mode to another. In second half of bars 13, 14, 15, his use of quarter-note triplets for the dactylic feet (-UU) that follow makes the declamation smoother and more measured than it could possibly be in the poem alone, and increases the sense of "rollenden Wolken" (rumbling cloud), "segnende Blitze" (flashes of blessing) and "über die Erde" (over the earth) respectively.

Thirdly, although Wolf is not as blissful a melodist as Schubert, Schumann and Brahms, he does have a talent of creating some unique vocal lines which relate to the verbal expression. In bars 12-13, repeated notes on middle C are employed to depict the expression of the word, "gelassener" (bar 12) (calm) (Example 43).

Example 43: Grenzen der Menschheit, (bars 11-13)



Fourthly, in general, Wolf often removes undue stress from non-essential words. Therefore in bars 23-24, at the words "treu in" (loyal in), he frees the text by means of a tie from what has been called the "tyranny of the bar



line"<sup>165</sup> (Example 44). Similar uses of ties, synocations and other rhythmic devices for this purpose can be seen in bars 41 & 49 in B section, 82 in E section, 97 in G section and 106 in final H section. And the phrases still maintain a (2+2) structure. Thus Wolf manipulates musical cohesion between the different musical sections.

Example 44: Grenzen der Menschheit, (bars 23-24)



The harmonies in the A section gradually arch smoothly and unhurriedly from A minor (through E major) into a perfect cadence with a tierce de picarde with a rather large number of accidentals in C# minor at bars 24-25 (C#m : V<sup>7</sup> - i#). Wolf's coloristic use of harmony expresses the dual human response of awe and love for the kindly omnipotent Father ("Kindliche Schauer treu in der Brust") (child-like awe loyal in my breast) (Example 45).

The following 2 bar postlude (bars 26-27) is the cadential repetition of the previous coloristic cadence (bars 24-25) which reinforces the structure of section A.

Example 45: Grenzen der Menschheit (bars 22-25)



<sup>165</sup> J.M. Stein, Poem and Music in the German Lied from Gluck to Hugo Wolf (Cambridge: Harvard University Press, 1971), p.10. See also F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.160.



Section B: (bars 28-35)

The second stanza dwells on man's vain delusion that he can raise himself to the stars. So the ensuing B section comprising three lines of text begins with a new rhythmic pattern (♩ ♩ ♩) in the piano accompaniment. This rhythmic pattern stands for men (Example 46).<sup>166</sup> While the piano has the rhythm symbolizing the humans, the voice seems to use the God's rhythm (refer to the rhythmic pattern (♩ ♩ | ♩ ♩) of the majestic heavenly Father in the A section). The two rhythmic patterns pitted against each other enhance the idea that men are unlike the gods.

Example 46: Grenzen der Menschheit, (bars 28-29)



Besides, the height of the pitch in the vocal line supports the opening statement of the B section. The melodic line is more disjunct than the other sections, except section H. It climbs an interval of a major seventh (from the note C -B<sup>b</sup>) at the words "mit Götten" (against the gods) and again to the word "irgend" (anybody) another perfect fourth higher (from the note of A -D) and then both falls in pitch of a diminished fifth (from the note B<sup>b</sup>-E) and in dynamic level to piano. Wolf (and Goethe) prohibited man from comparing himself with any deity and this prohibition is made vivid by the rising and falling line (Example 47).

<sup>166</sup> E. Sams, The Songs of Hugo Wolf (London: Eulenburg books, 1983), p.247.




Example 47: Grenzen der Menschheit (bars 28-35)

The musical score consists of two staves in bass clef. The top staff has a *pp* marking at the beginning and a *f* marking at the end. The bottom staff has a *p* marking. The lyrics are: "Denn mit Göt-tern soll sich nicht mes-sen ir - -" on the top staff and "gend ein Mensch." on the bottom staff. The music shows a key signature change from C major to D major.

In this B section, Wolf does not break the 8-bar sentence down into smaller units. The (4+4) phrase structure is still maintained. However, Wolf employed shifts of tonal focus in shaping the form. He sets the first 3 bars of this section in the key of C major. An arresting effect is obtained by abruptly shifting the tonality to supertonic major (D major), flattening the leading-note major ( $B^b$  major) and finally ending at the perfect cadence of relative minor ( $a: V_5^6-i$ ) within this 8-bar section (refer to Appendix II, Table 14). The unusual coloristic nature of this tonal shift creates a musical event which is compatible with the dramatic quality of the poetry.


Since stanza II is divided into two musical sections, Wolf does not use any postlude or interlude to conclude (or separate) the B section (or separate the B and C sections). This also happens in the cases of stanza IV (sections E and F) and stanza V (sections G and H) respectively.

Section C: (bars 36-54)

Although the poem is divided into regular stanzas, the music develops feeling and changes along with the verbal theme. Hence the eight-bar Section C uses the rhythmic figure in the accompaniment of a crochet pattern of 3+3+2 () , depicting men emulating gods.<sup>167</sup> The brief bar of interlude at bar 43 is to complete the 3+3+2 rhythmic pattern.

<sup>167</sup> Ibid., p.30.Refer to motif 38. p.34.



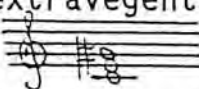
In fact, the ( 3+3+2 ) grouping of crochets is varied in bar 44 into (  ), which builds into a series of widely separated octaves and augmented chords in parallel root position, artfully expressing the arrogance of the man who reaches too high.<sup>168</sup>

The extended 3-bar postlude is in fact the chordal repetition (F: I<sub>5</sub><sup>#</sup>). The prolongation of the harmony has a sense of concluding the section, yet with the alteration of one note, from C<sup>#</sup> to E in the bass (bar 54), Wolf skillfully leads the music into another new section.

#### Section D: (bars 55-73)

The piano accompaniment in the D section comes to a contrasting path of strong, forte-level chords in a robust march providing inspiration for the suggestive words "steht er mit festern markigen knochen" (if he stand, firm-marrowy-boned).<sup>169</sup> Here the heavy and deliberate crochet motion of wide-ranging bass octaves resounds under the repeated declamatory notes of the voice, describing man's insignificance even when he clings to his native earth (Example 48).

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<sup>168</sup> Ibid., p.30. The harmony of bars 44-51 is in the pathetic sense of E. Sams' motif 23 applied to mortal and uncertainly "unsichern sohlen" (precarious soles). "'Übermassig' the German technical term for 'augmented', also means both 'extreme' and 'extravegent' in common parlance; and chords of the augmented fifth, e.g.  are frequently heard in songs of

powerful feeling. Like the previous motif its use may be serious or parodied; it illustrates both tense emotion and maudlin sentiment. Two examples of its serious application are Grenzen der Menschheit (bar 44 et seq.) and Das verlassene Mägdlein (e.g. bars 23-6)... See also D.J. Stein, Hugo Wolf's Lieder and Extension of Tonality (Michigan: U-M-I Research Press, 1985), p.97-117. A prominent use of augmented sonorities is only one way in which Wolf stretched the bounds of the tonal system.

<sup>169</sup> E. Sams, The Songs of Hugo Wolf (London: Eulenburg books, 1983), p.247. This rhythmic pattern is associated with the human condition.



Example 48: Grenzen der Menschheit, (bars 55-60)

Steht er mit fe - sten,

*f*

*<Bässe schwer und gehalten>*

The rhythmic pattern of the right hand actually has already been varied from bar 64 onward to reinforce the mood.

The coloristic tonality shifting (A minor - E major - F<sup>#</sup> minor - C major) enhances this rhythmic pattern.

The three-bar postlude of the cadential repetition (C:V-I at bars 71-73) gives a full completion to stanza III.

Section E: (bars 74-77)

The fourth stanza depicts the gods' eternally riding the waves of time. The waves sweep over man, who stands as a minute reflection of the gods. Therefore the brief E section (bars 74-77) is the threatening return of the rhythmic pattern (♩ ♩ ♩) used in the previous B section to represent the gods but now is modified by text association to represent men who are a reflection of the gods (Example 49).<sup>170</sup>

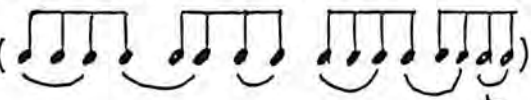


Example 49: Grenzen der Menschheit, (bars, 74-75)

*pp*

<sup>170</sup> Ibid., p.247.



Section F: (bars 78-95)

In the F section, the gods themselves are evoked by means of the pianissimo ascending arpeggio chords in a pattern of (  ) (Example 50).<sup>171</sup> Thus this is a return to the 3+3+2 note grouping, now in  instead of  as seen previously in the C section (bars 36-64). Symbolically, Wolf is using this rhythmic pattern to associate men and gods together in time.

Example 50: Grenzen der Menschheit, (bars 78-79)



These awe-inspiring chords, just like visual painting, are sent billowing up in the endless flowing of great waves that roll before the gods.

The vocal phrase in this section is first not only submissive to the meaning of the words "ein ewiger Strom" (an eternal Stream), but also to Wolf's sensibility to the accentuation of the German language. He paints them with long and tied notes, which avoids the unaccented syllables of "-wi-ger" falling on a strong beat of a bar, and a long sustained semibreve note tied to a dotted minim respectively (Example 51).

<sup>171</sup> Ibid., p.247.



Example 51: Grenzen der Menschheit, (bars 82-85)

Then, respect and affection mingled with awe or fear are used on the word "verschlingt die Welle" (the wave swallows) placed in a high range, and endlessly resigns at "und wir versinken" (and we sink) in a corresponding and relatively low range (Example 52).

Example 52: Grenzen der Menschheit, (bars 88-93)

The harmonic rhythm in this section is slowing down and the harmony is much less agitated (fewer chords introduce remote harmonies). This harmonic pattern suggests a musical stability which is symbolically seen in the text by the fact that men and gods exist together in time; that men are a reflection of the gods.... Thus, the text is pointing to some of the elements in common between the men and the gods and that "commonness" should be translated as "sameness", "unity", "stability" etc. Thus, Wolf may be integrating these connections in the text with similar ideas in the music to depict these points of commonality.

The 2-bar postlude of extended appoggios (D:I) (at bars 94-95) reinforces



the stability.

Section G: (bars 96-99)

The fifth stanza points to the moral of the poem: that man's life is enclosed within a tiny ring, even the lives of nations being only links in an endless chain. So a tiny ring of semibreves is used at the words "ein Kleiner Ring begrenzt unser Leben" (Narrow is the ring) (Example 53).<sup>172</sup>

Together with the harmonic simplicity, slow rhythms and the root movement: C G D F C (C<G>D and F<D>G are actually pairs of interlocking neighboring chord roots which finally ends on a C:I<sup>#</sup><sub>4</sub><sup>5</sup> chord), the ring is made. The I<sup>#</sup><sub>4</sub><sup>5</sup> chord in bar 100 functions both as an end to the G section, and also as the beginning of the H section, ever connecting text and music together.

Example 53: Grenzen der Menschheit, (bars 96-99)

The image shows a musical score for Example 53, consisting of a vocal line and a piano accompaniment. The vocal line is in bass clef and features a series of semibreves (half notes) with lyrics underneath: "Ein klei - ner Ring be - grenzt un - ser Le - ben,". The piano accompaniment is in treble clef and consists of a series of chords, each marked with a piano (*p*) dynamic. The chords are: C major (C-E-G), G major (G-B-D), D major (D-F-A), F major (F-A-C), and C major (C-E-G). The chords are connected by a long horizontal line, indicating a continuous harmonic progression. The piano part is in 4/4 time and features a series of semibreves (half notes) in the right hand and a series of semibreves (half notes) in the left hand, creating a steady, slow rhythm.

Section H: (bars 100-206)

The music of Section H sets in another section of tolling minims borrowed from the previous section A, but this time, the music recapitulates in a chain of high widespread chords, each closely linked to the text, without any variation of rhythmic pace.<sup>173</sup> However, we notice the harmonic progression in a series of augmented chords (C : I<sup>#5</sup><sub>4</sub> - E<sup>b</sup> : I<sup>#5</sup><sub>4</sub> - G<sup>b</sup> : I<sup>#5</sup><sub>6</sub> - F : I<sup>#5</sup><sub>4</sub>) at the words "Und viele

<sup>172</sup> Ibid., p.247. This rhythmic pattern ( o ) represents the limit of mankind; a ring (!)

<sup>173</sup> Ibid., p.247. The rhythmic pattern ( d d | d d ) now depicts the eternity of the gods.



Geschlechter" onwards. We have learned to associate this progression with the individual insignificance of man. However, this poetic-musical idea is subtly fused with the main structure and the majesty of breadth of the opening. Thus Wolf subtly fuses man with the gods. Now it is no longer a question of man as an individual but of man as a part of the ocean of eternity, as part of the gods.

In the voice part of this final section, large intervals of an octave and even more than an octave are also employed. At the words "Geschlechter" (generation) and "dauernd" (forever) intervals of major tenth are employed suddenly. At the words "reihen" (joining) and "an ihres" (to their) the vocal lines rises up a major tenth and perfect eighth respectively (Example 54). The use of such large intervals further strengthens the relationship between man and the gods.

Example 54: Grenzen der Menschheit, (bars 102-110)

Ge - schlech - ter rei - hen sich dau - ernd an ih - res

Da - seins un - end - li - che Ket - te.

Finally a long succession (16 bars) of sonorous high-tensioned and sustained chords in the sub-dominant minor key expresses the exotic gods and ends this majestic extension into music of the poetic imagery of Goethe's philosophical poem.<sup>174</sup>

<sup>174</sup> Ibid., p.246. The high extension postlude expresses an eerie vision of the eternity which is beyond our imagining. See also D.J. Stein, Hugo Wolf's Lieder and Extensions of Tonality (Michigan: U-M-I Research Press, 1985), p.19-57.

"Wolf's expansion of the subdominant reflects the earlier, eighteen-century view of a more structurally important subdominant. Wolf's innovative exploration of a new harmonic language within the plagal domain is best described as tentative. He tries to use plagal harmonies in new ways, but he does so in a relatively small number of songs. In most cases, Wolf's use of the plagal domain can be considered an enrichment of existing harmonic relations rather than an assertion of altered new harmonic



Actually, Wolf's treatment of form throughout this poem connects to the "ring" idea - an uninterrupted flow of sections which moves away from the opening but, by the end, returns (like circular movement) to a section that is similar in texture and rhythm to the opening. This seemingly "free" form/shape is really more intelligently shaped, and Wolf tries to relate shape/form and textual symbols together at various levels.

In Grenzen der Menschheit, Wolf manipulates the elements of music in such a way as to produce an individual sonority in each musical section. In fact, this song may be described as having shape rather than form. The contrasting nature of the eight sections in terms of melody, rhythm and texture of the piano accompaniment and harmony, might seem to indicate an overly disparate composition from a purely musical point of view. However, the song has a very satisfying shape since the highest melodic contour is reached approximately in the middle of the song (bars 82-83 in section F). Besides, the piano accompaniment begins and ends with sustained (*sehr gehalten*), slow-moving minor chords. Furthermore, changes in the melodic line are perceived as slight since the melody is rather slow moving and sequences enhance the construction.

Thus, although Wolf is free to change the texture and style of the piano accompaniment melody and harmony in every section, the song possesses enough shape to give the illusion of musical cohesion throughout the whole song.

#### G. Through-composed form

For purposes of clarity, the writer has to make a distinction between the freely-structured form which is discussed above and the through-composed song. According to W.L. Loewen, the first term is used to classify those songs which



have significant changes in texture, harmony, melody, and mood between sections.<sup>175</sup> According to E.B. Kohs, the latter term designates those songs in which

"the structure is open and continuously unfolding without section repetition. In this type, formal unity may be provided by one or more frequently recurring motives in the vocal line, in the accompaniment, or both. Occasional instances of parallelism of style or material may serve as a substitute for the formal repetitions which are found in closed forms such as A B A and the several types of rondo."<sup>176</sup>

In our selected song group, Blumengruss and Prometheus may serve as two contrasting examples of through-composed form structures. The former song is very short (18 bars) and is a normal type of through-composed form while the latter one is very long (174 bars) and belongs to one of the rarer types of through-composed forms. The approach to form does change when Wolf has only eighteen bars to get the ideas said versus a hundred and seventy-four bars.

Blumengruss was composed at the end of 1888 in Döbling. However it looks forward to the refinements of the Italian Songbook in its miniature frame.<sup>177</sup> The poem consists of only one six-line stanza. Table 15 shows the musical and poetic structure of the setting (refer to Appendix 1).

As seen in the table, Blumengruss is structured in only a single section. The piano accompaniment section is comprised of a germinal musical idea which consists of a rhythmic ostinato associated with a disjunct descending melodic line (Example 55). The accompaniment portrays the essence of the poem which deals with a humble and devoted suitor.

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<sup>175</sup> W.L. Loewen, The Relationship of Text and Vocal Aspects in the Mörike Songs of Hugo Wolf (Kansas City: University of Missouri, 1983), p.247.

<sup>176</sup> E.B. Kohs, Musical Form Studies in Analysis and Synthesis (Boston: Houghton Mifflin Company, 1976), p.317.

<sup>177</sup> F. Walker, Hugo Wolf (London: J.M. Dent & Sons Ltd., 1968), p.250.



Example 55: Blumengruss, (bar 1)



This musical idea possesses a readily identifiable quality to the ear, and, at the same time, is an idea which can be flexibly manipulated. However, the regularity and continuous quality of this musical idea must be handled in such a way as to counter its potential for redundancy. Wolf avoids this problem with the shaping of register, the fluctuation of tonal focus, as well as graduations of dynamic levels.

Firstly, the through-composed structure of Blumengruss is given shape through a gradual rise in register in the piano accompaniment from bars 1 through 11, (lines 1-5) which is followed by a gradual descent back to the opening level in bars 12-18 (last line and repetition of the last line). This arch-shaping of the register creates a congruity of design which enhances the through-composed structure. Secondly, notice that the tonal focus interacts with the shape. As the rise in register becomes pronounced in bar 5 through 11, tonal focus becomes clouded and distorted without presenting any clear harmonic cadence. Furthermore, the harmonic progression is weakened through the irregular resolution of inverted sonorities (e.g., the seventh of  $V_2^4$  chord resolving to tonic in bar 5). After the high point is reached in bar 12, a gradual refocusing on the central tonal level corresponds to the return to the opening register. The extended  $V_2^4 - I$  progression of the piano postlude is needed to reaffirm the central tonality since so much of the song is tonally unstable.

Thirdly, the climactic poetic line, "wie hundert tausendmal!", is set at the point where register and dynamics reach the highest point, and where the



tonal focus is not obscured. In this case, musical intensification resulting from a manipulation of register, tonality, and dynamics, creates an aural shape compatible to the poem.

As regard to the vocal line of this setting, it is comprised of seven two-bar phrases with each phrase containing one poetic line. Notice that the fourth, sixth, and seventh phrases contain a relatively greater range and melodic direction. In this case, Wolf obviously wants to emphasize aurally the lines "Ach-wohl eintausendmal" and "Wir hundert tausendmal!" All other musical phrases in the vocal line are more declamatory in style and restricted in range. Thus Wolf manipulates extensively the range and melodic contour to reinforce the poem's meaning. The ostinato pulsation and regularity of motion in the piano accompaniment affords Wolf maximum flexibility in freely shaping the melody of the vocal line to the contours of the poetic lines and the rhythmic flow of the words. The rhythmic procedure is set in an uncomplicated duple meter. But the stress of emotion leads it away to a more complicated rhythm pattern with syncopation from bar 3 onward, especially at the beginning of bars 5 and 9, and finally back to the simple uncomplicated duple meter at bar 11 owing to the simplicity of the closing words.

Thus, the simplicity of the poetry itself is reflected in the simplicity of the basic germinal idea of the music.

On the other hand, the monologue of Prometheus is written in irregular verses, totally fifty-seven lines of text, which require the composer's great effort to overcome the extensive length and unusual form of the poem. Stunningly and triumphantly Wolf surmounts all the difficulties by fashioning it with a through-composed musical structure (Table 16; Appendix 1).

In this setting, the piano accompaniment plays a crucial role in animating and delineating the poetry. The extended, almost symphonic, majestic twenty-two bar prelude forewarns the listener of the prominent role of the piano. As if it



were a symphonic poem, the prelude exposes most of the entire material -- combining the sense of the words, a character study, a scene-painting and the essence of the dramatic conflict -- thus ensuring a measure of musical coherence and unity.

In the opening four bars, Wolf describes the chained Titan. First of all, he is portrayed in majestically ascending minims, set against a powerful descending bass and with increasingly intense dynamic levels (p cresc...ff). The musical effects suggest the rebel Prometheus raising himself on his rock to hurl his defiance at Zeus. This gesture recurs several times in the course of the song, as seen in bars 20-38 & 50-52 in section A; bars 101-114 & 129-136 in section C (actually A1, explained later); and bars 171-174 in the coda section.

After the long heaven-storming prelude, Wolf basically divides the music into five sections (A: bars 1-54, B: bars 55-100, C: bars 101-136, D: bars 137-159 & E: bars 161-174) although the poetry is composed of seven stanzas. In fact, Wolf makes significant modifications in both the C and D sections to distinguish them from the antecedent A and B sections, respectively. In the C section, a homophonic tremolo along with a syncopated melodic figure (bars 117-128) replaces linear octave passages present in the antecedent section (bars 39-49), and in the D section, an agitated triplet pedal point (bars 137-161) replaces the slower motor-rhythmic ostinato figuration (bars 55-100) of its antecedent section. These modifications are obviously compatible with the poetic requirements of sustaining and even expanding tension. The final E section of the song, in which the last poetic stanza is set, functions as a coda. Thus, the overall structure of the setting gives an aural illusion of a binary form (A B A1 B1 + coda).

Although the setting suggests a binary form, the through-composed nature is easily detected as the piano accompaniment changes frequently and in accordance with the sense and dramatic mood of the words. The vocal part follows the dramatic sense of the text, and is irregularly phrased in each section.



Besides, interludes separate both the individual musical sections and also the subsections within the various stanzas.

A section: (bars 1-54)

After the prelude calms down and rests on a perfect cadence (d: V - i at bar 22), Wolf begins the section A by manipulating musical elements such as texture of the piano, melody, harmony, as well as dynamic level according to the dramatic sense and scene of the text. The hero draws himself up to fling his defiance in Zeus' face, whose presence is revealed in lightning, the thunderbolts, and his threatening growl. As Prometheus compares the god's assaults on oak trees and mountain-tops to the idle past-time of a boy beheading a thistle, the music begins to repeat itself at a full dynamic level (ff) in bar 25, and the melody proceeds loudly (f) in repeated high notes and rhythmic repetitions, as if the Titan were snarling in mockery to the gods above (bars 23-26 & 30-35). Further, the music gives a powerful expression of a pride and rage at the word "beneides" (Envy) at a dynamic level of fff (bar 50). The melody, at a rather high pitch of E<sup>b</sup> - E<sup>h</sup> and in an agitated rhythm, uses disjunct intervals to depict a more defiant manner (bars 47-50).

Within the section, Wolf skillfully employs descriptive interludes in accordance with the scene of the text. At bars 27-29, a three-bar interlude is used to separate the images of Zeus on high and Zeus on earth (line 6) and borrows material from bars 4-8 of the prelude. The material of the second interlude (bars 36-38) is derived from the prelude also (bars 9-10).

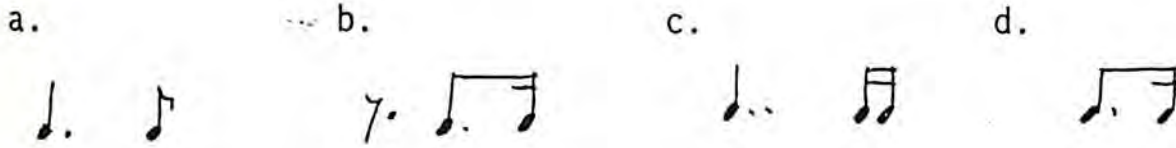
In general, the material in the accompaniment is again derived from the prelude. It is highly agitated, being marked by different kinds of dotted rhythms (refer to Example 56 below), sf or accent marks indicating strong stresses, or trills which highlight certain notes or passages (refer to Example 57 below). Further indications of agitation include the use of tremolos in the bass line (refer to Example 58 below), and block chords juxtaposed with embellished lines



(refer to Example 59 below).

Example 56: Prometheus, (a: bars 23; b: 25; c: 30 & d: 40)

a.                      b.                      c.                      d.



Example 57: Prometheus, (bars 29-32)



Example 58: Prometheus, (bars 23-25)



Example 59: Prometheus, (a: bars 29-31; b: 39-40)

a.





b.

A musical score for piano accompaniment, consisting of two staves. The music is in a minor key. The first staff (treble clef) starts with a half note chord, followed by a series of eighth notes. The second staff (bass clef) starts with a half note chord, followed by a series of eighth notes. Dynamics are marked as *ff* and *f*.

At bar 39, due to the sudden change in mood of the text, the texture of the piano part changes. Block minim chords are juxtaposed with the rising octaves in both hands, suggesting that the Titan is too strong to be conquered (refer to Example 58 b above).

Harmonic and tonal tension is generated principally through the use of unresolved diminished-seventh chords and Wolf's characteristic non-functional harmonic progressions (Example 60).

Example 60: Prometheus, (a: bar 33; b: bars 39-50)

a.

A musical score for piano accompaniment, consisting of two staves. The music is in a minor key. The first staff (treble clef) starts with a half note chord, followed by a series of eighth notes. The second staff (bass clef) starts with a half note chord, followed by a series of eighth notes. Dynamics are marked as *sf* and *ff*. Below the score is the chord notation:  $d: vii^{\circ 5}$ .

b.

A musical score for piano accompaniment, consisting of two staves. The music is in a minor key. The first staff (treble clef) starts with a half note chord, followed by a series of eighth notes. The second staff (bass clef) starts with a half note chord, followed by a series of eighth notes. Dynamics are marked as *ff* and *f*. Below the score are the chord notations:  $d: VI$ ,  $(III^{b7}_{75})^4_2$ ,  $II^7_4$ ,  $VI$ ,  $b: i^7$ ,  $C: bii^7$ , and  $I_6$ .



The image shows two systems of handwritten musical notation for piano accompaniment. Each system consists of a treble clef staff and a bass clef staff. The first system includes dynamic markings *ff*, *f*, and *ff*, and chord symbols *I*, *F#m*, *II<sup>b7</sup>*, *I*, *D:(V<sup>b7</sup>)<sub>6</sub>*, and *I*. The second system includes dynamic markings *ff*, *f*, *ff*, and *fff*, and chord symbols *E<sup>b</sup>:I*, *(II<sup>b7</sup>)<sub>6</sub>*, *I*, *bVI<sub>4</sub>*, *VI<sup>b7</sup>*, and *IV<sup>b7</sup>*. The notation includes various rhythmic values, accidentals, and articulation marks.

B section: (bars 55-100)

After a four-bar interlude a new musical section begins, which sets the second and third stanzas. These two stanzas depict mankind's childish belief in the existence of a deity. The mood has noble sorrow and compassion. Thus in this section, variety is obtained by the adoption of a different kind of both vocal line and accompaniment, to express the Prometheus's feeling of disgust and his perception that Zeus was to be little esteemed. This is especially noticeable in the restrained irony of the passage commencing, "Ich kenne nichts ärmeres unter der Sonn als euch Götten," (I know nothing more wretched under the sun than you, gods!). The vocal line is basically conjunct and less rhythmically agitated than in the A section.

The accompaniment pattern is very regular and composed of sequences. For forty-seven bars a motif with frequent clashing minor seconds sounds in the right hand, while under it the left hand marches in chains of descending then ascending chromatic scales, repeated bass notes, leaps of thirds, and sometimes other big leaps (refer to bars 55-82). In the course of the forty-seven bar B section, the



melodic phrases rise and fall slowly, to show plainly the incompleteness, stationary and unsatisfactory nature of the gods.

One notices that, although stanza III begins at the line 21, "Da ich ein Kind war," (when I was a child), the same mood is maintained. Thus through a two-bar interlude, the crawling figure in the accompaniment carries on until another insurgent climax is reached in the interlude (bar 99) after the line 27, "sich des Bedrängen zu erbarmen" (to take pity on the distressed). Here the right hand has risen threateningly higher and insistently until the left hand strikes out together in the second time of dynamic climax (*fff*). Immediately afterward, a whole bar rest serves to create a dramatic atmosphere, seemingly to recover breath, strength and control (Example 61).

Example 61: Prometheus, (bars 94-100)

The musical score for Example 61, Prometheus, bars 94-100, is presented in two systems. The first system (bars 94-99) shows a right hand with a chromatic, stepwise melody and a left hand with a simple bass line. Dynamics include *più f*. The second system (bars 100-101) features a right hand with a more active, chromatic melody and a left hand with a dissonant bass line. Dynamics include *ff* and *fff*. A first ending bracket is present at the end of the second system.

Thus the overall shape of the B section is characterized by an incessant rise in register. Although the voice is relatively static, the accompaniment creates tension through a sometimes disjunct, or chromatic bass line associated with highly dissonant structures.



Since both the A and B sections generate great tension, Wolf does not seem to be differentiating poetic mood through contrasts of tension and release. Rather, the composer seems interested in sustaining tension by organizing two contrasting bodies of music which can interact in heightening their mutual tension.

C section: (bars 101-136)

In the fourth stanza, the thunder, the lightning and the fury of Zeus are renewed. The Titan's tirade reappears but in a more defiant and more argumentative manner. Consequently in this section, the music of the prelude as well as the tempo reoccur in the fourth stanza (Tempo wie zu Anfang). Prometheus questions Zeus, recalling the god's faults. He cannot stop himself from attacking Zeus in angry and persevering declamation, especially at the word "von Sklaverei?", the question being musically depicted by means of an upward arpeggio to E<sup>b</sup> (Example 62).

Example 62: Prometheus, (bar 112)



In this section, Wolf makes significant modifications to previously heard musical materials at bar 117-128. The piano shakes in tremolando chords, along with the top slurred melodic figure in the right hand which replaces the linear octave passages (used previously in bars 39-49 of the A section). Intensity grows without interruption from a dynamic level of p to ff, according to the meaning of the words "heilig glühend Herz" (holy glowing heart) (Example 63).



Example 63: Prometheus, (bars 115-119)

The musical score for Example 63, Prometheus (bars 115-119), is written for piano. It consists of five measures. The right hand (treble clef) and left hand (bass clef) are shown. The key signature has one sharp (F#) and the time signature is 4/4. The dynamics are marked as *p*, *mf*, *p*, *pp*, and *mf*. A fermata is placed over the final note of the fifth measure.

Notice Wolf does not end the section on the last line of stanza IV, but the first line of stanza V, "Ich dich ehren? Wofür?" (I, honour you? What for?). Evidently he wants to continue the mood of the consecutive questions.

D section: (bars 137-160)

Stanzas V and VI continue the audacious defiance at Zeus until a climax is reached at the end of the sixth stanza. Thus, again, in the D section, Wolf borrows elements from the B section but modifying them for the two stanzas. Those modifications are obviously compatible with the poetic requirements of sustaining and even expanding tension.

In bar 145, the right hand moves from plain octaves to thick chords, and in bars 152, 154, 156 & 158, the left-hand octaves arise powerfully outlining an E major chord, as Prometheus forcefully declares himself equal to the gods. Here the dramatic dynamic climax of *fff* is reached (Example 64).



Example 64: Prometheus, (bars 150-152)

The image displays two systems of musical notation for the piano accompaniment of the song 'Prometheus'. The first system, covering bars 150-152, is marked with a forte (*f*) dynamic. The second system, covering bars 153-156, is marked with fortissimo (*ff*) and fortississimo (*fff*) dynamics. The notation includes treble and bass staves with various rhythmic patterns, including dotted rhythms and syncopation. A vocal line is indicated by a 'v' above the staff in the second system.

E section: (bars 162-174)

Stanza VII is the conclusion of the poem. Prometheus remains magnificent in his human dignity and courage, to found a race in his own image, to suffer and to weep, but also to rejoice in its independence. Thus section E acts as a coda. The climactic nature of the last poetic stanza is accomplished in the piano accompaniment through the previously used non-functional progressions in this song (bars 162-168), a juxtaposition of regular rhythmic pulsations with syncopation (bars 162-166 & 167-169), contrast of range encompassing the full range of the piano (bars 162-170 & 171-174) and contrasts of dynamics and texture (p-f-ff). Furthermore, it is in this final section that the vocal line reaches its highest point (an F above middle in bar 171). A rounding of the structure results from the recurrence of the dotted rhythms (bars 171-172) which are used in the A and C sections. The climactic quality of this final musical section is certainly compatible with the defiance expressed by Prometheus in the final stanza of the poem (Example 65).



Example 65: Prometheus, (bars 162-174)

*<kräftig>*

Hier sitz' ich, for-me Menschen nach mei-nem Bil - de,  
ein Geschlecht, das mir gleich sei, zu lei - den, zu wei - nen,  
zu ge - nie - Ben und zu freu - en sich, und dein nicht zu  
ach - - - ten, wie ich!

*f* *p* *f* *p* *p* *f* *ff* *ff*

*Erstes Zeitmaß*

8



From the foregoing discussion of Prometheus, questions might arise as to Wolf's dedication to the supremacy of poetry over music, since he designed a musical structure which does not seem to clearly emerge from the poetry. However, Wolf realized that in setting a poem of great length, the interests of the poetry are best served by creating a musical design which is easily comprehensible. This in turn allows the ear to focus on musical events of a more progressive twentieth century approach rather than musical structure.

#### H. Cyclic Treatment in Wolf's Aus dem 'Buch Suleika' des West-östlichen Divans

The song cycle is associated primarily with the nineteenth century German Lied. Usually, the poems of a song cycle are by a single poet and often exist as a poetic cycle, taken over in whole or in part by the composer. The poems may be related in general theme, for instance, love, nature, travel, etc., and sometimes suggest a narrative outline. Schubert's Die schöne Müllerin and Winterreise, (on poems by Wilhelm Müller), and Schumann's Frauenliebe und Leben, (on poems by Adalbert von Chamisso), are good examples of this.

The songs in a cycle are sometimes drawn together by musical means. For instance, Beethoven uses connective piano interludes between the songs, as seen in his An die ferne Geliebte while Schumann employs a reprise of music at the end of his cycle, Frauenliebe und Leben. The songs in a cycle are in closely related keys and usually the cycle ends in the key in which it had begun. Songs may be also related by common musical motives. However, Schubert's cycles manifest none of these traits.

Wolf's song cycle of ten songs, titled Aus dem 'Buch Suleika' des West-östlichen Divans, sets selected poems from Goethe's Book of Suleika. From a purely musical point of view, this song-cycle of ten songs is of immense interest in that Wolf reinforces the poetic dialogue of the two lovers, Hatem and Suleika, with cyclical musical devices. He uses the idea of Wagnerian leitmotives to draw







Example 67: Nicht Gelegenheit macht Diebe, (bar 5)



As is common with so many of Wolf's settings of poetry by Goethe, the balanced melodic structure of the musical phrases is generated by the balance in the length of the poetic lines. Note the 2+2 phrase scheme (refer to Table 19, in Appendix 1).

In the second song of the cycle, Hoch beglückt in deiner liebe, the change of poetic mood is reflected in a restructuring of texture, rhythm, dynamics, and range.

The piano prelude commences with the descending-chromatic phrase which begins on the pitch "C" as does the vocal line of the first song; however, the passage in the second song is associated with a new tonal center of B-flat major, a fifth down from the tonal center of F major in the first setting (Example 68).

Example 68: Hoch beglückt in deiner Liebe, (bars 1-4)



This is a fine example of a linkage in register coordinated with a shift in tonality. The previous song ended with an F major chord; the second song opens with the suggestion of an F<sub>7</sub> and this chord is later understood to represent the dominant-seventh of B<sup>b</sup> major. Besides, in the first four bars of the introduction the descending chromatic phrase in the upper voice is highlighted with an ascending chromatic line in the lower voice which is further syncopated (refer



to Example 68).

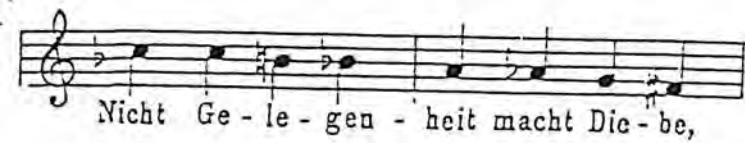
The entrance of the voice is placed a perfect fourth higher than the vocal entrance in the first song and is, but for one small rhythmic change to accommodate new text, a repetition. Compare the difference between these two settings (Example 69)

Example 69: a: Nicht Gelegenheit macht Dieb, (bars 3-4)

b: Hoch beglückt in deiner Liebe, (bars 11-12)

a.

b.



The close musical linkage of these two songs grows out of a close linkage of the two poems. Notice that the first stanza of Nicht Gelegenheit macht Diebe is answered by the first stanza of Hoch beglückt in deiner Liebe. Thus, Wolf is able to reinforce a linkage of the two poems through repetition of musical ideas. However, despite the unifying devices, Wolf gives each song individuality.

Again, the following two songs, Dies zu deuten bin erbötig (Hatem) are related musically as well as verbally. Wolf further sets the fifth song, Hätt' ich irgend wohl Bedenken (Hatem) repeating many thematic materials used in the previous (fourth) song. Because these three songs do use many similar materials, are all in the same key (A major) and maintain an overall quadruple meter, these three settings will be considered together.

Wolf matches these three poems with a through-composed design (refer to Tables 19-21, in Appendix 1). The first, Als ich auf dem Euphrat schiffte, recounts a woman's dream of drifting on the river. Wolf sets it with a delicate  $\frac{12}{8}$  barcarolle movement, and the entire song is characterized by a regularity of



rhythmic flow. Although the  $\frac{12}{8}$  meter is a compound-meter, the four-beat pulse of the previous song is maintained.

The vocal line begins with a diatonic restructuring of the descending-chromatic idea (Example 70).

Example 70: Als ich auf dem Euphrat schiffte, (bars 1-2)



This opening phrase terminates with a melodic sixth. This melodic sixth motive, cited in the first song, recurs in bars 6 & 7. Simultaneously, the phrase is restructured to include the descending motion mentioned above.

Against these vocal phrases, the left hand of the piano accompaniment contains a counter-melodic idea outlining falling and rising thirds from A to F# (Example 71).

Example 71: Als ich auf dem Euphrat schiffte, (bars 1-2)



Wolf links the fourth song, Dies zu deuten bin erbötig, with the previous songs with a downward leap of a sixth at the commencement of the vocal line (Example 72).

Example 72: Dies zu deuten bin erbötig, (bars 1-2)



The left-hand of the piano accompaniment plays a reshaped version of the falling and rising thirds cited in the previous song (A-F#-A-C#) (Example 73).



Wolf reshapes this idea in the following song.

Example 73: Dies zu deuten bin erbötig, (bars 1-2)



Notice in bars 36-42, shown in Example 74 (below), the descending motion of the third, commencing in the left-hand of the accompaniment, progresses in extended sequential descending motion and seems to be an augmentation of the descending phrase cited in the first two songs of the cycle. Furthermore, the rhythmic simplicity of the bass line also approximates that of the previous (third) song.

Example 74: Dies zu deuten bin erbötig, (bars 36-42)



The musical idea of the descending third cited in Example 74 serves as the obvious genesis of the musical material in Hätt' ich irgend wohl Bedenken. The descending third (seen in Example 71) followed by a rising sixth (seen in Example 72) is imitated in diminution in the vocal line where the two key motives are combined (Example 75).



Example 75: Hätt ich irgend wohl Bedenken, (bar 2)

The image shows a musical score for the second bar of the song 'Hätt ich irgend wohl Bedenken'. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a whole note rest, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The lyrics 'Hätt' ich ir-gend' are written above the vocal line.

At bars 6-7, the third phrase of the vocal line contains a restructured version of the descending-chromatic phrase mentioned before and concludes with a rising third (Example 76).

Example 76: Hätt' ich irgend wohl Bedenken, (bars 6-7)

The image shows a musical score for the vocal line of bars 6-7 of 'Hätt' ich irgend wohl Bedenken'. It is a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of a descending chromatic line: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The lyrics 'sü - - Bes Lieb - chen, dir zu schen - ken,' are written below the staff.

The fourth phrase (bars 8-9) is highlighted by two expressive leaps of a sixth (Example 77). Here, the point seems to be that the main elements are used in close proximity. Additional unifying elements are found in the use of the third (C#-E).

Example 77: Hätt' ich irgend wohl Bedenken, (bars 8-9)

The image shows a musical score for the vocal line of bars 8-9 of 'Hätt' ich irgend wohl Bedenken'. It is a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The melody consists of a descending chromatic line: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The lyrics 'die - ser Städ-te 'Rausch und Tand?' are written below the staff.

As summary, these three songs are related not only by the descending-third which opens each song and the use of other motives, but they all share a common tonal level (A major) and metric division (quadruple). This close musical association reinforces the close linkage of the three poems.



Komm, Liebchen, komm, Wie sollt ich heiter bleiben and Wenn ich dein gedanke form another sub-group of three songs in the cycle. Komm, Liebchen, Komm, which Wolf sets in a tripartite design, furnishes a smooth transition into the next sub-group.

In this song, the obvious linkage to Hätt' ich irgend wohl Bedenken is that the piano accompaniment begins with a descending-third (C-A<sup>b</sup>) buried within a musical phrase encompassing a sixth (C-E<sup>b</sup>) (Example 78).

Example 78: Komm, Liebchen, Komm, (bars 1-3)

Lebhaft und innig

Komm, Lieb - chen, komm! um -

*p dolce*

Notice the piano accompaniment and the vocal line of this song share the same tone of voice, and the same inflections, the piano anticipating the vocal melody of "Komm, Liebchen, Komm" (refer to Example 78 above). This imitation between the piano and the voice also recalls the previous song in motive (refer to Example 76).

Again, the recurrence of thirds and sixths throughout the fabric of this song creates a cellular relationship to previous material. The rhythmic alteration of the third is not unexpected nor unwarranted. However, its alteration does provide a bit of diversity while still being identifiable.

The other songs in this sub-group, Wie sollt ich heiter bleiben and Wenn ich dein gedanke, are again through-composed (refer to Tables 23-24, in Appendix 1).

In Wie sollt ich heiter bleiben, the  $\frac{6}{8}$  meter and the relative modal rela-



tionship ( $A^b - f$ ) (key areas related by thirds) to the previous song form the principal cyclical linkage. However, the cellular relationship to the earlier songs exists in the vocal line since the range of the first and second phrases (bars 5-8) outlines a sixth ( $D^b - F$  and  $E^b - C$ ) (Example 79).

Example 79: Wie sollt ich heiter bleiben, (bars 5-8)

The musical notation for Example 79 shows a single staff in F minor (three flats) and 6/8 time. The melody begins with a piano (*pp*) dynamic. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics are: "Wie sollt' ich hei - ter blei - ben, ent - fernt von Tag und Licht?"

The  $\frac{6}{8}$  meter and the F-minor tonality are continued in Wenn ich dein gedenke. Further, the rising and falling third motion discussed previously recurs in the piano accompaniment (Example 80).

Example 80: Wenn ich dein gedenke, (bars 1-2)

The musical notation for Example 80 shows piano accompaniment in F minor (three flats) and 6/8 time. The right hand (treble clef) plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The left hand (bass clef) plays a bass line of eighth notes: F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The dynamic is marked *pp*.

The final two poems of the cycle continue to be closely linked. In Locket haltet mich gefangen, Hatem extolls his passionate love for Suleika, while in the final poem, Nimmer will ich dich verlieren, Suleika expresses her eternal love for Hatem. The penultimate song in this cycle is set in a bipartite form and the final one is set again in the through-composed design (Tables 25-26, refer to Appendix 1).

Similarly, Wolf provides a very close linkage in meter, rhythm, tonality and texture between these final two songs of the cycle. Locken, haltet mich gefangen contains all the fire and passion that Wolf reserved for those texts which especially moved him. At the commencement of the vocal line, Wolf returns to the descending-chromatic phrase which he presents in the very first two songs



of the cycle (Example 81).<sup>178</sup>

Example 81: Locken haltet mich gefangen, (bars 1-3)

Lok - ken, hal - tet mich ge - fan - gen' in

In addition, the descending-chromatic line terminates with a melodic sixth, eliding the two important germinating ideas of the cycle.

The piano accompaniment of bar 1-3 also contains the descending chromatic phrase used in counterpoint with the vocal line.

In Nimmer will ich dich verlieren, Wolf maintains and extends the intensity of the previous song. First of all, the ascending scale motion occurs in the previous song and again opens the piano accompaniment in this song, but is made more intense through the quadruple division of the beat (Example 82).

Example 82: Nimmer will ich dich verlieren, (bars 1-2)

f

Secondly, the first phrase of the vocal line again ends with a leap of a sixth (bar 3) (Example 83).

Example 83: Nimmer will ich dich verlieren, (bars 2-3)

Nim - mer will ich dich ver - lie - ren!

<sup>178</sup> After examining several dictionaries, it appears that the editors of the Musikwissenschaftlicher Verlag have erred in their spelling of "Lokken". It should be "Locken".



Significantly, this intervallic sixth involves the same pitches (C<sup>#</sup> - E) and the same placement within the bar as the previous song. Notice in the second phrase of the vocal line, the substructure (bars 4-5) (shown in Example 84a, below) is similar to the corresponding phrase of the previous song (also bar 4 in Example 84b, below), in the use of a rising line C<sup>#</sup> - F<sup>#</sup> ; however the F<sup>#</sup> in Locken, haltet mich gefangen is displaced by an octave, presumably to avoid reusing the F<sup>#</sup> that had figured so prominently in the preceding phrase.

Example 84a: Nimmer will ich dich verlieren, (bars 4-5)



Example 84b: Locken, haltet mich gefangen, (bars 4-5)



Thirdly, a restructured version of the descending-chromatic phrase occurs in the piano accompaniment (bars 9-10) of Nimmer will ich dich verlieren, further reinforcing the linkage of these final two songs of the cycle (Example 85).

Example 85: Nimmer will ich dich verlieren, (bars 9-10)



As mentioned at the beginning of the discussion of this cycle, Wolf manipulates musical material in such a way as to reinforce the close relationship of the various poems. The musical linkage involved creates a unity within the cycle. The cycle may also be divided into four sub-groups (refer to Table 27, in



Appendix 1).

The first two songs of the cycle present germinating material. This germinating material is exploited in songs three, four and five. A second motive, that of falling and rising thirds, is presented as a unifying device. These three songs are then further linked through similar metric divisions and tonal focus. Likewise, the sixth through eighth songs are linked metrically ( $\frac{6}{8}$ ) and tonally ( $A^b$  major -  $f$  minor). The falling and rising third motive forms an important cellular relationship with earlier songs. As stated previously, the final two songs are related in tonality, texture, meter and mood. Thus, the entire cycle is linked principally through motivic and cellular manipulations, while sub-groups within the cycle are delineated principally through meter, tonality and texture. The motivic and cellular manipulations provide a musical cohesion which unifies the individual poems. The musical sub-groupings accomplish a more refined linkage between the several poems which exhibit an especially close interaction. This cycle demonstrates Wolf's manipulatory craft in forming and sustaining a large musical structure while simultaneously meeting the musical needs and poetic requirements.



## CHAPTER V

### CONCLUSION

By and large, Hugo Wolf, a fervent advocate of Wagner and browbeater of Brahms is the last spokesman and interpreter of his musical times and trends. He earnestly endorses and adopts the style and ideas of Schumann who conceived music as mood -- or sense -- painting. For Wolf, absolute music is a waste ground choked with academic works like weeds. Nonetheless Wolf develops a new understanding of nature, nuance, intonation, phonology and structure, and their relation to music. He manipulates musical sonorities to the highest degree of compatibility with the poetry. He possesses an instinctive genius for controlling various musical elements to bring the German Lieder to an unparalleled compatibility with poetry.

As seen in the preceding discussion of the selected Goethe Lieder, Wolf is very responsive to the necessity of fashioning a poem with a musical structure which enhances and reinforces the sense and mood of the poetry. He employs traditional strophic and partite designs, but almost always modifies them, choosing a design which is immediately responsive to the requirements of poetic declamation, mood and meaning.

The period design occurs quite frequently in Wolf's settings of Goethe. One reason for the use of this design is that many of Goethe's poems tend to have a regular number of poetic feet per line which allows for balance and symmetry in the corresponding melodic phrase structures. Furthermore, the symmetrical rhyme scheme is compatible with the terminal cadential procedures in music.

To enhance a rather lengthy poem, Wolf masterfully experiments in combining different forms effectively within a poem as seen in Der Rattenfänger. Also evident in this body of selected Goethe Lieder, is Wolf's interest in free



structures. Goethe's Grenzen der Menschheit stimulated Wolf to create a freely-structured setting remarkable for its organization and homogeneity within each section. The composer skillfully manipulates musical aspects so that there is coherence between the poetic context and musical shape. Finer poetic nuances are also musically structured often in the vocal declamation and in the piano accompaniment. Wolf uses the accompaniment to structure his songs more than any composer before him. As in the case of Prometheus, the extended, almost symphonic introduction forewarns the listeners of the prominent role of the piano. Interludes separate both individual stanzas of the poetry and sub-sections within the various stanzas.

The next general category of musical design used by Wolf is the through-composed structure. As in the previous discussion, the consistency in texture and style, a characteristic of this design, does not stop Wolf from musical manipulations which creates the illusion of multi-sectional structure when the sense of the poetry demands this. Prometheus is a case in point.

Wolf also creatively unifies a group of songs with cyclical devices, such as melodic and intervallic motives (Wagnerian Leitmotif idea), tonality, metric scheme etc., to reinforce the poems which are poetically related to each other, as seen in the cycle of ten love-songs, Aus dem 'Buch Suleika' des West-östlichen Divans. Within the cycle, each song has individual internal structure. On the other hand since the position of each setting within a volume by Wolf takes on a symbolic significance, it gives an illusion that when he edits his Goethe Lieder Album, he is presenting an "inter-dimensionally compact" art of forms, that is, placing his song cycle of individual songs together with other Goethe Lieder of different forms in the same volume. In this way, Wolf presents the art of form - forms within forms.

Hence, the genius of Hugo Wolf becomes clearly evident from his sensitivity and responsiveness to fitting the poetry with a musical design which enhances and animates the implicit structure of the poetry:



## Tables

Table 1 : Formal Structure of Selected Goethe Lieder

Group	Goethe	Songs	Tripartite Form	Bipartite Form	Rondo Form	Strophic Form	Mixed form	Through-composed Form	Freely-Structured Form (Shape)	Song Cycle
1		3 Harper Songs								
	(G.1)	Wer sich der Emsamkeit ergibt	✓ *							
	(G.2)	An die Türen			✓					
	(G.3)	Wer nie sein Brot mit Tränen ass			✓					
		4 Mignon Songs								
	(G.5)	Heiss mich nicht reden	✓ *							
	(G.6)	Nur wer die Sehnsucht kennt					✓ +			
	(G.7)	So lasst mich scheinen		✓ *						
	(G.9)	Kennst du das Land				✓ *				
2		2 ballads								
	(G.11)	Der Rattenfänger					✓ 0			
	(G.19)	Eipiphanias	✓ *							
3		2 short songs								
	(G.24)	Blumengruss				✓				
	(G.29)	Anakreons Grab	✓ *							
4		10 songs from the Book of Suleika								
	(G.39)	Nicht Gelegenheit macht Diebe	✓ *							✓
	(G.40)	Hoch beglückt in deiner Liebe		✓ *						✓
	(G.41)	Als ich auf dem Euphrat schiffte						✓		✓
	(G.42)	Dies zu deuten, bin erbötig						✓		✓
	(G.43)	Hätt' ich irgend wohl Bedeuken						✓		✓
	(G.44)	Komm, Liebechen, kommt	✓ *							✓
	(G.45)	Wie sollt' ich heiter bleiben						✓		✓
	(G.46)	Wenn ich dein gedenke						✓		✓
	(G.47)	Locken, haltet mich gefangen		✓ *						✓
	(G.48)	Nimmer will ich dich verlieren!						✓		✓
5		The Great Trinity								
	(G.49)	Prometheus						✓		
	(G.50)	Ganymed	✓ *							
	(G.51)	Grenzen der Menschheit							✓	

## Key :

\* Constructed in varied conception

0 Constructed in combination of tripartite and bipartite forms.

+ implied A B A form



Table 2 : The Musical and Poetic Structure of Kennst du das Land (Varied Strophic Form)

Musical Sections	Bar	Stanza	Line of Text	German Text	Phrase Structure	Key Reference or Cadence	Remarks
Strophe 1	Prelude (1-4) (5-12)	I	1.	Kennst du das Land, wo die Zitronen blühen,	4 (4 1/2 + 3 1/2)	G <sup>b</sup>	
	2.		Im dunkeln Laub die Gold-orangen glühen,				
	Interlude (13-14) (14-20)		3.	Ein sanfter Wind vom blauen Himmel weht,	2	E	
			4.	Die Myrte still und hoch der Lorbeer steht?	(2 1/2 + 4)		
	Interlude (21-22) (23-24)		5.	Kennst du es wohl?	(2 + 2)	C : V <sup>7</sup> -I = f : V	
			5.	Kennst du es wohl?	(2 + 2)		
	Interlude (25-26) (27-28)		5.	Kennst du es wohl?	3	G <sup>b</sup> : V <sup>7</sup>	Wolf's repetition
			5.	Dahin! Dahin,	(1 + 1)		
	Interlude (28-31) (32-33) (34-37)		6.	Möcht' ich mit dir, O mein Geliebter, ziehn.	(2 + 4)	G <sup>b</sup> : V <sup>7</sup> -I	identical with the prelude
					4		
	Strophe 2	(41-48)	II	7.	Kennst du das Haus? Auf Säulen ruht sein Dach,	4 1/2 + 3 1/2	
8.		Es glänzt der Saal, es schimmert das Gemach,					
Interlude (49-50) (51-57)			9.	Und Marmorbilder stehn und sehn mich an:	2	G <sup>b</sup> : V <sup>6</sup> -I	
			10.	Was hat man dir, du armes Kind, getan?	(2 + 5)		
Interlude (58-59) (60-61)			11.	Kennst du es wohl?	(2 + 2)	f : IV <sup>7</sup>	
			11.	Kennst du es wohl?	(2 + 2)		
Interlude (62-63) (64-65)			11.	Kennst du es wohl?	3	G <sup>b</sup> : V <sup>4</sup> / <sub>2</sub>	Wolf's repetition
			11.	Dahin! Dahin!	(1 + 1)		
Interlude (66-68) (69-70) (71-74)			12.	Möcht' ich mit dir, O mein Beschützer ziehn.	2 + 4	F <sup>#</sup> : V <sup>7</sup> -I	identical with the prelude
Strophe 3		(79-94)	III	13.	Kennst du den Berg und seinen Wolkensteg?	(3 + 4)	f <sup>#</sup>
	14.	Das Maultier sucht im Nebel seinen Weg;					
	Interlude (95-98) (99-100) (101-102)		15.	In Höhlen wohnt der Drachen alte Brut;	4	f <sup>#</sup> : V	
			16.	Es stürzt der Fels und über ihn die Flut			
	Interlude (103-104) (105-106)		17.	Kennst du ihn wohl?	(2 + 2)	f : V <sup>7</sup> -i <sup>#</sup>	
			17.	Kennst du ihn wohl?	(2 + 2)		
	Interlude (107-109) (110-111) (112-116)		17.	Dahin! Dahin.	3	G <sup>b</sup> : V <sup>4</sup> / <sub>2</sub>	Wolf's repetition
			18.	Geht unser Weg! O Vater, Lass uns ziehn!	(2 + 5)		
	Postlude (115-118)  (118-120) (119-122)		18.	Lass uns ziehn!	(2 + 3 + 2)	G <sup>b</sup> : I V <sup>7</sup> -I IV <sup>6</sup> -I	Wolf's repeated last verse is embraced by postlude



Table 3 : The musical and poetic structure of *So lasst mich scheinen, bis ich werde*. (Modified Bipartite Form)

Musical Sections	Bar	Stanza	Poetic Mood	Line of Text	German Text	Phrase Structure	Key Reference or Cadence	Remarks
A	Piano Introduction only two beats (1-9)	I	a	1.	So lasst mich scheinen, bis ich werde	2	a = i	
	2.			Zieht mir das Weiss Kleid nicht aus!	2			
	3.			Ich eile von der schonen Erde,	2			
	4.			Hinab in jenes feste Haus	2			
	Interlude (9)							
B	(10-17)  Interlude (17)	II	b	5.	Dort ruh' ich eine kleine Stille,	2	a : V - i	identical with the prelude: only 2 beats
				6.	Dann öffnet sich der frische Blick;	2		
				7.	Ich lasse dann die reine Hülle,	2		
				8.	Den Gurtel und den Kranz zurück.	2		
A1	(18-25)  Interlude (26)	III	a1	9.	Und jene himmlischen Gestalten	2	no apparent cadence	
				10.	Sie fragen nicht nach Mann und Weib	2		
				11.	Und keine Kleider, Keine Falten	2		
				12.	Umgeben den verklärten Leib	2		
B1	(26-34)  Postlude (35-39)	IV	b1	13.	Zwar lebt' ich ohne Sorg' und Mühe,	2	a : V - i expanded tonic pedalchord:	
				14.	Doch fühlt' ich tiefen Schmerz genug	2		
				15.	Vor Kummer altert' ich zu frühe;	2		
				16.	Macht mich auf ewig wieder jung!	3		



Table 4 : The musical and poetic structure of An die Türen (Rondo Form)

Musical Section:	Bar	Total Length of The Section	Stanza	Poetic Mood	Line of Text	German Text	Phrase Structure	Key Reference or Cadence	Remarks
A	Prelude (1-4)						4	cm : V	
B	(5-12)	8mm	I	a	1. An die Türen will ich schleiden; 2. Still und sitzsaam will ich stehn; 3. Fromme Hand wird Nahrung reichen, 4. Und ich werde weiter gehn.	(2+2) (2+2)	cm : V - i		
A1	Interlude (13-16)							f : V <sup>7</sup> - i <sup>#</sup>	varied prelude
C	(17-25)	8mm	II	b	5. Jeder wird ich sich glücklich scheinen, 6. Wenn mein Bild vor ihm erscheint; 7. Eine Träne wind er weinen, 8. Und ich weiss nicht, was er weint.	(2+2) (2+2)	cm : i <sup>#</sup> cm : V <sup>7</sup> - i <sup>#</sup>		
A2	Postlude (25-31)						6	cm : V - i <sup>#</sup> f : $\frac{1}{F\#} V$	identical with prelude

Table 5 : The musical and poetic structure of Wer nie sein Brot mit Tränen ass (Rondo Form)

Musical Section:	Bar	Total Length of The Sections	Stanza	Poetic Mood	Line of Text	German Text	Phrase Structure	Key Reference or Cadence	Remarks
A	Prelude (1-4)						4	f : i - V	
B	(5-12)	8mm	I	a	1. Wer nie sein Brot mit Tränen ass, 2. Wer nie die kummervollen Nächte 3. Auf seinen Bette weinend sass, 4. Der kennt euch nicht, ihr himmlischen Mächte	(2+2) (2+2)	f : $\frac{1}{F\#} V - ii \frac{7}{F\#}$		
A1	Interlude (13-16)						4	f : IV - i <sup>#</sup>	identical with prelude
C	(17-25)	8mm	II	b	5. Ihr führt ins Leben uns hinein, 6. Ihr laast den Armen schuldig werden. 7. Dann überlasst ihr ihn der Pein; 8. Denn alle Schuld rächt sich auf Erden	(2+2) (2+2)	f :		
A2	Postlude (25-29)						4 1/2	f : V <sup>7</sup> - i	identical with prelude



Table 6: The musical and poetic structure of Heiss mich nicht reden (Modified Tripartite Form)

Musical Sections	Bar	Stanza	Poetic Mood	Line of Text	German Text	Phrase Structure	Key Reference or Cadence	Remarks	Total Length of The Sections
A	Prelude (1-2) (3-10)	I	a	1.	Heiss mich nicht reden, heiss mich schweigen	(2+2)	F: V <sup>7</sup> -I		8mm
				2.	Denn mein Geheimnis ist mir Pflicht;				
				3.	Ich möchte dir mein ganzes Innre zeigen,				
				4.	Allein das Schicksal will es nicht.	(2+2)	no apparent cadence		
B	(11-18)	II	b	5.	Zur rechten Zeit vertreibt der Sonne Lauf				8mm
				6.	Die finstre Nachte, und sie muss sich erhellen,	(2+2)			
				7.	Der harte Fels schliesst seinen Busen auf				
				8.	Missgönnt der Erde nicht die tief verborgnen Quellen	(2+2)	F: IV <sup>7</sup> -V F: V-I	vague	
A1	Interlude (19-20) (21-28)	III	a1	9.	Ein jeder sucht im Arm des Freundes Ruh:				8mm
				10.	Dort kann die Brust in Klagen sich ergiessen;	(2+2)			
				11.	Allein ein Schwur drückt mir die Lippen zu:				
				12.	Und nur ein Gott vermag, sie aufzuschlies:	(2+2)	F: V <sup>7</sup> -I		
	Postlude (29-32)								



Table 7 : The musical and poetic structure of *Wer sich der Einsamkeit ergibt* (Modified Tripartite Form)

Musical Sections	Bar	Total Length of the Sections	Stanza	Poetic Mood	Line of Text	German Text	Phrase Structure	Key reference or Cadence	Remarks	
A	Prelude (1-5) (6-12)	12mm.	I	a	1.	Wer sich der Einsamkeit ergibt,	5	g: V-I		
					2.	Ach, der ist bald allein;	3			
					3.	Ein jeder lebt, ein jeder liebt				
					4.	Und lasst ihn seiner Pein.	(2+2)			
	Interlude (13) (13-17)			II	a1	5.	Ja! lasst mich meiner Quall		g V - i	
						6.	Und kann ich einmal			
						7.	recht einsam sein,	(1+3)		
						8.	Dann bin ich nicht allein.		g: II <sup>7</sup> / <sub>#</sub> (V <sup>7</sup> / <sub>I</sub> ) - V	
B	(18-26)	11mm.	III	b	9.	Es schleicht ein Liebender lauschend sacht				
					10.	Ob seine Freundin allein?	(2+2)			
					11.	So überschleicht bei Tag und Nacht				
	Interlude (27)			IV		12.	Mich Einsamen die Pein,	(2+2)		
						13.	Mich Einsamen die Qual.	2		
							1	g: V <sup>7</sup> -i		
A1	(28-32)	6mm.		a2	14.	Ach, werd' ich erst einmal			varied &	
					15.	Einsam im Grabe sein,	3		shortened	
					16.	Da lasst sie mich allein!	3		A section	
	Postlude (33-37)						4	g: VI - V		



Table 8: The musical and poetic structure of Epiphanias (Modified Tripartite Form)

Musical Sections	Bar	Total Length of the Sections	Stanza	Poetic Mood	Line of Text	German Text	Phrase Structure	Key Reference or Cadence	Remarks		
A	(1-8)	17mm.	I	a	1.	Die heiligen drei König' mit ihrem Stern	(2+2)	G: V I			
					2.	Sie essen, sie trinken und bezahlen nicht gern;	(2+2)				
					3.	Sie essen gern, sie trinken gern,	(2+2)				
					4.	Sie essen, trinken, und bezahlen nicht gern.	(2+2)				
	(9-16)			II		5.	Die heiligen drei König' sind kommen alhier,	(2+2)	G: IV - I		
						6.	Es sind ihrer drei und sind nicht ihrer vier;	(2+2)			
						7.	Und wenn zu dreien der vierte wär,	(2+2)			Deceptive Cadence G: V <sup>7</sup> -I, D: V <sup>7</sup> -I
						8.	So war ein heiliger drei König mehr.	(2+2)			
Interlude (17)							G: V <sup>4</sup> -I 9				
B	a (18-25)	26mm.	III	b	9.	Ich erster bin der weiss und der schon,	(2+2)	C: I			
					10.	Bei Tage solltet ihr erst mich sehn!	(2+2)				
					11.	Doch ach, mit allen Spezerein	(2+2)				
					12.	Werd ich sein Tag kein Mädchen mir erfreun.	(2+2)				
	b (26-33)			IV		13.	Ich aber bin der braun und bin der lang,	(2+2)	C: V <sup>7</sup> -I E <sup>b</sup> : I		
						14.	Bekannt bei Weibern wohl und bei Gesang,	(2+2)			
						15.	Ich bringe Gold statt spezerein,	(2+2)			
						16.	Da werd ich überall willkommen sein.	(2+2)			
	c (34-41)			V		17.	Ich endlich bin der Schwarz und auch der klein,	(2+2)	E <sup>b</sup> : V - I g: i		
						18.	Und mag auch wohl einmal recht lustig sein.	(2+2)			
						19.	Ich esse gern, ich trinke gern,	(2+2)			
						20.	Ich esse, trinke und bedanke mich gern.	(2+2)			
Interlude (42-43)						2	g: i - V				
A1	(44-51)	26mm.	VI	a1	21.	Die heiligen drei König' sind wohlgesinnt,	(2+2)	G: V - I			
					22.	Sie suchen die Mutter und das Kind;	(2+2)				
					23.	Der Joseph fromm sitzt auch dabei,	(2+2)				
					24.	Der Ochs und Esel liegen auf der streu.	(2+2)				
	Interlude (52-60)			VII		25.	Wir bringen. Myrrhen, wir bringen Gold,	(2+2)	D: V - I		
						26.	Dem Weihrauch sind die Damen hold;	(2+2)			
						27.	Und haben wir Wein von gutem Gewachs,	(2+2)			
						28.	So trinken wir drei so gut als ihrer sechs.	(2+2)			
	Interlude (61-69)			VIII		29.	Da wir nun hier schone Herrn und Frauen.	(2+2)	D: V <sup>7</sup> -I G: V <sup>7</sup>		
						30.	Aber keine Ochsen und Esel schau,	(2+2)			
						31.	So sind wir nicht ans rechten Ort	(2+2)			
						32.	Und ziehen unseres Weges weiter fort.	(2+2)			
Postlude (70-93)							(2+2+2+6)	C - G: V <sup>7</sup> -I E <sup>b</sup> : I D: v <sup>7</sup> I g: tonic pedal G: IV <sup>7</sup> -I			
			bars (70-73) derived from Section B: X bars (74-77) derived from Section B: Y bars (78-81) derived from Section B: C bars (82-93) (82-83) + (84-85) repetition (86-87) repetition + (88-93)								



Table 9 : The musical and poetic structure of Anakreons Grab (Modified Tripartite Form)

Musical Section	Bar	Total Length of the Sections	Stanza	Poetic Mood	Line of Text	German Text	Phrase Structure	Key reference or Cadence	Remarks
A	Prelude (1-2) (3-6)	4mm.	I	a	1.	Wo die Rose hier blutt, wo Regen um Lorbeer sich schlingen,	(2+2)	D : V - I	
					2.	Wo das Turtelchen lockt, wo sich das Grillchen ergotzt,		I - V	
B	(7-12)	6mm.		b	3.	Welch ein Grab ist hier, das alle Götter mit Leben,	(2+4)	D : I	
					4.	Schon bepflanzt und geziert? Es ist Anakreons Ruh.		D : I - IV - V D : V - I	Identical with the prelude
	Interlude (13-14)								
A1	(15-18)	4mm.		a1	5.	Fruhling, Sommer und Herbst genoss der glückliche Dichter;	(2+2)	D : V I I pedal chord	
	Interlude (17)				6.	Vor dem Winter hat ihn endlich der Hügel geschützt.			
	Postlude (19-21)								

Table 10 : The musical and poetic structure of Nur wer die Sehnsucht kennt (Modified Tripartite Form)

Musical Section	Bar	Total Length of the Sections	Stanza	Poetic Mood	Line of Text	German Text	Phrase Structure	Key Reference or Cadence	Remarks				
A	Prelude (1-8) (9-16)	13mm.	I	a	1.	Nur wer die Sehnsucht kennt,	8	g : 1 <sup>b</sup> - <sup>b</sup> v7					
					2.	Neiss, was ich leide!	(2+2)						
					3.	Allein und abgetrennt	(2+4)						
					4.	Von aller Freude							
						Interlude (17) (18-21)					5.	Seh' ich ans Firmament	1
											6.	Nach jener Seite	(2+2)
B	Interlude (22-25) (26-29)	11mm.		b			4						
					7.	Ach! der mich liebt und kennt,	(2+2)						
					8.	Ist in der Weite.							
						Interlude (30-32) (33-36)			9.	Es sehwindelt mir, es brennt	3		
				10.	Mein Eingeweide	(2+2)							
	Interlude (37-48)					12							
A1	(49-53)	5mm.		a	11.	Nur wer die Sehnsucht kennt,	(2+2)	g : 11 <sup>7</sup> + v7 g : i - V					
					12.	Weiss, was ich leide!							
	Postlude (54-57)						4						



Table 11 : The musical and poetic structure of Ganymed (Modified Tripartite Form)


Musical Sections	Bar	Stanza	Poetic Mood	Line of Text	German Text	No. of Syllables	Phrase Structure	Key Reference or Cadence	Remarks
A	Prelude (1) (2) (3-4) (5-7) (8-10) (11) (11-13) (13-14) (14-15)	I	a	1. 2. 3. 4. 5. 6. 7. 8.	Wie im Morgenglanze Du rings mich anglühst, Frühlings, Geliebter! Mit tausendfacher Liebeswonne Sich an mein Herz drängt Deiner ewigen Wärme Heilig Gefühl, Unendliche Schöne!	8 5 5 9 5 7 4 6	D : I 3 ] (3+3) 3 ] (3+3) (3+1) ] (4+f) 4 ] (4+f) 1 ] 1 ] (2+2+2) 1 ] (2+2+2) 2 ]	F# Bb Eb D : D : I b : V - i D : $\sharp V - V \frac{6}{5}$	3rd relationship Wolf's repetition
	Interlude (16) (17)			9.	Da ß ich dich fassen möcht	6	1 ] 1 ]	D : D : I	
	Interlude (18) (19) (20)			10.	In diesen Arm, In diesen Arm!	4 4	1 ] 1 ] 2 ]	b : V - i	Wolf's repetition
	Interlude (21-22)						2 ]	D : $\sharp V - V \frac{6}{5}$	
B	(23-24) (24-25) (26-27) (28-29) (30-31) (31-32) (32-33) (34-35) (35-36) (37-38) (39-40)	II	b	11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21.	Ach, an deinem Busen Lieg ich, schmachte, Und deine Blumen, dein Gras Drängen sich an mein Herz Du kühlst den brennenden Durst meines Busens, Lieblicher Morgenwind, Ruft drein die Nachtigall Liebend nach mir aus dem Nebeltal Ich komm, ich komme! Wohin? Ach, wohin?	6 4 7 6 6 5 6 6 9 5 5	3 (2+2) (3+1) 3 (2+2) 3 (2+2)	G : VII <sup>o</sup> - I <sup>o</sup> D : $V \frac{9}{5} - \sharp V \frac{9}{5} - III \frac{6}{5}$ A <sup>b</sup> : I <sup>b</sup> - II <sup>b</sup> - V <sup>7</sup> - I <sup>b</sup> - II <sup>b</sup> D : V <sup>6</sup> - I	new piano rhythmic pattern 
	Interlude (40-41)							D : V <sup>6</sup> - I	
A1	(42-44) (45-46) (47-48) (48-50) (51-52) (53) (53-54) (54-55) (56-58) (58-61)	III	a1	22. 23. 24. 25. 26. 27. 28. 29. 30. 31.	Hinauf! Hinauf strebt's Es schweben die Wolken Abwärts, die Wolken Neigen sich der Sehrenden Liebe. Mir! Mir! In eurem Schosse Aufwärts! Umfangened umfängen! Aufwärts an deinen Busen, Allliebender Vater!	5 6 5 9 2 5 2 7 7 6	3 6 6 2 2 4 4 (3+3) 5	D : I F# Bb Eb cm : V <sub>4</sub> = D : IV <sub>4</sub> D : V <sup>7</sup> - I	3rd relationship
	Postlude (61-66)								



Table 12 : The musical and poetic structure of Der Rattenfänger (Mixed Form)

Musical Sections	Bar	Stanza	Line of Text	German Text	Phrase Structure	Key Reference or Cadence	Remarks
A	Prelude (1-8) (9-16)	I	1.	Ich bin der Wohbekannte Sanger,	8	a : V - i	
			2.	Der vielgereise Rattenfanger,	(2+2)		
			3.	Den diese altberuhmte Stadt			
			4.	Gewiss besonders notig hat.	(2+2)		
W	Interlude (17) (18-21)		5.	Und warens Ratten noch so viele,	1		
			6.	Und ware Wiesel mit im Spiele,	(2+2)		
	Interlude (22) (23-29)		7.	von allen Saubr ich diesen Ort,	1		
X	Interlude (30-36)		8.	Sie mussen miteinander fort.	(2+5)		
					8	a : V - i	identical with the prelude
B	(37-46)	II	9.	Dann ist der jung gelaunte Sanger		v	
			10.	Mitunter auch ein kinderfanger,	(2+2)		
y			11.	Der Selbst die wildesten bezwingt,			
			12.	Wenn er die golden Marchen singt.	(2+4)		
	Interlude (47) (48-51)		13.	Und ware Knaben noch so trutzig,	1		
			14.	Und ware Madchen noch so stutzig,	(2+2)		
	Interlude (52) (53-59)		15.	In meine Saiten greif ich ein.	1		identical with bar 22
z	Interlude (59-66)		16.	Sie mussen alle hinterdrein.	(2+5)		
					8	a : V - i	identical with the prelude
B1	(67-76)	III	17.	Dann ist der vielgewandte Sanger			
			18.	Gelegentlich ein Madchenfanger;	(2+2)		
			19.	In keinem Stadtchen langt er an,			
			20.	Wo er's nicht mancher angetan.	(2+4)		
y1	Interlude (77) (78-81)		21.	Und ware Madchen noch so blode,	1		
			22.	Und ware Weiber noch so sprode,	(2+2)		
	Interlude (82) (83-90)		23.	Doch allen wird so liebebang	1		
z1	Interlude (91-97)		24.	Bei Zaubersaiten und Gesang.	(4+4)		identical with bar 22
						a : V - i	
A1	(98-104)	IV	25.	Ich bin der wohlbekannte Sanger,			
			26.	Der vielgereise Rattenfanger,	(2+2)		
			27.	Den diese altberuhmte Stadt			
W	Interlude (105) (107-110)		28.	Gewiss besonders notig hat;	(2+2)		
			29.	Und warens Ratten noch so viele,	1		
			30.	Und ware Wiesel mit im Spiele,	(2+2)		
	Interlude (111) (112-118)		31.	Von allen saub'r ich diesen Ort,	1		
X	Postlude (118-138)		32.	Sie mussen miteinander fort.	(2+5)	a : V - i	
					(2+3+1)		
					(4+4)		
					(2+2)		
					2+2	a : V - i	



Table 13 : The Structural Balance Der Rattenfänger

		Piano	Voice
A (bars 9–29)	w (bars 9–21)	$w \neq y$	$w \neq y$
	x (bars 23–29)	$x = z$	$x = z$
B (bars 37–59)	y (bars 37–51)	$y = y1$	$y = y1$
	z (bars 53–59)	$z \neq z1$	$z \neq z1$
B1 (bars 67–90)	y1 (bars 67–81)		
	z1 (bars 83–90)		
Back to A			
A (bars 98–118)	w (bars 98–110)		
	x (bars 112–118)		

Table 14: The Musical and Poetic structure of Grenzen der Menschheit (Freely-structure Form)




Musical Sections	Bar	Total Length of the Sections	Postlo Stanza	Line of Mood	German Text	Phrase Structure	Key Reference of Cadence	Rhythmic Pattern of the Accompaniment	Number of Syllables	Remarks
A	Prelude (1-6) (7-25)	27mm.	I	a	1 : Wenn der uralte 2 : Heilige Vater 3 : Mit gelassener Hand 4 : Aus rollenden Wolken 5 : Segende Blitze 6 : Über die Erde sät 7 : Küss' ich den letzten 8 : Saum seines Kleides, 9 : Kindliche Sphäner 10 : Treu in der Brust	8 4 7 (3½+3½) (4+4) (4+4)	a: V-I E: IV d#m: V-I (8+8)	dd   dd + + + + + + + + + +	10 12 11 10 10 23 cadential repetition	
B	(28-35)	8mm.	II	b	11 : Denn mit Gottern 12 : Soll ich nicht messen 13 : Irgendein Menech	4 4 4	C: V7 D: V4 B: #2-V7-I	ddd + +	10 5 no interlude	
C	(36-43) Interlude (44) (45-51) Postlude (52-54)	9mm. 10mm.		c c1	14 : Habt er sich auf-warts 15 : Und berührt 16 : Mit dem Scheitel die Sterne 17 : Nigends haften dann 18 : Die unseiner Sothen, 19 : Und mit ihm spielen 20 : Wolken und Winde	+ 7 (2+5) 1 4 (2+2)	C: V7 I D: I6 E# I6 F: I6 C: #G: I# C: #G: I# B: #F: I# B: #F: I# I: #F	 + + + + + +	5 3 1 11 11 15 complete 3+2 pattern series of augmented triad chordal repetition	
D	(55-70) Postlude (71-73)	19mm.	III	d	21 : Stehtor mit festen 22 : Markigen Knochen 23 : Auf der wohlgegrundeten 24 : Dauernden Erde, 25 : Reichter nicht auf, 26 : Nur mit der Eiche 27 : O der der Rebe 28 : Sich zu vergleichen	+ (4+4) (4+4) (4+4)	d: I a: I6-e: V#-I E: r# I - f# V# I (8+8) C: VII#-I6 C: V-I	 + + + + + +	10 12 9 10 3 cadential repetition	
E	(74-77)	4mm.	IV	e	29 : Was unterscheidet 30 : Götter von Menechen?	(2+2)	C: V# C: V#	ddd + +	10 no interlude	
F	(78-83) Postlude (94-95)	18mm.		f	31 : Daß Viele Wellen 32 : Vor jenen Wandeln, 33 : Ein ewiger Strom: 34 : Und heilt die Wellen, 35 : Verschlingt die Wellen, 36 : Und wir versinken	+ (2+2) 4 (2+2) (4+4) 4 2	B: I E: I D: V7-I6 B# E# V7-I6 B# V# A: V D: V# I	 + + + + + +	10 5 10 5 chordal repetition	
G	(96-99)	4mm.	V	g	37 : Ein Kleiner Ring 38 : Begrenzt unser leben,	4 4	C: I G: I D: I F: I	o   o   o   o + +	10 series of augmented triad no interlude	
H	(100-110) Postlude (111-126)	27mm.		h	39 : Und viele Geschlechter 40 : Reichen sich dauernd 41 : An ihres Daseins 42 : Unendliche Kette	+ 10 (2½+2+2½+3½)	C: I#-E: I# G: I# F: I# E: I a: #VII# d: #IV#-V-I	ddd + + + +	6 5 5 8 11 11 pedal chord	



Table 15 : The Musical and Poetical Structure of Blumengruss (Through composed Form)

Musical Sections	Bar	Stanza	Line of Text	German Text	Phrase Structure	Key Reference or Cadence	Remarks
A	Prelude (1)				1	F V - I	Only 2 beats
	(1-10)	I	1	Der strauss, den ich gepflücket,	2		
			2	Grusse dich viel tausendmal	2		
			3	Ich habe mich oft gebückt,	2	V - I	
			4	Ach, wohl eintausendmal,	2		
Through-Composed	(11-15)		5	Und ihn aus Herz gedrückt	2		
			6	Wie hunderttausendmal	2	V - VI (Interrupted Cadence)	
				(Wie hunderttausendmal)	2	F : V - I	Wolf's
	Postlude (15-18)				4	tonic pedal	repetition

Table 18: The Musical and Poetic Structure of Prometheus (Through-composed Form)

Musical Sections	Bar	Total Length of the Sections	Poetic Stanza	Mood	Line of Text	German Text	Phrase Structure	Key Reference or Cadence	Remarks	
A	Prelude (1-22)						22	d: V-I		
	(23-28)	54mm.	I	a	1	Bedecke deinen Himmel, Zeus,	4			
					2	Mit Wolkendunst	3			
	Interlude (28-29)									
					b	3	Und über, dem Knaben gleich,	3		
						4	Der Dielen Kopf	3		
						5	An Eichen dich und Bergeschöhn;	3		
	Interlude (38-38)									
	(39-50)				c	6	Musset mir meine Erde	(2+2)	C: II-18	
					d	7	Doch lassen stehn	(2+2)	F: VI D: VI -I	
						8	Und meine Hütte, die du nicht gebaut,		E: II -I	
					9	Und meinen Herd,				
					10	Um dessen Glut	4			
					11	Du mich beneidest.				
Interlude (51-54)				e				d: V -i		
B	(55-71)	45mm.	II	f	12	Ich kenne nichts Ärmeres	4			
					13	Unter der Sonn, Als euch, Götter!				
					14	Ihr nähret Kümmerlich				
					15	Von Opfersteuern				
					16	Und Gebetshauch	7			
					17	Eure Majestät				
					18	Und darbtet, wären			C: V <sup>b</sup>	
					19	Nicht Kinder und Bettler	6		d: v <sup>1</sup> -i <sup>3</sup>	
					20	Hoffnungsvolle Toren.				
	Interlude (72-73)									
	(74-83)			III		21	Da ich ein Kind war,	2		
						22	Nicht wusste, wo aus noch ein,	2+2		
						23	Kehrt ich mein verrirrtes Auge			
					24	Zur Sonne, Als wenn drüber wär'	(4+3)			
					25	Ein Ohr, Zu Hören meine Klage,	2			
					26	Ein Herze, wie meins,	2			
					27	Sich des Bedrängten zu erbarmen.	3	6+1(rest)+1	Including 1	
Interlude (94-100)				g				d: v <sup>1</sup> / <sub>2</sub>	bar rest	
C	Interlude (101)	35mm.					1			
	(102-105)		IV		28	Wer half mir	4			
					29	Wider der Titamen übermut?				
	Interlude (106-108)									
	(109-111)				30	Wer rettet vom Tode mich,	2			
					31	Vom Sklaverei?	(2+2)			
						32	Hast du nicht alles selbst vollendet,	2		
					h	33	Heilig glühend Herz?	(3+2)		
					i	34	Und gluhetest jung and gut,			
	Interlude (123-124)									
	(125-128)					35	Detrogen, Rettungsdank	2	D: V <sub>3</sub> -I	
					36	Dem Schlafenden da drohen?	4			
Interlude (129-132)										
(133-134)				j						
Interlude (135-136)			V	k	37	Ich dich ehren? Wofür?	2	d: i		
D	(137-152)	23mm.								
					38	Hast du die Schmerzen gelindert	4			
					39	Je des beladenen?				
					40	Hast du die Tränen gestillet				
					41	Je des Gesangsrteten?	4	A <sup>b</sup> : h <sup>1</sup> 1 <sup>2</sup> -G <sub>A</sub> -V		
					42	Hat nicht mich zum Manne geschmiedet				
					43	Die Allmächtige Zeit	4	A <sup>b</sup> : V7		
					44	Und das ewige Schickal,		A <sup>b</sup> : v <sup>1</sup> / <sub>16</sub>		
					m	45	Meine Herrn und deine?	4	E: V -i#	
	(153-160)		VI		46	Wähntest du etwa,				
					47	Ich sollte das Leben hassen,	3			
				48	In Wüsten fliehen,	1				
				49	Weil nicht alle			f: v1 -i <sup>1</sup> / <sub>4</sub>		
				50	Blüenträume reiften?	4	f: i <sup>1</sup> / <sub>4</sub> -V			
E	Interlude (161)	13mm.								
	(162-174)		VII	n	51	Hier sitz ich, forme Menschen	1	f: i -V		
					52	Nach meinem Bilde,	3			
					53	Ein Geschlecht, das mir gleich sei,	2			
					54	Zu leiden, zu weinen,	2			
					55	Zu genießen und zu freuen sich	2	c: d:		
					56	Und dein nicht zu achten,	2			
				57	Wie ich!	2	d: V -i	2 beats		
								within 2 bars:		



Table 17 : The Musical and Poetic Structure of Nicht Gelegenheit macht Diebe (Modified Tripartite Form)

Musical Section	Bar	Poetic Stanza	Poetic Mood	Line of Text	German Text	Phrase Structure	Key Reference or Cadence	Remarks
A	Prelude (1-2) (3-10)	I	a	1	Nicht Gelegenheit macht Diebe,	2	F:	
				2	Sie ist selbst der größte Dieb;	(2+2)		
				3	denn sie stahl den Rest der Liebe	(2+2)		
				4	die mir noch im Herzen blieb.			
B	Interlude (11-12) (13-20)	II		5	Dir hat sie ihn übergeben,	2		
				6	Meines Lebens Vollgewinn,	(2+2)		
				7	daß ich nur, verarmt,	(2+2)		
				8	mein Leben nur von dir gewärtig bin			
A1	Interlude (21-22) (23-30) Postlude (31-35)	III		9	Doch ich fühle schön Erbarmen	(2+2)		
				10	im Karfunkel deines Blicks,			
				11	Und erfreu' in deinen Armen	(2+2)		
				12	mich erneuerten Geschicks.			

Table 18 : The musical and poetic structure of Hochbeglückt in deiner Liebe (Modified Bipartite Form)

Musical Section	Bar	Poetic Stanza	Poetic Mood	Line of Text	German Text	Phrase Structure	Key Reference or Cadence	Remarks
A	Prelude (1-10) (11-14) Interlude (15) (16-20) Interlude (21-22)	I	a	1.	Hoch beglückt in deiner Liebe	10	B <sup>7</sup>	
				2.	scheit' ich nicht Gelegenheit,	(2+2)		
				3.	ward sie gleich an dir zum diebe,	1		
				4.	wie mich solch ein raub erfreut!	(2+4)		
B	(23-24) Interlude (25) Interlude (35-36)	II	b	5.	Und wozu denn auch berauben?	1		
				6.	Gib dich mir aus freier Wahl;	(2+3)		
				7.	gar zu gerne möcht' ich glauben:	(2+4)		
				8.	ich bin's, die dich bestahl,	2		
A1	(37-40) Interlude (41) (42-47) Interlude (48)	III	a1	9.	Was so willig du gegeben,	(2+2)		
				10.	bright dir herrlichen Gewinn;			
				11.	meine Ruh' mein reiches Leben	(2+4)		
				12.	geb' ich freudig, nimm es hin,			
B1	(49-62) Postlude (62-79)	IV	b1	13.	Scherze nicht! Nichts von Verarmen!	(4+3)		
				14.	Macht uns nicht die Liebe reich?			
				15.	Hält' ich dich in meinen Armen,	(2+4)		
				16.	jedem Glück ist meines gleich.			

Table 19 : The musical and poetic structure of Als ich auf dem Euphrat schiffte (Through-composed Form)

Musical Sections	Bar	Stanza	line of Text	German Text	Phrase Structure	Key reference or Cadence	Remarks
Through-composed	Prelude (1:only 2 beats) (1-8)	I	1.	Als As auf dem Euphrat schiffte,	1/2	A	Actually the prelude and interlude sound more like a pick-up
	2.		Streifte sich der gold'ne Ring fingerab	1 1/2+2 1/2	A <sup>b</sup>		
	3.		in Wasserflüfte,				
	4.		den ich jüngst von dir empfang.	1 1/2+2			
	Interlude (9:only 2 beats) (9-17)	II	5.	Also träumt' ich	1/2	A	
	6.		Morgenröte blitzt' in's Auge durch den Baum	1+3			
	7.		sag' Poëte, sag' Prophetel				
	8.		Was bedeutet dieser Traum?	2+3			
						f <sup>#</sup> :v	

Table 20 : The Musical and Poetic Structure of Dies deuten, biun erbötig (Through-composed Form)

Musical Sections	Bar	Stanza	line of Text	German Text	Phrase Structure	Key reference or Cadence	Remarks	
Through-Composed	Prelude (1:only 3beats) (1-9)	I	1	Dies zu deuten, bin erbötig!	1	A	A reappears	
	2		Hab' ich dir nicht oft erzählt,	3	A <sup>b</sup>			
	3		wie der Doge von Venedig	(2+2)	G			
	4		mit dem Meere sich vermählt?					
	Interlude (9-12) (13-16)	II	5	So von deinen Fingergliedern	4	F		
	6		fiel der Ring dem Euphrat zu.	(2+2)				
	Interlude (17-18) (19-22)		III	7	Ach, zu trusend Himmels liedern.			1 1/2
	8			süBer Traum, begeisterst du!	(2+2)			c <sup>b</sup> m
	Interlude (22-23) (24-32)	IV	9	Mich, dier von den Indostanen,	3	A		
	10		striefte bis Damaskus hin,	(2+2)				
	11		um mit neuen Karawanen	(2+2)	A			
	12		bis an's rote Meer zu zieh'n.					
	Interlude (32-35) (36-45)	IV	13	mich vermählst du deimen Flusse,	3	A		
	14		der Terrasse, diesem Hain :	(2+3)				
	15		hier soll bis zum letzten Kusse	(2+3)	A			
	16		dir mein Geist gewidmet sein					
Postlude (45-50)					6	A		



Table 21 : The musical and poetic structure of Hätt' ich irgend wohl Bedenken (Through-composed Form)

Musical Sections	Bar	Stanza	line of Text	German Text	Phrase Structure	Key reference or Cadence
Through-Composed	Prelude (1) (2-9)	I	1.	Hätt ich irgend wohl Bedenken,	1	A
			2.	Balch, Bokhara, Samarkand,	(2+2)	A <sup>b</sup> = G#
			3.	süßes Lieben, dir zu schenken,	(2+2)	f# = V
			4.	dieser Städte Rausch und Tand?	1	
	Interlude (10) (11-18)	II	5.	Aber frag' einmal den Kaiser,	(2+2)	
			6.	Ob er dir die Städte gibt?	(2+2)	
			7.	Er ist herrlicher und weiser;	(2+2)	A
			8.	doch er weiß nicht, wie man liebt.	1	
	Interlude (19) (20-28)	III	9.	Herrscher, zu der gleichen Gaben	(2+2)	
			10.	nimmer mehr bestimmt du dich!	(2+2)	
			11.	Solch ein Mädchen muß man haben	(2+2)	
			12.	und ein Bettler sein wie ich.	4	A
Postlude (28-32)						

Table 22: The Musical and poetic Structure of Komm, Liebchen, Komm (modified Tripartite Form)

Musical Sections	Bar	Stanza	Poetic Mood	Line of Text	German Text	Phrase Structure	Key Reference or Cadence	
A	Prelude (1) (2-9)	I	a	1.	Komm, Liebchen, komm! umwinde mir die Mützel	1	A <sup>b</sup>	
	2.			aus deiner Hand nur ist der Dulbend schön.	(2+2)			
	Interlude (10-11) (11-19)				3.	Hat Abbas doch auf Irans höchstem Sitze,	(4)	
					4.	sein Haupt nicht zierlicher umwinden seh'nt!	(2+2)	
Interlude (20)					(4)			
B	(21-36)	II	b	5.	Ein Dulbend war das Band, das Alexandern	1		
				6.	in Schleifen schon vom Haupte fiel,	(2+2)		
				7.	und allen Folgeherrschern, jenen andern,	4		
				8.	als Königszierde wohlgefiel.	(2+2)		
	Interlude (37) (38-45)	III			9.	Ein Dulbend ist's, der unsern Kaiser schmückt,	4	
					10.	sie nennen's Krone. Name geht wohl hin!	1	
					11.	Juwel und Perle! sei das Aug' ent zückt:	(2+2)	
					12.	der schönste Schmuck ist stets der Musselin.	2+2	
Interlude (46) (47-57)					7			
Interlude (57-58)					2			
A1	(59-67)	IV	a1	13.	Und diesen hier, ganz rein und silbertreifig,	(2+3)		
				14.	umwinde, Liebchen, um die Stirn umher.	(2+2)		
	Interlude (68) (69-79)				15.	Was ist denn Hoheit? Mir ist sie geläufig!	1	
					16.	Du schaust mich an, ich bin so groß als Er.	(3+2)	
Postlude (80-98)					(2+4)			
						19		

Table 23 : The Musical and Poetic Structure of Wie sollt ich heiter bleiben (Through-composed Form)

Musical Sections	Bar	Stanza	Line of Text	German Text	Phrase Structure	Key Reference or Cadence	Remarks	
Through-Composed	Prelude (1-4)				4	f		
	(5-12)	I	1	Wie sollt' ich heiter bleiben,	(2+2)	f: V A <sup>b</sup>		
			2	entfernt von Tag und Licht?				
			3	Nun trinken mag ich schreiben	(2+2)	f: V		
			4	und trinken mag ich nicht.				
		Interlude (13)				1		
		(14-21)	II	5	Wenn soe mich an sich lockte,	(2+2)	A <sup>b</sup>	
				6	war Rede nicht im Braucht,			
				7	und wie die Zunge stockte,	(2+2)		
				8	so stockt die Feder auch.			
		Interlude (22)				1		
		(23-34)	III	9	Nur zur geliebter Schendke,	(2+2)		
				10	den becher fülle still!			
			11	Ich sage nur : Gedankel	(2+2)			
			12	schon weiß man, was ich will.		F		
			13	Schon weiß man, was ich will.	(2+2)		Wolf's repetition	
	Postlude (35-38)				4	f: l#		

Table 24 : The musical and poetic structure of Wenn ich dein gedenke (Through-composed Form)

Musical Sections	Bar	Stanza	Line of Text	German Text	Phrase Structure	Key Reference or Cadence	Remarks	
Through-Composed	(1-16)	I	1	Wenn ich dein gedenke,	(2+2)	f A <sup>b</sup>		
			2	fragt mich gleich der Schenke				
			3	Herr, warum so still?	(2+2)	g - B <sup>b</sup> A <sup>b</sup>		
			4	Da von deinen Lehren				
			5	immer weiter hören	(2+2)	E A - f# - B		
			6	saki gerne will.				
		Interlude (17-18)				2		
		(19-35)	II	7	Wenn ich mich vergesse	(2+2)	g# - G	shifts between minor & major.
				8	unter der Zypresse,			
				9	hält er nichts davon;	(2+2)	F - f - C	
				10	und im stillen Kreise	(2+3)		
				11	bin ich doch so weise,			
			12	klug wie Solomon.	(4)	f		



Table 25 : The musical and poetic structure of Locken, haltet mich gefangen (Modified Bipartite Form)

Musical Sections	Bar	Poetic Stanza	Line of mood	Text	German Text	Phrase Structure	Key Reference or Cadence
A	(1-9)	I	a	1.	Locken, haltet mich gefangen	3	A
				2.	in dem Kreise des Gesicht's!	2	
				3.	Euch geliebten brauren Schlangen	] (2+3)	
				4.	zu erwidern hab' ich nichts.		
	Interlude (10-12)					2 1/2	
B	(12-25)	II	b	5.	Nur dies Herz, es ist von Dauer,	(2+2)	
				6.	schwillt in jugendlichstem Flor;	4	
				7.	unter Schnee und Nebelschauer	] (2+4)	
				8.	rast ein Ät'na dir hervor		
	Interlude (26-28)					2	
A1	(29-40)	III	a1	9.	Du beschämst wie Morgenröte	] (3+2)	
				10.	jener Gipfel ernste Wand,		
				11.	und noch einmal fühlet Hatem	] (2+5)	
				12.	Frühlingshauch und Sommerbrand.		
	Interlude (40-42)					1 1/2	
B1	(42-53)	IV	b1	13.	Schenke her! Noch eine Flasche!	] (3+3)	
				14.	Diesen Becher bring' ich Ihr!		
				15.	Findet sie ein Häufchen Asche, sagt sie	] (4+3)	
				16.	Der verbrannte mir.		
	Postlude (55-64)					10	

Table 26 : The Musical and Poetic Structure of Nimmer will ich dich verlieren (Through-composed Form)

Musical Sections	Bar	Line of Stanza	Text	German Text	Phrase Structure	Key Reference or Cadence
	Prelude (1)				1	A
	(2-11)	I	1	Nimmer will ich dich verlieren!	] (2+2)	
			2	Liebe gibt der Liebe 4Kraft		
			3	Magst du meine Jugend zieren	] (3+3)	
			4	mit gewaltiger Leidenschaft.		
Through-Composed	Interlude (11-14)				4	
	Rest (15)				1	
	(16-33)	II	5	Ach! wie schmeichelt's meinem Triebe,	4	
			6	wenn man meinen Dichter preist!	5	
			7	Denn das Leben ist die Liebe,	4	
			8	und des Lebens Leben Geist.	5	
	Postlude (34-41)				8	

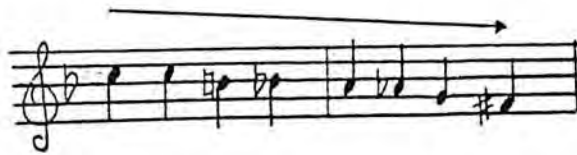
Table 27 : The Musical Linkage within the Sub-groups of the Cycle of Aus dem "Buch Suleika" des West-östlichen Divans

Subgroups	No. of Song	Title	Meter	Tonality	Uses of Motives												
					A	A1	A2	A3	B	B1	B2	B3	B4	C	C1	C2	
1	1	Nicht Gelegenheit macht Diebe	4/4	F-major	o					o							
	2	Hopchbeglückt in deiner Liebe	4/4	B-flat major	o	o											
2	3	Als ich auf dem Euphrat schiffte	12/8	A-major			o			o				o			
	4	Dies zu deuten, bin erbötig	4/4	A-major						o						o	o
	5	Hätt' ich irgend wohl Bedenken	4/4	A-major							o						
3	6	Komm, Liebchen, komm	6/8	A-flat major								o					
	7	Wie Sollt ich heiter bleiben	6/8	f-minor									o				
	8	Wenn ich dein gedenke	6/8	f-minor										o			
4	9	Locken, haltet mich gefangen	4/4	A-major	o					o							
	10	Nimmer will ich dich verlieren	4/4	A-major						o							



Key to Table 27 :

Motif A : descending chromatic scale (refer to no.1 , bars (3-4))



Motif A1 : ascending chromatic scale (refer to no.2, bar 2)



Motif A2 : diatonic restructuring of the descending chromatic scale (refer to no.3, bar 1)



Motif A3 : restructured version of descending chromatic scale (refer to no.5, bar 6-7)



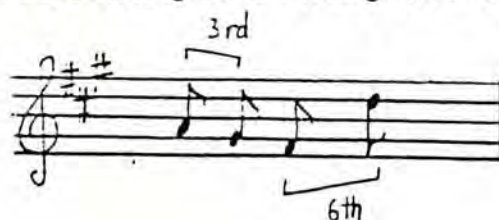
Motif B : ascending sixth (refer to no.1 , bar 5)



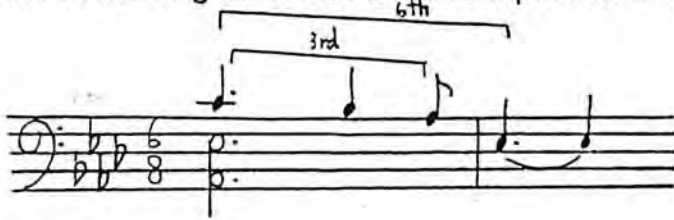
Motif B1 : descending sixth (refer to no.3, bar 2)



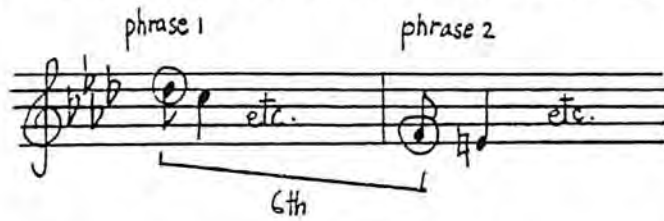
Motif B2 : descending third + rising sixth in diminution (refer to no.5, bar 2)



Motif B3 : a descending third with a musical phrase encompassing a sixth (refer to no.6, bar 1)



Motif B4 : the range of the first phrase and ascending phrase is a sixth (refer to no.7 ,bar 5-8)



Motif C : counter melodic idea of falling and rising third (refer to no.3, bar 1)



Motif C1 : reshaped version of falling and rising third-phrase (refer to no.4, bars 1)



Motif C2 : augmentation of the descending third phrase (refer to no 4, bars 40-41)





English text translation of the German song text

Harfenspieler I : Wer sich der Einsamkeit ergibt (Translation from P.L. Miller's edition)

Wer sich der Einsamkeit ergibt, Ach, der ist bald allein; ein jeder lebt, ein jeder liebt Und lasst ihn seiner Pein. Ja! lasst mich meiner Qual Und kann ich nur einmal Recht einsam sein, Dann bin ich nicht allein. Es schleicht ein Liebender lauschend sacht Ob seine Freundin allein? So überschleicht bei Tag und Nacht Mich einsamen die Pein, Mich Einsamen die Qual. Ach, werd' ich erst einmal Einsam im Grabe sein, Da lässt sie mich allein!	He who gives himself to solitude. ah, he is soon alone; others live, other love and leave him to his torment. Yes, leave me my affliction! And if I can only once be really lonely, then I am not alone.  A lover steals softly and listens- is his beloved alone? So day and night I the lonely one am stalking the pain. I the lonely one am stalking by the torment. ah, once I am lonely in my grave, they will leave me alone!
---	--

Harfenspieler II : An die Türen will ich schleichen (Translation from P. L. Miller's edition)

An die Türen will ich schleichen, Still und sittsam will ich stehn; Dromme Hand wird Nahrung reichen, Und ich werde weiter gehn. Jeder wird sich glücklich scheinen, Wenn mein Bild vor ihm erscheint; Eine Träne wird er weinen, Und ich weiss nicht, was er weint.	I will steal to the doors; quiet and humble will I stand; an honest hand will offer me food, and I will go my way. Everyone will consider himself fortunate, when my image appears to him; one tear will he shed, and I know not why he weeps.
---	---

Harfenspieler III : Wer nie sein Brot mit Tränen ass (Translation from P. L. Miller's edition)

Wer nie sein Brot mit Tränen ass,  
Wer nie die kummervollen Nächte  
Auf seinem Bette weinend sass,  
Der Kennt euch nicht, ihr himmlischen Mächte.

Ihr führt ins Leben uns hinein,  
Ihr lasst den Armen schuldig werden,  
Dann überlasst ihr ihn der Pein;  
Denn alle Schuld rächt sich auf Erden.

[Ihm färbt der Mor gensonne Licht  
Den reinen Horizont mit Flammen,  
Und über seinem schuld'sgen Haupte bricht  
Das schöne Bild der ganzen Welt zusammen.]

He who has eaten his bread with tears,  
who never sat through sorrowful nights  
weeping on his bed  
he knows you not, ye heavenly powers!  
You bring us into life;  
you let the poor man to astray,  
then leave him to his torture,  
for every sin avenges itself upon this earth!  
[For him the light of the morning sun colors  
the clear horizon with flames;  
then over his guilty head  
the beautiful picture of the world collapses.]

Anakreons Grab (Translation from W. Mann's edition)

Wo die Rose hier blüht, wo  
Reben um Lorbeer sich schlingen,  
Wo das urtelchen lockt, wo sich das Grillchen ergötzt,  
Welch ein Grab ist hier, das alle Götter mit Leben  
Schön bepflanzt und geziert?  
Es ist Anakreons Ruh.  
Fühling, Sommer und Herbst genoss der glückliche Dichter;  
Vir dem Winter hat ihn endlich der Hügel geschützt.

Here where roses bloom, where  
vines twine around laurels,  
where the turtle-dove coos,  
where the grasshopper is merry,  
what grave is here which all the gods  
have beautifully planted and adorned with life?  
It is Anacreon's resting-place!  
The happy poet enjoyed spring, summer and autumn  
at the last the hills have sheltered him from the winter

Blumengruss (Translation from W. Mann's edition)

Der Strauss, den ich gepflücket,  
Grüsse dich viel tausendmal  
Ich habe mich oft gebücket,  
Ach, wohl eintausendmal,  
Und ihn ans Herz gedrückt  
Wie hunderttausendmal!

The nosegay which I have gathered  
brings thee many thousand greetings.  
I have oft bend down,  
ah, perhaps a thousand times,  
and pressed it to my heart  
a hundred thousand times!



Mignon I : Heiss mich nicht reden (Translation from P. L. Miller's edition)

Heiss mich nicht reden, heiss  
mich schweigen,  
Denn mein Geheimnis ist mir  
Pflicht;  
Ich mochte dir mein ganzes  
Innre zeigen,  
Allein das Schicksal will es  
nicht.

Zur rechten Zeit vertreibt der  
Sonne Lauf  
Die finstre Nacht, und sie muss  
sich erhellen;  
Der harte Fels schliesst  
seinen Busen auf,  
Missgönnt der Erde nicht die  
tiefverborgnen Quellen.

Ein jeder sucht im Arm des  
Freundes Ruh,  
Dort kann die Brust in  
Klagen sich ergiessen;  
Allein ein Schwur druckt mir  
die Lippen zü,  
Und nur ein Gott vermag sie  
aufzuschliessen.

Do not ask me to speak, tell  
me to be silent,  
for my secret is my duty;

I would reveal to you my  
inmost being,  
but fate will not have it so.

At the appointed time the sun's  
course drives away  
the gloomy night, and it  
cannot choose but brighten.  
The hard rock opens its bosom;

It does not begrudge the earth  
its deep-hidden springs.  
Every man seeks rest in the  
arms of a friend,  
for there he can pour out the  
troubles of his heart.  
But a vow seals my lips,

and only a god can prevail upon  
me to open them.

Mignon II : Nur wer die Sehnsucht kennt (Translation from P. L.  
Miller's edition)

Nur wer die Sehnsucht kennt,  
Weiss, was ich Leide!  
Allein und abgetrennt  
Von aller Freude  
Seh' ich ans Firmament  
Nach jener Seite.  
Ach! der mich liebt und kennt,  
Ist in der Weite.  
Es schwindelt mir, es brennt  
Mein Eingeweide,  
Nur wer die Sehnsucht kennt,  
Weiss, was ich leide!

Only one who knows longing  
can understand what I suffer!  
alone and bereft  
of all joy,  
I look at the sky  
yonder.  
Ah, he who loves and understands  
me  
is far away.  
I faint. Fire burns  
within me.  
Only one who knows longing  
can understand what I suffer!

Mignon III : So lasst mich scheinen (Translation from P. L. Miller's edition)

So lasst mich scheinen, bis  
ich werde;

Zieht mir das weisse Kleid  
nicht aus!

Ich eile von der schonen  
Erde

Hinab in jenes feste Haus.

Dort ruh' ich eine kleine  
Stille,

Dann öffnet sich der frische  
Blick;

Ich lasse dann die reine  
Hülle,

Den Gürtel und den Kranz  
zurück.

Und jene himmlischen Gestalten,

Sie fragen nicht nach Mann  
und Weib,

Und keine Kleider, keine  
Falten

Umgeben den verklärten Leib.

Zwar lebt' ich ohne Sorg'  
und Muhe,

Doch fuhlt' ich tiefen  
Schmerz genug.

Vor Kummer altert' ich zu  
fruhe;

Macht mich auf ewig wieder  
jung!

So let me seem, until I become  
so;

do not divest me of my white  
garment!

I am hastening from the  
beautiful earth

down to that impregnable house.

There I shall rest a little  
while in tranquillity,

then a fresh vision will open  
up;

I shall leave behind then the  
pure raiment,

the girdle and the wreath.

And those heavenly beings

do not concern themselves  
with man and woman,

and no garments, no robes,

cover the transfigured body.

True, I have lived without  
trouble and toil,

yet I have felt deep pain  
enough.

Through sorrow I have aged  
too early—

O make me forever young  
again!



Mignon IV : Kennst du das Land (Translation from P. L. Miller's edition)

Kennst du das Land, wo die  
Zitronen blühen,  
Im dunkeln Laub die Gold-  
Orangen glühen,  
Ein sanfter Wind vom blauen  
Himmel weht,  
Die Myrte still und hoch der  
Lorbeer steht?

Kennst du es wohl? –  
Dahin! Dahin!  
Mocht' ich mit dir, o mein  
Geliebter, ziehn.

Kennst du das Haus? Auf  
Säulen ruht sein Dach,  
Es glänzt der Saal, es  
schimmert das Gemach,  
Und Marmorbilder stehn und  
seh'n mich an:

Was hat man dir, du armes  
Kind, getan?

Kennst du es wohl?–Dahin!  
Dahin

Möcht' ich mit dir, o mein  
Beschützer, ziehn.

Kennst du den Berg und seinen  
Wolkensteg?

Das Maultier sucht im Nebel  
seinen Weg;

In Höhlen wohnt der Drachen  
alte Brut;

Es stürzt der Fels und über  
ihn die Flut.

Kennst du ihn wohl?–Dahin!  
Dahin

Geht unser Weg! o Vater, lass  
uns ziehn!

Do you know the country where  
the lemon trees bloom  
where among the dark leaves  
the golden oranges glow,  
where a soft wind wafts from  
the blue heaven,  
where the myrtle stands  
motionless and the laurel  
grows high?

Do you really know it?–  
There! There  
I would go with you, my  
beloved.

Do you know the house? Its  
roof rests on columns;  
the great hall shines, the  
rooms glitter,  
and marble statues stand  
looking at me–

"What have they done to you,  
poor child?"

Do you really know it?–There!  
There

I would go with you, my  
protector.

Do you know the mountain and  
its cloud-veiled path?

The mule tries to find its way  
in the mist;

in the caves lives the ancient  
brood of dragons;

The cliff falls sheer and over  
it the torrent.

Do you really know it?–There!  
There

leads our way! O father,  
let us go!

Ich bin der wohlbekannte Sänger,  
Der vielgereiste Rattenfänger,  
Den diese altberühmte Stadt  
Gewiss besonders nötig hat.  
Und wären's Ratten noch so viele,  
Und wären Wiesel mit im Spiele,  
von allen säubr' ich diesen Ort,  
Sie müssen miteinander fort.

Dann ist der gutgelaunte Sänger  
Mitunter auch ein Kinderfänger,  
Der selbst die wildesten dezwingt,  
Wenn er die golden Märchen singt.  
Und wären Knaben noch so trutzig,  
Und wären Mädchen noch so stutzig,  
In meine Saiten greif ich ein,  
Sie müssen alle hinterdrein.

Dann ist der vielgewandte Sänger  
Gelegentlich ein Mädchenfänger;  
In keinem Städtchen langt er an,  
Wo er's incht mancher angetan.  
Und wären Mädchen noch so blöde,  
Und wären Weiber noch so spröde,  
Doch allen wird so liebebang  
Bei Zaubersaiten und Gesang.

Ich bin der wohlbekannte Sänger  
Der vielgereiste Rattenfänger,  
Den diese altberühmte Stadt  
Gewiss besonders nötig hat;  
Und wären's Ratten noch so viele,  
Und wären Wiesel mit im Spiele,  
Von allen saubr' ich diesen Ort,  
Sie müssen miteinander fort.

I am that famous minstrel,  
the much-travelled rat-catcher,  
of whom this town of ancient fame  
most surely has especial need.  
And were there ever so many rats,  
and were weasels sporting with them,  
I would cleanse this place of them all;  
together they must away.

Then this good-humoured minstrel  
is at times a child-catcher too,  
who can master even the most unruly  
when he sings the golden fairy tales,  
And the boys ever so defiant,  
and were maidens ever so startled,  
if I touch my strings they all must follow.

Then this versatile minstrel is  
now and then a maiden-catcher;  
never does he enter a town without the bewitching many.  
And were maidens ever so shy,  
and were wives ever so demure,  
yet all must lose their hearts  
at the sound of the magic strings and songs.

I am that famous minstrel,  
the much-travelled rat-catcher,  
of whom this town of ancient fame  
must surely has especial need.  
And were there ever so many rats,  
and were weasels sporting with them,  
I would cleanse this place of them all;  
together they must away.



Epiphanias (Translation from W. Mann's edition)

Die heiligen drei König' mir Ihrem Stern,  
Sie essen, sie trinken, und bezahlen nicht gern;  
Sie essen gern, sie trinken gern.

Sie essen, trinken, und bezahlen nicht gern.  
Die heiligen drei König' sind kommen all hier,  
Es sind ihrer drei und sind nicht ihrer vier;  
Und wenn zu dreien der vierte wär,  
So wär ein heiliger drei König mehr.

Ich erster bin der weiss und der schon,  
Bei Tage solltet ihr erst mich sehn!  
Doch ach, mit allen Spezereien  
Werd ich sein Tag kein Mädchen nur erfrein.

Ich aber bin der braun und bin der lang,  
Bekannt bei Weibern wohl und bei Gesang.  
Ich bringe Gold statt spezereien,  
Da werd ich überall willkommen sein.

Ich endlich bin der schwarz und auch der klein  
Und mag auch wohl einmal recht lustig sein.  
Ich esse gern, ich trinke gern,  
Ich esse, trinke und bedanke mich gern.

Die heiligen drei König sind wohlgesinnt,  
Sie suchen die Mutter und das Kind;  
Der Joseph fromm sitzt auch dabei,  
Der Ochs und Esel liegen auf der streu.

Wir bringen. Myrrhen, wir bringen Gold,  
Dem Weihrauch sind die Damen hold;  
Und haben wir Wein von gutem Gewächs,  
So trinken wir drei so gut als ihrer sechs.

Da wir nun hier schöne Herrn und Fraun,  
Aber keine Ochsen und Esel schau,  
So sing wir nicht am rechten Ort  
Und ziehen unseres Weges weiter fort.

The three Magi with their stars,  
they eat and drink but are loth to pay;  
they like eating, they like drinking,  
they eat and drink but are loth to pay.  
The three Magi have come to our town.  
There are three of them and not four;  
if the fourth were with the three  
there would be one Magus more.

I, the first, am the white, handsome one;  
you should just see me by day!  
Yet with all my goods  
never shall I win a maid.

I am the brown, tall one,  
famous with women and for song.  
I bring gold instead of goods,  
and so shall be welcome everywhere.

I, the last, and the black, small one,  
and can at times be right merry.  
I eat with a will and drink with a will.

I eat and drink and give thanks with a will.  
The three Magi are well-disposed;  
they are seeking the Mother and the Child;  
pious Joseph will be sitting close by,  
the ox and the ass will be lying on the straw.

We bring myrrh, Gold and frankincense  
so well beloved of the ladies,  
and if we have wine of a good vintage  
we three will drink as good as a will as six.

Since we see here fine squires and dames  
but no ox and ass,  
this cannot be the right place,  
so we continue on our way.

'Nicht Gelegenheit macht Diebe...?' (Translation from E. Sams' edition)

Nicht Gelegenheit macht Diebe,  
Sie ist selbst der größte Dieb;  
denn sie stahl den Rest der Liebe,  
die mir noch im Herzen blieb.

Bir hat sie ihn übergeben,  
Meines Lebens Vollgewinn,  
daß ich nun, verarmt,  
mein Leben nur von dir gewärtig bin

Doch ich fühle schon Erbarmen  
im Karfunkel deines Blicks,  
und erfreu' in deinen Armen  
mich erneuerten Geschicks.

No. opportunity does not make thieves;  
it is itself the greatest thief,  
for it stole all the love  
that I still had left in my heart,  
and gave it to you, all my lives savings,  
so that I am now a pauper and dependent solely upon you.  
But already I feel compassion  
in the tender sapphire of your gaze,  
and in your arms  
I rejoice in a new destiny.



'Hochbeglückt in deiner Liebe...?' (Translation from E. Sams' edition)

Hoch beglückt in deiner Liebe  
scheit' ich nicht Gelegenheit,  
ward sie gleich an dir zum Diebe,  
wie mich solch ein Raub erfreut!

Und wozu denn auch berauben?  
Gib dich mir aus freier Wahl;  
gar zu gerne möcht' ich glauben;  
ja, ich bin's die dich bestahl.

Was so willig du gegeben,  
bringt dir herrlichen Gewinn;  
meine Rub' mein reiches Leben  
geb' ich freudig, nimm es hin.

Scherze nicht! Nicht von Verarmen!  
Macht uns nicht die Liebe reich?  
Halt' ich dich in meinen Armen,  
jeidem Glück ist meines gleich.

Greatly rejoicing in your love,  
I do not chide opportunity;  
even though it may have stolen from you,  
how that theft has delighted me!  
But why speak of stealing?  
Give yourself to me from free choice.  
I should love to believe that  
it was I who robbed you.  
What you have given so willingly  
brings you a splendid reward.  
My peace of mind, the richness of my life,  
all this I give with joy; take it from me.  
Do not, even in jest, speak of poverty;  
does not love make us rich?  
When I hold you in my arms,  
my joy is as great as any ever known.

'Als ich auf dem Euphrat schiffte' (Translation from E. Sams' edition)

Als ich auf dem Euphrat schiffte,  
Streifte sich der gold'ne Ring fingerab  
in Wasserklüfte,  
den ich jüngst von dir empfang.

Also träumt' ich.  
Morgenröte blitzt' in's Auge durch den Baum,  
sag' Peote, sag' Prophetel!  
Was Bedeutet dieser Traum?

As I was sailing on the Euphrates,  
there fell from my finger,  
down into the watery gulfs,  
the gold ring that I recently received from you.  
So I dreamed.  
Then the red dawn shone into my eyes through the trees.  
Say, O poet, say, O prophet,  
what is the meaning of this dream?

'Dies zu deuten, bin erbötig...' (Translation from E. Sams' edition)

Dies zu deuten, bin erbötig  
Hab' ich dir nicht oft erzählt,  
wie der Doge von Venedig  
mit dem Meere sich vermählt?

So von deinen Fingergliedern  
fiel der Ring dem Euphrat zu.  
Ach, zu tausend Himmels Liedern,  
süßer Traum, begeisterst du!

Mich, der von den Indostanen,  
Streifte bis Damaskus hin,  
um mit neuen Karawanen  
bis an's rote Meer zu zieh'n,

mich vermählst du deinem Flusse,  
der Terrasse, diesem Hain:  
hier soll bis zum letzten Kusse  
dir mein Geist gewidmet sein.

Willingly I interpret this.  
Have I not often told you  
how the Doge of Venice is wedded to the sea?

So from your fingers  
the ring fell into the Euphrates;  
oh, sweet dream, you inspire me  
to a thousand heavenly songs!  
Me, who from Hindustan  
travelled to Damascus to journey with new caravans  
as far as the Red Sea,

me you wed to your river,  
the terrace, this grove,  
and here until the last kiss,  
my soul shall be dedicated to you.



'Hätt' ich irgend wohl Bedenken...' (Translation from E. Sams' edition)

Hätt' ich irgend wohl Bedenken,  
Balch, Bokhara, Samarkand,  
süßes Liebchen, dir zu schenken,  
dieser Städte Rausch und Tand?  
Aber frag' einmal den Kaiser,  
Ob er dir die Städte gibt?  
Er ist herrlicher and weiser;  
doch er weiß nicht, wie man liebt.  
Herrscher, zu der gleichen Gaben  
nimmer mehr bestimmt du dich!  
Solch ein Mädchen muß man haben  
und ein Bettler sein wie ich.

Would I think twice, my sweet love,  
if I had the chance of making you  
a present of cities like Balch, or Bokhara,  
or Samarkand, with all their excitement and splendour?  
But just ask the emperor  
if he would give you those cities?  
He is grander and wiser;  
but he doesn't know what loving is.  
No, my sovereign,  
you'll never reconcile yourself to bestowing such gifts.  
For that, one needs to have a girl like mine  
and be a beggar like me.

'Komm, Liebchen, komm...' (Translation from E. Sams' edition)

Komm, Liebchen. komm! umwinde mir die Mützel  
aus deiner Hand nur ist der Dulbend schön.  
Hat Abbas doch auf Irans höchstem Sitze,  
sein Haupt nicht zierlicher umwinden seh'n!  
Ein Dubbend war das Band, das Alexandern  
in Schleifen schön vom Haupte fiel,  
und allen Folgeherrschern, jernen andern,  
als Königsierde wohlgefiel.  
Ein Dulbend ist's, der unsern Kaiser schmukket,  
sie nennen's Krone. Name geht wohl hin!  
Juwel und Perle! sei das Aug' end zükket:  
der schönste Schmuck ist stets der Musselin.  
Und diesen hier, ganz rein und silberstreifig,  
umwinde, Liebchen, um die Stirn umher.  
Was ist denn Hoheit? Mir ist sie geläufig!  
Du schaust mich an, ich bin so groß als Er.

Come, my love, come and put on my turban.  
Only your hand can wind it so beautifully.  
Not even the Shah himself, on the highest throne of Persia,  
could have his head enfolded so gracefully.  
A turban was the head-dress that fell in folds  
from the head of Alexander,  
and well pleased all the rulers that succeeded him,  
as a royal embellishment.  
A turban is what arrays our emperor;  
they call it a crown, but what's in a name?  
Jewels and pearls may delight the eyes,  
but the most beautiful adornment remains muslin.  
And so wind this turban here,  
pure white and striped with silver, about my brow, my love.  
What then is majesty? It's well-known to me;  
for if you but look at me, I become as great as He.

'Wie sollt' ich heiter bleiben...' (Translation from E. Sams' edition)

Wie sollt' ich heiter bleiben,  
entfernt von Tag und Licht?  
Nun aber will ich schreiben,  
und trinken mag ich nicht.  
Wenn sie mich an sich lockte,  
war Rede nicht im Brauch,  
und wie die Zunge stockte,  
so stockt die Feder auch.  
Nur zur geliebter Schenke,  
den Becher fülle still!  
Ich sage nur: Gedankel  
Schon weiß man, was ich will.  
Schon weiß man, was ich will.

How should I remain carefree,  
sundered from day and light?  
Now I wish to write,  
and have no taste for wine.  
When she drew me to her  
there was no need for talking,  
and as my tongue faltered  
then so does my pen now.  
Come then, beloved cup-bearer,  
and fill my cup in silence.  
All I need say is 'Rememberance';  
he already knows my wish.  
[He already knows my wish.]

'Wenn ich dein gedenke...' (Translation from E. Sams' edition)

Wenn ich dein gedenke,  
fragt mich gleich der Schenke;  
Herr, warum so still?  
Da von deinen Lehren  
immer weiter hören  
saki gerne will.

Wenn ich mich vergesse  
unter der Zypresse.  
hält er nichts davon;  
und im stillen Kreise  
bin ich doch so weise,  
klug wie Salomon.

When I remember you,  
my cup-bearer always says:  
'Sir, why so silent?'  
For Saki would gladly listen  
for ever to your teaching.  
When I lie lost in thoughts  
under the cypress-tree,  
he learns nothing from me;  
and yet in that silent sphere  
I was profound,  
as wise as Solomon.

'Locken, haltet mich gefangen...' (Translation from E. Sams' edition)

Locken, haltet mich gefangen  
in mem Kreise des Gesicht's!  
Euch geliebten braunen Schlangen  
zu erwidern hab' ich nichts.

Nur dies Herz, es ist von Dauer,  
schwillt in jugendlichstem Flor;  
unter Schnee und Nebelschauer  
rast ein Ätna dir hervor.

Du beschämst wie Morgenröte  
jener Gipfel ernste Wand,  
und noch einmal fühlet Hatem  
Frühlingshauch und Sommerbrand.

Schenke her! Noch eine Flaschel  
Diesen Becher bring' ich Ihr!  
Findet sie ein Häufchen Asche,  
sagt sie:  
Der verbrannte mir.

Let her tresses bind me fast  
within the circle of her face!  
You beloved tawny serpents,  
I have nothing to match you.  
Only this heart is durable,  
and swells in the most youthful of blossomings;  
under the snow and mists an Etna  
bursts molten out towards you.  
Like the red dawn you bring a blush  
to the grave face of those mountain-tops;  
and once again Hatem feels the breath of spring  
and the heat of summer.  
Cup-bearer! one more flagon;  
I pledge this bowl to her!  
If she finds a heap of ashes,  
she can say 'He burnt himself up for me'.

'Nimmer will ich dich verlieren...' (Translation from E. Sams' edition)

Nimmer will ich dich verlieren!  
Leibe gibt der Leibe Kraft  
Magst du meine Jugend zieren  
mit gewaltiger Leidenschaft.

Ach! wie schmeichelt's meinem Triebe,  
wenn man meinen Dichter preist!  
Denn das Leben ist die Liebe,  
und des Lebens Leben Geist.

Let me never lose you!  
Love gives strength to love.  
May you adorn my youth  
with your powerful passion.  
Oh, how flattered my own impulses feel,  
when my poet is praised;  
for love is life,  
and mind is the life of life itself.



Bedecke deinen Himmel, Zeus,  
Mit Wolkendunst  
Und über, dem Knaben gleich,  
Der Disteln Köpft,  
An Eichen dich und Bergeshöhn;  
Mußt mir meine Erde  
Doch lassen stehn  
Und meine Hütte, die du nicht gebaut,  
Und meinen Herd,  
Um dessen Glut  
Du mich beneidest,

Ich kenne nichts Ärmeres  
Unter der Sonn, als euch, Götter!  
Ihr, nähret kümmerlich  
Von Opfersteuern  
Und Gebetshauch  
Eure Majestät  
Und darbtet, wären  
Nicht Kinder und Bettler  
Hoffnungsvolle Toren.

Da ich ein Kind war.  
Nicht wußte, wo aus noch ein,  
Kehrt ich mein verirrtes Auge  
Zur Sonne, als wenn drüber wär'  
Ein Ohr, zu hören meine Klage,  
Ein Herz wie meins.  
Sich des Bedrängten zu erbarmn.

Wer half mir  
Wider der Titanen Übermut?  
Wer rettet vom Tode mich,  
Von Sklaverei?  
Hast du nicht alles selbst vollendet,  
Heilig glühend Herz?  
Und gluhtest jung und gut,  
Betrogen, Rettungsank  
Dem Schlafenden da droben?

Ich dich ehren? Wofür?  
Hast du die Schmerzen gelindert  
Je des Beladenen?  
Hast du die Tränen gestillet  
Je des Geangsteten?  
Hat nicht mich zum Manne geschmiedet  
Die allmächtige Zeit  
Und das ewige Schicksal  
Meine Herrn und deine?

Wähntest du etwa,  
Ich sollte das Leben hassen,  
In Wüsten fliehen,

Hide your heaven, Zeus,  
in mist and cloud,  
and test yourself, like a boy  
beheading thistles,  
against oaks and mountain peaks;  
but my earth  
you must leave to me,  
and my hut, which you did not build,  
and my hearth,  
whose glow you envy me.

I know no one poorer  
under the sun, gods, than you!  
Meagrely  
on levied offerings  
and breaths of prayer  
you feed your majesty,  
and would starve,  
were not children and beggars  
hopeful fools.

When I was a child  
and knew not whether to turn,  
my lost gaze I lifted  
to the sun, as if there  
was an ear for my lament,  
and a heart, like mine,  
to pity him afflicted.

Who helped me  
withstand the Titan's insolence?  
Who saved me from death,  
from slavery?  
Did you not accomplish it all,  
sacred, fervent heart?  
And did not you, youthful, innocent  
deceived, glow, thankful for deliverance  
to him that slumbers up there?

I honour you? Why?  
Have you ever eased the pains of him,  
who is oppressed?  
Stilled the tears of him,  
who is afraid?  
Was I not fashioned a man  
by Time Almighty  
and Fate Everlasting,  
my masters and yours?  
Did you suppose  
that I should hate life,  
fly to the wilderness,

Weil nicht alle  
Blütentraume reifen?  
Hier sitz ich, forme Menschen  
Nach meinem Bilde,  
Ein Geschlecht, das mir gleich sei,  
Zu leiden, zu weinen,  
Zu genießen und zu freuen sich  
Und dein nicht zu achten,  
Wie ich!

because not all  
my blossoming dreams bore fruit?  
Here I sit, shaping men in my image,  
a race, that shall be like me,  
to suffer, weep,  
know pleasure and rejoice,  
and heed you not  
-as II

Ganymed (Translation by G. Bird, et al., in the Fischer Dieskau Book of Lieder)

Wie im Morgenglanze  
Du rings mich anglühst,  
Frühling, Geliebter!  
Mit tausendfacher Liebeswonne  
Sich an mein Herz drängt  
Deiner ewigen Wärme  
Heilig Gefühl,  
Unendliche Schöne!  
Daß ich dich fassen möcht  
In diesen Arm!  
Ach, an deinem Busen  
Lieg ich, schmachte,  
Und deine Blumen, dein Gras  
Drängen sich an mein Herz  
Du kühlst den brennenden  
Durst meins Busens,  
Lieblicher Morgernwind!  
Ruft drein die Nachtigall  
Liebend nach mir aus dem Nebeltal.  
Ich komm, ich komme!  
Wohin? Ach, wohin?  
Hinauf! Hinauf strebt's  
Es schweben die Wolken  
Abwärts, die Wolken  
Neigen sich der Sehrenden Liebe.  
Mir! Mir!  
In euerm Schoße  
Aufwärts!  
Umfangend umfängen!  
Aufwärts an deinen Busen,  
Allliebender Vater!

How in the morning radiance  
you glow upon from all sides,  
Spring, beloved!  
With love's thousandfold bliss  
to my heart thrusts itself  
your eternal ardour's  
sacred feeling,  
beauty unending!  
Might I clasp you  
in these arms!  
Ah, at your breast I lie,  
lanjuish,  
and your flowers, your grass  
thrust themselves to my heart.  
You cool the burning  
thirst of my bosom,  
sweet morning wind!  
The nightingale calls me  
lovingly from the misty vale.  
I come, I come!  
Whither? Ah, whither?  
Upwards! Upwards the striving.  
The clouds float down,  
the clouds bow down  
to yearning love.  
To me! To me!  
upwards!  
Embracing embraced!  
Upwards to your bosom,  
All-loving Father!



Wenn der uralte  
Heilige Vater  
Mit gelassener Hand  
Aus rollenden Wolken  
Segnende Blitze  
Über die Erde sät,  
Küss' ich den letzten  
Saum seines Kleides,  
Kindliche Schauer  
Trew in der Brust.

When the age-old holy Father  
with calm hand  
from rumbling cloud  
sows flashes of blessing  
over the earth,  
I kissed the uttermost hem  
of his garment,  
child-like awe  
loyal in my breast.

Denn mit Göttern  
Soll sich nicht messen  
Irgendein Mensch.  
Hebt er sich aufwärts  
Und berührt  
Mit dem Scheitel die Sterne,  
Nirgends haften dann  
Die unsichern Sohlen,  
Und mit ihm spielen  
Wolken und Winde.

For against the gods  
shall measure himself no mortal.  
If he upraise himself and brush  
with his head the stars,  
no hold then  
have his precarious soles,  
and with him sport  
cloud and wind.

Steht er mit festen  
Markigen Knochen  
Auf der wohlgegründeten  
Dauernden Erde,  
Reicht er nicht auf,  
Nur mit ner Eiche  
Oder der Rebe  
Sich zu vergleichen.

If he stand, firm-narrow-boned  
on the well-founded  
enduring earth,  
he does not reach up  
wven with oak or vine  
to compare.

Was unterscheidet  
Götter von Menschen?  
Daß viele Wellen  
Vor jenen wandeln,  
Ein ewiger Strom:  
Uns hebt die Welle,  
Und wir versinken.

What distinguishes gods from mortals?  
That many waves in their sight roll,  
an eternal stream:  
us the wave lifts,  
the wave swallows,  
and we sink.

Ein kleiner Ring  
Begrenzt unser Leben,  
Und viele Geschlechter  
Reihen sich dauernd  
An ihres Daseins  
Unendliche Kette.

Narrow is the ring  
that limits our life,  
and many the generations  
forever joining  
their existence's  
infinite chain.

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## THESIS ABSTRACT

### THE RELATIONSHIP BETWEEN TEXT AND MUSIC IN SELECTED GOETHE LIEDER

BY  
HUGO WOLF

BY

CHAN YUET CHUN

The repertoire of the German Lied constitutes one of the greatest musical treasures of the nineteenth century. Hugo Wolf brought this genre to maturity. His Lieder used the formal poetry of the nineteenth-century writers such as Mörike, Eichendorff and Goethe, and sought a close relationship between poetry and music.

This study mainly deals with the formal devices employed by Wolf in selected Lieder to texts by Goethe from the Goethe Lieder Album as shown below. It further aims to observe the relationship between the poetic concept and the musical realization of the text.

1. Harper (I, II & III) and Mignon (I, II, III & IV) from Wilhem Meister
2. Anakreons Grab
3. Blumengruss
4. Epiphanias
5. Der Rattenfänger
6. A song cycle of ten love-songs, entitled Aus dem "Buch Suleika des West-ösflischen Divans"
7. Grenzen der Menschheit, Ganymed and Prometheus

Chapters I and II briefly introduce the creative life of H. Wolf as a song writer and the life and poetry respectively of the poet, J. W. Goethe. Chapter III displays Wolf's response to Goethe's lyrics and selected Goethe Lieder (listed above). Wolf created a wealth of forms, often individually tailored to the poetic shape, sense and mood, while giving the illusion of a traditional musical form. Therefore a careful examination of songs will be presented



according to types: namely, varied strophic form, bipartite form, tripartite form, mixed form, freely-structured form, through-composed form and cyclic form. The relationship between text and form, the intimacy between and affiliation of musical pattern and poetic content will be discussed as appropriate. Chapter V presents the summary and conclusions of the study.





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