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

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

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

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

Dong Jin Shin
I would like to express my gratitude to my professor Graham Phipps for his kind help and consideration with my thesis proposal and thesis. I am also thankful for valuable suggestions from Professors David Schwarz and Paul Berry for serving on my committee and spending many hours reviewing my work. In addition, I would like to thank my family and friends for their endless love and support.
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CHAPTER 1

INTRODUCTION

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

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

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

² Paul Heyse, Italienisches Liederbuch (Berlin: Hertz, 1860), has the same title as Wolf’s songbook.
Wolf’s Lieder, none of them has investigated in detail the relationship between Wolf’s “first-rate literary texts” and his expression of them “by repeating their sound and meaning in the form of music.” This study seeks to examine several selected songs from the *Italienisches Liederbuch* with the aim of applying Kramer’s idea of the “Wolf legend” through close analysis. It is my intention to examine the literary and formal features of Paul Heyse’s translations and to assess the way that Wolf expressed them in his settings of the poems.

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

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

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

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

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

It seems that the third movements are related with the narrative of the poems which can be explained only in Wolf’s order. The different atmosphere between the first four songs of each volume in the *Italiensiches Liederbuch* could be expressed by the different direction of thirds. As a result, Wolf’s rearrangement not only gave the *Italienisches Liederbuch* more unity, but also delivered its storyline effectively.
The early Wolf studies were more narrative than theoretical. The pioneer English language study of Wolf was made by Ernest Newman in 1907, only four years after Wolf’s death. Prior to his study, there was a four-volume study written in German by Ernst Decsey; however, Newman’s book was considered the best study in English for a long time. Newman praised Wolf’s songs, “Those of us who have worked unceasingly at Wolf’s songs, finding our admiration for them grow as our acquaintance with them has deepened, have no hesitation in putting him at the head of the song writers of the world.”

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

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

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5 Ernst Decsey, Hugo Wolf (Leipzig, Berlin: Schuster & Loeffler, 1903-06).
6 Newman, Hugo Wolf, 152.
8 Walker’s early work was focused on Wolf’s Spanish and Italian Songs. Frank Walker, “Wolf’s Spanish and Italian Songs,” Music & Letters 25 (1944), 194-209.
‘serene mood,’ as examples. Moreover, he provided twenty-four specific musical characteristics, some of which are ‘worship/submission/self-surrender,’ ‘childishness/weakness,’ and ‘smallness,’ that connect to the ideas in the poems of Wolf’s Lieder. Although there have been some arguments about his own interpretations, Sam’s study has been referred to actively in subsequent studies. His study of Wolf’s Lieder depended mostly on general ideas of the poetic content but not on the specifics of musical language such as harmonies and phrases.

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

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

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

Example 1: Baileyshea’s Diagrams of *Mühvoll komm ich und beladen*\(^{13}\)

\[\text{Example 1: Baileyshea’s Diagrams of } Mühvoll \text{ komm ich und beladen}^{13} \]

a) Spiral Tonal Path

\[
\begin{array}{c}
\text{B Section: inner circle} \\
\text{B Section: outer circle}
\end{array}
\]

\[
\begin{array}{c}
\text{A Section: inner circle} \\
\text{A Section: outer circle}
\end{array}
\]

\[
\begin{array}{c}
\text{Hypothetical} \\
\text{Continuation}
\end{array}
\]

\[
\begin{array}{cccccccc}
A\flat & E\flat & Bb & F & C & G & D \\
E & B & G\flat & D\flat & A\flat & E\flat & Bb \\
C & G & D & A & E & B & F\flat \\
A\flat & E\flat & Bb & F & C & G & D \\
E & B & G\flat & D\flat & A\flat & E\flat & Bb \\
\end{array}
\]

\[\text{Example 1: Baileyshea’s Diagrams of } Mühvoll \text{ komm ich und beladen}^{13} \]

\[\text{Example 1: Baileyshea’s Diagrams of } Mühvoll \text{ komm ich und beladen}^{13} \]

b) Paths through Riemannian Tonnetz

\[\text{Example 1: Baileyshea’s Diagrams of } Mühvoll \text{ komm ich und beladen}^{13} \]

\[\text{Example 1: Baileyshea’s Diagrams of } Mühvoll \text{ komm ich und beladen}^{13} \]

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

\(^{13}\) Baileyshea, “The Heaviest Weight: Circularity and Repetition in a Song by Hugo Wolf,” 296-97.
Many of the studies of Romantic song cycles have been carried out by Schumann scholars. In that sense, study of Schumann would be helpful for a study of Wolf because Schumann also composed to the collections of poetry by first-rate poets: Heine, Eichendorff, and Chamisso. Based on a diagram from Gottfried Weber’s study in 1846, Fred Lerdahl has analyzed *Dichterliebe* and identified a regional journey of the song cycle with a diagram. By pointing out frequent fifths and thirds key relationships between the songs in *Dichterliebe*, Lerdahl traced the journey of their movements on Weber’s pitch space. He asserted that when the key of the thirteenth song (E-flat minor) crosses the seam in the diagram, there is mood change in the content of the song cycle.

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

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

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15 Lerdahl, *Tonal Pitch Space*, 139.
storytelling in the song cycle. He asserted that when the key movement derails the horizontal line, which shows the circle of fifths and their relative keys, it brings a dramatic event in the plot of the poetry.

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

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

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17 This diagram shows the tonal trajectories through Hoeckner’s double horizontal line, representing the story line of poetry. Ibid., 80.
18 See fn. 3, above.
19 In Germany, the b-natural symbol transformed into the letter H; therefore, in German music notation, H is b-natural and B is b-flat.
CHAPTER 3

PRESENT STUDY

The Italienisches Liederbuch

In a letter to Emil Kauffmann, Wolf stated, “I consider the Italian songs the most original and artistically the most perfect of all my works.”  

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

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

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20 The original German text is „Ich halte die Italienischen für das originellste und künstlerisch vollendetste unter allen meinen Sachen.“ on December 15th, 1891. Richard Strokes, The Book of Lieder: the Original Texts over 1000 Songs (London: Faber, 2005), 677.
Wolf’s *Italienisches Liederbuch* is usually performed by alternating baritone and soprano singers, suggested by the content of poems. In the lyrics, the man in love seems to praise the woman’s beauty and idealize her while the woman has practical ideas about love and is sometimes unsatisfied with her lover. When Heyse collected anonymous poems, translated them into German, and put them together in a book, he would devise the framework of dramatic content and unity for them. Wolf’s reordering of these poems suggests a different narrative; this ordering motivated this study to examine Wolf’s narrative through detailed analysis of selected songs from the *Italienisches Liederbuch*.

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

Preliminary Discussion

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

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

<table>
<thead>
<tr>
<th>No.</th>
<th>German Title</th>
<th>English Translation</th>
<th>Tonality</th>
<th>Rhyming Pattern</th>
<th>Number of Syllables</th>
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<td>2.</td>
<td>Mir ward gesagt, du reisest in die Ferne.</td>
<td>(They told me you were going far away.)</td>
<td>e minor → D major</td>
<td>a–b–a–b–c–c–d–d</td>
<td>10–11–10–11–11–11</td>
</tr>
<tr>
<td>3.</td>
<td>Ihr seid die Allerschönste weit und breit</td>
<td>(You are the loveiest for miles around)</td>
<td>A-flat major</td>
<td>a–b–a–b–c–c–d–d</td>
<td>10–10–10–10–10–10</td>
</tr>
<tr>
<td>24.</td>
<td>Mein Liebster hat zu Tische</td>
<td>(My sweetheart invited me to dinner)</td>
<td>F major</td>
<td>a–b–a–b–c–c–d–d–d–d–d</td>
<td>10–11–10–11–11–11–11–11</td>
</tr>
<tr>
<td>25.</td>
<td>Ich liess mir sagen und mir ward erzählt</td>
<td>(I inquired and have been informed)</td>
<td>c minor</td>
<td>a–b–a–b–a–b–c–c–c</td>
<td>10–11–10–11–10–11–11</td>
</tr>
</tbody>
</table>

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

The key relationship between the songs in the two pairs, ‘Song no. 3 and no. 4’ and ‘Song no. 25 and no. 26,’ is the same as ‘Song no. 1 and no. 2’: a fifth up. However, Song no. 23 and no. 24 are related by fifth down, and this is also shown between Song no. 1 and the second key of Song no. 2. In this sense, the very first two songs in each volume of the *Italienisches Liederbuch* work as a model for the later songs and affect them in some ways.
Example 5: Key Relationships among Song Nos. 1-4 and Nos. 23-26

<table>
<thead>
<tr>
<th>No. 1</th>
<th>A major</th>
<th>No. 23</th>
<th>B-flat major</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$\text{5}^{\text{th}}$</td>
<td></td>
<td>$\text{5}^{\text{th}}$</td>
<td></td>
</tr>
<tr>
<td>No. 2</td>
<td>e minor - D major</td>
<td>No. 24</td>
<td>e-flat minor - E-flat major</td>
<td></td>
</tr>
<tr>
<td>No. 3</td>
<td>A-flat major</td>
<td>No. 25</td>
<td>F major</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$\text{5}^{\text{th}}$</td>
<td></td>
<td>$\text{5}^{\text{th}}$</td>
<td></td>
</tr>
<tr>
<td>No. 4</td>
<td>E-flat major</td>
<td>No. 26</td>
<td>c minor</td>
<td></td>
</tr>
</tbody>
</table>

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

Song no. 1, *Auch kleine Dinge können uns entzücken*\(^{22}\)

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

\(^{22}\) The pitch names which are not specified their octave positions in this essay are based on ‘pitch class.’

\(^{23}\) The English translation of the songs in the *Italienisches Liederbuch* in this paper are from ‘Richard Strokes, *The Book of Lieder: the Original Texts over 1000 Songs* (London: Faber, 2005), 677-692.’
In Wolf’s compositional order, Song no. 1 was the sixteenth of *Italienisches Liederbuch*; however, Wolf opened Book I with *Auch kleine Dinge*, presumably to give importance to this poem. Some scholars interpret his reordering as Wolf’s emphasis on a ‘Lied,’ which is a significant genre in spite of its small size.  

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

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

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24 Susan Youens asserted that the “small things” can be as significant as the elephantine genres, used to command attention to the basis of size, better a great Lied by Wolf than many a late nineteenth-century imitator of Beethoven’s symphonies or Wagner’s music dramas. Susan Youens, “Tradition and Innovation: the Lieder of Hugo Wolf,” *The Cambridge Companion to the Lied*, ed. James Parsons (Cambridge: Cambridge University Press, 2004), 204.
Example 6: Text Setting in *Auch kleine Dinge*

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

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

The musical language in this song is quite traditional compared to the other songs, in that the phrases go by a regular four-measure unit and the harmonies show appropriate resolutions. The introduction, prolonging dominant, begins with four sixteenth notes which imply a D-major chord (IV) with normal resolution to dominant, \( \text{VII}_7^{6} - \text{V}^{2} \). This initial subdominant may foreshadow the important function of the subdominant area in the following songs, especially Songs no. 3 and no. 4. When the upper voice in the left hand keyboard part descends from the initial f-sharp to g-sharp (on beat 3 of m. 4), it moves diatonically except for the c-natural note. The two accidentals in m. 3, \( C^{\#} \) and \( D^{\#} \), make a temporal e-minor key area, which prepares the key of the next song. The \( C^{\#} \), sometimes shown as \( B^{\#} \), reappears every third measure of phrases throughout the piece (in mm. 3, 7, 11, 15, 19, and 23). The \( D^{\#} \) in the bass in m. 3 does not resolve to \( E_{3} \) but goes to \( D^{\#}_{3} \). This \( D^{\#} - D^{\#} \) motion appears at the end of the phrases except in the postlude; however, the \( D_{3} \) in the bass in m. 16 moves to \( D^{\#}_{3} - E_{3} \) for an exception, which makes a strong reversal motion, \( D^{\#} - D^{\#} \). As a result, the two accidentals, \( C^{\#} \) and \( D^{\#} \), make out a pattern to the phrases, and give more unity to the song.

Example 7: Introduction in mm. 1-4 of *Auch kleine Dinge*
The trio in Example 8 is made of vocal line, lower voice in right hand keyboard, and left hand keyboard in mm. 5-12. The melody over ‘kleine Dinge (small thing)’ moves down by a ‘little’ change as ‘C#-C♮-B’ in m. 5 and ‘E-D♯-C♯-C♮’ in m. 7, and consequently these chromatic lines are also made by the two accidental notes, C♮ and D♯. The first and second phrases, in mm. 5-8 and mm. 9-12, share similarities such as the descending bass line with suspensions between the right and left hands and the harmonic progression. However, there are a ‘little’ differences. While the vocal in m. 7 makes unison with the left hand of the piano, there is no unison in the second phrase. In addition, the first phrase ends on $V^6_5/V$ by implying E tonality and shows $V^6_5$ as a pickup chord for the next phrase; however, the second phrase does not have a pick-up beat but ends on the dominant of the original key in m. 12.

Example 8: Trio Reduction in mm. 5-12 of *Auch kleine Dinge*
The third line of the text in mm. 13-16 shows different traits from the others. The atmosphere is elated by the ascending bass in mm. 13-14 and the added tenor voice in m. 14. Moreover, the previous D#-D♮ motion is reversed here to D♮-D# in the bass in m. 16, which builds up the mood as does the exceptional ending on ‘gesucht.’ These different elements draw attention for listeners to the third phrase as a climax; however, there are no typical elements for a climax such as high pitch notes or loud dynamics. In addition, the rhythmic and melodic characteristics are not substantially different with other phrases. As a result, most of the alterations in Song no. 1 proceed in quite calm mood without much fluctuation.

Example 9: Trio Reduction in mm. 13-16 of Auch kleine Dinge
The beginning idea returns in m. 17, suggesting a ternary form of the song, and this phrase also has common ideas with the first and the second phrases such as suspensions, B#, and the D#-D♮ motion. The first note of the vocal melody in m. 19 is B instead of B# which allows more stability in tonality compared with mm. 7 and 11. The B#s, which were transferred to C♮ and moved to B, finally resolve to C# in the bass in m. 19, thus all conflicts are resolved before the end of the song. The first beat in m. 21 works as an elision between the ending of the last phrase and the postlude. The last dominant of vocal in m. 20, a structurally important chord for ending, resolves not to I but to IV in m. 21 which emphasizes the function of a subdominant in the coming songs again.

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

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

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

Example 10: Text Setting in *Mir ward gesagt*

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

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

The chromatic descending motion in the bass line of the piano, which appeared frequently in the previous song, continues here mostly as a two-measure unit. This line moves in contrary motion with the ascending melody of the right-hand piano, and the outer voices, becoming apart, could be a metaphor for distance between the speaker and his departing lover in
the text. The initial two notes in the incomplete bar, ‘G₄’ and ‘B₄,’ suggest a tonic in E minor, which is the dominant key of Song no. 1, but the first bass note in m. 1 is not F♯, not E. The dissonant harmony by F♯ in m. 1 may suggest that something goes wrong in the content, possibly suggesting a lover’s leaving. This practice, making dissonance-consonance movements, also appears at the beginning of other phrases, in m. 3, 5, 10, and 12, for arousing tension and relaxation, which is the reminiscence of suspension-resolution motions in Song no. 1.

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

<table>
<thead>
<tr>
<th>1st line</th>
<th>2nd line</th>
<th>3rd line</th>
<th>4th line</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1</td>
<td>3</td>
<td>5</td>
<td>7</td>
</tr>
</tbody>
</table>

**Functional Chord:** E M9 m10 F♯ P5 P5 octave + d5 (C♯)

The range of the descending bass line expands from major ninth in mm. 1-2 to minor tenth in mm. 3-4 as if the distance between lovers grows farther. The first two lines of the poem
end on the secondary dominant of ‘a minor’ in m. 2 and of ‘b minor’ in m. 4 separately, and these keys are related to the original key as ‘tonic (i) – subdominant (iv) – dominant (v).’ Therefore, although the tonality moves in a nontraditional way at the surface, the chords in the structurally important points are basically depending on traditional practice: I-IV-V. The third line in mm. 5-6, however, does not have a secondary dominant in its end but has a secondary diminished-seventh chord in the beginning of the next phrase as vii\(^o7\) of f-sharp minor. The two-measure unit, making a long chromatic descending line in the bass, is broken and segmented here; thus the third and fourth lines of the text are combined together.

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

The beginning of the second part in mm. 10-13 is exactly the transposition of mm.1-4 except for some adjusted notes for the lyrics; however, the transposition is given up in m. 14 (See Example 12). Being different from our expectation, the D-sharp in the vocal line of m. 13 goes to D-natural instead of E in the vocal line, and the G\(^\#7\) moves down by a third to E7 without resolution. This D\(^\#\)-D\(^\natural\) motion works not only as a reminder of Song no. 1 but also as a transitional device to D major. Since the E7 functions as the V\(^7\) of V, Song no. 2 can end on D major, which is the fifth down from the key of Song no. 1. This fifth-down key relationship between Song no. 1 and no. 2 is also shown between the first two songs in Book II (Songs no. 23 and no. 24), which gives unity between the two different volumes of the *Italienisches Liederbuch*. 
Example 12: Comparison between mm. 4-7 and mm. 13-16 in *Mir ward gesagt*

a) mm. 4-7

After the $D^\#-D^\natural$ figure between m. 13 and m. 14, the vocal melody repeats $D^\natural$ in m. 14 to stabilize the new key, and consequently, the melodic idea in m. 5 is reproduced not in m. 14 but in m. 15. By adding one more voice to the bass line in the piano, mm. 14-16 shows chromatic ascent as $E-E^\#-F^\#-G^\#$ while mm. 5-6 originally has descending motion in the right-hand piano. The $G^\#$, however, does not go to $A$ but moves to $G^\natural$ like the $D^\#-D^\natural$ motion, and the resolution is delayed until ‘vergiss es nicht (do not forget)’ in m. 17 for possibly emphasizing the text.

Through the A-major key area in mm.14-15, which works as the dominant of D major, the key settles down in D major in the last line of the poem. The modal change from minor to major in
the last line of the text may also emphasize the speaker’s desire for being remembered by the lover: ‘gedenk’ an mich, vergiß es nicht, mein Herz!’ (Think of me, do not forget, my heart!).

The dominant chord over the speaker’s last request to the lover goes to $\text{V}^4/\text{IV}$ in m. 18 that could imply the importance of a subdominant in the following songs as Song no. 1 did.

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

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

In his discussion of Song no. 3, Walker described it as a more outspoken utterance, given a broader sweep and richer colouring than that of Song no. 4. 25 In describing these two songs, Walker mentioned the content of Songs no. 1 and no. 2, and then observed that Song no. 4 should precede Song no. 3. This means that Walker had Heyse’s orders and original story line in his mind.

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

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

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

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

b) *Gesegnet sei, durch den die Welt entstund*, mm. 1-2
The harmony moves by a descending third in the first line from A-flat to F-function chord, ending as V\textsuperscript{7}ii in A-flat in m. 4, which suggests B-flat minor later.\textsuperscript{26} However, the next line of text does not confirm this suggested motion; rather, it begins as a deceptive resolution of the F\textsuperscript{7} to D-flat major harmony in m. 5, moving down another third. Wolf’s harmonic setting of the second line of the poem makes D-flat as a temporary tonic, and this emphasis on the subdominant region of A-flat major remains for a while.

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

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

\textsuperscript{26} The vii\textsuperscript{07}ii and V\textsuperscript{7}ii in m. 4 are combined as an F-function chord based on Fundamental-bass theory, which considers all harmonies to be based on one of the seven diatonic chords in a key. Thus vii\textsuperscript{07}ii and V\textsuperscript{7}ii are understood as submediant function chords — i.e., vi.
cathedral in Orvieto and the famous fountain in Viterbo—are all depicted in this subdominant area with the classically oriented three-fold orientation of IV-to-V motions in the second through the fourth lines of the poem. These regions make a very strong suggestion that this stanza will end in D-flat; however, the stanza does not end in D-flat major as might be suspected. The last dominant in these motions, appearing as I\(_6^4\) in m. 9, sets cognitive preparation for a potential cadence in D-flat major; however, followed by an ascending fifth motion in the bass, it goes to an E-flat chord, the dominant of the original A-flat key. Finally, it makes an authentic cadence in the original key at the end of the first stanza of the song. The missing cadence in D-flat major, the subdominant key of the original, could reflect that the speaker in the text failed to find beauty from localities.

The beginning of the second section suddenly becomes quiet with G-flat major chord (bVII), which was once emphasized in the third line of the poem. Eric Sams gave an explanation for the sudden quietness in m. 12 as, “We hear that Wolf’s characteristic empathy enables him to share the lover’s experience of being suddenly as moved by a woman’s human beauty as by the timeless radiance of a great cathedral.”\(^{27}\) The G-flat major chord, which is IV/IV in the original key, keeps descending by thirds in the fifth and sixth lines of the text. These third-descending motions stop at D-flat chord in m. 15, which is the IV of the original key. In addition, the passing half-diminished seventh chords in mm. 14-15, C\(^b\)7 and E\(^b\)ø7, also imply D-flat major, which is the subdominant of the original key. Accordingly, even though the beginning of the second strophe is tonally vague, its subdominant characteristic becomes clear in the sixth line, which is about the ‘Dom von Sienna.’

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

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

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

In sum, Wolf made a powerful motion toward subdominant by descending thirds for acclaiming Italy’s localities. The importance of subdominant has been already prepared in Songs no. 1 and no. 2. When the speaker in the poem refers to his lover, the key area stays in the original A-flat major; therefore, the subdominant region is only a temporary event without a
cadence. It seems that Wolf assigned the original key to the text about the lover’s beauty and the subdominant area to the individual features separately since a subdominant can never be superior to a tonic in tonal music.

Song no. 4, Gesegnet sei, durch den die Welt entstund

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

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

28 Since Albert Schweitzer suggested that Bach’s great E-flat fugue for organ was the representation of the Trinity in The Origin of the Melodies of the Chorales (1908), this belief has been accepted by Karl Geiringer in Johann Sebastian Bach: the Culmination of an Era (1967). Meanwhile, Sams associated Wolf’s E-flat major key to moods of serene assurance, especially in love songs. Sams, The Songs of Hugo Wolf, 6.
Example 17: Text Setting in *Gesegnet sei, durch den die Welt entstand*

**First Part**
- Gesegnet sei, durch den die Welt entstand: (a)
- Wie trefflich schuf er sie nach allen Seiten! (b)

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

The second part starts with the chains of dominant seventh chords, which move chromatically up to the V\(^7\) of c minor in m. 11. During the successive chords without resolution, the speaker lists God’s accomplishments, such as the sea, ships, and Paradise, in the third to sixth lines. At last, the harmony returns to the E-flat major key in the sixth line; here, the cadential dominant in m. 13 resolves not to a tonic (E-flat major) but to a dominant of IV (E\(^b\)\(^7\)), which is a dominant of A-flat. By suggesting the A-flat tonality once again, this song is related to the previous song and also emphasizes the importance of subdominant. Through vi\(^7\) – bVI\(^+7\) – ii\(^97\) over E\(^b\) pedal in the postlude, the song finally acquires tonal stability in the original key.

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

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

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

*Was für ein Lied soll dir gesungen werden* (What kind of song shall be sung to you) is the first song in Book II of the *Italienisches Liederbuch*. The second volume was composed after Wolf’s opera *Der Corregidor* in 1896, four years after the publication of Book I in 1892. Although there were a few years gap between the two volumes, musical language, in terms of harmony, structural form, melodic progression, and application of text, seem to be similar in Books I and II.
The first song in Book II is Song no. 23, the last in the order of composition. The compositional order of the first four songs in Book II is ’46, 23, 24, 25,’ resembling those of the first four in Book I, ’16, 1, 2, 3’ (See Appendix 1). Accordingly, the similarities of reordering between the two volumes give this study more validity to focus on the way of ordering songs in the different versions of the *Italienisches Liederbuch*.

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

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

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

<table>
<thead>
<tr>
<th>First Part</th>
<th>Second Part</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Was für ein Lied soll dir gesungen werden</em>. (a)</td>
<td><em>Ein Lied, das weder Mann noch Weib bis heute</em> (c)</td>
</tr>
<tr>
<td>Das deiner würdig sei? Wo find ich's nur? (b)</td>
<td>Hört' oder sang, selbst nicht die ält'sten <em>Leute</em>. (c)</td>
</tr>
<tr>
<td>Am liebesten grüb' ich es tief aus der <em>Erden</em>. (a)</td>
<td></td>
</tr>
<tr>
<td>Gesungen noch von keiner <em>Creatur</em>. (b)</td>
<td></td>
</tr>
</tbody>
</table>

---

Example 19: Text Setting in *Was für ein Lied soll dir gesungen werden*
Was für ein Lied soll dir gesungen werden can be divided into two unbalanced sections since the first section has four lines of the poem, rhyming as ‘a-b-a-b’ while the second has only two lines as ‘c-c.’ Each line has eleven syllables except the ‘b’ portion having only ten syllables. Although there is no outstanding pattern in text setting, all the vocal lines have two measures beginning with a rest except the last phrase.

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

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

<table>
<thead>
<tr>
<th>Intro</th>
<th>1st line</th>
<th>2nd line</th>
<th>3rd line</th>
<th>4th line</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1</td>
<td>5</td>
<td>7</td>
<td>9</td>
<td>11</td>
</tr>
</tbody>
</table>

B♭: V7 (b-flat minor)
(c minor) Ab:
f: V7  I B♭: V+7
3° ↓ 3° ↓

The last chord of the first part in m. 12 ends on F♯5 so that the f minor of ‘Keiner Creatur (any creature)’ becomes V+7 of the original key, which prepares the return to the initial idea for the second part in m. 13. Especially the piano in mm. 13-14 is almost the same as mm. 5-6 except for two notes, G♭ and A♭, and both lines have ‘Lied’ in the text. By removing the two accidental notes, the tonality becomes stable in the original key while the idea of selecting a song in the text becomes clear as a song not heard or sung before.
Example 21: Comparison between mm. 5-6 and mm. 13-14 in *Was für ein Lied*

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

In conclusion, there are two significant points in Song no. 23. First, this song shares common ideas with Song no. 1 in that 1) both songs were moved from the later order to the front in a songbook, 2) they describe a “song,” 3) in both cases, the songs that follow are a fifth lower, and 4) both work as a guide for the later songs in each book. These points connect the two different volumes that were composed at an interval of four years. Second, Song no. 23 also has a third relationship, but the subdominant which praised a lover in the previous songs is not shown. It could be considered that the counterparts for comparison to enhance the value of a lover, such as Italian localities and God’s accomplishments, are not necessary anymore since the speakers of the later songs in Book II are not complimenting but are sarcastic about a lover. The basic character of ‘subdominant,’ going to tonic through dominant, matches with the idea that other beauties are inferior to a lover, represented as tonic.
Song no. 24, *Ich esse nun mein Brot nicht trocken mehr*

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

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

<table>
<thead>
<tr>
<th>First Part</th>
<th>Second Part</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Ich esse nun mein Brot nicht trocken mehr</em></td>
<td>Wenn's doch auch nur ein altes Männlein wäre.</td>
</tr>
<tr>
<td>Ein Dorn ist mir im Fuße stecken blieben.</td>
<td>Das mir erzeigt' ein wenig Lieb' und Ehre.</td>
</tr>
<tr>
<td>Umsonst nach rechts und links blick' ich umher.</td>
<td>Ich meine nämlich, so ein wohlgestalter.</td>
</tr>
</tbody>
</table>

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

Example 23: Vocal Melody in mm. 1-9, the First Part of *Ich esse nun mein Brot nicht trocken mehr*
The first vocal phrase starts with a one-and-half-beat rest and ends at the third beat of a measure in the first and second lines, which describe hardships of the speaker. This rhythmic regularity, however, starts to be broken from the third line when the speaker looks around to find a man to love. Since the third phrase is longer than the previous two lines by three beats, the fourth line begins one beat later than the previous phrases. The wandering secondary-dominant chords in the first half represent the speaker’s bad situation, such as thorn in the second line and no one to love in the fourth line of the poem.

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

The secondary chords in the second line alternate the dominants of A-flat and f in mm. 3-4; this third relationship has already been observed in the previous songs. The E♭-E♮ tension in the bass puts a strain to the text and also brings out unity by recalling the D♭-D♮ pattern in Songs no. 1 and no. 2. In addition, the harmonies in the fourth line also show the D♭-D♮ tension
in the inner voice over the tritone relationship in the bass. Herein, both of the $V^7/f$ and $vi^{7}_{b}f$ imply the f-minor key which is a fifth up from Song no. 23. If the key relationships between Song no. 23-24 are associated with those of Songs no. 1 and no. 2, the f-minor implication in Song no. 24 would be a tool to give unity between the two groups. By suggesting f minor, the first two songs in Book II could be considered similar to the first two songs in the previous volume.

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

```
Number 1: A major
Number 2: E minor - D major
Number 3: B-flat major
Number 4: E-flat minor - E-flat major (f minor)
```

The initial vocal line on ‘Ich esse nun mein Brot’ makes a unison with the piano but their rhythms are out of step, and the limping figure in the right hand, ‘sixteenth and dotted eighth notes pair’ by slur, seems to describe an indefinite and hesitating state of the speaker with the rhythmic discordance. Contrary to the first line, the rhythmic motive in mm. 3-4, which is reversed from mm.1-2 to ‘dotted eighth and sixteenth notes,’ makes a definite and assertive motion. In addition, the arpeggio melody with leaps in the vocal here is very different from the step-wise melody in the first line. Being transposed up a fifth, the harmonies in the beginning two measures similarly reappear in b-flat minor in mm. 5-6.
Example 26: Tonal Movement in the First Strophe of *Ich esse nun mein Brot nicht trocken mehr*

<table>
<thead>
<tr>
<th>1st line</th>
<th>2nd line</th>
<th>3rd line</th>
<th>4th line</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1</td>
<td>3</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>transposed by 5° ↑</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Even though the piano part in mm. 5-6 is an almost exact transposition of mm. 1-2, the vocal line is totally different and its phrase, the third line of the text, is even extended to m. 7. Consequently, two-measure phrasing starts to be out of sync with the piano, and continues to be so. The first strophe ends on the speaker’s upsurge of agony that is expressed by wandering harmonies over tritones in the bass and disagreement between the phrases of voice and piano. While the vocal melody repeats C₅-B⁵₋₄-A⁴-D⁵ in mm. 7-8, which also has a tritone between the last two notes, the piano in m. 7 is restated in m. 8 and its fragments in mm. 9-10 ascend by step.

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

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

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

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

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

Wolf’s song no. 25 and no. 26, *Mein Liebster hat zu Tische mich geladen* and *Ich liess mir sagen*, are the 45th and 44th velote in Heyse’s *Italienisches Liederbuch* and the third and
fourth songs in the second volume of Wolf’s collection. These two songs are the second pair which locates adjacently in both collections but in reversed order. The speaker in the former song complains of her lover’s miserly table, and in the latter describes Tony’s excessive appetite. In his discussion, Walker states these two songs, “Mein Liebster hat zu Tische mich geladen’ and Ich liess mir sagen’ are further songs of mockery. It is worth while considering that each of these fantastically humorous poems had originally some point of contact with reality.”

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

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

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

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

The piano in m. 13, the beginning of the second part, imitates the previous measure, and
in the entrance of the vocal line, the key moves to C major with dominant prolongation (V7/V of the original key) in the fifth and sixth lines. These two lines not only show the same harmony but also have connecting ideas of wine and glasses. The two-measure unit is broken in mm. 18-19 by abridgement, where the original F major returns. The main harmony in the seventh line is the dominant of F, and this is prolonged by the neighboring D♭ in the eighth line. Finally, the song reaches its climax in m. 20, but the vocal line ends with ‘F’ over ii₃⁴ as if something is still going on. This is reminiscent of the last note of Song no. 23 in the vocal part, which ends with ‘F’ over V⁷. Finally, the real ending is accomplished in the postlude by the piano answering the vocal line by imitating its downward leaps.

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

<table>
<thead>
<tr>
<th>5th line</th>
<th>6th line</th>
<th>7th line</th>
<th>8th line</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 13</td>
<td>14</td>
<td>16</td>
<td>17</td>
</tr>
</tbody>
</table>

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

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

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

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

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

Ich ließ mir sagen und mir ward erzählt, (a) 
Nach Tisch, damit er die Verdauung stählt (a)

Der schöne Toni hungrte sich zu Tode; (b)
Verspeist er eine Wurst und sieben Brote, (b)

Seit ihn so überaus die Liebe quält, (a)
Und lindert nicht Tonina seine Pein, (c)

Nimmt er auf einen Backzahn sieben Brote, (b)
Bricht nächstens Hungersnot und Teurung ein. (c)

The alternation between D-dominant-seventh and D-half-diminished-seventh chords in mm. 3-4 expresses Toni’s extreme starvation by tone-color change. The tension between F♯-F♮ and A♭-A♮ is reminiscent of the previous songs, especially Song no. 24. The wandering chords over D-pedal point finally settle down in d-minor in mm. 5-6. The two quarter notes and a half note figure in the bass continues through the first to the third lines of the text, and this figure recalls the motivic idea of *Mein Liebster hat zu Tische mich geladen*, explained as Layer I in Example 30. However, mm. 7-8 show new material in their accompaniment, making a passionate cadence with *fortissimo* dynamic. In particular, four sixty-fourth notes and a eighth note of the last two beats in m. 8 work as a strong cadential motion. This cadence seems to imply that the meal is ended momentarily in the first part; however, the deceptive resolutions of the secondary dominant seventh chords in the first stanza, D7, A7, E7, and F7, may imply Toni’s insatiable hunger in the text.
Example 34: Harmonic Motion in the First Strophe of *Ich liess mir sagen*

<table>
<thead>
<tr>
<th></th>
<th>1st line</th>
<th>2nd line</th>
<th>3rd line</th>
<th>4th line</th>
</tr>
</thead>
<tbody>
<tr>
<td>m.</td>
<td>1</td>
<td>3</td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>Deceptive Resolutions of the Secondary Dominants</td>
<td>D7</td>
<td>E♭</td>
<td>A7</td>
<td>B♭</td>
</tr>
</tbody>
</table>

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

Example 35: Measures 7-8 and mm. 11-12 in *Ich liess mir sagen*
The tonic in A-flat works as a pivot with VI in the original c minor, and shows another break with a half cadence in m. 12. The meal looked to be done in the end of the first stanza; however, Toni remains at the table. The first beat of m. 13 and 14 has dissonant minor seconds, and this discordance may express Toni’s pain to Tonina. The last two beats of m. 16, showing the same cadential figure as m. 8 and m. 12, make an authentic cadence in c minor. The postlude repeats the same accompanying feature as m.1, and makes a cadence.

Example 36: Harmonic Motion in the Second Strophe in *Ich liess mir sagen*

<table>
<thead>
<tr>
<th>5th line</th>
<th>6th line</th>
<th>7th line</th>
<th>8th line</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 9</td>
<td>11</td>
<td>13</td>
<td>15</td>
</tr>
</tbody>
</table>

The third-down motion has appeared in the previous songs, Songs no. 3 and no. 4, and Song no. 23 whereas the third-up motion will carry over into the following Songs no. 25 and no. 26. There are too many similarities between the two songs of each volume to consider them as a coincidence. At this point, it would be worthy to examine closely the direction of third movement, which has been examined in detail by Deborah Stein. 30

The tonality moves by ascending thirds both in Songs no. 25 and 26. This practice contrasts with the first pair, Songs no. 3 and no. 4 that have descending thirds. In the meantime, Song no. 2 shows up-and-down motion of third relationships whereas Song no. 24 shows a down-and-up motion. In this sense, a narrative can be made for the direction of the third relationships among the selected eight songs. The hill-shaped motion of third relations in Song no. 2 affects the third-down to the following songs, Songs no. 3, no. 4 and no. 23, and after the valley-shape in Song no. 24, the direction changes to the third-up motion.

---

30 Stein made a broad study about Wolf’s third relationships as one chapter. Stein, *Hugo Wolf’s Lieder and Extensions of Tonality*, 75-140.
Example 37: Third Relationships among the Song nos. 1-4 and Song nos. 23-26

When the speaker shows a positive attitude about his/her lover, third relationship in tonality goes down. However, when the speaker has a negative attitude with complaints and mockery, third relationships go up.
CHAPTER 4

CONCLUSION

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

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

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

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

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

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

SONG POSITIONS IN THE WOLF’S AND HEYSE’S COLLECTIONS
<table>
<thead>
<tr>
<th>Wolf’s Ordering</th>
<th>Heyse’s Collection</th>
<th>Compositional Order</th>
<th>Beginning Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Book 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>109 in Rispetti</td>
<td>16</td>
<td>Auch kleine Dinge können uns entzücken</td>
</tr>
<tr>
<td>2</td>
<td>2 in Rispetti</td>
<td>1</td>
<td>Mir ward gesagt, du reisest in die Ferne</td>
</tr>
<tr>
<td>3</td>
<td>41 in Rispetti</td>
<td>2</td>
<td>Ihr seid die Allerschönste weit und breit</td>
</tr>
<tr>
<td>4</td>
<td>40 in Rispetti</td>
<td>3</td>
<td>Gesegnet sei, durch den die Welt entstand</td>
</tr>
<tr>
<td>5</td>
<td>26 in Rispetti</td>
<td>4</td>
<td>Selig ihr Blinden, die ihr nicht zu schauen</td>
</tr>
<tr>
<td>6</td>
<td>120 in Rispetti</td>
<td>5</td>
<td>Der Mond hat eine schwere Klag’ erhoben</td>
</tr>
<tr>
<td>7</td>
<td>38 in Rispetti</td>
<td>6</td>
<td>Der Mond hat eine schwere Klag’ erhoben</td>
</tr>
<tr>
<td>8</td>
<td>113 in Rispetti</td>
<td>7</td>
<td>Nun laß uns Frieden schließen, liebstes Leben</td>
</tr>
<tr>
<td>9</td>
<td>61 in Rispetti</td>
<td>8</td>
<td>Daß doch gemalt all deine Reize wären</td>
</tr>
<tr>
<td>10</td>
<td>115 in Rispetti</td>
<td>9</td>
<td>Du denkt mit einem Fädc hen mich zu fangen</td>
</tr>
<tr>
<td>11</td>
<td>43 in Rispetti</td>
<td>10</td>
<td>Was für ein Lied soll dir gesungen werden</td>
</tr>
<tr>
<td>12</td>
<td>118 in Rispetti</td>
<td>11</td>
<td>Mein Liebster hat zu Tische mich geladen</td>
</tr>
<tr>
<td>13</td>
<td>106 in Rispetti</td>
<td>12</td>
<td>Wohl kenn’ ich Euren Stand, der nicht gering</td>
</tr>
<tr>
<td>14</td>
<td>16 in Velote</td>
<td>13</td>
<td>Schon streckt’ ich aus im Bett die müden Glieder</td>
</tr>
<tr>
<td>15</td>
<td>34 in Rispetti</td>
<td>14</td>
<td>Wenn du, mein Liebster, steigst zum Himmel auf</td>
</tr>
<tr>
<td>16</td>
<td>90 in Rispetti</td>
<td>15</td>
<td>Wenn du mein Brot nicht trocken mehr</td>
</tr>
<tr>
<td>17</td>
<td>67 in Rispetti</td>
<td>16</td>
<td>Wenn du, mein Liebster, steigst zum Himmel auf</td>
</tr>
<tr>
<td>18</td>
<td>30 in Rispetti</td>
<td>17</td>
<td>Ich ließ mir sagen und mir ward erzählt</td>
</tr>
<tr>
<td>19</td>
<td>114 in Rispetti</td>
<td>18</td>
<td>Benedeit die sel’ger Mutter</td>
</tr>
<tr>
<td>20</td>
<td>26 in Rispetti</td>
<td>19</td>
<td>Ich esse nun mein Brot nicht trocken mehr</td>
</tr>
<tr>
<td>21</td>
<td>51 in Rispetti</td>
<td>20</td>
<td>Und steht Ihr früh am Morgen auf vom Bette</td>
</tr>
<tr>
<td>22</td>
<td>76 in Rispetti</td>
<td>21</td>
<td>Ich ließ mir sagen und mir ward erzählt</td>
</tr>
<tr>
<td>Book 2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>130 in Rispetti</td>
<td>22</td>
<td>Schon streckt’ ich aus im Bett die müden Glieder</td>
</tr>
<tr>
<td>24</td>
<td>103 in Rispetti</td>
<td>23</td>
<td>Wenn du, mein Liebster, steigst zum Himmel auf</td>
</tr>
<tr>
<td>25</td>
<td>45 in Velote</td>
<td>24</td>
<td>Wenn du, mein Liebster, steigst zum Himmel auf</td>
</tr>
<tr>
<td>26</td>
<td>44 in Velote</td>
<td>25</td>
<td>Woher wirst du, wie viel ich deinetwegen</td>
</tr>
<tr>
<td>27</td>
<td>133 in Rispetti</td>
<td>26</td>
<td>Bewareit die sel’ger Mutter</td>
</tr>
<tr>
<td>28</td>
<td>105 in Rispetti</td>
<td>27</td>
<td>Wenn du, mein Liebster, steigst zum Himmel auf</td>
</tr>
<tr>
<td>29</td>
<td>32 in Rispetti</td>
<td>28</td>
<td>Woher wirst du, wie viel ich deinetwegen</td>
</tr>
<tr>
<td>30</td>
<td>117 in Rispetti</td>
<td>29</td>
<td>Wenn du, mein Liebster, steigst zum Himmel auf</td>
</tr>
<tr>
<td>31</td>
<td>96 in Rispetti</td>
<td>30</td>
<td>Wenn du, mein Liebster, steigst zum Himmel auf</td>
</tr>
<tr>
<td>32</td>
<td>124 in Rispetti</td>
<td>31</td>
<td>Bewareit die sel’ger Mutter</td>
</tr>
<tr>
<td>33</td>
<td>126 in Rispetti</td>
<td>32</td>
<td>Bewareit die sel’ger Mutter</td>
</tr>
<tr>
<td>34</td>
<td>63 in Rispetti</td>
<td>33</td>
<td>Bewareit die sel’ger Mutter</td>
</tr>
<tr>
<td>35</td>
<td>22 inVolkshämliche</td>
<td>34</td>
<td>Bewareit die sel’ger Mutter</td>
</tr>
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<td>36</td>
<td>47 in Rispetti</td>
<td>35</td>
<td>Bewareit die sel’ger Mutter</td>
</tr>
<tr>
<td>37</td>
<td>99 in Rispetti</td>
<td>36</td>
<td>Bewareit die sel’ger Mutter</td>
</tr>
<tr>
<td>38</td>
<td>66 in Rispetti</td>
<td>37</td>
<td>Bewareit die sel’ger Mutter</td>
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<td>39</td>
<td>1 in Velote</td>
<td>38</td>
<td>Bewareit die sel’ger Mutter</td>
</tr>
<tr>
<td>40</td>
<td>53 in Rispetti</td>
<td>39</td>
<td>Bewareit die sel’ger Mutter</td>
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<td>41</td>
<td>75 in Rispetti</td>
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<td>42</td>
<td>79 in Rispetti</td>
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<td>43</td>
<td>36 in Rispetti</td>
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<td>44</td>
<td>38 in Rispetti</td>
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<td>123 in Rispetti</td>
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<td>46</td>
<td>48 in Rispetti</td>
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<td>Bewareit die sel’ger Mutter</td>
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<td></td>
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</tbody>
</table>
APPENDIX B:

POEMS OF THE SONGS AND THEIR RHYME SCHEMES
No. 1 Auch Kleine Dinge

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

No. 2 Mir ward gesagt

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

No. 3 Ihr seid die Allerschönste weit und breit

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

No. 4 Gesegnet sei, durch den die Welt entstand

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

Blessed be he, who created the world;

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

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

**No.24 Ich esse nun mein Brot nicht trocken mehr,**
Ich esse nun mein Brot nicht trocken mehr. (a)
Ein Dorn ist mir im Fuße stecken blieben. (b)
Umsonst nach rechts und links blick' ich umher. (a)
Und keinen find' ich, der mich möchte lieben. (b)
Wenn's doch auch nur ein altes Männlein wäre. (c)
Das mir erzeigt' ein wenig Lieb' und Ehre. (c)
Ich meine nämlich, so ein wohlgestalteter, (d)
Ehrbarer Greis, etwa von meinem Alter. (d)
Ich meine, um mich ganz zu offenbaren, (e)
Ein altes Männlein so von vierzehn Jahren. (e)

**No.25 Mein Liebster hat zu Tische mich geladen**
Mein Liebster hat zu Tische mich geladen (a)
Und hatte doch kein Haus mich zu empfangen. (b)
Nicht Holz noch Herd zum Kochen und zum Braten. (a)
Der Hafen auch war langst entzwei gegangen. (b)
An einem Fäßchen Wein gebrach es auch. (c)
Und Gläser hat er gar nicht im Gebrauch; (c)
Der Tisch war schmal, das Tafeltuch nicht besser. (d)
Das Brot steinhart und völlig stumpf das Messer. (d)

**No.26 Ich ließ mir sagen und mir ward erzählt,**
Ich ließ mir sagen und mir ward erzählt. (a)
Der schöne Toni hungre sich zu Tode. (b)
Seit ihn so überaus die Liebe quält. (a)
Nimmt er auf einen Backzahn sieben Brote. (b)
Nach Tisch, damit er die Verdaunung stählt. (a)
Verspeist er eine Wurst und sieben Brote. (b)
Und lindert nicht Tonina seine Pein. (c)
Bricht nächstens Hungersnot und Teurnung ein. (c)

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

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

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

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

HARMONIC ANALYSES OF THE SELECTED SONGS IN THE

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

**Auch kleine Dinge**

*Langsam und sehr zart (d = 54)*

Auch kleine Dinge können uns entzücken,

Auch kleine Dinge können thau - er sein.

uns mit Per - len schau - ert. a - der werden schwer be - ahlt und sind nur klein.
Be. denkt, wie klein ist die Öli
tenfrucht, und wird um ih- re Ge-

- te doch ge-sucht. Denkt an die Bo-

etwas breiter
(Sehr sano)

und daf. tete doch so lieblich, wie

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

**Mir ward gesagt**

Langsam und sehr innig. (**_4/8_**)

![Musical notation image]

Ach, wo...hin gehst du, mein...geliebtes Leben? den Trotz, an dem du selbst...durst, wisst ich gerne, mit Tränen will ich das Gedicht dir geben.

![Musical notation image]
vivace zunehmend.

Mit Thränen will ich deinen Weg beschaffen, gebeut an mich, und

nachlassend.

Hoffnung wird mir bekehren! Mit Thänen bin ich bei dir allerwärts——

(gedruckt) an mich, vergiss es nicht, mein Herz!

(zurückhaltend)

D: viio/V VIIV 5/4 viio/V 7 V 5/3 V 2/IV vii bVI iv I
Song no. 3, *Ihr seid die Allerschönste weit und breit*

*Ihr seid die Allerschönste*

Innig und leidenschaftlich (p=100)

Ab: $\text{V}_7$  iv$\text{I}_6$  IV$+6$  V$^6_5$

Ihr seid die Allerschönste weit und breit, viel schöner als im Mai der Blumenflur. Oviteto's Dom steigt so voll Herrlichkeit.

bI$\text{I}_7$  V$7/\text{IV}$  IV$6$  iv$\text{I}_6$  V$7$  IV$6$  iv$\text{I}_6$  V$7$

Vieterbo's grösster Brunnen nicht empor.

IV$6$  Fr.$+6$  I (PAC)
etwas ruhiger (lady)

So hoher Reiz und Zauber ist dein eigen, der Dom von Sie... na, muss

bVII Fr.+6 V V7/vi I (C ^4 \sqrt[3]{3}) V7/ii

ein wenig zurückhalten bewegt poco rit.

sich vor dir neigen. Ach du bist so an Reiz und Anmut reich.

(Eb^4) IV iv Fr.+6 V7 I V^4_3 viio^6/ii bVII6

etwas breit bewegt [Db :IV6]

der Dom von Sie... na, selbst ist dir nicht gleich.


poco rit. nachlassend rit.

bVII6 [Db :IV6] N I6 Ab: viio7/V V7 I
Song no. 4, Gesegnet sei, durch den die Welt entstand

Gesegnet sei, durch den die Welt entstand

Breit und majestatisch (breit)

Eb: $\text{I}^6 V_5^6 + / \text{IV}$ $\text{IV} V_5^6 / \text{V}$

sei, durch den die Welt entstand, wie trefflich schuf er sie nach allen

dim.

$V \text{viio7/vi} \text{IV}^6 \text{vi} \text{I}^6 V_7$

Sei’ten! Er schuf das Meer mit ewigem tiefstem Grund, er schuf die

$\text{I} \text{VII(D)} \text{I}^7 V_7^6 / A$

59
Schüsse, die hinüber gleiten, er schuf die Paradies mit ew’gem

V7/Bb  V7/B  V7/C

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

bVI6  Gr.+6  V6  7  V7/IV

Eb: IV6

vi7  bVI+7  ii04  1
Song no. 23, *Was für ein Lied soll dir gesungen werden*

*Sehr ruhig* \( \text{(} \text{d} = 63 \text{)} \)

\[ \text{Bb: } \text{vi}^7_0 \text{ V}^7_{b6} \text{ vii}^6_5 \text{ vii}^6_5 \text{ vii}^6_5 \text{ V}^4_2 \]

\[ \text{I (vi}^6_4 \text{ I V}^7\text{/vi} \text{ IV (V}^7\text{/IV IV}^6_4 \text{) ii}^4_2 \text{ (V}^7 \text{ vii}^6_7 \text{)} \]

\[ \text{würdig sel? Wo findl ich's nur? Am liebsten grübl ich es} \]

\[ \text{I c VII ii}^4_3 \text{ V}^7 \text{ VI 6 (V}^7 \text{ V}^6_4 \text{ vii}^6_2 \text{)} \]
tief aus der Erden, ge - san - gen noch von kei - ner Cre - a - tur.

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

nicht die üßsten Leu - te.
Song no. 24, Ich esse nun mein Brot nicht trocken mehr

Ich esse nun mein Brod nicht trocken mehr

Ziemlich langsam ($\frac{4}{4} \ 69$)

eb: $i \quad V^7/V \ vii^7 \ i \quad N^6 \ V^7 \ V^7/iv \ V^6/ii^0$

V$^7/iv$ $b^b: vii^0_7^4 \ V^7 \ i \quad V^7/V \ vii^7 \ VI^6 \ N^6 \ V^7$

her, und Keinen find ich, der mich möchte ließen.
Gemächlich

Wenn doch nur ein altes Männlein wäre, das mir erzählt ein

 Wenig Lieb und Ehre. Ich meine nämlich, so ein wohlgestalteter, ehrbarer

 Groias, etwa von meinem Alter. Ich meine, um mich ganz zu offenbarren,

 ein altes Männlein—so von vierzehn Jahren.
Song no. 25, Mein Liebster hat zu Tische mich geladen

Mein Liebster hat zu Tische mich geladen

Mässig bewegt (d = 108)

F: V7

Mein Liebster hat zu Tische mich geladen und hatte

doch kein Haus mich zu empfangen, nicht Holz noch Herd zum Kochen

I II7 V I IV vii°6 V7 I IV vii°6

III (A) V (C)
und zum Bra-ten, der Ha-fen auch wahr-längstent zweil ge-ga-n-gen.

I IVvii6 V7 ii67 V7 I IV vii6 V7

V (C) VII (E)
An ei-nem Fä-schen Wein- ge-brach es auch, und

I iv vii6 V7 V7 Vb9-8 [vii6] V7 Vb9-8 6

V (C)
Glei-ser ha-tte gar nicht im Ge-brach; der Tisch warse-smal, das

III ii6 V6/V V9 vii6/V V7 V7 V7/vi

Ta-feltuch nicht bess-er, das Bro-t stein-hart und völ-lig stumpf das Mes-ser.

IV7 V6/V V7 bVI6 4 Fr.+6 I6 3 I6 4 lt.+6 V I
Sock no. 26, *Ich liess mir sagen und mir ward erzählt*

Ich liess mir sagen und mir ward erzählt

Langsam ($\frac{4}{4}$)

cm: $i - \text{vi} - \text{i6} \text{ VI} \text{ V7/V} \text{ ii} \text{ V7/V}$

nimmst er auf seinen Backzahn sieben Bro - de. Nach Tisch, damit der die Ver
dau-angstlich, ver-spei-ter ei-ne Wurst und sie- hen Bro-de,

und lindert nie To-ni-ne sei-ne Pein, bringt nächstens Hungersnot und

Theur-rung ein.

{
\begin{align*}
\text{VI} & \quad V^7/V & V^7 & I & V^7/IV & N^6 & V^6/V & V & I/Fr^+6 & V \\
\text{Ab: IV} & & & & & & & & & \\
\text{viio}^6 & V^4 & i & ii^6 & viio^6/V & VI^4 \\
\end{align*}
\}
BIBLIOGRAPHY


