THE LIEDER OF BEETHOVEN:
A STYLISTIC ANALYSIS

THESIS

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Beethoven is generally acknowledged to be the most important composer of the 19th century. However, many critics and musicologists dismiss Beethoven's Lieder as being of less musical value and sophistication than his more instrumentally conceived late vocal writings. The true musical sophistication of Beethoven's Lieder can be discovered by a careful study of the harmonic structure and the relationship between the vocal and the piano part in Beethoven's Lieder.

In discussing Beethoven's Lieder style based on analysis, a number of aspects shall be examined: (1) the harmonic idiom and key relationships; (2) the role of the piano; and (3) other stylistic features.
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CHAPTER I

BEETHOVEN AS A LIEDER COMPOSER

The Lied has long been treasured in Germany as a part of her cultural heritage. It is built on the foundation of a perfect alliance of poetry and music. As J. M. Stein stated: "the Lied is the only composite musical form that regularly makes use of an entire work of art, albeit a miniature one, as an integral part. It differs from other composite musical forms in one significant respect: one of its components, the verse, is complete in itself, created in most cases without thought of musical setting, indeed having poetic-musical elements of its own."¹

The early romantic Lied is usually a composition in a simple style for solo voice with piano accompaniment, using a poem as the text. In its deceptive simplicity, the Lied conceals the artfulness with which its creator has fused the three elements of text, melody, and accompaniment into a unified whole. The romantic Lied first emerged in the late 18th century in a few works of the Viennese classical masters and reached its zenith during the 19th century.

The principal center of Lieder composition after the middle of the 17th century was Berlin, with J.J. Quantz (1697-1773) and C.P.E. Bach as the chief composers. The ideals of the Berlin School required that Lieder have a simple accompaniment and be in strophic form, with melody in a natural, expressive, folksong-like style. Matters took a new turn after 1750 when J.A. Hiller (1728-1804), the founder of the Singspiel, replaced the worn-out pathos of the late Baroque with an affected naiveté in songs. Volkstumliches Lied is a style belonging to the latter part of the 18th century which, in reaction to the alleged artificiality of the coloratura aria, attempts to revert to a somewhat affected simplicity of expression and style approximating folk music. Representative composers of this type include J.A.P. Schulz (1747-1800), J.F. Reichardt (1752-1814), K.F. Zelter (1758-1832) and F. Silcher (1789-1860).

Gluck, Haydn, and Mozart gave little attention to the Lied. While one must admit that Lied compositions occupy a rather unimportant part in their total musical output, their Lieder are nonetheless significant in the history of the Lied. Mozart appears never to have had either the good fortune or the desire to be associated with great poets, or even real ones. "Das Veilchen," a poem by Goethe and perhaps one of his most familiar songs, is the only instance
in which Mozart utilized a poem of literary value. This poem, however, is not among Goethe’s greater works. The music exhibits the influence of the aria style, but it can hardly be mistaken for anything other than a miniature opera scene, despite the folkish text. It appears that Mozart had remained almost completely untouched or unmoved by the experiments with the Lieder composition, current not only in North Germany but also in his immediate surroundings, and therefore continued to write songs in the aria style. It should be mentioned that the Lied was developed in reaction to the vocal "art music" of Italian opera and the cantata, much as the canzonet was developed in reaction to the artifices of 18th-century poetry. In examining the development of German Lied in the 18th century, it is particularly important to see it against the background of opera, the medium to which song composers would most readily turn.

Historically, several factors contributed to the flourishing of the Lied toward the end of the 18th century: first, the new profusion of lyrical poetry, the best of which appeared in the works of Goethe; second, the significant technological advances in the new and decidedly more expressive keyboard instrument, the pianoforte; third, the adoption by a group of contemporary composers—Beethoven among them—of a subjective approach to music.
which required greater freedom of expression and a reflection of their inmost sentiments in compositions that blended words and music. Music was therefore one of the best--however concise--means of expression for the German genius because it transcends the rationalistic way of thinking. It goes without saying that some poetry is, no less than music, a means of expression which bypasses rational thought. Therefore, poetry and music found a perfect union in the Lied. As Lang states:

Where rationalism could not clip the wings of imagination, German genius created the greatest: in religion, the most transcendental of domains; in philosophy, where reason and transcendental run parallel, enhancing each other; and finally, and most intensely, in music, where rationalism disappears altogether, as in Mozart or Beethoven.²

Beethoven was a powerful transitional figure who, though less important in Lied compositions than in his other media, made significant contributions to the development of German Lieder. Beethoven was much more interested in vocal composition than is often recognized, for his songs span the entirety of his creative life. Beethoven is usually considered an instrumental composer and, even though his instrumental writing was developed from the "bel canto" style, is generally not recognized as a prominent vocal composer. It must be recognized, however, that the Viennese

operatic style of melodic gestures (e.g. of Mozart and Salieri in particular) is present in many of his early instrumental sonatas and particularly in his earlier Lieder. While it is recorded that Beethoven once remarked to his friend Johann Friedrich Rochlitz, "I don’t like writing songs" ("Ich schreibe ungern Lieder")\(^3\), his vocal writing can be traced to his earliest years and was maintained throughout his life. Much of the disapproval of his writing for singers stems from the fact that he demands the full extent of vocal capacity from soprano voices, as in the last movement of his Ninth Symphony. However, this is not true of Beethoven’s Lieder, whose surface simplicity is admittedly deceptive. In the best of them are melodic and harmonic originality and noble eloquence, showing and surpassing many melodic features of the mature works of Haydn and Mozart. The most important poet to Beethoven was Goethe. Nineteen of Beethoven’s songs are on Goethe’s poems, and Beethoven was apparently the first composer to recognize the worth of Goethe’s poems for inspiring Lied composition. Some of his Goethe songs, such as "Kennst du das Land," have hardly been surpassed in their powerful musical embodiment of a spiritual situation. Among his greatest achievements are the settings of Goethe’s poems

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"Wonne der Wehmut," "Mit einem gemalten Band," "Neue Liebe, neues Leben," "Mailied," and two songs for Clärchen in his Egmont music. Besides Goethe, he used texts from the best-known authors of his time, whose works were frequently found in almanacs, magazines, and papers. Other poets whose works he adopted were Reissiger, Matthísson, Bürger, Pfeffel, Höltz, Claudius, Lessing, Gleim, Weisse, Tiedge, Stoll, Rupprecht, Weissenback, Treitschke, Jeitteles, and a number of lesser-known ones. Beethoven also used Italian and French texts such as those by Metastasio and Carpani ("In questa tomba oscura"). In particular, Beethoven's treatment of Guiseppe Carpani's text, "In questa tomba oscura" is sublimely solemn and beautiful in its expression of the sentiment of the underlying text. At times his particular penchant for developmental treatment and procedural manipulation causes him to overload a very simple text by imposing on it a relatively complex realization, as in the cases of "Der Kuss" and "Freudvoll und Leidvoll," both of which employ a good deal of tone painting, repetition, interludes, and the like.

In composing a song, Beethoven steeped himself in the poem, caught its meaning as a whole, and seriously set out to translate it into a tonal language. In recommending Kandler's anthology he wrote: "It is the duty of every composer to be familiar with all poets, old and new, and
himself to choose the best and most fitting for his purposes." To Ludwig Rellstab he wrote, "It is difficult to find a good poem. Grillparzer has promised to write one for me--indeed, has already written one; but we cannot understand each other." Of Goethe's poems he said:

"[Goethe's poems] exert a great power over me not only because of their contents but also because of their rhythms. I am stimulated to compose by this language, which builds itself up to higher spheres as if through spiritual means, and carries in itself the secret of harmonies." It was German romanticism which built and achieved the perfect relationship between poetry and music, in which music made herself the humble servant of the word. This "musical reading aloud of a poem" became the "Lied," on the one hand, and its more dramatic counterpart, the "ballad," on the other. The Lied strives to bring out the innate music of the poem; the poem is merely a source of inspiration for the composer.

Beethoven was seldom content with the first settings of his Lieder--sketchbooks are still extant containing

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5Ibid., Vol. 3, p. 1190.

6Romain Rolland, Goethe and Beethoven (New York, 1968), p. 68.
various solutions. For example, he made four different versions of Mignon's "Kennst du das Land" before he felt satisfied. In comparing the two versions of "An die Hoffnung," the first from 1794 and the second from 1815, one sees that the later version had evolved into a three-part solo cantata.

With regard to the piano accompaniment, Beethoven was a great innovator in the use of the pianoforte and exploited the extent of the piano's warmth and rich quality. He found the piano to be a flexible instrument that could intensify the melody and at the same time contribute greatly to the expressiveness through its own world of harmony, modulation, and rhythmic figuration. His piano accompaniments began to share the support of the vocal melody, sometimes through increased harmonic activities, other times through enrichment of the texture by embellishment of the melodic line. In other words, the piano part rose from a simple and subservient accompaniment to a full-fledged partner with the vocal line, sharing, illustrating, and intensifying the meaning of the poetry—a description so fitting for Hugo Wolf's Lieder nearly a century later. The accompaniment of "Wonne der Wehmuth," for instance, is an example of accompaniment which develops a character of its own completely apart from the voice. The accompaniment motive, a descending scale which describes falling tears, supports
the vocal, line and continues after it ends. More than one critic has been moved to remark that many of Beethoven's Lieder are in effect piano solos with "voice obbligatos." Beethoven's song-cycle "An die ferne Geliebte" is more a union between voice and piano than a vocal solo with piano accompaniment. In this cycle, voice and piano are bound together to create the proper poetic mood. These songs are continuous, with the piano employed in accomplishing the modulations and changes of mood in each transition. In these songs, therefore, one finds all the familiar romantic theses: Seufzer (sighs), Geliebte (beloved), Pein (pain), Wald (wood), Bächlein (little brook), and so forth. These moods are appropriately portrayed in the piano part; as the result, one often feels as though he is listening to the development of a piano character piece with "voice obbligatos." In Reissig's "Sehnsucht," for example, the vocal line remains unchanged through the three verses of the poem, while the piano part changes constantly, accelerating the rhythms from one verse to the next in interpreting the poetic content. This treatment by continually developing and portraying the poetic mood was not employed by any of the earlier Lieder composers. Such an instrumental approach to the musical interpretation of poetry was to remain with Beethoven for a long time.
Any of Beethoven's Lieder can be summarized as belonging to one of the following forms:

a. Strophic: the same music is repeated for each stanza of the text; e.g., "Mignon"; "Sehnsucht": nos. 1, 2, and 3; "An einen Saugling"; "Marmotte"; "Wonne der Wehmuth" (binary form); "Schilderung eines Madchens."

b. Strophic variation: the melody is virtually the same for each stanza, but the accompaniment undergoes slight changes; e.g., "Sehnsucht"; "Abendlied."

c. Modified Strophic: essentially the same structure and much of the same music are used for each stanza, but the voice, as well as the accompaniment, is changed; e.g., "Das blümchen Wunderhold."

d. Through-composed or durchkomponiert: the melody and accompaniment follow the meaning and mood of text, changing with each verse in the poetry. There may be some repetitions of sections or phrases in this form, but the text is generally in several contrasting sections; e.g., "An die ferne Geliebte"; "Adelaide"; "Der Wachtelschlag"; "An die Hoffnung."

Beethoven wrote 90 songs, 79 with German text for solo voice and piano accompaniment, the rest having Italian texts. His Bonn period (1782-1785) produced some youthful works of lesser importance. His teacher, Neefe, encouraged all of his students to develop their own styles, and
Beethoven experimented widely during this time, imitating the styles and techniques of many established composers. His first two songs, "Schilderung eines Madchens" and "An einen Saugling," written at age 13, were in Haydn's "piano Lieder" style, for example. Like piano music, these Lieder were written on two staves only, the voice part duplicating the soprano line of the right hand.

From 1790-1792, Beethoven produced a dozen Lieder of considerable interest. He later published some of them in Op. 52 (1805), but chose only the simpler ones, such as "La Marmotte" -- his first setting of Goethe's poem, and Maigesang" (1792). These earlier compositions follow the 18th-century tradition of song style, often simply repeating the melody given to the voice, or conforming to the "recitative-and-aria" model. However, some of them achieved a considerable level of lyricism.

After 1794, Beethoven's activities centered mainly in Vienna, where he was strongly influenced by the bel canto aspects of the operas of Salieri and others. The most important of his Vienna-period is "Adelaide," Op. 46 (1795-1876), a setting of Matthison's poem. Similar in style to Mozart's "Das Veilchen," it shows an instrumental composer's approach to song writing. In referring to Beethoven's setting of "Adelaide," Matthison remarked: "Several poets have set this lyrical poem to music, but it is my sincerest
opinion that no composer so overshadowed the text as Beethoven. He also wrote: "Ah! perfido," a concert-aria in the dramatic style and set Bruger’s "Seufzer eines Ungeliebten und Gegenliebte" (1794).

During his middle period (1803-1813) Beethoven composed the "Sechs Lieder von Gellert," Op. 48 (1803), perhaps in tribute to Neefe, who had been a student of Gellert. Beethoven developed a very effective type of slow, hymn-like melody in Gellert’s six religious poems. Of the six Gellert Lieder, "Busslied" and perhaps "Die Ehre Gottes..." can be said to show traces of operatic influence. In all of them, however, Beethoven incorporates elements of the newer style learned in Vienna with the earlier Bonn style. In 1804 he set Sauter’s "Der Wachtelschlag" to music. The work contains five different tempo indications: Larghetto, Allegro Molto, Adagio, Allegro, and Allegretto finale. The rhythmic motive of the quail (♩♩♩♩♩) appears in five different guises, each guise portrayed musically. Hans Bottcher calls this "a dramatic solo cantata that shows the overcoming of the old cantata-like characteristics by the Beethovenish means of the fusion of motifs into a total

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The settings to these songs are perhaps the nearest we can come to perceiving Beethoven's direct expression of religious ideas in this period.

The arietta "In questa tomba oscura," in contrast to the six religious songs, shows traces of operatic influence. His use of harmonic coloration and chromatic movement and especially the modulation to the flat submediant tonal area in the middle section is an eloquent illustration of his expressive tonal language. In 1808 Beethoven produced four settings of Goethe's "Nur wer die Sehnsucht kennt." In these, however, there is little in the general style to distinguish them from many of his earlier Lieder. Still, some significant features are worth noting: "Wonne der Wehmuth" (Goethe), for example, which is lacking in length but full of pathos and expressiveness, comes very nigh to the high romantic flavor of the mid-nineteenth century. This work marks the first time in which the poet's name was written just below the title. Also, "it is the test of ground breaking in the songs that the piano part could be played alone and have meaning throughout. Songs like these opened the road for the future masters of the Lied form."9


Marked by emotional upheavals, the late period (1813-1827) was in every way the most complex part of Beethoven's personal life and his output fell off sharply. However, with the song-cycle "An die ferne Geliebte" (1816), his career as a song composer reached its climax. This work is the most prophetic in its lyricism; none of his later works achieved the same level of artistry. J. Kerman states: "The song-cycle marks Beethoven's closest approach to Goethe's idea of the Volksweise as a basis for Lied composition."\(^{10}\) Also noteworthy is his setting of "Abendlied" (1820), in which we see the austerely sublime style of Beethoven's late period. At the same time, it is similar to one of his earlier compositions, "Die Ehre Gottes in der Natur." In contrast, the melody of "Der Kuss" is highly developed, and there are many sudden pauses and accents which greatly enhance the effect of the text. On the whole, the highly declamatory style is certainly a product of Beethoven's late years.

As in many other fields, Beethoven can be said to have opened up this new territory in Lieder writing with his song cycle "An die ferne Geliebte." Beethoven's song-cycle cannot be performed except as a unit, because each section leads without interruption into the succeeding one. The

characteristic of this song-cycle is that there is no break or stop from beginning to end; it contains six songs and a coda where the melody of the first song returns at the end. The outstanding technical traits of "An die ferne Geliebte" are the following:

1) The poems are an entity in thought, where music serves as a means of creating an unbroken entity of structure: there are six varied strophic Lieder, written in related keys.
2) The accompaniment interludes serve to change key and tempo and set a new mood for the next strophe.
3) Return of musical elements such as melody, key, and meter serve to impart a sense of musical and organic unity.

Beethoven's most important contribution to the Lied was the expansion of its harmonic range. For example, he uses the diminished-seventh sonority to color the text (as well as to modulate) and makes frequent modal shifts between major and minor for expressive purposes. He uses the augmented-sixth chords to a much greater extent than his predecessors, always where they would be significant textually and musically.

The remarks Hans Joachim attributes to Beethoven in the introduction to his song "Resignation" (1817) can be applied to all of Beethoven's Lieder: "Beethoven wrote that the
Lied was to be sung 'mit Empfindung [with feeling], jedoch entschlossen, wohlakzentuiert und sprechend vorzutragen [yet decisively, well-accentuated as if you were speaking].'\(^{11}\)

CHAPTER II

STYLISTIC FEATURES IN BEETHOVEN’S LIEDER

In the preceding chapter, the three style periods in the creative life of Beethoven have been described. While the major focus of this study is on the compositional features characteristic of Beethoven’s personal style idioms which may be identified through analytical observations, it appears obligatory to make a brief comment on his Lieder relative to his three creative style periods.

In the first period (until circa 1800), he produced a number of songs, the most notable of which are "Adelaide" and "Ich liebe dich" (or "Zaertliche Liebe"). These songs reflect the Viennese operatic song styles of the late eighteenth-century, following the same mannerisms and forms of the traditions of Mozart, Haydn and Salieri. Eight songs, written at various times before 1795 should also be mentioned. Their folksong-like lyricism, syllabic and strophic, is characteristic of the simpler style of the earlier Bonn songs. During the second period (until circa 1813), the style became more varied, with expressiveness ranging from austere simplicity to highly developmental treatment of vocal and piano parts. Also noteworthy is the
dramatic force and declamatory idiom in the portrayal of poetic content. The six religious songs set to Gellert’s verses, completed early in 1802, are an eloquent witness to the wide expressive style manifestation of this second period. At the same time, this second period also witnessed a dramatic development in Beethoven’s handling of vocal and piano resources. For example, "Der Wachtelschlag" can be described as a mini-cantata, utilizing a simple motive simulating a quail’s rhythmic call, and contains nearly the whole gamut of vocal styles, from hymn-style simplicity to operatic lyricism, to dramatic recitation (in secco style). In Op. 83 (to Goethe’s poems), in contrast, are found manners of expression well nigh that of the romantic composers. For instance, "Wonne der Wehmut" can be easily paralleled with the songs of Schubert, Schumann or even Brahms, in the intensity of romantic pathos. Another feature in the development of Beethoven’s Lied style during this second period is the increasing independence of vocal and piano parts and in the developmental treatment of the piano part. "Busslied" (No. 6, Op. 48) and "Wonne der Wehmut" are examples of this feature.

The third period (after circa 1813 until his death) may be described in terms of summation of all his earlier styles while the greatest contribution is that of his song cycle
"An die ferne Geliebte," written in 1815-16. "Abendlied" (WoO 150), in a strophic variation form, is sublimely simple, while "Der Kuss" (Op. 129) (composed in 1822[?]) is youthfully jovial. The significance of "An die ferne Geliebte" has been mentioned but will be discussed further in this chapter.

In discussing Beethoven’s Lied style based on analysis a number of aspects shall be examined: (1) the harmonic idiom and key relationships; (2) the role of the piano; (3) other stylistic features.

The Harmonic Idiom and Key Relation in Beethoven’s Lieder

In the course of analyzing Beethoven’s Lieder, in terms not only of harmonic vocabulary but also of mutual key relationship, the system of Grundharmonie and the diatonic harmony recognition via Roman numeral as expounded by Gottfrey Weber in his treatise Versuch einer geordneten Theorie der Tonsetzkunst (1817-1821, 1824, 1832) will be employed.¹ Weber’s own remark of his treatise on the Theory of Musical Composition is noteworthy:

... it is by no means, as many suppose, intended to be a system, in the philosophico-scientific sense of that term,—by no means a combination of truths, all derived in the manner of logical sequence from one

grand fundamental principal. On the contrary, it is one of the most radical features of my view, that the musical art is not susceptible of such a systematic establishment, or at least that it has thus far failed of proving itself to be so.\textsuperscript{2}

Weber's system of analysis has been chosen not only because Weber (1771-1839) was a contemporary of Beethoven and had quoted numerous excerpts from Beethoven's works to illustrate his harmonic theory and system of analysis, but also because Weber's system of harmonic analysis has been so widely adopted. In recent years, it has been given more attention and recognition as being not only practically adoptable but also theoretically sound and aurally accurate. He is also the first theorist to ever mention the co-existence of major and minor modes—a feature which is important in understanding not only the melodic and harmonic vocabulary of Beethoven but also of later romantic composers. A schematic diagram of these features will be provided for each Lied analyzed, in order to more clearly illustrate the key relationship and harmonic structure in these works.

Weber's \textit{Theorie der Tonsetzkunst}, written in 1817-21, was a practical and uncomplicated approach to theory. It was also welcomed as a relief from the other writings on harmony and composition that were circulating in Europe at

\textsuperscript{2}Ibid., p. 6.
the beginning of the 19th century. His ideal of the purpose of harmonic theory can be seen in his criticism of the current figured-bass approach to harmony. In one of his "Remarks" he asks,

How much rationality is exhibited in the fact that all our books of instruction on musical composition hitherto have, from beginning to end, devoted themselves to the business of showing how a tone which stands at a distance of such and such a number of degrees from the bass tone, as e.g. the third or fourth of the bass tone, etc. may be treated, prepared, resolved--regarded as a so-called consonance or dissonance--and how it is to be doubled or not doubled, and the like, and the fact that all our theoretical writers hitherto have made the entire doctrine of musical composition depend solely and exclusively upon consideration of the distance of this or that tone from the bass tone, and instead of attending to the essential and fundamental properties of the different harmonic combinations and of each of their elements, they give us rather a troublesome set of mere caustic prescriptions upon the treatment of the intervals of the bass tone.  

Of greater significance is Weber's system of symbols for the fundamental chords. In this system, a capital letter represents a major triad (the letter shows the fundamental tone), a lower-case letter represents a minor triad (see figure 1).
Figure 1. Weber’s system of symbols for the fundamental chords.

In order to represent chords with respect to their positions in key, Weber presents the system of Roman-numeral symbols. The use of these symbols is illustrated in figure 2. It should be noted that Weber uses this system only to show chord roots; he does not use the figured-bass symbols to indicate inversions.

Figure 2. Weber’s system of Roman-numeral symbols.
In discussing key relationship, Weber makes a distinction between nearly related and distantly related keys. His definition: "two keys whose scales have the highest degree of similarity to each other are called the most nearly related keys."\(^4\) Two keys which share a nearly related key are designate by Weber as having a "second grade of relationship."\(^5\) For example, the key of D major is a second grade of relationship to C major, because both are nearly related to G major. As Weber stated:

A minor key may be regarded as being among the most nearly allied to the major key, when the former is built on the same tone (i.e. with the same pitch as the tonic) as the latter: thus g minor may be considered as being a nearest allied key to C major.\(^6\)

And, after pointing out that besides tonic, supertonic, subdominant, dominant and the leading tone and, thus, the dominant harmony (V

\(^7\)) are identical in C major and c minor, that their similarity is "... so great that it almost ceases to be a mere similarity and well-nigh passes into an absolute identity..."\(^7\) As Weber maintains, major and minor modes of the same tonality are nearly identical, and all keys can be related to the principal tonality in terms

\(^4\)Ibid., p. 309.
\(^5\)Ibid., p. 317.
\(^6\)Ibid., p. 311.
\(^7\)Ibid., p. 309-320.
of interval relation of the tonic pitch of various keys to that of the principal tonality. There is a simpler system of identifying the mutual key relationship: by way of Roman numeral symbols, expressing the diatonic or altered scale degree of the new tonic relative to the principal key and, with upper or lower-case numbers signifying either the major or minor mode.

The use of Roman numerals with appropriate designations---small Roman numerals for minor keys and upper-case numbers for major keys, with a flat sign expressing modal inflections, e.g. bVI and bIII for Ab major and Eb major in the principal key of C, the particular key relationship characteristic of many of the romantic compositions and which has acquired the nomenclature "third relation"---will allow the immediate identification of mutual key relationship and conveying such relation with a considerable exactitude. At the same time, certain key relationships characteristic of a given historical period or even individual composers may also be manifested through this mode of key-relation labeling.

In discussing modulation, Weber sensibly takes into account the degree of permanence of the new key. "If the modulation entirely eradicates the impression of the old tonality and convincingly replaces it with the new one, it is termed a wholly digressive modulation. On the other
hand, if after the modulation the feeling of the old key is still impressed upon the ear, the modulation is half-digressive modulation." He points out in the following example that the dominant seventh chord at the end of the first measure is such a temporary modulation that the feeling of C major as the tonic is still perfectly clear at the end of the passage (see figure 3).

Figure 3. Weber's system of modulation.

James Warner, in the Preface of the American edition of 1846 stated, "All things considered, no book of the kind holds so high a standing in Europe at the present time as does Godfrey Weber's Theory of Musical Composition." As Weber himself remarked,

... indeed I might say, that... it is no art at all to construct a theory, which should be, I will not say, good, true, and correct, but at least beyond all comparison more correct, true, and rational, and more

8Ibid., p. 329.
9Ibid., p. xii.
applicable in practice, than any ever could have been, constructed after the manner hitherto pursued.\(^{10}\)

In the classic era, harmonically there was a strong reliance on tonic/dominant/tonic relationship, and even in the shortest pieces, a modulation to the dominant always occurs. In ternary form, the second part frequently involves a change of tonality to a closely related key--the dominant or parallel minor. At the same time, one of Beethoven's great contributions to the Lied was his expanding harmonic language and key relationships. In "Adelaide," for instance, a long beginning section centering on the tonic B\(^b\) and its dominant harmony, the music moves within the span of a measure from F(V) to D\(^b\) major (bIII)--the mediant relationship which Beethoven turns to frequently --and, in the subsequent section, to G\(^b\) major (bVI) and, finally, by means of augmented-sixth harmony, back to the original key of B\(^b\) major. In "An die Hoffnung" (op. 32) is also found an example of the "flat submediant" modulation, which is so common in his instrumental works. These can be recognized as Beethoven's thorough exploration and extension of the tonal range of classical music.

Also noteworthy is Beethoven's attraction to the various augmented-sixth chords occurring in all three different forms: the so-called Italian, German, and French

\(^{10}\text{Ibid.}, p. 227.\)
sixths. For example, in the "Sechs geistliche Lieder von Gellert," (op. 48) No. 4, is an Italian augmented-sixth chord (m. 9); in "An die Hoffnung" (op. 32) a German sixth (m. 11). The augmented-sixth chord is basically a modification of subdominant or supertonic harmony, and its function is like a varied form of the dominant of the dominant (V/V)—a tendency harmony to the dominant, containing one or more (upper and/or lower) leading tones.

Beethoven frequently used the diminished-seventh chord to emphasize more serious or profound passages in a poem. (Ex. "Sechs geistliche Lieder von Gellert.") One of the more common roles of the diminished-seventh chord was as a dramatic sonority in opera. The diminished-seventh chord can be used (1) as a dominant function (including secondary dominant)—a darker, more intense form, and (2) as a surprise chord in the deceptive relation or appoggiatura chord in a dramatic situation.

In Beethoven's Lieder, modal mixtures often have poetic implications. In "Wonne der Wehmuth," for example, a dramatic use of modal mixture is set to the text "Wie tot die Welt ihm erscheint!" (mm. 8-9) (see example 1). Beethoven was very aware of the emotional force of harmony and his effective utilization of it on the poetic verse "tears of unhappy love" is nothing short of romantic pathos.

This type of chromatic harmony obtained from modal mixture also creates a strong harmonic gravitation toward the subsequent chords. During the late 18th century, composers seem to have relied increasingly on alternation between major and minor modes for expressive purposes rather
than simply making a modal choice for composition. Toward the end of the 18th century there was developed a general feeling that minor as a modal coloring was appropriate for expressions of sorrow, longing, stress, etc. In Beethoven's Lieder, modal shift from major to minor (or vice versa) is always used to accompany a text that is related in some way to these emotional contents in poetry.

Beethoven's Use of "Borrowed" Chords -- Harmonies as the Result of the Modal Mixture

There are many examples of "borrowed" chords found in Beethoven's Lieder. The term "borrowed chord" means chords borrowed from the opposite mode of the same tonality (i.e. chords which are diatonic chords in the parallel minor key). The following figure illustrates the diatonic chords of the paralleling major and minor of the same tonality. (See figure 4).
Weber is the first theorist to mention the co-existence of major and minor modes. After 1800, the distinction between major and minor modes on the same tonality ceased to be a distinctive and mutually exclusive factor of music in the course of harmonic and melodic progression. Also, it should be noted that, when modal mixture becomes not only a frequently employed harmonic device but also a normal device in the tonality/modality consideration in the compositional process, the boundary of "related key" relationship can be said to have been fundamentally affected, and the extent of "relatable keys" has been expanded to include all keys--tonality and modality--which are naturally obtainable as the result of modal
mixture. According to Weber's definition, the realm of nearly related keys depends on the constituency of the scales of the two keys under consideration. "Two keys whose scales have the highest degree of similarity to each other are called the most nearly related keys." Therefore, the most nearly related keys of C major are F and G major and A minor, E minor and D minor. However, Weber recognizes that c minor differs two tones from that of C major, so the most nearly related key to C major also including the parallel C minor key. He says: "The two keys have even too much in common with each other." An example of modal mixture is found in "Bitten," the first of six religious poems of Christian Gellert which Beethoven set in 1803. The repeated note E intoning the text "Herr, meine Burg, mein Fels, mein Hort, vernimm mein Flehn, merk auf mein Wort," (m. 10-16) which seems to symbolize God as the sure refuge, is supported by the rich chordal progression through A minor (iv) and E minor (i) before reconfirming the E major tonality following the dominant harmony on "Wort." (See example 2).

11 Ibid., p. 309.
12 Ibid., p. 311.

Enharmonic Spellings and Their "Correct" Interpretation

In examining various songs of Beethoven, it appears that a modulation by way of enharmonic spellings are caused either by the necessity of certain key relationships or a portrayal of the underlying poetic drama. For example, "In questa tomba oscura" exhibits a typically dramatic shift of mood and an appropriate musical expression by way of enharmonic modulation to the key of the lowered submediant (m. 12-20). (See example 3).

In measure 14, the chord is spelled as E major—the enharmonic spelling $F^b$ major, the lowered sub-mediant chord of $A^b$ major. That is, this unprepared enharmonic modulation from $A^b$ major to $F^b$ (=E) major might be said to be poetically justified. In other words, in the principal key of $A^b$ major, E major tonal area is identical with "bVI" key area. I.e. enharmonic equivalence of $F^b$ for which there is no appropriate key signature in the established norm of key system.

In measure 8 is an example of the enharmonic spelling of a German sixth chord: $C^b$ is an enharmonic spelling of
B-natural which is more appropriate as a tendency tone to the subsequent C-natural.

Example 4. "In questa tomba oscura," measures 8-12.

In "Der Wachtelschlag" there are a number of non-essential chords -- chords which contain more than two non-harmonic tones. When these chords occupy a considerable duration, they give an impression of "real" chords rather than of mere passing nature. In Example 5, for example, A-fully diminished seventh, Bb-minor and B-fully diminished seventh (mm. 76-78) are all such chords, all linearly moving to the intended harmony of V7 (F-major-minor seventh). Enharmonic spellings of some of such chords (e.g. Ab which is an enharmonic equivalence of G# -- leading tone to the subsequent A) should also be noticed. (See example 5).
The Role of Piano in Beethoven's Lieder

The significance of piano accompaniment presented a problem to Lieder composers and critics concerned with the relationship of text and music in the Lied. The task of portraying the proper musical mood appropriate to a given poetry would naturally require that the piano part is more elaborate than the vocal part. This relation is to become such that in the late 18th century, the task of musical interpretation of the poetry is not only the duty of the singer, but also that of the accompanist who supports and interacts with the vocal line. Earlier, in Mozart's example ("Das Veilchen") for instance, the change of the text is highlighted through changes in the piano figurations. In Beethoven's Lieder, however, there is not only a wider and more imaginative accompaniment figuration, but also an unprecedented interplay of motives between the piano part and vocal line. Sometimes, the piano part develops a
character of its own, completely independent of the vocal part. In other words, Beethoven elevated the role of the piano "accompaniment" in many instances not only to that of duet with the voice but nearly to the solo position. For example, in the second section of "An die ferne Geliebte" (measure 19-31), the vocal line merely recites the entire poetic strophe on a single pitch--the reciting tone, dominant--while the piano part "sings" the complete melodic line stated in the voice part in the preceding stanza. (See example 6).

The piano part in Beethoven's Lieder encompasses a wide gamut of textural and figurative variety. In "An die Hoffnung" (op. 32), for example, the texture in the accompaniment ranges from simple chord sonority alternating between two hands, to repeated chords and triplet arpeggiations. This triplet figure arises from the opening prelude, and is purely idiomatic figuration for piano. However, in "Kennst du das Land," the sudden introduction of triplets is meant to illustrate the "sanfter Wind" (soft breezes). (See example 7).

Beethoven also utilizes the rhythmic motive (\( \frac{\text{♩♩♩♩}}{\text{♩♩♩♩}} \)) of a quail call in "Der Wachtelschlag" (text by Samuel Friedrich Sauter). (See example 8).


In the second stanza, which features the repeated call "Lobe Gott! Lobe Gott!" the monotone melody and the flow of harmony with the triplet accompaniment are reminiscent of the first movement of the "Moonlight" sonata. In "Die
Trommel gerühret," the rolling of the drum is represented by a rolled bass pedal point of F. (See example 9).


In Beethoven's treatment of Carpani's text "In questa tomba oscura," the accompaniment increases the dramatic tension by the use of tremolando. There is a different approach to setting Gellert's six religious poems. In general, this setting has a hymn-like simplicity and the piano part does little more than supporting the vocal line. However, in "Die Ehre Gottes aus Natur" (No. 4) there is a considerable
harmonic and tonal range in the piano part. (See example 10).


There are also other subtle text portrayals. In both "Bitten" and "Vom Tode," the piano accompaniment is mostly
chordal, but the voice holds one note for six measures—to express the confident faith in God ("Bitten")—over the moving harmonic progression on the piano part, while in "Vom Tode" the voice begins with the scantiest of accompaniment which later unfolds out of the vocal part with pungent chromaticisms. (See example 11).

In the No. 6, "Busslied," the highly variation-like treatment of the piano part in the second section contrasts with the simple, strophic verses of the vocal part in the second section (Op. 48, No. 6).
CHAPTER III

CONCLUSION

Beethoven is generally acknowledged to be the most important composer of the 19th century. This assessment is based on the fact that his music is not only the culmination of the "Viennese classic" tradition, but also the source of ideas and lasting impetus for virtually all instrumental and much vocal compositions of the 19th century, and that not a single composer of this period could be said not to have been influenced in one way or another. In terms of the history of the Lied, it is with Beethoven that the transition from the naive and often charming songs of the late classical era to the mature Lieder of the German romantic period took place. Although Mozart and Haydn wrote some charming songs, none of these composer's solo vocal works attained the power and depth paralleling Beethoven's Lieder. It is from Beethoven that the development of the Lied goes directly to Franz Schubert, to Robert Schumann and Johannes Brahms, to Gustav Mahler, Richard Strauss, and Hugo Wolf. While, like Mozart, Beethoven was not primarily a composer of Lieder, his contributions to the development of Lieder are significant, such as in the creation of the song-
cycle "An die ferne Geliebte." Most music historians consider this to be the first song-cycle. As Krehbiel in the preface to the Schirmer edition states: "these songs by Beethoven have a historic significance in that they constitute the first song cycle."¹ H. Colles expressed ideas found in the literature about this song-cycle when he said: "the first instance of the thing [LiederKreise] and the first use of the word appears to be in Beethoven's Op. 98, 'An die ferne Geliebte.' Ein LiederKreis Von Al. Jeitteles."²

In his Lieder, as in his works in other musical media and forms, Beethoven is the great bridge between the 18th and 19th centuries. His genius for comprehending content of the Lied as a complete whole, without losing himself in poetic detail, has been widely acknowledged. As Paul Bekker states: "Beethoven’s whole lyric output might almost be regarded as a series or variations upon the 'An die ferne Geliebte' theme."³ In this respect, one may even lament the fact that many critics and musicologists continue to dismiss Beethoven's Lieder as being of lesser musical value and


³Paul Bekker, Beethoven (Berlin, 1912), p. 361.
sophistication than his more instrumentally conceived late vocal writings. However, by a careful study of the harmonic structure and the relationship between the vocal and the piano part in Beethoven's Lieder, a clearer understanding of the degree of musical sophistication in these vocal works can be obtained.

The style characteristic of Beethoven's Lieder can be summarized as deceptive simplicity, embodying a quality of unique eloquence with austere majesty and expressive beauty. As a Lieder composer, Beethoven brought a new seriousness to vocal music. In portraying the poetic mood, he often resorted to manipulation of musical materials, incorporating a wide range of stylistic features. His Lieder, for example, possess a more expansive tonal range and harmonic structure than does any music written before his time. Also, the piano part often plays a very important role; it not only served to provide modulations and changes in tempo and mood, it also became a partner with the vocal part in expressing the poetic content. This, indeed, was to become a new model, a new Lied form for later composers to follow.

The vocal line in Beethoven's Lieder is often more instrumental than vocal in character, and the piano part is often more chordally oriented than linearly derived. However, it was Beethoven's restless and constantly searching creativity that shaped a new dimension for Lieder
and new ways to express poetry in music. His most important contributions to the art of composition are expansion of the harmonic range and the employment of modal shifts (between major and minor) for expressive purposes. In "Wonne der Wehmuth," for example, is a level of poetic portrayal that none of all the other Goethe songs is to excel or parallel, and an intensity of expressiveness which anticipates the tone-painting of later composers (Schumann, Wolf). As Orrey states: "it is a remarkable tribute to his genius that, working in a medium that by his own confession was not entirely congenial to him, he should have produced a handful of works that, uneven in quality as they admittedly are, yet remain as an adumbration of a century's work in the field of German Lieder."\(^4\)

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