AN INTERPRETATIVE ANALYSIS OF THE SONG CYCLE

AN DIE FERN E GELIEBTE,

BY LUDWIG VAN BEETHOVEN

THESIS

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MASTER OF MUSIC

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CHAPTER I

INTRODUCTION

Statement of Problem and Analytical Procedures

The primary purpose of this study is to examine the song cycle *An die ferne Geliebte*, by Ludwig van Beethoven, in an effort to provide the performer substantive musical and poetic evaluations leading to a valid interpretation of the songs. The analysis is intended to determine the aesthetic implications of the cycle and their effect on performance.

It is assumed that a meaningful understanding of the musical structure of the cycle will result in a more sensitive and refined musical interpretation. The relativity and interaction of the intuitive and analytical aspects of interpretation are accepted as valid.

... sensitive performance and appreciative listening require analytical as well as intuitive response. The proportion of emphasis placed on these two approaches to music is entirely personal, but both avenues are needed, for they reinforce and diversify each other. A sound knowledge of the way in which musical elements create a musical structure places intuitive responses on a higher level, wherein more refined perceptions become possible. Conversely, the final insights of analysis depend on value judgments that emerge more convincingly from one's deepest intuitions than from his highest logic. ... Analysis, if properly communicated, can act as a channel for many of the conclusions based on intuition. ...
A clear analysis . . . can project and reinforce in a concrete way many values originating in one's most fundamental underlying responses.

The text of the cycle has been examined in relation to technical structure and meaning. The symbolic implications of the poetry have also been explored. The relation of the text to events in the composer's life is presented at the end of the second chapter.

The stylistic elements of the music have been examined in relation to melody, harmony, rhythm, form, and texture. Effort has been made to clarify these aspects of musical structure and develop a meaningful interpretation. In appropriate instances, the results of the investigations have been converted to graphic form. The graphic presentations vary with each musical aspect. In many instances the various elements of structure are reduced to their simplest form in order to facilitate their correlation and comparison. This type of examination makes no attempt to arrive at a definitive or detailed analysis of any single structural aspect. Rather, the study is designed to suggest a valid interpretation supported by the music.

Musical analysis will be limited to the examination of An die ferne Geliebte as it appears in the complete works of

\footnote{Jan LaRue, "What is Analysis?" Music Educators Journal, LV (October, 1968), 35.}
References to other musical works have been made only from published materials as indicated.

**Beethoven's Song Style**

In a study of *An die ferne Geliebte*, it is important to consider the general nature of Beethoven's song style. Such a consideration will help to place the cycle stylistically and chronologically in the composer's musical development as well as offer a basis for comparison with his other solo vocal compositions.

Beethoven's works have traditionally been divided into three periods designated by style and chronology. The lines of division cannot be well defined in the style or life of a developing personality such as Beethoven; however, for purposes of clarity and organization, his songs will first be considered in relation to the three periods: imitation, externalization, and reflection.³

The first period can be vaguely dated as ending around 1802. It is in this period that the influence of Mozart and Haydn is most evident in his works. In a text book for the Archduke Rudolph, Beethoven wrote, "I let myself be guided by

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song; I tried to write as flowingly as possible . . . . This statement would seem to contradict the belief of "most critics" that Beethoven did not comprehend the principles of composition for the human voice. This belief has become widely accepted as a result of a few vocally taxing passages in works such as the Ninth Symphony. However, Beethoven's own words and his experience as a church organist and violist in the theater orchestra would indicate otherwise. Such experience would have imparted knowledge of the voice to even a less talented musician.  

His early songs show that he benefited from his opportunity to observe experienced vocalists, and thus gained a knowledge of the human voice and its natural limitations. Songs such as "Elegie auf den Tod eines Pudles" and the eight songs of Op. 52 provide evidence of the young composer's grasp of the problems and potentialities of the human voice. The songs of the Bonn period (until 1792) are treated by stanzas. They are limited to the broad representation of a mood and lack the subtle changes of emotion seen in the later works.

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5 Ibid.
7 Bekker, p. 252.
Although it is evident from the music that Beethoven gained a great knowledge of the voice while in Bonn, when he went to Vienna in 1792, he felt the need for further training and studied vocal composition with Haydn, Schenk, and Albrechtberger, as well as Salieri. The music written while studying with Salieri was designed to prepare Beethoven for composition in the Italian operatic school. A slightly later work, "In questa tomba oscura" (1807), shows how well he learned his lesson and how easily he adapted his own style when he wished.

Beethoven's first important contribution to the song literature was "Adelaide," composed in 1796 while he studied with Albrechtsberger. The text was written by Friedrich von Matthisson (1761-1831) in 1788. With the exception of "Opferlied" and "Gegenliebe," both composed in 1795, Beethoven produced no other songs of importance until 1803, shortly after the beginning of his second style period.

The period of externalization is generally dated from 1802 to 1816. Beethoven's most important songs of this period were composed during a prolific time from 1803 to 1810. In 1803 he composed the six religious songs of Op. 48, to texts

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by Gellert (1715-1769). This important opus was followed by the song "An die Hoffnung" in 1804. Also belonging to this period are the three songs of Op. 83 and four of the six songs of Op. 75. The songs in these last two groups demonstrate Beethoven's great interest in, and inspiration from the poetry of Goethe.

After 1810, Beethoven's interest in solo song composition diminished. No further songs of importance occur until 1816. The third stylistic period (reflection) began in 1816 and extended to the composer's death in 1826. The most important songs of the period are the six songs of the cycle An die ferne Geliebte (1816). After this cycle, Beethoven abandoned serious efforts at Lied composition and composed only comparatively trivial songs. Bekker suggests that the composer had said all he could in this limited medium and had to look elsewhere for a larger, more effective means of expression.

The important songs of Beethoven can also be considered from the point of view of the style of the songs themselves in relation to the texts and the events of the composer's life. Beethoven's best songs seem to center around three periods of compositional activity: before 1796, from 1803 to 1810, and 1816 until his death. The early songs fall largely into a

16 Philip L. Miller, The Ring of Words (Garden City, New York, 1963), p. 52.
17 Bekker, pp. 255-256.
18 Ibid.
19 Grout, p. 326.
20 Bekker, p. 256.
quasi-theatrical style undoubtedly influenced by Salieri. A song such as "Adelaide" is based on the old Italian aria style, and is rather archaic in its formal and metrical construction. The words are not as forcefully treated as those of later works. While there are occasional attempts at textual illustration, the expression of the melody holds precedence. A dramatic vocal style is the result. 21

During the years 1803 to 1810, Beethoven's song style developed more individuality. He was first interested in the six sacred poems by Gellert. These poems struck the devotional and meditative elements of Beethoven's personality and led him to use them as the texts for the songs of Op. 48. With its contrasting sections, the final song, "Busslied," forms an effective musical close for this opus. 22

Later in this period, Beethoven became interested in the love lyrics of Goethe. The songs of Op. 75 and Op. 83 are based on Goethe poems, and contain music more closely related to the texts. Beethoven's desire to compose music which reflected the specific moods of the poet and not just the general mood of the poem can be seen here in its formative stage. 23

21 Ibid., p. 257.
22 Ibid., pp. 258-259.
23 Ibid., p. 257.
The songs of the late period, after 1816, reflect Beethoven's growing loneliness, which resulted from the increased severity of his loss of hearing and his unsuccessful love life. The feeling of despair finds its ultimate expression in the six songs of *An die ferne Geliebte*.

These six songs are considered the first song cycle in the German literature. They offer a great variety of expression. The songs follow in logical sequence, and the musical unity achieved in the first and last songs provides almost perfect formal construction. The words and music interact with the quickly changing moods of the poet.

The music is continuous, avoiding any pause between songs. The piano accomplishes the changes of key and transitions of mood in a few measures between each poem. Changes of tempo are many. There are individual phrases reminiscent of the composer's earliest style, but the abrupt changes of key between the first and second, and second and third songs are characteristic of his last period. It is with this cycle that Beethoven reaches the climax of his career as a composer of solo song.

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CHAPTER II

THE POETRY OF AN DIE FERNE GELIEBTE

The poems which attracted Beethoven, and which he set so masterfully in the music of An die ferne Geliebte, were written by Alois Jeitteles. Little is known about this amateur poet. Grove's Dictionary of Music and Musicians, in an obscure footnote,\(^1\) provides some information. He was born on June 20, 1794, in Brno, Germany. He died in his native home on April 16, 1858. Three separate sources\(^2\) point out that the poet was only twenty-one when he wrote the Liederkreis (song cycle).\(^3\) It is thus stressed that his age at the time of the writing of the poems is of importance to their meaningful interpretation. At the time he wrote the six poems (1816), he was a medical student in Vienna.\(^4\) He later returned to his native Brno, where he was a practicing physician until

\(^1\)Grove, "Song Cycle," p. 962n.


\(^3\)Grove, "Song Cycle," p. 962.

\(^4\)Krehbiel, p. v.
his death. Krehbiel, in a prefatory note to the G. Schirmer edition of the cycle, suggests that the poet was interested in music and considered himself a musical amateur.\(^5\) There is disagreement as to how the composer became acquainted with the poems. Krehbiel suggests the possibility that the poet handed them to Beethoven in person.\(^6\) However, Thayer, whose authoritative biography was translated and edited by Krehbiel, states that it is more likely that the composer found the poems in a handbook.\(^7\)

A technical examination of the poetry of *An die ferne Geliebte*, giving special attention to the relationship of the metrical structure to the meter of the music, will disclose certain facets of Beethoven's musical setting which may not be initially evident. An examination reveals that all except two of the poems fall into trochaic meter. The second poem is in anapaestic meter, and the fifth poem is in dactylic meter.

The first poem is in five quadrilinear stanzas. Each line is constructed in trochaic\(^8\) tetrameter. The four lines are divided into pairs by the omission of the final weak syllable of the second and fourth lines, resulting in alternate lines ending with an accented syllable.

\(^5\) Ibid.  
\(^6\) Ibid.  
\(^7\) Thayer, p. 343.  
\(^8\) A trochee consists of a foot or syllabic group of two syllables, the first being accented and the second unaccented, i.e., /\(|/\). "Trochee," *Webster's New Collegiate Dictionary*, (Springfield, Mass., 1961).
Beethoven chose to set this poem in triple meter (3/4), beginning the first accented syllable on the musically weak second beat of the measure. The poetic and musical accents coincide only at the second and fourth strong poetic pulses of each line, while the first and third poetic pulses fall consistently on a weak second beat. Beethoven's choice of triple meter results in the obscuring of the almost plodding, duple quality of trochaic tetrameter, and gives the poem a flowing movement which would have been more difficult to achieve in a duple meter.

The first stanza of this poem sets a mood of pensive, almost melancholy reflection. The poet creates the picture of a young lover sitting on a hill, gazing down into the meadows where he and his lover first met and walked in the evening mists. In the second stanza, the young man becomes aware of the great distance which separates them. As the poem continues, he realizes that the distance between them forms a barrier which prevents her seeing the longing gaze in his eyes. His despair increases, and he asks if there is nothing which can tell her of his love. The answer comes to him. He will sing songs which tell of his agony and love, because song is a force capable of spanning space and time. The poem ends with a phrase which expresses great inner faith and confidence in the power of love, "... ein liebend Herz erreicht, was ein liebend Herz geweiht! (. . . a loving heart attains/what a loving heart ordains!)."
The second poem has three stanzas, each constructed of a
couplet followed by a short, four syllable phrase, all of
which is repeated. In each stanza the set of couplets rhyme,
and the two short phrases rhyme, resulting in a rhyme scheme
of \textit{aab, ocb} for each stanza. Each line of the couplets is
constructed of two anapaestic feet\textsuperscript{9}, but the short phrases
alter this pattern, and consist of two dactylic feet\textsuperscript{10} in
which the unaccented syllables of the final dactyl are omitted
and felt only as a pause. All of the short third lines end in
the same rhyming sound \textit{\textipa{giN}}, drawing the stanzas together
into a closely knit unit.

Beethoven set the second verse of the cycle in 6/8 meter,
increasing the natural lilting quality of the poetic meter,
and lending an airy lightness to the song. The flow of the
melody is accentuated by the numerous measures cast in a
rhythm pattern consisting of a dotted quarter-note tied to
an eighth-note followed by two eighth-notes (\textbf{\textmus:} \textmus: \textmus: \textmus:). The longer, tied note-value falls, without exception, on the
strong, final syllable of the anapaestic feet.

\textsuperscript{9}An anapaestic foot contains two unaccented syllables
followed by one accented syllable, i.e., \textipa{\textmus:}. "Anapaest,"
\textit{Webster's New Collegiate Dictionary}.

\textsuperscript{10}A dactylic foot consists of one accented syllable
followed by two unaccented syllables, i.e., \textipa{\textmus:}. "Dactyl,"
\textit{Webster's New Collegiate Dictionary}.
Additional attention is drawn to the change of the poetic meter from anapaestic to dactylic by a sudden change in the melodic line. In the first and last stanzas, the phrases in anapaestic meter have a consistent pattern of a gentle stepwise ascent and descent through the interval of a third. In the second stanza, the voice chants the text on a single pitch while the accompaniment carries the melodic material. However, when the meter changes to dactylic, the melody begins on the highest pitch found in the preceding phrase, and descends stepwise through a third. This sudden change in the initiation of the melodic phrase draws attention to the alteration of the poetic meter.

The pastoral qualities of the first poem are maintained in the second. There is a repeat of the references in the first song to the mountains and hills, and the misty valley below. The poet envisions the exhilaration of the gentle breeze, the silent beauty of the primrose, and the tender moments he shared with his love in the cool shade of the woods. As the poet's desire to return to those wonderful moments bursts forth, the first two stanzas close with the pleading exclamation, "... möchte ich sein! (... there would I be!)." As in the first song, the young lover's expression of loneliness and despair becomes more fervent in the final lines as he vows that he would never move, "... könnt ich... bei dir ewiglich sein! (could I... be forever with you!)."
The poetic meter of the third poem is the same as that of the first. Each of the five quadriliteral verses is constructed in trochaic tetrameter. In the first and third lines of each stanza, each trochaic foot is complete. However, in the second and fourth lines of each stanza, the weak syllable of the final foot is omitted, ending each of these lines with an accent. This change in the metrical pattern divides each stanza symmetrically into two equal phrases of two lines each. The first and third lines of each stanza rhyme, ending in the sound /ən/ in all instances. Likewise, the second and fourth lines of each stanza rhyme, ending in the sound /əl/ in all instances. This gives a rhyme scheme of abab for each verse. The use of the same rhyming sounds through all stanzas strengthens the unity of the entire poem.

This poem lends itself naturally to some form of duple meter, and Beethoven chose 4/4. The setting is syllabic throughout, each line of poetry filling two measures of music. The rhythmically strong first and third beats of each measure correspond, without exception, to the accented syllable of each trochaic foot. Thus, each stanza takes on the symmetrical construction of two phrases of four measures, each of which is subdivided into two motives of two measures.

This poem begins in a light-hearted mood in which the pastoral qualities found in the other poems are again maintained. The poet entreats the elements of nature, the clouds and streams, to bear his greeting to his distant beloved. The
second stanza takes on a more pensive quality as his beloved is envisioned strolling thoughtfully through a silent valley. In the third stanza appears the melancholy attitude of isolation that pervades the entire cycle of poems. The metaphor is changed from the joy of spring to the stark barrenness of autumn as the poet entreats the birds to tell his beloved of his torment. The final two stanzas maintain the mood of dejection and loneliness.

Jeitteles used trochaic tetrameter again in the three stanzas of the fourth poem. As with the first and third poems, each of the four lines in each stanza consists of four trochaic feet. The omission of the final weak syllable of the second and fourth lines is again maintained. The rhyme scheme of each stanza is abab, the final syllables of alternate lines being the same.

The natural duple feeling of the poetry is this time set in 6/8 meter. Again, the strong poetic syllables fall consistently on the musically accented first and fourth beats. The only exception occurs on the first syllable of the last line of each stanza. Attention is drawn to these exclamatory phrases through the syncopation of the first word.

A pastoral mood is again set by the poetry. References to elements of nature are frequent. It is through nature that the poet strives to span the distance which separates him from his beloved. He implores the clouds and birds to take him with them as they fly. His youthful ardor reaches its most intense
level in the second stanza as he sings of the supreme sensual privilege afforded the breezes to caress the cheek and breast of his beloved and flow gently through her silken hair. It is at this point that the poet's physical voracity becomes most sedulous and clearly manifest as he basks in the warmth and aura of her physical perfection. In this poem, there is little indication of the despondency and feelings of isolation which generally permeate the cycle. There is, however, an intensity of tenderness and human warmth which brings this poem into focus with the others of the set.

The three stanzas of the fifth poem are constructed basically in dactylic tetrameter, but changes in the type of poetic foot are frequent, and they occur in a consistent, cyclical pattern. Each line of poetry begins with a single iambus followed by three complete dactylic feet, which are in turn followed by a single accented syllable. The only exception is at the end of every third line, where one unaccented syllable is omitted from the final dactyl, resulting in the formation of a trochee. This alteration effectively divides each of the six-line stanzas into two sections of three lines each. The sentence structure follows this exact pattern, each sentence consisting of three lines.

The rhyme scheme of this poem is identical to that of the second poem (aab, ccb). The most obvious difference in the structure of the two poems is the length of the poetic phrases. The second poem is developed around a pattern of three poetic
phrases of six, six, and four syllables respectively. The fifth poem, also structured in sections of three phrases, has lines of eleven, eleven, and nine syllables respectively. In both instances, the third lines are reduced in length by two syllables, thus dividing the poems symmetrically.

Another parallel between these two poems is that they are the only lyrics of the cycle not cast in trochaic tetrameter. They are built in the anapaestic and dactylic syllabic groupings which are analogical when in inversion. The accent pattern of an anapaest is the exact retrograde of a dactyl. Also, the two poems occupy antipodal positions (numbers two and five in the series from one to six), being equidistant from the beginning and end of the cycle respectively.

Beethoven sets this poem in 4/4 meter. A feeling of two pulses to the measure is created by the predominance of quarter-note values on the first and third beats of the measure and eight-note values on the second and fourth beats (♩ ♩ ♩ ♩). The poetic, metrical change at the end of each third line is treated by placing both the strong and weak syllables of the terminating trochee on strong musical pulses, resulting in longer note-values. However, the final syllable in each case is shortened to a quarter-note, allowing the entrance of the interlude to assume aural predominance.

The poet chose the allegory of a returning swallow to communicate his recurring sense of melancholy loneliness after the brief spark of sensual, human warmth which is expressed in
the preceding poem. May returns and brings with it the blooming meadows and warm breezes which he and his distant beloved shared long ago. The swallow returns and builds her nest in which she and her mate will live, and love, and create new life. Separated in winter, they are now united by spring. The poet, somewhat idealistically, professes a belief that "... Alles, was liebet, der Frühling vereint (... all things which love, spring unites)." However, to his own love no spring returns. The song ends with a reiterated cry that "... Tranen sind all ihr Gewinnen (... tears are its only reward)."

The poetic meter of the final poem of the cycle returns to the trochaic tetrameter used in all except two of the poems. As with the other poems, the final, weak syllable of the last trochee of alternate lines is omitted. The alternation of feminine and masculine endings provides a structure consisting of four quadrilinear stanzas, subdivided into bilinear sections. The rhyme scheme for each stanza is ab, ab.

With the concluding poem, the poet admonishes his distant beloved to cleave to the songs which have poured from his swollen breast, for only as she repeats what he has sung, will the songs bridge the void separating them. The pastoral element found in the other poems is again present in the second stanza as the poet describes the approach of evening. The final two lines are a literal repetition of the last lines of the first poem. The poet reiterates his belief that love attains whatever it ordains.
The poetry of An die ferne Geliebte is generally clear in meaning and, though symbolism is occasionally employed, the verses cannot be considered symbolic in nature. A thorough examination of the text, however, can provide a clearer insight into the meaning of the poems and some indication of the possible reasons for Beethoven's interest in the cycle.

The six poems relate the inner thoughts and feelings of a man who is separated from the woman he has loved and his efforts to efface that which separates them. Study of the poetry reveals a man who is of sufficient years and wisdom to recognize genuine love, and yet youthful enough to enjoy the idealism, romanticism, and physical fervor of youth. The poems relate his loneliness in the absence of the woman he has once loved. He sings in an effort to communicate with her and express his love to her. The verses, if understood only on this superficial level, provide an emotionally stimulating, although slightly romanticized text for the songs Beethoven composed. Certain implications in the verses, however, provide indications of the character of the individual egos in this relationship. These implications also present some idea of the nature of the adductive and disunitive forces which are exerted on the relationship. Whether these implications are accepted or not, they deserve consideration.

The complete absence of any indication of a belief in, or subjection to a monotheistic god, combined with the numerous personifications of the elements of nature, presents the possibility that the lover, and hence the poet (the poems are written
in the first person), adheres to the theological concepts of animism, believing that all objects of nature, animate and inanimate, possess conscious life and an indwelling soul. In a general way, this possibility can be supported by the observation that the lover surrounds himself with nature. He sits on a hill as he meditates and sings ("Auf dem Hügel sitz' ich . . ."). He first found the object of his love in the meadows (". . . nach den fernen Triften sehend, wo ich dich, Geliebte, fand."). He has an ingrained desire to remain in natural surroundings, and, in the second poem, describes two scenes of nature, each time exclaiming, " . . . möchte ich sein! ( . . . there would I be!)." The final line of this poem expresses his desire for his saturation with nature to be unending, "Ach, mich zog's nicht von hier, könnt ich, Traute, bei dir/ewiglich sein! (Ah, I would not stir from here,/ could I, my love, always be with thee!)."

The scenes in which he envisions his distant beloved also support an animistic hypothesis. In his imagination, he sees her walking pensively in a quiet valley (". . . sie dann gehen sinnend in dem stillen Tal,"), pausing by the bushes ("Wird sie an den Büschen stehen, . . ."), with the breeze blowing over her face and in her silken hair ("Diese Weste werden spielen/scherzend dir um Wang und Brust,/in den seidnen Locken wühlen.").

Another, and probably the most important reason supporting the theory that the lover (poet) held a belief in animism is
the physical means by which he attempts to transmit his message of love. In the third poem, he personifies, addresses, and entreats various elements of his surroundings: "Bächlein," "Wolken," "Vöglein," "Weste" ("brooklet," "clouds," "little bird," "West Wind"). It is through personified nature that he hopes to communicate his loftiest emotions.

Finally, in the fifth poem, the poet uses an allegory of nature in which he personifies the swallows, and describes the perfect reunion, warmth, and happiness of their love. It is with the same happiness and warmth that he envisions his own reunion with his beloved. He considers the emotion of love found in animals to be as sacred and meaningful as the same emotion found in humans.

In opposition to the theory of the animistic theology of the lover (poet) is the fact that the personification of nature and the allegorical use of nature is a widely used poetic device. While it is possible to support a hypothesis of animism by the poetry, it is also a possibility that the poet was simply creating his poetic terminology with the objects of nature. This is an inconsequential problem. It is only important that both possibilities be considered for the added knowledge of the reader.

Another possible aspect of the lover's character which can be extracted from the verses concerns his personal independence and self-sufficiency. This lack of need for interhuman dependence and social intercourse conflicts with his physical
and emotional need to express his love. He is driven by an inner force which demands that he maintain the isolation of his ego for its own preservation. Inimically, the love he feels demands expression, but he has no vocabulary for that expression.

The lover is first described in isolated meditation. His general mood and depth of thought lead to the assumption that he spends much time alone, thinking. His intimate communication with nature leads to a second possible assumption that he spends his many thoughtful hours outside where his creativity finds its inspiration.

His choice of song as the ultimate means through which he attempts to communicate his love indicates the possibility that his independence stems from his creative nature. His highly creative and artistic mind demands all of his time and effort. The fruits of his creative genius are so rewarding that intimate human relations have long been ignored and the means of communication allowed to stagnate.

This aspect of his character may be more clearly understood through the symbolism implied by the poems. The poet establishes two realms of existence: that in which he finds himself as he writes (a state of isolation and coldness), and that in which his beloved dwells and which he at one time shared (a state permeated with the warmth of human love and expression).

The poet envisions himself in a world of separation. He sits "Auf dem Hügel . . . spähend in das blaue Nebelland . . ."
(On a hill . . . staring into the blue, misty land . . .)."
He finds that his creative nature draws him into isolation.
He would remain in that sanctuary if only his beloved could
join him. But, because isolation, by its definition, permits
no companionship, his separate world becomes a sad and lonely
world.

Elevated places ("Hügel," "Berge") mentioned throughout
the cycle draw attention to his isolation and loneliness.
Reference to the color blue appears often in the poems, signi-
fying his melancholy ("... das blaue Nebelland."
"... die
Berge so blau," "... dem stillen, blauen See,"). The lack
of sunlight ("wo die Sonne verglüht. . . .") suggests loss
of the warmth and brightness in a life he once knew. Allu-
sions to mists and clouds re-enforce his depression.

Antithetical to the loneliness and sadness of his own
world, the poet describes the environment of his beloved as a
"ruhigen Tal (peaceful valley)" of blooming meadows to which
spring has returned, with its warm, gentle breezes and twining
primroses ("... es blühet die Au'," "Es kehret der Maien
... ;" "... die Lüfte, sie wehen so milde, so lau
... ;" "... die Primel ... "). Her world is pervaded
with warmth, life, and love. She dwells in a "sinnigen Wald
(dreamy forest)" into which love's power would draw him if he
could free himself from the prison of creative isolation.

His creative genius and independence could also be ex-
pected to have a great effect on the nature of his love. They
can be considered the source of the imperfection of his love. He cannot become totally involved in another personality, even that of the one he loves. His love must be limited in order to preserve at least a part of his own ego. As a result, certain narcissistic traits become evident.

In the second poem, he expresses the conflict of the two forces which act on his soul. Part of his personality remains separate, but the forces of love draw him out of isolation. The resulting conflict causes him to cry out in "... innere Pein (... inward pain)." The final two lines of the last three stanzas of the third poem also suggest his feelings of self-torment. These lines relate his desire to communicate his pain, sadness, and tears. (See Appendix I.)

In the fifth poem, the poet presents the first and only indication of the true nature and reason for this conflict. The swallow is pictured returning from its winter retreat (allegorically analogous to the poet's mental retreat) to the warmth and love of its spring home. Spring unites the swallows as it does all things which love. But, he cannot leave his winter retreat; he cannot overcome the power which imprisons him. His egoism does not stem from selfishness, but from weakness. He cannot help himself.

The consideration of the psyche of the lover leads to a consideration of the nature of the void which separates him from his beloved. This void could be simply physical distance ("Weit bin ich von dir geschieden,/trennend liegen Berg und
Psychological distance, on the other hand, could cause the same separation and lack of communication. If the idea of the creative isolationism of the lover is accepted, it is even more likely that their separation is psychological, or a combination of psychological and physical. There is no indication in the verses of which type of separation, if any, actually led to the writing of the poems. It is important to realize that the lovers were separated and to consider both physical and psychological separation, as well as a combination of the two, as possibilities.

In a consideration of the symmetrical and cyclical properties of the six poems of *An die ferne Geliebte*, several aspects should be examined. Most obvious of these is the similarity of the first and last poems. The last two lines of the final poem are a literal repetition of the last two lines of the first poem. Also, these two poems offer an explanation for the intervening lyrics of the cycle. In the first poem the poet relates his reason for singing the other songs. They are the supreme means by which he can express his affection to his beloved. He hopes that this expression will reunite them. The final poem is his admonition to his beloved to accept the songs he has sung ("Nimm sie hin denn, diese Lieder,/die ich dir, Geliebte, sang. . . "). By singing them herself, she can express her love for him, and span the void which separates them ("Wenn . . . du singst was ich gesungen . . . dann vor diese Liedern weichet,/was geschieden uns so weit. . . . ").
Further parallels between these two poems become more apparent in the light of their possible symbolism. In the final poem, the lover again, as in the first poem, sees his beloved in pleasant surroundings. He pictures her in the coolness of evening with the leisure to sing and play the lute ("... singe sie dann Abends weider/zu der Laute süssem Klang!").

Symbolically, in the second stanza, he describes the progressive decay of their relationship as it approaches an end. The reference to "Dämmerungsroth (twilight-red)" possibly symbolizes the fading intensity of their love. The word stillen (still) indicates the lack of motion or life. Blauen (blue) has been employed frequently to express his depression and the coldness of his environment. The words letzter Strahl symbolically depict the "last ray" of their love.

With these symbolic interpretations in mind, the second stanza of the final poem takes on a more profound meaning. The warmth and life (red) of their fading love (twilight) is becoming cold and lifeless (still blue lake) and its final desperate attempts at expression (last rays) are blocked by his inability to free himself from isolation (mountain top).

In the first line of the next stanza ("und du singst, was ich gesungen...") and the first two lines of the final stanza ("Dann vor diesen Liedern weicht,...") the poet expresses his belief that since the unfortunate condition described in the second stanza exists, if
she will repeat his profession of love (expressed in the second through fifth poems), then their love will efface the force which has caused their separation.

In addition to the cyclical effect caused by the similarities between the first and last poems, certain cyclical changes in intensity are evident. The mood of the poet vacillates from emotional depression to high emotional intensity and back again. The first poem describes his depression because of his lack of ability to be with his beloved or express to her his love. His emotional agitation increases as he expresses his confusion and sense of futility in the second poem. Emotional excitement is intensified again in the third poem as he makes his first real attempt to communicate through nature to his beloved. In the fourth poem, his emotional level reaches its peak as he passionately envisions her form. The fifth poem brings with it hints of the old sadness, especially in the last four lines. He returns to his original state of hopeful depression in the final poem.

The intensity of expression becomes gradually more physically oriented through the six poems. The cyclical effect is created as the poet's expression of love alternates between psychological and physical terms. In the first and second poems he becomes gradually more intensely involved mentally as he contemplates his beloved. In the third poem, his feelings of affection find physical expression as he attempts to actively communicate. His involvement reaches its most
physically oriented expression as he desires to share the physical pleasures of love. His passion is cooled, in the fifth poem, from the heat of physical fervor to the warmth of family love, as he pictures the security and happiness of family life. When he realizes that he may never enjoy such happiness or security, his depression returns and his physical involvement diminishes.

The poems become a very compact and symmetrical unit as a result of the close relation of each poem to the others. The continuous development of a single conflict is gradually revealed. The first and last poem effectively round the cycle into a single, symmetrical entity.

When the young medical student brought the six poems of An die ferne Geliebte to Beethoven for examination, the great composer had many reasons to see in their lines elements of his own life. His associations with the other sex had always been intense, if temporary. Franz Gerhard Wegler (1765-1848), a close friend of Beethoven, and the man who married Eleanor von Breuning (with whom Beethoven, in his youth, had had an intense friendship), has given some idea of the composer's love life.

11 Krehbiel suggests the possibility that the poet handed them to Beethoven in person. However, Thayer, whose authoritative biography was translated and edited by Krehbiel, states that it is more likely that the composer found the poems in a handbook. Krehbiel's statement can be found in the preface to Ludwig van Beethoven, An die ferne Geliebte (New York, 1929), p. v. Thayer's statement can be found in Thayer, The Life of Ludwig van Beethoven, p. 343.
Beethoven never was without a love and generally he was greatly smitten by it. . . . These love affairs, however, belonged to his transitional age. They left no deeper permanent impressions than they made on the fair damsel. In Vienna Beethoven, at least while I lived there (1794-1796), always had a love-affair and occasionally made conquests which would have been difficult, if not impossible, for many an Adonis.  

A pupil of Beethoven's in the first years of the nineteenth century, Ferdinand Ries (1784-1838), also mentioned the nature of his teacher's amorous relationships.

He was very frequently in love, but generally only for a short time. When I once teased him with the conquest of a beautiful lady, he confessed that she had captivated him most and longest—full seven months.

The nature of the conquests with which both of Beethoven's contemporaries credited him can only be left to conjecture. The composer, however, provides some evidence of his moral values in an entry in one of the sketch books of 1817.

Sensual gratification without union of the souls is and remains bestial. Afterwards one experiences no trace of a noble sentiment; on the contrary only penitence.

These words seem to indicate that he was more than a theoretical moralist; that he was a definite practicing moralist. Yet, they have the authoritative quality of first hand experience which would be a direct contradiction.

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13 Ibid., p. 3.
14 Ibid., p. 4.
A remark, recorded on June 15, 1817, in the diary of Fanny Giannatasio del Rio, after a conversation with Beethoven, states that Beethoven "would always love Art more than his Wife: that, he maintained, would only be right and he would not be able to love a woman who did not know how to appreciate his Art." This statement opens the possibility of drawing parallels between the composer of the text of An die ferne Geliebte and the composer of the music.

As dedicated to his art as Beethoven must have been, he still longed for a wife and children. When in his forties, his attitude toward marriage had changed, and he ended a letter to Ferdinand Ries in 1816 with the words "All best wishes for your wife. Unfortunately I have none; I found only one whom I shall probably never call my own but that has not made me a woman-hater."

These statements of Beethoven and his contemporaries are sufficient background to permit a meaningful consideration of the great composer's only extant love-letter. The letter, with its two postscripts, was found by Beethoven's brother Johann, and two friends shortly after the composer died in 1827. But, it was not printed until 1840 (in Anton Schindler's biography).

The identity of the unknown recipient of the undated message is of little importance to this study. Rather than

\[15\text{Ibid.}, \ p. \ 5. \quad 16\text{Ibid.}, \ p. \ 6. \quad 17\text{Ibid.}, \ p. \ 8.\]
restate the various theories concerning the identity of the unknown lover, it is of more importance to this study to glean from the letter possible parallels between it and An die ferne Geliebte. The full text of the letter is given in Appendix II.

Since there can be no attempt to draw decisive conclusions about either personality (Beethoven or Jeitteles) from such limited evidence as a single letter and a cycle of poems, the validity of the following consideration can best be accepted if it is understood that the comparisons deal only in subject matter and language, and that any psychological conclusions are left to the reader.

Both the letter and the poems are the effort of a lover to communicate with the woman he loves. In both cases her identity is unknown. In each communication can be seen the exaggeration and intensity of a passionate lover, joyful because of the love he has shared, but at the same time, filled with the agony of their separation and the obstacles which prevent their union. Beethoven expresses the same sadness and depression that Jeitteles allows to pervade his poems. Both the letter and the poems express the frustration of the inability to fully communicate the emotions of love. There is reference to nature in both writings, and both refer to heaven. The letter and the poems alike express a desire for
the security and warmth of a home life. Finally, in each can be seen the conflict between the love of art and the love of a mate. 18

These similarities, if observed in reading the letter and the poems, are sufficient to have caused Beethoven to have had more than passing interest in the poems as he read them for the first time. Certainly any expression of an experience so similar to his own, would attract the composer and inspire in him the desire to communicate in the medium he knew best—music.

CHAPTER III

THE MUSIC OF AN DIE FERNE GELIEBTE

"Auf dem Hügel sitz' ich . . ."

The first song of the cycle, "Auf dem Hügel sitz' ich . . .," is in the key of E-flat major, in 3/4 meter. The initial tempo indicated is Ziemlich langsam und mit Ausdruck (Rather slow and with expression). There are no key or meter changes within the body of the song. A gradual accelerando is indicated in measure forty-five, which speeds the tempo to allegro in measure forty-nine. The song is strophic in form, consisting of five stanzas, each separated by a two-measure interlude. For the purposes of this study, the song is considered to end with the fermata in measure fifty-two.

Vocal Melody

Melodic contour.--The first song is constructed of four repetitions of an eight-measure melodic line. This short melodic idea consists of four phrases of irregular length. The antecedent phrase of the first period is seven beats in duration, beginning with a two-beat feminine anacrusis on the pitch b-flat'. The phrase continues in stepwise motion, rising to e-flat".

The four phrases will be discussed as they occur in measures 1-9. Repetitions of this melody, with slight alterations, occur in measures 11-19, 21-29, 31-39, and 41-49.
descending melodic interval of a sixth, created by the pitches e-flat'' and g', provides an imperfect melodic cadence which defines the end of the antecedent phrase (see Figure 1).

![Fig. 1](image)

**Fig. 1--The antecedent phrase of the first period of "Auf dem Hügel sitz' ich . . . ."**

The consequent phrase of the first period is five beats in duration and begins with an anacrusis of two eighth-notes, a-flat' and g'. This is followed by a melodic arpeggiation of an f-minor chord. Much like the first phrase, this phrase is ended with a descending melodic interval, in this instance, a descending fifth from c'' to f' (see Figure 2).

![Fig. 2](image)

**Fig. 2--The consequent phrase of the first period of "Auf dem Hügel sitz' ich . . . ."**

The antecedent phrase of the second period is seven beats in duration. Similar to the first phrase, it begins with a two-beat feminine anacrusis (b-flat' and c''). The first three notes of measure six form a descending chromatic line.
(b-flat', a-natural', and a-flat'). The final eighth-note of measure six is b-flat'. The melodic cadence for the third phrase is created by the melodic half-step a-flat' to g' (see Figure 3).

![Musical notation](image)

Fig. 3--The antecedent phrase of the second period of "Auf dem Hügel sitz' ich ... ."

If this phrase is considered from a melodic standpoint only, that is, if the underlying harmonic progression is temporarily ignored in order to allow a simplification of the melodic contour, it can be seen that the entire phrase is a descending, chromatic line from b-flat' to g'. The upper neighbors c'' and b-flat', occurring on the last eighth-note of measures five and six, can be considered melodic ornaments. However, the line is also harmonic in concept. This aspect of the phrase will be considered later.

The consequent phrase of the second period is distinguished by its stepwise descent through the pitches of an octave (e-flat'' to e-flat'). The only pitch omitted from this descending scale is g'. The phrase begins with an anacrusis of two eighth-notes (e-flat'' and d''). Measure eight continues the downward motion. The phrase is brought to a cadence with the first quarter-note of measure nine on the tonic pitch e-flat' (see Figure 4, page 36).
Parallel structure of the phrases.—The two phrases of the first period should be considered parallel in structure, beginning relatively statically, and gradually rising toward a final, wide, descending, melodic interval. This construction can be more easily seen if the three elements of the melodic contour of the first phrase are designated: \( A \), the static beginning; \( B \), the melodic ascent; \( C \), the wide, descending interval. Prime letters (\( A' \), \( B' \), \( C' \)) will be used to identify similar elements in the second phrase.

The first elements (\( A \) and \( A' \)) of each phrase can be considered static in relation to the pitches which follow each respectively (\( B \) and \( B' \)). In the first instance, \( A \) consists of a single pitch (b-flat') repeated three times. This is followed by \( B \), a stepwise motion upward. In the second phrase, \( A' \) consists of a stepwise descending motion, while \( B' \) is constructed of ascending melodic intervals of a third. \( A \) and \( A' \) can be equated only as each relates to \( B \) and \( B' \) respectively. That is, the complete lack of melodic motion in \( A \) is similar to the slight downward melodic motion of \( A' \) only when it is realized that the slight upward motion of \( B \) is exaggerated in \( B' \). The
similarity of C and C' is obvious. In both cases, the highest pitch of the descending interval is reiterated.

Similarly, the two phrases of the second period can be considered parallel in their structure. Both phrases are basically descending melodic lines. The antecedent phrase descends chromatically with only two instances of ornamentation. In measure five, the note c'' which breaks the descending chromatic motion functions as a non-harmonic upper neighbor tone. In measure six, the b-flat' functions as the root of a seventh chord (V7). Despite the two interruptions of the downward melodic motion, the descending chromatic scale is evident. The consequent phrase is an intensification of the descending melodic motion of its antecedent.

The climax of the melodic line occurs on the first beat of measure eight. Although this is not a point of highest pitch (e-flat'' occurs in measures three and six), it becomes the climax by virtue of the release of tension which occurs on the beat. Other aspects of melodic and harmonic structure support this contention.

Expressed in concise terms, the eight-measure melody used in the first song is constructed of two equal, contrasting periods of two phrases each. In each case, the melodic contour of the consequent phrase is an intensified form of the melodic contour of its antecedent phrase. The ascending phrases of the first period contrast to the descending phrases of the second period. The climax occurs near the beginning of the last phrase. A highly simplified representation of the melodic contour and its constituents is presented in Figure 5, page 38.
Fig. 5--A schematic diagram of the melodic contour of "Auf dem Hügel sitz' ich..."
Pitch change.—In order to relate the melodic contour and degree of pitch change to a consideration of the melodic complexity of the first song, the type of motion between adjacent notes has been given a value and charted by measures. The value given each type of motion is presented in Table I.

**TABLE I**

**COMPLEXITY VALUES USED IN THE EVALUATION OF MELODIC PITCH CHANGE**

<table>
<thead>
<tr>
<th>Type of Motion</th>
<th>Complexity Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stationary</td>
<td>0</td>
</tr>
<tr>
<td>Diatonic stepwise</td>
<td>1</td>
</tr>
<tr>
<td>Leaps of a third</td>
<td>2</td>
</tr>
<tr>
<td>Leaps of a fourth, fifth, sixth, or seventh</td>
<td>3</td>
</tr>
<tr>
<td>Chromatically altered stepwise</td>
<td>4</td>
</tr>
<tr>
<td>Chromatically altered leaps</td>
<td>5</td>
</tr>
</tbody>
</table>

The results of this evaluation are presented in Figure 6. The information is organized by measure and phrase in order to make comparison with other charts possible.

![Diagram](image-url)

*Fig. 6*—The melodic complexity in relation to pitch change in "Auf dem Hügel sitz' ich ..."
Consideration of Figure 6 reveals that the degree of pitch change in each measure gradually increases through phrase three (measure six). There is a slight decrease in measure five, which corresponds to the end of the first period. The tremendous tension created in phrase three supports the contention that the climax of the melody occurs at the beginning of phrase four with the release of the accumulated tension.

Rhythm.--The melodic rhythm of the first song is relatively simple, constructed of only three note values: the eighth-note, the quarter-note, and the dotted quarter-note. The only exception to this limited construction occurs in measure thirty-six, where eighth-note triplets are employed.

Consideration of the number of instances each note-value appears in each phrase is useful in establishing the relationship of the phrases. In the first phrase, the enumeration is as follows: one dotted quarter-note, four quarter-notes and three eighth-notes. (The last eighth-note of the phrase is considered to be of quarter-note value on the grounds that it is followed by an eighth-rest as the piano sustains the tone through the beat.) In the second phrase, the number of eighth-notes is increased to four and the number of quarter-notes is reduced to three. The dotted quarter-note does not appear. In the third phrase, the number of each type of note-value is identical to the first phrase. Only the
the order of the notes is changed. However, in the final phrase, the number of eighth-notes is increased to six, while there are only two quarter-notes and no dotted quarter-notes.

Fig. 7--The percentages of various note-values in relation to the phrases of "Auf dem Hügel sitz' ich . . . ."

If these observations are converted to percentages and charted (Figure 7), the rhythmic relationships of the phrases become evident. The most obvious similarity occurs between the first and third phrases, in which the percentages of each
note-value are identical. The percentage of eighth-notes in the second and fourth phrases is considerably higher than in the first and third phrases. The last phrase has more eighth-note movement than any other phrase. The increased melodic movement in phrases two and four corresponds closely to the previous observation that these two phrases are the intensified melodic forms of their respective antecedent phrases. The large percentage of eighth-notes in the last phrase would suggest that the composer intended to end the melody as quickly as possible after the climax.

The rhythmic motion of each beat has been evaluated in terms of relative complexity and presented on the following chart by measure and phrase. This is done so that the rhythmic motion may be more easily coordinated with the other aspects of melodic complexity. The complexity value given a dotted quarter-note is one. A quarter-note is counted twice, an eighth-note, three times, and eighth-note triplets, four times.
Fig. 8--The melodic complexity in relation to the rhythmic motion of "Auf dem Hügel sitz' ich . . . ."

**Chromatic Alteration.**--The number of accidentals in this diatonic melody is also a factor in the evaluation of melodic complexity and tension. The chromatic alterations are instigated by the harmonic progression. In measure six (also measures sixteen, twenty-six, thirty-six, and forty-six) the
chromatic accidental a-natural' is the result of the #iv\textsuperscript{d7} chord in the accompaniment. The non-harmonic b-natural' in measures twenty-four and thirty-four is a lower neighbor. The chord is not altered. These observations are expressed in chart form in Figure 9.

![Diagram](image)

**Fig. 9--Chromatic alterations in the melody of "Auf dem Hügel sitz' ich . . . ."

It can be observed from this illustration that the use of chromatic alteration of the melodic line is one more element of melodic construction which increases the tension in phrase three (measure six).

**Comparison of the elements of melodic complexity.--**In order to make a comparison of the evaluations of melodic complexity discussed above, the following chart is presented.
Fig. 10—A graphic compilation of the elements of melodic complexity presented in Figures 6, 8 and 9.

When this chart is compared, measure by measure, to the musical phrases, the following observations become evident. The first phrase builds steadily in complexity and tension. This increase is continued in the second phrase, and is then released to define the first period of the melodic material. In the third phrase, the tension of the melody reaches its
peak and prepares the climax at the beginning of the fourth phrase. The fourth phrase quickly releases the tension as it rushes to the final cadence.

An examination of the coordinate numbers below the chart reveals that the tension of the first phrase is created largely by the rhythmic qualities of the music. Tension created by the increased activity of pitch change does, however, exist in the phrase. In phrase two, the rhythmic qualities are still the most important element contributing to the tension, but pitch activity is becoming more important. Accidentals occur in this phrase in stanzas three and four. In the third phrase, tension is created in more equal proportions, but the rhythmic qualities of the melody are still slightly predominant. In the final phrase, pitch change becomes much less important and rhythmic motion is also decreased, leading to the final cadence.

Variations of the melodic material.--As previously mentioned, the eight-measure melody is repeated five times. However, not all repetitions are literal. In the first two stanzas, the melodic material is identical in pitch and note-values. The only difference is textual in origin. The text of the second stanza demands that phrases two and three be connected without a pause. It is the singer's responsibility to interpret the phrases in such a way that the difference becomes evident.

The first musical change in the melody occurs in the third stanza in measure twenty-four. This alteration of the
initial melodic material consists of the addition of a syncopated lower neighbor on the last two beats of the measure (see Figure 11).

The second melodic alteration, found in measure thirty-four, is similar. It occurs at the same point in the melodic material, near the end of the second phrase, and uses the same pitches. The difference is found in the rhythmic values of the notes. In the first alteration the rhythmic pattern was \[\frac{3}{4}\]. In this instance the pattern is \[\frac{3}{4}\] (see Figure 11).

Another alteration in the original melodic material occurs in the fourth stanza in measure thirty-six. On the last beat of this measure a triplet is used to replace the original duple eighth-notes. The pitches used are a-flat', c'' and b-flat' (see Figure 11).

---

Fig. 11--The melodic alterations and their relation to the original melodic material of 'Auf dem Hügel sitz' ich . . . ."
The melodic changes can be more clearly related to the original melodic material through a study of the preceding chart (Figure 11). The first and last phrases of the melody are repeated identically in each instance and are therefore omitted. The position of the melodic alterations adds to the tension of the first three phrases of stanzas three and four, thus pointing even more strongly to the climax in the fourth phrase of each stanza.

If the alterations of the melody are charted according to frequency, it can be seen that a cyclical effect is created with even these minute melodic changes. The first stanza is the exposition of the melodic idea. In the second

Fig. 12.—The number of alterations of the original melodic material of "Auf dem Hügel sitz' ich ..." in relation to stanzas.
stanza, a change in breath causes only the slightest alteration of the original melodic idea and may be discounted. However, in stanza three, a melodic change occurs which affects both rhythm and pitch. In the fourth stanza, two such changes occur and help to increase the tension. The final stanza returns to a literal musical repetition of the exposition.

The Accompaniment

The piano accompaniment for the simple strophic melody of the first song is of significant importance. Each of the five stanzas has a slightly different accompaniment, and each is worthy of separate consideration.

The accompaniment underlying the first stanza is, in comparison to the rest of the song, thin in texture and simple in construction. It is built largely of simple triads in quarter-note values. Eighth-notes are used only in duplication of the vocal line. The song is begun with a single quarter-note tonic chord.

The accompaniment for the second stanza is distinguished by a characteristic rhythm pattern begun on the second beat of each measure and consisting of an eighth-note, a sixteenth-rest, a sixteenth-note, and at least one, and usually two or three eighth-notes. The chords of the accompaniment are arranged in this rhythm pattern. Only at the beginning and end of the melody (measures eleven and eighteen) does this pattern surrender to strict eighth-note chords.
The accompaniment for the third stanza creates a feeling of sustained agitation with arpeggiated chords of sixteenth-notes in the right hand. The left hand generally plays the roots of the chords in eighth-note values on the second half of each beat. The pattern is interrupted on the second beat of measure twenty-six (the middle of the third phrase), to assist the singer in punctuating the text in the middle of the musical line. The same interruption is repeated in measure twenty-seven at the end of the third phrase. The final phrase of the stanza resumes the sixteenth-note pattern in the alto voice, while the soprano voice duplicates the pitches of the vocal line.

The accompaniment for the fourth stanza reflects the texture of the first stanza. Again, quarter-note chords are used extensively. Eighth-note chords are used only to reflect the vocal line. As with the first stanza, the final phrase drives forward in eighth-note chords toward the cadence.

The last stanza is accompanied with a characteristic figure of eighth- and sixteenth-notes alternated between the left and right hands. The right hand has a syncopated pattern of sixteenth-note chords alternated with sixteenth-rests. The left hand drives the tempo forward with pounding eighth-notes which occur during the rests in the right hand. As with all stanzas, the final phrase is accompanied primarily with eighth-note chords.
It is important to observe that each stanza, except the first, is begun in the same way. In each instance, the first two beats of each phrase are constructed of four parallel thirds of eighth-note value (a-flat' and f', g' and e-natural', b-flat' and g', and a-flat' and f'). These same pitches are sounded simultaneously an octave below. Without exception, this two-beat figure resolves to the pitches g' and e-flat' (also sounded an octave below). However, the rhythmic value of the latter pitches varies in each stanza.

A better understanding of the accompaniment of this song can be gained through an examination of the rhythmic complexity, the harmonic complexity, and the texture of each stanza.

Rhythm.--The rhythmic complexity of this song will be ascertained through a consideration of the rhythmic motion, use of syncopation, variation of note-values, and use of rests. Each of these aspects will be considered separately, and then an attempt will be made to coordinate them.

Rhythmic motion, as used in this thesis, refers to the change in the duration of note-values in relation to tempo. That is, at any given tempo, four beats of eighth-notes would be considered a faster rhythmic motion than four beats of quarter-notes. This principle is applied to all note-values.

The phenomenon of rhythmic motion can be more clearly observed if it can be reduced to its simplest form. In an
effort to make this simplification, the following procedure has been used. Each beat is considered as a separate unit. Each beat is reduced to its lowest common denominator, the shortest note-value used in either hand of the accompaniment. The rhythmic motion of each beat is then recorded on a single line in standard notation.

Only measures one through nine, and equivalent musical sections beginning on measures eleven, twenty-one, thirty-one, and forty-one are reduced. The two-measure interludes between each stanza are omitted for the present. This is done in order that certain similarities and contrasts may be more easily observed.

It can be observed that the rhythmic motion is gradually increased in each of the first three stanzas. In the first stanza, the quarter-note value (note or rest) is most common. Eighth-notes and rests occur on only seven of the twenty-five beats illustrated. However, in the reduction of the second stanza, the quarter-note or rest occurs on only four beats. The most common rhythmic value is the eighth-note, which occurs twenty-seven times in fifteen beats. The first appearance of the sixteenth-note occurs in this stanza. This value is used in six beats. The most common value in the third stanza is the sixteenth-note, occurring seventy times in nineteen beats. Only five beats are in eighth-notes and one is in quarter-notes.
Fig. 13—A reduction of the rhythmic motion of the accompaniment used in stanzas one through five of "Auf dem Hügel sitz' ich . . . ."

In the fourth stanza, the tendency toward increasing rhythmic motion is abruptly reversed. Fifteen of the twenty-five beats are in quarter-notes. Eighth-notes are used on only ten beats, and no smaller note value appears.

The last stanza takes up the increase in rhythmic motion where the third stanza stopped. Seventeen beats are constructed in some type of sixteenth-note pattern; the rhythmic value occurring sixty-eight times. The only other rhythmic
value used is the eighth-note or its equivalent rest. It occurs on the remaining eight beats illustrated.

If these observations are converted to proportions of duration (the unit of duration being a beat) and charted, the preceding discussion may be more easily understood.

![Chart showing percentage of each note-value used in stanzas one through five of "Auf dem Hügel sitz' ich ... ."

**Fig. 14**—The percentage of each note-value used in stanzas one through five of "Auf dem Hügel sitz' ich ... ."

To make possible the coordination of the rhythmic motion with the other elements of rhythmic complexity, the following chart (Figure 15, page 55) shows the relative degree of rhythmic motion in relation to each stanza. Each beat is evaluated.
according to the following complexity values: one beat of quarter-notes is counted once; a beat of eighth-notes, twice; a beat of sixteenth-notes, three times.

![Bar chart showing complexity values for each stanza.](image)

**Fig. 15**—The rhythmic complexity value of each stanza in relation to the rhythmic motion of "Auf dem Hügel sitz ich . . . ." 

Syncopation also increases the rhythmic complexity of the accompaniment. In each stanza the instances of syncopation have been counted. The following chart relates the results of this investigation. (See Figure 16, page 56.)

From this chart it becomes evident that syncopation is an important aspect of the accompaniments of the third and fifth stanzas. In the third stanza, the majority of the syncopations occur in the left hand as it plays off-beat octaves. In
the fifth stanza, the situation is reversed and the majority of the syncopations occur in the right hand as it plays sixteenth-note chords on the off-beats.

Fig. 16—The rhythmic complexity value of each stanza in relation to the use of syncopation in "Auf dem Hügel sitz' ich . . . ."

If Figures 15 and 16 are compared, a high degree of correlation is observed. When the rhythmic motion is increased, the composer tends to make more use of syncopation, adding to the complexity of the rhythm. This can be seen in stanzas three and five of both charts. Also, the first two stanzas increase gradually in both rhythmic motion and use of syncopation.
In the fourth stanza, both of these elements of rhythmic complexity are less evident.

The third element of rhythmic complexity to be considered is the degree of variation of note-values used. Each beat is considered separately. The longest note-value of the beat is used as the basic unit of division. The subdivisions of the units are given graduated complexity values. If a beat consists entirely of the same note-value, the notes have a relationship to each other of 1:1. However, should the beat contain a subdivision (a quarter-note and eighth-notes) the relationship of the notes is 1:2. The following table is presented to show the value given to each possible combination. Because a triplet pattern is basically foreign to the duplicity of 4/4 meter, the relationships of 3:1 and 3:2 are given the highest values. Rests are considered equal to notes.

**TABLE II**

**COMPLEXITY VALUES USED IN THE EVALUATION OF THE VARIATION OF NOTE-VALUES**

<table>
<thead>
<tr>
<th>Relationship of notes in a single beat</th>
<th>Example</th>
<th>Complexity Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:1</td>
<td><img src="image" alt="Example" /></td>
<td>1</td>
</tr>
<tr>
<td>2:1</td>
<td><img src="image" alt="Example" /></td>
<td>2</td>
</tr>
<tr>
<td>4:1</td>
<td><img src="image" alt="Example" /></td>
<td>3</td>
</tr>
<tr>
<td>8:1</td>
<td><img src="image" alt="Example" /></td>
<td>4</td>
</tr>
<tr>
<td>3:1</td>
<td><img src="image" alt="Example" /></td>
<td>5</td>
</tr>
<tr>
<td>3:2</td>
<td><img src="image" alt="Example" /></td>
<td>6</td>
</tr>
</tbody>
</table>
The following chart (Figure 17) presents the results of this evaluation.

Fig. 17—The rhythmic complexity of each stanza in relation to the variation of note-values of "Auf dem Hügel sitz' ich . . . . ."

Again, the high degree of correlation is obvious when this chart is compared to Figures 15 and 16. The variation of the type of notes used on each beat compares very closely to the rhythmic movement and use of syncopation.
The same process is also used in the consideration of the use of rests in the music. The rests in each stanza are counted and charted in Figure 18. If a rest of the same rhythmic value occurs in both hands simultaneously, it is counted only once. Again, the use of rests closely relates to the other factors of rhythmic complexity.

Fig. 18—The rhythmic complexity of each stanza in relation to the use of rests in "Auf dem Hügel sitz' ich . . . ."

The following chart (Figure 19, page 60) attempts to consolidate the preceding evaluations of the various elements of rhythmic complexity.
Fig. 19--A graphic compilation of the elements of rhythmic complexity presented in Figures 15, 16, 17, and 18.

This chart illustrates the stepwise increase of the rhythmic complexity in stanzas one, two and three. There is a sudden decrease in rhythmic complexity in stanza four which sharply contrasts the sudden increase of complexity in the final stanza. The effects of this evaluation on the interpretation of the song will be considered later.
Harmony.—Many elements of the harmonic complexity can be effectively converted to chart form. However, the musical tension created by a harmonic progression is arbitrary to the point that charting is impossible. The sense of tension and release created by a harmonic progression is an acoustical and aesthetic phenomenon. It can be discussed, but not counted or evaluated numerically.

The harmonic progression underlying the first phrase is as follows: \(/I-I-V^7\) (implied)/I-I-I/vi-vi. In the first stanza, the dominant seventh chord, on the last beat of the first measure, is implied by the pitches f', a-flat', and b-flat'. In all other stanzas the progression for the first measure is \(/V^7-V^7-V^7/\). In these stanzas, the piano has double changing tones on the last half of the second and first half of the third beats. The quality of a dominant seventh chord is not evident until the voice begins singing the root of the chord b-flat'). The descending melodic interval of a sixth at the end of the phrase is harmonically conceived. The phrase establishes the key (E-flat major), but is harmonically rather static.

The harmonic progression of the second phrase is \(iv_6-I_6/iI_6-II_6/V\). The chromatic rising bass line resulting from the progression \(ii_6-II_6-V\), gives strength to the half cadence. The melody of the entire fourth measure is a harmonically conceived arpeggiation of the super-tonic chord.
The progression of the third phrase is a little more complex. It is $V_6-I/#iv^d_6-#iv_6^d-V_6^5-I$. The chromatic quality of this phrase is rooted in the harmonic progression and the non-harmonic tones used. The first melodic note of the phrase (b-flat') is the root of the dominant chord. On the next beat it functions as the fifth of the tonic chord and is ornamented with an upper neighbor tone (c'). The c' returns to b-flat' (the first beat of measure six) which functions as a non-harmonic accented passing tone. This resolves downward one half-step to a-natural', the seventh of the $iv^d_7$ chord. On the third beat the melody progresses downward chromatically to a-flat'. Used as the seventh of the dominant seventh chord, this pitch resolves upward to the tonic note. The final two notes of the phrase relate harmonically to the tonic chord. The a-flat' resolves downward as a passing tone to g'. This is the most harmonically intense phrase of the melody and builds the tension toward the climax in the next measure.

The final phrase has a harmonic progression of: $I_6^4/IV-I_6^4-V_7^7/I$. This harmonic progression forms the release of the tension which has been steadily increased through the first three phrases. To add to the climactic effect of the first beat, a slight dissonance is created by double accented passing tones (b-flat' and d') over the subdominant chord.

In addition to the aesthetic qualities of the harmony, other elements of harmonic complexity should be considered. These are harmonic rhythm, use of altered chords, use of
non-harmonic tones, the comparative use of triads and seventh chords, and the inversion in which the chords are placed.

These elements are presented in chart form. Each change of chord, altered chord, and non-harmonic tone is given a value of one and recorded. Each triad is counted once and each seventh chord, twice. Root position chords are not given a value. First inversion chords are counted once, and second inversion chords, twice. These values are accumulated and expressed in the graph which relates the harmonic elements to each measure and phrase (see Figure 20, page 64).

Texture.—The texture of this song is evaluated in relation to two aspects. First, the vertical complexity of the sound is ascertained by totaling the number of pitches sounded in any given beat. Octaves are included in the total. Second, the horizontal complexity of the sound is evaluated by judging each beat as either chordal or non-chordal\(^2\) in nature. Chordal movement is given a value of one, non-chordal movement, two. The vertical and horizontal complexity values of each beat of each stanza are then combined by multiplying the two together. The results are charted in the upper half of Figure 21. In the lower half of this chart the results are averaged and presented in a form which can be more easily compared with the other charts in the chapter (see Figure 21, page 65).

\(^2\)The term non-chordal is used because contrapuntal would indicate the presence of two melodies. Often the movement does not create a separate melodic idea but cannot be discounted in a consideration of texture.
Fig. 20—The complexity values of the harmonic aspects (other than harmonic progression) in relation to measure and phrase, "Auf dem Hügel sitz' ich. . . ."
Fig. 21--The textural complexity of each stanza and the average textural complexity of all stanzas of "Auf dem Hügel sitz' ich . . . . ."
The upper half of the chart (Figure 21, page 65) indicates that stanzas three and five are much more complex than the other stanzas. All stanzas except the first begin at the same point, and all stanzas end relatively close together. If the lower half of the chart is compared with the other charts of this song, a high degree of correlation can be seen.

The Interludes.--Up to this point, consideration of the two measure interludes has been avoided. This has been done to facilitate a parallel consideration of the stanzas. However, these interludes are an important aspect of the song in that they draw the separate stanzas together into a single unit.

The interludes invariably begin on the second beat of the measure. The harmonic progression for each is: I-I/vii-V-V\(_6\)/vii\(_6\)-V-V/I. The melodic material (see Figure 22) is the same.

![Fig. 22--The melodic material of the interludes of "Auf dem Hügel sitz' ich . . . ."](image)

in the interludes following stanzas one, two, and three. In the interlude after the fourth stanza, the material is adapted to a triplet rhythmic pattern and slightly ornamented (see Figure 23, page 67).
Fig. 23--The variation of the original melodic material of the interlude as it is found in the fourth interlude of "Auf dem Hügel sitz' ich . . . ."

In the postlude to the song, the same basic melodic material is used, but is adapted to a sixteenth-note pattern and ornamented to a higher degree (see Figure 24).

Fig. 24--The variation of the original melodic material as it is found in the postlude of "Auf dem Hügel sitz' ich . . . ."

**Interpretative Conclusions**

A thorough study of the above consideration of the basic elements of musical construction used in "Auf dem Hügel sitz' ich . . . ." and a close comparison of them to the score leads to certain conclusions about the interpretation of the song. First, the study shows that the construction of the song is not quite as simple as it might seem. The form must be considered strophic, but each strophe is so closely related to the text, and the song is so carefully constructed as a single unit, that it could be considered through-composed.
The entire song should be treated as a single, rising line of intensity, ending with the climax in the last stanza. Emotional intensity should begin at a low level, but it should be evident that the low degree of tension is created by the singer's attempt to restrain his churning emotions. This can be accomplished by the singer beginning the song very softly and at a slow tempo. There should be an almost imperceptible increase in tempo and intensity through each stanza. Although there is no indication of tempo change in the score (except in the last stanza), this interpretive idea is indicated by the increasing activity of the accompaniment in each stanza. The song can be most effective if the singer can communicate the sense of attempted emotional restraint, of holding back an inner force which demands, and finally (in stanza five) attains release.

Possibly the most important element of interpretation in the song, and also the element most likely to be overlooked, is the variation in dynamic level. It should not be assumed that the dynamic level simply increases with the increase of tension. The composer uses contrast of dynamics rather than increase of dynamics to build intensity.

The dynamics closely relate to the text. The first stanza is marked piano through the first three phrases. The rise and fall of pitch may cause a very slight crescendo-diminuendo effect in the first two phrases. The lowest pitch of the
descending melodic sixth in measure three must be handled with finesse, and the emotional intensity must be maintained through the eighth-rest to prevent the complete separation of the first two phrases. The singer may wish, at his own discretion, to make a slight crescendo in the third phrase, to bring out the chromatic melody line and prepare for the indicated crescendo in the fourth phrase. The fourth phrase should express a rhapsodic flood of emotion as the singer first mentions his beloved.

The increased texture and rhythmic complexity of the accompaniment of the second stanza indicates a very slight increase in both tempo and dynamics. Care must be taken to make the changes very subtle. The first three phrases of this stanza should be interpreted much like the same phrases of the first stanza. A crescendo is indicated in the chromatic line of the third phrase and builds to the first beat of measure eighteen. The crescendo-diminuendo in measures sixteen through nineteen is very closely related to the text. The poet relates, with increasing intensity, the distance which separates him from his beloved, separates their freedom, and separates their joy. The diminuendo occurs when he mentions their agony.

In the third stanza, special care must be given to the crescendo in measure twenty-four in which the syncopated non-harmonic tone b-natural' occurs. The crescendo in the last two phrases is avoided in this stanza because of the text.
In the fourth stanza, both the dynamic level and tempo should be slightly decreased. This is indicated by the sudden lack of motion in the accompaniment. The stanza should be sung very softly and with great care. At the same time, the emotional intensity must be increased. If this can be successfully accomplished, the fourth stanza becomes a very effective contrast with the climax in the fifth stanza.

The first four measures of the fifth stanza (measures forty-one, forty-two, forty-three and forty-four) must accentuate the sense of confined pressure which finally bursts forth in a tremendous exclamation of love and hope. In these measures, only the accompanist should hint, through increased motion, at the *accelerando* in measure forty-five. From this point on, the tempo and dynamics should increase steadily to the end of the song.

"Wo die Berge so blau . . ."

In the first song, "Auf dem Hugel sitz' ich . . .," the structure of the song is centered around the gradual increase of tension in each stanza. However, the second song must be considered in a different manner. It is in 6/8 meter, and the tempo indication is *Ein wenig geschwinde* (A little faster). It begins in the key of G major. The second stanza modulates to C major but returns to G major for the last stanza. There is a short interlude between each stanza in which the modulation is accomplished.
In order to examine the transition between the first and second songs, the latter is considered to begin in measure fifty-three. The first song concludes on a cadence in E-flat major in measure fifty-one. Measure fifty-two closes the song with a repeat of the E-flat major sonority with the fifth (b-flat) omitted. Measure fifty-three repeats this sound and progresses to the pivot chord of the modulation on the first beat of measure fifty-four. In the former key (E-flat major), the chord functions as a III*<sub>E</sub>. In the new key (G major), the chord becomes the I<sub>G</sub>. This is followed by a progression I-V-I to establish the new key. The abrupt modulation is accomplished in one measure (see Figure 25).

Fig. 25--The transition between the first and second songs.

Since the harmonic structure of this song appears to be the most important aspect of its construction, the song will be considered from a harmonic viewpoint. The other elements of structure will be related to the harmony. The major portion of the song is structured around the alternation of the tonic and dominant (or dominant seventh) chords. This aspect of
structure can be first observed in the brief three-measure introduction. Of the sixteen possible beats (\(\frac{3}{4}\)), all but three are harmonized with the tonic chord. The other three eighth-note values are dominant chords (see Figure 26).

![Musical notation]

**Fig. 26**—The harmonic structure of the introduction of "Wo die Berge so blau . . . ."

The first phrase ("Wo die Berge so blau . . . .") is harmonized in much the same manner. It is constructed basically around the tonic chord. Of the twelve eighth-note values, all are a form of the tonic chord except two. These two exceptions are dominant chords.

The melodic material for the first phrase is derived directly from the harmonic structure. It begins on the tonic pitch g', passes through a' (harmonized with the dominant chord) to b', and moves back to the tonic in the same manner (see Figure 27, page 73).

This simple melodic phrase is actually a harmonically conceived motive on which the entire melody of the song is built. Each phrase of the melodic line is a sequential
version of all or part of this motive. (See Figure 28.)

Fig. 27--The harmonic structure of the first phrase of "Wo die Berge so blau . . . ."

Fig. 28--A schematic diagram of the motivic construction of the melody of "Wo die Berge so blau . . . ."
From the previous illustration (Figure 28), it can be observed that the entire melodic material consists of a single melodic motive, raised a step at a time. The melody is broken into periods by the repetition of the last four notes of the motive (M'). The entire melody makes a gradual rise in pitch to the climax. The climax is strengthened by reiteration (1, 2, and 3). In the first and second stanzas, the first occurrence of the climax is the strongest because of the dynamic level. Each repetition is louder and the final repetition is slowed (poco adagio), making it the climax of the song.

In much the same manner that the first phrase is structured around the tonic chord, the second phrase is built from the elements of the dominant chord. The harmonic structure is exactly reversed. That is, where the tonic chord was used in the first phrase, the dominant chord is used in the second phrase, and vice versa. Where the melodic material came from the root and third (g and b) of the tonic chord in the first phrase, in phrase two, it is constructed from the fifth and seventh (a and d) of the dominant chord.

Fig. 29--A comparison of the melodic and harmonic elements of phrases one and two of "Wo die Berge so blau . . . ."
The third phrase is an exact repetition of the last three melodic pitches (four notes: c', c', b' and a') and chords (V7, I6, V) of phrase two. This is repeated in slightly altered form in the accompaniment in the following measure (Figure 30).

Fig. 30--The melodic and harmonic elements of the third phrase and its repetition in the accompaniment, "Wo die Berge so blau . . . ."

The fourth phrase is a literal repetition of the second phrase in all ways except text. The fifth phrase is harmonically like the first, but the melodic material is placed a third higher in pitch.

Only in the final phrase ("... möchte ich sein!") does the composer break the pattern of alternating tonic and dominant chord structure. The progression below the melodic phrase is: vi7-V6-V7/I. The progression is repeated twice, once in the accompaniment alone, and once with both voice and accompaniment.

If each phrase is reduced to its simplest chord structure, an overall view of the harmonic construction is possible (see
Figure 31. A single chord has been chosen for each phrase on the basis that the particular chord provides the melodic and harmonic material for the majority of the duration of the phrase. The same basic structure, with certain minor alterations (especially in the third stanza), is used in each stanza.

If this same reduction is made of all three stanzas, the following illustration results (see Figure 32). Each chord indication represents a phrase. The modulations are shown with the pivot chords between parallel lines. Keys are indicated by letter name.

G: I-V-V-V-I-I  G: vii7  G: I-V-V(V-1)-V-I-I
C: V7  I-V-V-V-I-I #iv7

Fig. 32--The reduction of the harmonic progression of each stanza and the modulations between stanzas, "Wo die Berge so blau . . . . "
An overlapping sequential pattern built on the last four notes of the melodic motive is used in the accompaniment to modulate to the key of C major (see Figure 33) through the chord progression: $I_6-I-\frac{I_7}{V}-I_6-V^7-I^4$. The tonic seventh chord in G major become the dominant seventh chord in C major.

Fig. 33--The harmonic analysis of the modulation between the first and second stanzas of "Wo die Berge so blau . . . ."

The second stanza is built much like the first. The key is C major. The melodic line is carried entirely by the piano in thirds, while the voice quietly chants on a single pitch, the fifth scale step ($g'$). The harmonic progression is basically the same as the first stanza. The first five phrases of this stanza are harmonically identical to the first stanza. However, in the sixth phrase the progression is simplified to $I-I-V^7/I$ on all repetitions of the phrase in which the voice is singing. The texture is kept much thinner than the first stanza. The chords are often implied by only two notes.
Once again, the modulation (measures eighty-four, eighty-five, and eighty-six) is accomplished in the accompaniment, using the last four notes of the melodic material. The texture is thicker than in the first modulation, consisting of a more chordal structure where the first modulation was more contrapuntal in nature. The progression is vi\(^7\)-iii-V\(^7\)/I-V\(_6\)-\#I\(_6\)\(^4\)

\[
\begin{array}{c}
\text{vi}\text{ivd}^7 \text{vii}^d7 \\
\text{i} - \text{I} \text{I} - \text{vi} - \text{V}^7 - \text{I}.
\end{array}
\]

The \#iv\(^d7\) chord in C major becomes the vi\(_d7\) chord in G major.

The third stanza is much the same as stanzas one and two. The melodic material is transferred back to the vocal line. It is altered slightly after the third phrase, in measures ninety-one through the first beat of measure ninety-three. The piano repeats the melodic material of the third phrase but in the parallel minor key (G minor). This is repeated in the vocal line. The third and sixth scale steps are lowered one half step. However, the key is changed back to major, and the fourth, fifth, and sixth phrases are identical in melodic material and harmonic progression to the first stanza. The texture of the stanza is thickened by the arpeggiation of the chords in the right hand of the accompaniment.

One unusual aspect of the song is the presence of a repeated note in the bass. On cursory observation, it appears to be a pedal point, but further examination shows that it is a chord member most of the time. In the first and last stanzas the note is D (the fifth scale step). It is the lowest pitch of each chord except two in the first twelve beats of each of
these stanzas. In the second stanza the pitch is G (again the fifth scale step). Although not always the lowest note, it is reiterated on each chord of the first twelve beats. The voice chants the text of the entire stanza on this pitch. The repeated bass notes, if accepted as chord tones, cause most of the tonic chords to appear in second inversion. Since this would be most unusual, they are considered to be pedal tones.

How these tones are used is not as important as the effect they have on the song. They provide a unifying element through each stanza, and blur the constant alteration of the tonic and dominant chords. Their absence, especially in the various repetitions of the last phrase of each stanza, tends to accentuate the importance of these phrases and provides a sense of relief from the repetition of the single pitch.

From the above observations it can be seen that each stanza remains relatively static until the last phrase ("... möchte ich sein!" or ". . . ewiglich sein!") which is made more important by an active harmonic motion and a moving bass line. It can also be observed that the first and last stanzas are by far the most complex, harmonically, melodically, and texturally. The second stanza becomes relatively simple in all ways. However, if handled with sensitivity, it can be the most effective. Since the singer has only one pitch with which to work, the text must be treated with care and clarity. If performed with the proper attention to inflection and stress, the simplicity of the stanza provides a tremendous contrast to the sudden accelerando in the modulation to the third stanza.
"Leichte Segler . . ."

The third song of this cycle, "Leichte Segler . . .," is in 4/4 meter. It begins in the key of A-flat major, but the last three of the five stanzas are in A-flat minor. There is a two measure introduction. Each of the eight-measure stanzas is separated by a similar two-measure interlude. The modulation between the second and third songs takes place in only eight beats. The pivotal chord used functions as the Neapolitan chord in G major and as the tonic chord in A-flat major.

The harmonic progression is basically the same in all stanzas. However, the mode is changed from major to minor in the last three stanzas. The first two measures of each stanza are structured around the tonic chord (a major chord in stanzas one and two and a minor chord in stanzas three, four, and five). On the second beat of each of these measures an interesting harmonic alteration occurs. This change can be considered in two ways. First, the second beat of each measure can be considered a complete change of chord with the a-flat and e-flat functioning as pedal points, in which case the progression for the two measures would be: I-#ii^7-I-I/I-ii^7-I-I, or its minor equivalent. The #ii^7 and ii^7 chords would both have their sevenths (a-flat) in the bass. However, it is more likely that the second beat of each measure is a continuation of the tonic chord with non-harmonic tones. For instance, in measures 104 and 105 (see Figure 34, page 79), the second beat of the first of these two measures can be considered a tonic chord with only
the root (a-flat) and fifth (e-flat') present. The pitches
d-natural and b-natural, occurring in both hands of the accom-
paniment, can be considered double lower neighbors. This can
be most clearly seen in the bass clef in which the pitches
occur chordally. Likewise, in the second beat of measure 105,

![Musical notation]

Fig. 34--The first two measures of the first stanza of
"Leichte Segler . . . ."

the pitches b-flat and d-flat occurring in both hands can be
considered double passing tones. This analysis of these two
measures gains credence when the equivalent measures of each
stanza are examined. Stanzas one and two are the only ones in
which the non-harmonic tones occur doubled. Stanzas three, four,
and five have a definite continuation of the tonic chord at
these two points in the melodic line.

In the third measure of each stanza, the harmonic progres-
sion becomes more active, building tension to the end of the
first period. The harmonic motion is again stationary on the
first measure of the second period. This measure is harmonized
entirely by the dominant chord. However, the next measure creates
great harmonic tension with a series of diminished seventh chords which lead to the melodic climax on the first beat of the last phrase of each stanza. If a chart is constructed from the evaluation of the harmonic motion and the use of altered chords in each measure, a more graphic view of the harmonic tension is possible. Each change of chord is counted once, and each altered chord is counted once.

![Graph showing harmonic tension and complexity values](image)

**Fig. 35--**The harmonic tension created by the harmonic motion and the use of altered chords in "Leichte Segler . . . ."

Melodically, the third song consists of an eight-measure melody. It is constructed of two equal periods, each of two
phrases. The melodic curve of each period forms a gradual ascent and corresponding descent of almost equal duration.

The most outstanding characteristic of this melody is the alternation of short notes, each separated by a rest, and a contrasting legato. In the first stanza, only two connections between individual melodic pitches are legato. Each occurs on the third and fourth beats of the second measure of the first phrase of each period. In the second stanza, the legato connection of melodic pitches is used more extensively and coincides with the alteration of the accompaniment figure from eighth-note triplets to a dotted eighth and sixteenth-note pattern. The first stanza in minor uses legato connection in all but the first two measures, while in the fourth and fifth stanzas, the two different types of melodic pitch connection are used in almost equal portions. The legato melodic line is used in the last half of each of these stanzas and corresponds to the change of mood in the text.

The relative degree of tension in each stanza is primarily the result of the rhythmic motion rather than changes in the harmonic progression or melodic material. The one exception occurs when the mode is changed from major to minor. The mood is immediately changed and tremendous tension is created until the listener adapts to the sudden change. This change occurs at the beginning of the third stanza and coincides closely with the sudden change of mood in the text.

The accompaniment of the first and second stanzas is rhythmically similar. The right hand has an eighth-note triplet
figure while the left hand plays eighth-note chords followed by eighth-rests. One unusual aspect of this figure is centered around the melodic interval of the last two eighth-notes of each triplet. In forty-seven of eighty-eight beats (measures 102 through 123), the final eighth-notes of each beat form an ascending melodic half-step. Even more than the use of triplets, this figure imparts an airy and light quality to the accompaniment. The recurring triplet pattern is altered for a short time in the second stanza (measures 116 through 119) to a dotted eighth and sixteenth-note figure on each beat.

![Musical notation]

Fig. 36--The accompaniment of the first measure of the first stanza in which the ascending melodic half-step occurring on the last two eighth-note triplet values of each beat can be observed, "Leichte Segler . . . ."

In the third stanza, the rhythmic motion comes to an abrupt halt. The first measure in this stanza has only one chord and the second measure only two. Even though rests are written on all other beats of these two measures, the sonority of the chords is maintained through the rests because of the pedal indications. The remaining measures of the stanza are accompanied by quarter-note chords on each beat. In the fourth
The chordal accompaniment is maintained but the pitches played in each hand are on alternate eighth-notes. That is, the left hand plays the root and occasionally the fifth of the chord while the right hand fills out the chords in syncopated eighth-notes.

The final stanza returns to the eighth-note triplets found in the first stanza. However, in the fifth stanza, the triplets occur in both hands. They are in oblique motion for two measures (measures 144 and 145). In measures 146 the left hand has an ascending arpeggiation in triplets against a triplet trill in the right hand on the pitches d-flat' and e-flat'. In the next three measures, (measures 147, 148, 149) the right hand takes over the ascending arpeggiation while the left hand provides the roots of the chords. The last three measures of the song revert to chordal quarter-notes.

These observations show that the rhythmic motion of each stanza is slightly different. The first two are basically similar, but the second is slightly more complex because of the alteration of the triplet pattern to a dotted eighth and sixteenth-note figure. The third stanza is not as complex rhythmically. However, the change of mode from major to minor and the tempo alterations allow for a more expressive and flexible interpretation and balance the slower rhythmic motion. In the fifth stanza the added flexibility of tempo and the use of the minor mode are repeated, but the rhythmic motion of the accompaniment adds to the complexity of the stanza. The final stanza builds to a peak of complexity and tension.
From these observations it becomes obvious that the music is closely related to the text. The short melodic notes correspond without exception to some type of motion in nature, floating clouds, flying birds, or a babbling brooklet. The legato portions of the melodic material occur at points when the poet becomes most emotionally involved in the expression of his torment.

Special attention should be given to the ritard which occurs in the last two measures of each of the last three stanzas. It is important to the interpretation of the song to observe that the first two stanzas have no such indication. The piano accompaniment repeats the expressive rubato in the interludes and then accelerates the tempo into the next stanza.

The transition between the third and fourth songs occurs before the end of the third song. There is no key change but the mode is changed from minor to major. The transition occurs as the voice reaches the final tonic pitch on the word Zahl (number). Instead of remaining on the tonic pitch a-flat' for two beats (as in all other stanzas), the melodic line ascends from a-flat' to c-flat''. The finality of the cadence is avoided with the #iv^7 chord which progresses to the dominant chord as the voice repeats the last two words of the text and sustains the fifth scale step (e-flat'') as the meter is changed to 6/8 and the accompaniment to the fourth song begins.
"Diese Wolken in den Höhen . . ."

The fourth song of this cycle, "Diese Wolken in den Höhen . . .," is also structured strophically. There are three stanzas, each with four phrases. The song is in the key of A-flat major in 6/8 meter. The tempo indication is *Nicht zu geschwinde, angenehm und mit viel Empfindung* (Not too fast, pleasant and with much feeling). The final stanza is extended in length and makes the modulation to the key of the fifth song.

The melody is an outgrowth of the harmonic progression; however, this aspect of the melody will be considered later. It should be observed nevertheless that the first two phrases are constructed entirely of descending melodic thirds, occurring on each beat. The descending melodic third is also an important interval in the third and fourth phrases.

The melody is limited to an octave and a step from $f''$ to $e$-flat'. The $f''$ is not, however, of major melodic significance, in that it is only a brief departure from the descending melodic line. The first three phrases of the song can be considered to be a descending line from $e$-flat'' down an octave. Each of these phrases begins a scale step lower than the preceding phrase. The initial pitches for each phrase are $e$-flat'', $d$-flat'', and $c''$. The final phrase begins on $e$-flat'' and descends to the tonic ($a$-flat').

The first and second phrases of each stanza are similar in construction. With the exception of the last eighth-note, the
second phrase is an exact sequential repetition of the first phrase.

Likewise, the third and fourth phrases are similar. However, the similarity is created through melodic inversion rather than sequence. The second, third, and fourth beats of the final phrase are the melodic inversion of the corresponding beats of the third phrase. The intervalic relationship differs, but the direction of melodic motion is in exact inversion. The rhythmic values remain the same.

Rhythmically, the melodic material is based on a single rhythmic figure, a quarter-note followed by an eighth-note (♩ ♪). This figure occurs on twelve of the sixteen beats of melodic material. The two beats of rest preceding the final phrase are not included. Two of the four exceptions occur respectively at the end of each period. At the cadences, the eighth-note is either replaced by a rest or absorbed into a dotted quarter-note. The remaining two exceptions occur respectively on the third beat of each of the last two phrases. In each instance, eighth-notes are used through the entire beat (♩ ♪ ♪). The sudden departure from a set rhythmic figure provides an effective lyric flourish.

The single instance of syncopation in each stanza occurs on the first word of the last phrase. The piano strikes a tonic chord in first inversion on the first beat of the measure. An eighth-note before the second beat, the voice rushes in on an extended anacrusis to the final phrase. This anticipation
supports the mood of impatience expressed in the poetry. The voice is unaccompanied at this point in the first two stanzas. In the repetition of the last phrase in the final stanza, the piano takes the syncopation and the voice begins on the second beat of the measure.

The following chart is provided to express in graphic form the above observations. The line representing the melodic curve is broken into phrases. The melody is also presented in musical notation for comparison. (See Figure 37, page 90.)

The harmony of "Diese Wolken in den Höhen . . ." is relatively simple, consisting for the most part of the tonic, dominant (or dominant seventh), and subdominant chords in various inversions. The supertonic seventh chord (ii\(^7\)) is used in the last phrase of each stanza and in the two interludes.

In many instances, the chords are indicated by only two chord tones (usually, the two pitches are also used in the melody at that point) which makes a definitive analysis almost impossible. This is further complicated by a pedal point on E-flat in the bass clef. It is important to observe that the tonic pitch (a-flat) does not occur until the seventh measure of the song.

The progression in Figure 38, page 91, is suggested as a possible analysis for all stanzas. Alternate analyses are possible, but this one seems to be compatible with all stanzas. Inversion indications are omitted because of the variance of inversions in each stanza. The last six chords are repeated in
Fig. 37--A schematic diagram of the melodic aspects of "Diese Wolken in den Höhen."
the piano interlude, but the final tonic chord is changed to a dominant chord. The dashes indicate the use of the same chord on successive eighth-notes.

\[
\begin{align*}
I--/IV--/V^7--/V^7--/I--V--/I--I-(V^7)/I V^7--&--/I V^7--&--/I--I--/ii^7--&--/I V^7--I/
\end{align*}
\]

Fig. 38--A harmonic progression compatible with all stanzas of "Diese Wolken in den Höhen . . . ."

This progression has been evaluated in terms of chord duration and converted to percentages. The eighth-note was used as the unit of duration. Figure 39 presents these observations in chart form.

![Chart showing the percentile use of each chord used in "Diese Wolken in den Höhen . . . ."]

Fig. 39--The percentile use of each chord used in "Diese Wolken in den Höhen . . . ."
The most significant observation that can be made from this chart is the predominant use of the tonic and dominant chords (a total of 89.3 per cent of the time). Perhaps more important, it can also be observed that the harmonic structure of the song is kept simple and, in itself, provides little interest.

The importance of the pitch e-flat, the fifth scale step, has been mentioned in connection with its use as a pedal point. However, close examination will show that e-flat is an important pitch in other ways. It defines the limits of the melodic line. The pitch f" is considered insignificant on the grounds that it is only a brief departure from the general descent of the melodic line from e-flat' to a-flat' (see Figure 35, page 82). The e-flat occurs in more eighth-note units of duration than any other pitch including the tonic. It is found in forty-seven of the sixty-six possible eighth-note beats of the first stanza. The tonic (a-flat) is found on only twenty-two beats (♩). The following chart shows the percentage of time that each diatonic pitch is used in the first stanza. The first stanza is considered a typical example of the other stanzas. From the examination of this chart it is possible to see that the fifth scale step is the predominant pitch of the song and is sounded seventy-one per cent of the time.
Fig. 40—The percentile use of the diatonic pitches in the first stanza of "Diese Wolken in den Höhen . . . ."

The most outstanding rhythmic element of the song is the strong syncopation occurring at the climax of each stanza (the first word of the last phrase). It is this syncopation which stands out as the most distinguishing characteristic of the song. Syncopations of such a sudden and shocking nature do not occur elsewhere in the cycle. The relation of the syncopation to the text is very close. In the first three phrases of each stanza, conditions are described in which different elements of nature establish contact with the singer's distant beloved. In the final phrase, the poet makes a passionate plea to share that contact. The phrase seems to be almost blurted.
The accompaniment is constructed almost entirely of two rhythmic figures. The most common figure in each beat consists of three successive eighth-notes (♩♩♩). The other pattern is constructed of a quarter-note and an eighth-note (♩♩). The first figure occurs most often in the right hand. However, it is also found in the left hand, especially in the second and third stanzas. The second figure is used most often in the left hand and occurs rarely in the right hand.

The modulation to the key of the fifth song (C major) occurs during the extension of the last stanza of the fourth song. The final phrase of the stanza is repeated in its entirety. Then the last two notes (c'' and b-flat') are used as a basis for the melodic material at the words *ja unverveilt*. The c'' is repeated on the first three syllables and the final syllable descends to the altered tone b-natural'. The chord progression beneath this melodic line is i⁷-VII. The major seven chord functions as the dominant chord in the key of C major. The entire pattern is repeated in the accompaniment.

The interpretation of this song should give special emphasis to the rhythmic qualities of the melodic line. The harmony remains relatively static and has no distinctive characteristics. The melodic curve is also relatively static. The singer must strive to give the song character through attention to the rhythmic qualities of the melodic material. Special care should be taken to handle the lilting quality of the basic rhythmic pattern (♩♩) with subtlety. The three
consecutive eighth-notes, which occur twice in each stanza, should be used to best advantage in creating a lyric quality in the vocal line. The syncopation in each stanza is the most characteristic aspect of the song and should be studied in detail and executed with care.

"Es kehret der Maien ".

The fifth song, "Es kehret der Maien . . . ," is in C major in 4/4 meter. The tempo indication is vivace. The song is constructed of three stanzas, each consisting of seven musical phrases. There are only six poetic phrases, but the final phrase is repeated. A three-measure interlude occurs between each stanza. In the measure of rest in the vocal line following the third phrase, each stanza modulates to F major for four measures.

There is an extended introduction of fourteen measures. It is the longest introduction of the cycle. The first two measures consist of the fifth scale step (g) played in syncopated, quarter-note octaves. This is followed by two measures of dominant sonority.

Similar material is used in the following two measures on the tonic chord. Slightly more active, but closely related material is used in the following two measures and leads into a four-measure eighth-note melody in the right hand above quarter-note chords in the left hand.

These four measures contain aspects of melodic and harmonic interest. The melody can be divided into related units of two
beats duration. The first unit (A) consists of three ascending eighth-notes which leap downward to the final eighth-note. The second figure (A') is the exact reverse of A. The leap occurs between the first and second eighth-notes, and the ascending line follows on the last three notes of the pattern. The third figure is similar to the first (A). The fourth figure (B) is a stepwise descending line which contrasts the stepwise ascending motion of the fifth figure (B'). The last three figures (C, C', C") are all similar and are constructed around a three-note figure of ascending melodic thirds followed by a wide descending interval to g' in each instance.

A single harmonic symbol has been given each unit in the melodic line. The resulting harmonic progression is V-V/V-V/ V-I_6/V_7-I_6. The chord changes below the last three figures in conjunction with the melodic line, create great tension leading to the first presentation of the harmonic and melodic material of the stanzas.

In the following chart (Figure 41, page 97), the melodic figures are presented in both musical notation and line form to allow the above observations to be more clearly related to the music.
Fig. 41—The melodic curve and relationship of the melodic figures in measure 198, 199, 200, and 201.

The harmonic progression below the stanza is the same in each instance. The first two phrases are primarily constructed around the tonic and dominant chords in various inversions. The right hand is constructed in parallel thirds and sixths and reflects the vocal line exactly. The left hand is in the same rhythmic pattern as the melody (♩♩♩♩♩). The first quarter-note (first beat of each measure) is C₁. The second quarter-note (third beat of each measure) is an octave above (c). In both cases, the eighth-notes are on the pitch G₁.

The third phrase is constructed around the chord progression I-VI-III⁷-IV. The VI-III⁷ progression is repeated four times before finally proceeding to the subdominant chord. The
subdominant chord is used as a pivot chord to modulate to F major and functions as the tonic chord in the new key.

The fourth and fifth phrases are constructed around the tonic and dominant chords in F major. However, the last four chords (vi-vi-VI-II) accomplish the modulation back to C major. The major supertonic chord in F major functions as the dominant chord in C major. The final two phrases are also cast around the tonic and dominant chords.

The simplified chord construction for each stanza of the song is shown in the following chart (Figure 42) by phrase. Keys are indicated by letter name.

C: I VI I IV VI I VI III | IV  
F: I I V VI VI VI VI  

Fig. 42—The simplified chord progression of "Es kehret der Maien . . . ." 

From the above observations it becomes evident that the most significant aspect of the harmony is the change of key in the middle of each stanza. The chord progression is relatively simple except at the two points of modulation.

The texture of the accompaniment is relatively thin. The right hand usually has only two notes in each chord. The left hand often consists of only a single note.

Rhythmically, the song consists almost entirely of measures constructed in the rhythmic pattern . After the fourteen measures of introduction, thirty-five of the possible fifty-eight measures are cast in this pattern.
Only in the interludes is the basic rhythmic pattern changed. The first interlude (between phrases three and four of the first stanza) is characterized by a pattern of two sixteenth-notes and an eighth-note on each beat. This pattern is also used in the interludes between the first and second stanzas and in the one measure interlude in the second stanza. It is descriptive of the swallow mentioned in the text. The interlude between the second and third stanzas is characterized by a triplet pattern in the right hand (also descriptive of the swallow). The measure preceding each of the interludes is constructed completely in eighth-notes in at least one hand of the accompaniment.

Attention is drawn to the last two phrases of the final stanza by a sudden lack of motion. These measures consist almost entirely of quarter-note chords or rests. The rests occur only on the weak second and fourth beats of the measures. This reduction in the complexity of the accompaniment is a factor in the increase of tension building toward the final climax.

The melodic material is the result of the harmony. However, certain aspects of the melody are worthy of consideration. Formally, the melodic material is broken into two periods. The first period consists of three phrases of two measures each. The second period consists of four phrases of two measures each. Each phrase begins on the fourth beat of the measure. There is a four-beat pause between the periods.
Rhythmically, the melody is almost identical to the accompaniment. It is based on the same rhythmic pattern (♩♩♩♩♩). The melodic rhythm varies most from the rhythm of the accompaniment at the end of each period. The melody slows to half-notes while the accompaniment proceeds in eighth-notes.

A consideration of the melodic curve reveals some important aspects of the melodic construction. The first phrase descends an octave (g''-g') by stepwise motion. The second phrase rises in stepwise motion from g' to d'. The third phrase weaves in stepwise motion around the pitches c'', b', and a'. After four beats rest, the fourth phrase moves in stepwise motion from a' to f' and then ascends to c''. The fifth phrase initially descends in stepwise motion from a' to f', and then leaps from f' to a' to f''. The end of the phrase again moves in stepwise motion from f'' to b-natural'. The final two phrases are based on descending arpeggiation of the tonic and dominant chords. Stepwise motion occurs at the beginning and end of each phrase.

The following chart (Figure 43, page 101) of the melodic curve is provided so that the above observations may be related more clearly to the music. Phrases are indicated by breaks in the line.
Fig. 43—A schematic diagram of the melodic curve of each stanza of "Es kehret der Maien . . . ."

Observation of this chart shows that the first period remains relatively stable. There is a long descending line in the first phrase but the second and third phrases remain within the limits of a fifth (g' to d''). The second period begins with relatively limited motion, but the final three phrases become very active.

The entire first period moves in stepwise motion. One exception occurs between the first and second beats of the second full measure. Each phrase begins on the final note of the preceding phrase. The fourth phrase and the first four beats of the fifth phrase (second period) also move by stepwise motion. However, after the fourth beat of the fifth phrase, melodic leaps, especially leaps of a third, become much more frequent. All phrases of the second period except the last phrase begin at the interval of a third from the final note of the preceding phrase. If these observations are evaluated
according to the complexity values used to evaluate the first song (see Table I, page 38), the following chart results.

![Complexity Chart](chart.png)

**Fig. 44**—The degree of pitch change in terms of complexity values, "Es kehret der Maien . . . ."

The rise in the complexity value of the last three phrases indicates that the degree of pitch change greatly increases toward the end of each stanza. This increase in melodic activity is the primary element of the music which develops tension and builds toward the climax on the third note (f‴) of the final phrase. The broad ritard and decrease in the complexity of the accompaniment occurring in the final stanza delay the major climax to the end of the song.

The sudden change of mode, accomplished with a single e-flat in octaves corresponds to the mood of the text as the poet exclaims that tears are the only reward of his love ("Und Tränen sind all ihr Gewinnen, ja all ihr Gewinnen"). This
change of mode from major to minor also facilitates the change of key to E-flat major in preparation for the final song.

"Nimm sie hin denn, diese Lieder . . . ."

The final song of the cycle, "Nimm sie hin denn, diese Leider . . . .," is divided into two major sections. The first half of the song is in E-flat major in 2/4 meter. The tempo indication is *Andante con moto, cantabile*. This portion of the song is not strophic in its structure as all the preceding songs have been. Instead, it is cast in *AA'BA''* form. Sections *A'* and *A''* are slightly altered versions of the original *A* presented in the introduction.

The last half of the song is also in E-flat major. However, the meter is changed to 3/4 and the initial tempo indication is *Ziemlich langsam und mit Ausdruck* (Rather slow and with expression). This section of the final song is based on the melodic, harmonic, and textual material of the last stanza of the first song.

The preceding song has ended in C minor. The modulation from C minor to E-flat major occurs on the first beat of the sixth song. The triad (a-flat, c, e-flat) functions as a VI chord in C minor and a IV chord in E-flat major. This pivotal chord is followed by the progression I-V7-I which fully establishes the new key of E-flat major.

Sections *A*, *A'*, and *A''* are all based on the same melodic and harmonic material and will be examined concurrently. The melodic similarities and differences can be readily observed if
the melodic material of each of these sections is presented in parallel form (see Figure 45, page 105).

Each of the sections (A, A', A'') is constructed of four phrases, each two measures in length. The first phrase in each instance is a rising arch from c'' up to e'flat'' and down to g'. The first measure of A is slightly more complex than the corresponding measure in A' and A''. The thirty-second-note grace preceding the second beat of the first measure of A, begins the song with a very lyric quality. There are slight rhythmic differences caused by changes in the text in the first measure of each of these sections. However, the second measure of each beginning phrase is musically identical.

The second phrase in each section also forms an arch. It is limited to the range of a perfect fifth (f' to c' to f') and moves in stepwise motion (see Figure 45). The phrases are rhythmically the same except for the dotted rhythm (♩♩) on the last half of the first beat of the second measure. This rhythmic figure is simplified to two sixteenth-notes (♩♩) when text is present.

The third phrase of each section is similar as far as the internal relationships of pitch and rhythm are concerned. However, the phrase is placed a fourth lower in sections A' and A''. In section A this phrase is constructed around the pitches b' and c''. In sections A' and A'', it is constructed of the pitches f' and g'.

The purest form of the fourth phrase appears identically in sections A' and A''. In section A' this phrase is much more
Fig. 45—The melodic material of sections A, A', and A'' in "Nimm sie hin den, diese Lieder..."
highly ornamented (see Figure 45) and the last beat of the phrase leads into section A' with sixteenth-notes.

The last phrase of A' is followed by a measure identical to the last measure of A and leads into the B section. The final phrase of section A'' is also followed by a measure identical to the last measure of A, and leads into a concluding phrase, bringing the first half of the song to a cadence on the dominant chord. This phrase and its relationship to section B will be considered later.

In section A the melodic material is played in the right hand while the left hand plays sixteenth-note arpeggios. In sections A' and A'' the sixteenth-notes are transferred to the right hand and the left hand plays eighth-note chords.

Section B is harmonically much more complex than any other section. There is a gradual ritard through the entire section. The tempo indication for the last measure of the section is molto adagio. Neither the vocal line or accompaniment should exceed dynamic level of piano; however, the dramatic intensity must remain at a high level.

The measure in which the section B begins is an exact repetition of the final measure of A, the introduction. The voice re-enters on the last two sixteenth-notes (a-flat and b-flat). The harmonic progression for the first phrase is I-IV-I-V. The second phrase contains the first modulation from E-flat major to its relative minor (C minor). The III\(^7\) chord in E-flat major functions as the V\(^7\) chord in C minor. The chord progression
for the phrase is $E$-flat $M: I - \begin{array}{c} III \\ V^7 \end{array} - i - V$. The third phrase maintains the dominant chord. In the last two beats of the phrase, however, the seventh is added to the dominant chord ($V^7$), and this progresses to the tonic (i). On the first beat of the fourth phrase the fifth of the tonic chord is lowered a half-step, and the lowered seventh is added, altering the chord to a diminished tonic seventh chord ($i^{d7}$). This chord functions as the $i^{d7}$ chord in C minor and the $ii^{d7}$ chord in B-flat major. The progression of the fourth phrase is $Cm: \begin{array}{c} i^{d7} \\ V-V\ V^7 - i \end{array}$. The last phrase is only a measure in duration and modulates back to the original key of E-flat major. The implied progression is $B$-flat $M: I$-$vi$-$VI$ $E$-flat $M: III$-$IV$. This progression continues into section $A''$, which fully establishes the key.

The accompaniment for the first two measures of section $B$ is identical to that of the first two measures of section $A'$ and $A''$ except that the rests in the left hand are omitted. The same rhythmic configuration is continued in the next measure. However, in the fourth measure of the section, the accompaniment is given a figure of sixteenth-note triplet chords which continue until the last measure of the section. The accompanist must take special care not to allow the constant repetition of the notes to increase the dynamic level.

The melody in this section is inspired by the harmonic progression. The first and third phrases form a rising curve, while the second and fourth phrases remain relatively static. The final phrase, possibly the most important phrase of the
cycle, is presented in Figure 46. If this one measure (measure 283) of four notes and only three pitches is handled with the artistic care and emotional intensity it deserves, it can become of almost equal importance to the climax of the cycle which occurs in the last measure of the vocal line (measure 333). To a large extent, its importance is rooted in the text "und du singst (and you sing)." It is at this point that the poet finds the solution to his emotional problem. Only if his beloved will sing what he has sung, will he be able to free himself from frustration and agony, and express his love for her.

\[\text{Molto Adagio.}\]

\[\text{und du singst,}\]

Fig. 46--Measure 283, "Nimm sie hin denn, diese Lieder . . . ."

It is of interest to observe the relationship of the last phrase of A'' to section B. This phrase is a transition between the first and second halves of the song, and does not appear in the similar sections (A and A'). The following chart (Figure 47) is presented to make this relationship clear. The phrase under consideration is designated A''-five.
Fig. 47--The relation of phrase A''-five to section B of "Nimm sie hin denn, diese Lieder . . . ."

The first two pitches of phrase A''-five (b-flat' and a-flat') can be found at the end of the first phrase of B. The following three pitches (g', b-flat', and d'') are found in altered form (b-natural') in the second phrase and first portion of the third phrase of B. The next two pitches of phrase A''-five (e-flat', and f'') are found duplicated in the first two pitches of the fourth phrase of B. The final pitch of phrase A''-five (f'') is the highest pitch in the final phrase of B.

In addition to the similarities in the vocal line between phrase A''-five and B, the accompaniment below phrase A''-five is closely related to section A. Measure 292 is an exact repetition of the final measure of the introduction; and the next
measure (measure 293) is a slightly altered version of the first measure of the song. Although remote, these similarities exist and create a unifying element for the first half of the song. It is this rather unique combination of material which leads to the changed meter (3/4) and the last half of the song.

The second half of the final song is based on the melodic and harmonic material of the first song. After a six-beat interlude (a simplified version of the first phrase), the entire final stanza of the first song is repeated literally. Only the first two phrases of text are changed. This is followed by three repetitions of the melodic material of the third phrase of the first song. The first repetition is found in the accompaniment only. The material of the fourth phrase of the first song follows, but the punctuation of the text does not coincide with the musical phrases.

The next two phrases (measures 313-321) use the material of the interlude between the stanzas of the first song. The accompaniment in measures 317 and 318 is the repetition of the interlude preceding the final stanza of the first song (measures 39 and 40). These two phrases end with a half cadence on the dominant chord (first beat of measure 321) marked with a fermata. Three more repetitions of the third phrase occur. In this instance, the piano has the second repetition alone. An altered version of the fourth phrase follows and again cadences on a dominant chord marked by a fermata.
The climax of the cycle occurs in the next phrase as the singer exclaims with great power and confident joy that a loving heart attains "was ein liebent Herz geweiht (what a loving heart ordains)." In the postlude, the piano reiterates the last four pitches of the climax. It then ascends an octave (a-flat to a-flat) in staccato chords moving in stepwise motion. There is a final presentation of the important chromatic third phrase which has been used so often. The cycle ends with the powerful and confident reiteration of the tonic chord.
CHAPTER IV

CONCLUSIONS

The poetry of *An die ferne Geliebte* is closely related to the music. The technical examination of the poetic structure and its relation to the music has shown that both of these elements support the cyclical effect of the six songs. This aspect of structure can be most clearly observed in the similarities of the first and last and second and fifth songs. Also supporting this cyclical analysis is the fact that the poetry relates a continuously developing conflict which comes to a final climax in the last poem.

The interpretation of the first song, "Auf dem Hügel sitz' ich . . . .," should stress the constant rise of tension through the duration of the song. The gradual increase of tempo is left to the discretion of the performer, but musical evidence has been provided to support this interpretive idea.

In addition to the gradual increase in tension and the acceleration of tempo, the variation of dynamic level is an important interpretive aspect. It is important that the singer observe the dynamic indications in the score. The composer has used the contrast of dynamic levels rather than the increase of dynamics to create intensity building to the final climax. The dynamic indications are closely related to
the text. This relationship can be most effectively observed in the last two phrases of stanzas two, three, and four.

One of the most important interpretive aspects of the second song concerns the treatment of the second stanza, in which the voice intones the text on a single pitch while the accompaniment presents the melodic material. The intensity in this instance is not created by musical complexity but by musical simplicity. If proper attention is given to vocal inflection and syllabic stress, these phrases can become some of the most effective in the cycle.

In the third song of the cycle, one of the most important aspects which should be studied in preparation for performance is the relative use of semi-staccato and legato melodic pitch connection. This aspect of the melodic line is closely related to the text. The semi-staccato passages occur without exception where the text refers to some type of movement in nature. The legato passages generally occur in phrases in which the text becomes more emotionally intense. Care must be taken to make the difference in melodic pitch connection evident in performance.

Another important aspect influencing the effective interpretation of the third song is the expressive rubato in the last two measures of the final three stanzas. Care must be taken to avoid any change of tempo in the first two stanzas, so that the expressive quality of the rubato will be more effective. The fact that the ritard does not occur until the
third stanza comes from its relation to the text. At the beginning of the third stanza the mood of the text becomes more somber and the mode is changed from major to minor. The expressive rubato at the end of each of the last three stanzas correlates exactly with the change in poetic mood and musical mode.

The analysis of the fourth song indicates that the most significant aspects affecting the interpretation are the rhythmic qualities of the melodic line. An effective interpretation should strive to emphasize the individual character of the song through attention to the rhythmic elements of the melodic material. Subtlety of interpretation is important in the treatment of the lilting quality of the melody, to avoid a sing-song or doggerel effect. The lyric qualities of the three consecutive eighth-note figure occurring twice in each stanza should be emphasized with a slight crescendo-diminuendo through the three pitches. The strong syncopation at the beginning of the final phrase is the most characteristic aspect of the song and should be executed with care according to its relation to the text in each stanza. The singer should realize that the mood of eager anticipation originates in the text, and should attempt to make its origin evident in performance.

In the fifth song, the increase in the melodic motion near the end of each stanza is an important element affecting the interpretation. The increased pitch activity adds to the
momentum of the melodic line and draws attention to the impor-
tance of the text of these phrases. The first five phrases
move almost entirely in stepwise motion and should be sung in
a legato style. In the final two phrases, care must be taken
to avoid slighting the eighth-notes on the weak beats of each
measure to preserve the legato vocal line.

The lyric melody of the sixth song should be approached
by the performer with great attention to the detail of the
relation of the music to the text. In the first two phrases
for instance, the mention of the poet's beloved evokes a
flourish of higher pitches in shorter note-values.

The most vocally demanding phrases in the cycle are found
in the B section of the first half of this song. They require
not only the ultimate in the vocal control of high pitches at
extremely soft dynamic levels, but also demand that the singer
have a deep understanding of the text of the entire cycle. It
is in this section, and particularly in the last measure
marked molto adagio (measure 283), that the poet becomes most
intense as he expresses the solution to his emotional problem.
The three words of the text, "und du singst (and you sing)" are
the most important words of the six poems. A complete under-
standing of these three words and their implications demands
an equal understanding of the texts of all six songs, of their
interaction with each other, and their relation to the musical
setting.
It should be stressed again that this analysis and the conclusions derived from it are not intended to present a conclusive or consummate interpretation of the cycle. Instead this study is designed to determine and present substantive musical and poetic evaluations leading to a valid, but not necessarily exclusive interpretation of the cycle. While certain interpretive implications have been suggested, they are not intended to exclude other possibilities. The performer is encouraged to examine the score and base his own interpretations on intuitive responses, supported, diversified, and expanded by valid musical analysis.
APPENDIX I

THE TEXT AND TRANSLATION OF
AN DIE FERNE GELIEBTE

Number I

Auf dem Hügel sitz' ich spähend
in das blaue Nebelland,
nach den fernen Triften sehend,
wo ich dich, Geliebte, fand.

Weit bin ich von dir geschieden,
trennend liegen Berg und Thal
zwischen uns und unserm Frieden,
unserm Glück und unsrer Qual.

Ach, den Blick kannst du nicht sehen,
der zu dir so glühend eilt,
und die Seufzer, sie verwehen
in dem Raume, der uns theilt.

Will denn nichts mehr zu dir dringen,
nichts der Liebe Bote sein?
Singen will ich, Lieder singen,
die dir klagen meine Pein!

Denn vor Liedesklange entweicht
jeder Raum und jede Zeit,
und ein liebend Herz erreicht,
was ein liebend Herz geweiht!

Translation I

On a hill I sit staring
into the blue, misty land,
looking at the distant meadows
where I found you, my love.

I am far away from you.
between us lie mountains and valleys,
between us and our peace,
our happiness, and our pain.

Oh, my gaze you cannot see
which glows so radiantly for you.
and my sighs are scattered
in the void which separates us.

Will then nothing bring me to you,
nothing be a messenger of love?
I will sing you songs
complaining of my agony.

For a love song escapes
all space and all time;
and a loving heart attains
what a loving heart ordains.

Number II

Wo die Berge so blau
aus dem nebligen Grau
schauen herein,
wo die Sonne verglüht,
wo die Wolke umzieht,
möchte ich sein!

Dort im ruhigen Thal
schweigen Schmerzen und Qual.
Wo im Gestein
still die Primel dort sinnt,
weht so leise der Wind,
möchte ich sein!

Hin zum sinnigen Wald
drängt mich Liebesgewalt,
innere Pein.
Ach, mich zög's nicht von hier,
könnt' ich, Traute, bei dir
ewiglich sein!
Translation II

Where the mountains so blue
look down from the foggy dawn,
where the sun glows no more,
where the clouds envelop all,
there would I be!

There in the peaceful valley
sorrow and pain are silent.
where among stones
the primrose quietly twines,
and the breeze blows lightly,
there would I be!

Into the dreamy forest
love's power drives me,
inward pain.
Ah, I would not stir from here,
Could I, my love, be
always with thee!

Number III

Leichte Segler in den Höhen,
und du Bächlein klein und schmal,
könnt mein Liebchen ihr erspähen,
grüssst sie mir viel tausendmal.

Seht ihr Wolken sie dann gehen
sinnend in dem stillen Thal,
lasst mein Bild vor ihr entstehen
in dem luft'gen Himmelssaal.

Wird sie an den Büschen stehen,
die nun herbstlich falb und kahl,
klagt ihr, wie mir ist geschehen,
klagt ihr, Vöglein, meine Qual!

Stille Weste, bringt im Wehen
hin zu meiner Herzenswahl
meine Seufzer, die vergehen
wie der Sonne letzter Strahl.

Flüst' ihr zu mein Liebesflehen,
lass sie, Bächlein klein und schmal,
treu in deinen Wogen sehen
meine Thränen ohne Zahl,
Translation III

Airy cloudlet in the heavens,
and you, streamlet small and narrow,
should my love espy you,
greet her for me many thousand times.

If you should see her, clouds, as she walks
thoughtfully in the quiet valley,
let my image arise before her
in the airy hall of heaven.

Should she stop by the bushes,
those now harshly faded and bare,
complain to her of what has happened to me;
complain to her, little bird, of my pain.

Quiet West Wind, as you drift, take
to my heart's choice
my sighs which die
like the sun's last rays.

Whisper to her my love's entreaty,
brooklet, small and narrow, let her
truly see in your ripples
my numberless tears.

Number IV

Diese Wolken in den Höhen
dieser Vöglein munterer Zug
werden dich, o Huldin, sehen.
Nehmt mich mit im leichten Flug!

Diese Weste werden spielen
scherzend dir um Wang' und Brust,
in den seid'nen Locken wühlen.
Theilt' ich mit euch diese Lust!

Hin zu dir von jenen Hügeln
emsig dieses Bächlein eilt.
Wird ihr Bild sich in dir spiegeln,
fließ zurück dann unverweilt!
Translation IV

These clouds above,
these birds in happy flight
will see thee, O goddess.
Take me with you in gentle flight!

This West Wind will play
joyfully about your cheek and breast;
through your silken hair it will blow.
Oh breeze, that I might share with you that pleasure!

Away from that hill, eagerly
this brooklet hurries to you.
If her image should be reflected in you,
flow back then quickly!

Number V

Es kehret der Maien, es blühet die Au'.
Die Lüfte, sie wehen so milde, so lau,
geschwätzig die Bäche nun rinnen.
Die Schwalbe, die kehret zum wirthlichen Dach,
sie baut sich so emsig ihr bräutlich Gemach,
die Liebe soll wohnen da drinnen.

Sie bringt sich geschäftig von Kreuz und von Quer
manch' weicheres Stück zu dem Brautbett hieher,
manch' wärmendes Stück für die Kleinen.
Nun wohnen die Gatten beisammen so treu,
was Winter geschieden, verband nun der Mai,
was liebet, das weiss er zu einen.

Es kehret der Maien, es blühet die Au'.
Die Lüfte, sie wehen so milde, so lau.
Nur ich kann nicht ziehen von hinnen.
Wenn Alles, was liebet, der Frühling vereint,
nur unserer Liebe kein Frühling erscheint,
und Thränen sind all ihr Gewinnen.

Translation V

May comes again, the meadows are in bloom,
the breezes flutter so gently, so warm,
chattering, the brooks run now.
The swallow returns to the hospitable rooftop
and eagerly builds her bridal chamber.
Love must dwell there within.
From all directions she busily brings
many soft bits to the bridal bed,
many warm fragments for the little ones.
Now the couple lives so faithfully together.
What winter separated, May now binds together.
Whatever loves, that too spring unites in purity.

May comes again, the meadows are in bloom,
the breezes flutter so gently, so warm.
I alone cannot go from here.
When spring unites all that loves,
only to our love no spring appears,
and tears are its only reward.

Number VI

Nimm sie hin denn, diese Lieder,
die ich dir, Geliebte, sang,
singe sie dann Abends wieder
zu der Laute süßem Klang!

Wenn das Dämmerungsroth dann ziehet
nach dem stillen blauen See,
und sein letzter Strahl verglühet
hinter jener Bergeshöh',

und du singst, was ich gesungen,
was mir aus der vollen Brust
ohne Kunstgepräng' erklungen,
nur der Sehnsucht sich bewusst,

Dann vor diesen Liedern weicht,
was geschieden uns so weit,
und ein liebend Herz erreicht,
was ein liebend Herz geweiht.

Translation VI

Take then these songs
which I have sung to you, my love.
Sing them anew in the evening
to the lute's sweet sound.

When the red of twilight moves
toward the still blue lake,
and its last ray dies
over the mountain top,
and you sing what I have sung
that which out of my full breast
has unpretentiously sounded,
conscious only of its own longing.

Then these songs will cause to yield
that which separates us so far;
and a loving heart attains
what a loving heart ordains.
APPENDIX II

LETTER TO AN UNKNOWN WOMAN

"July 6 and 7,
"July 6th, in the morning

"My angel, my all, my very self.--Only a few words today, and, what is more, written in pencil (and with your pencil)--I shan't be certain of my rooms here until tomorrow; what an unnecessary waste of time is all this--Why this profound sorrow, when necessity speaks--can our love endure without sacrifices, without our demanding everything from one another; can you alter the fact that you are not wholly mine, that I am not wholly yours?--Dear God, look at Nature in all her beauty and set your heart at rest about what must be--Love demands all, and rightly so, and thus it is for me with you, for you with me--But you forget so easily that I must live for me and for you; if we were completely united, you would feel this painful necessity just as little as I do--My journey was dreadful and I did not arrive here until yesterday at four o'clock in the morning. As there were few horses the mail coach chose another route, but what a dreadful road it was; at the last stage but one I was warned not to travel by night; attempts were made to frighten me about a forest, but all this only spurred me on to proceed--and it was wrong of me to do so. The coach broke down, of course, owing to the dreadful road which had not been made up and was nothing but a country track. If I hadn't had those two postilions I should have been left stranded on the way--On the other ordinary road Esterhazy with eight horses met with the same fate as I did with four--Yet I felt to a certain extent the pleasure I always feel when I have overcome some difficulty successfully--Well, let me turn quickly from outer to inner experiences. No doubt we shall meet soon; and today also time fails me to tell you of the thoughts which during these last few days I have been revolting about my life--If our hearts were always closely united, I would certainly entertain no such thoughts. My heart overflows with a longing to tell you so many things--Oh--there are moments when I find that speech is quite inadequate--Be cheerful--and be for ever my faithful, my only sweetheart, my all, as I am yours. The gods must send us everything else, whatever must and shall be our fate--

"Your faithful
"Ludwig
"Monday evening, July 6th

"You are suffering, you, my most precious one—I have noticed this very moment that letters have to be handed in very early, on Monday—or on Thursday—the only days when the mail coach goes from here to K.—You are suffering—Oh, where I am, you are with me—I will see to it that you and I, that I can live with you. What a life!!!!! as it is now!!!! without you—pursued by the kindness of people here and there, a kindness that I think—that I wish to deserve just as little as I deserve it—man's homage to man—that pains me—and when I consider myself in the setting of the universe, what am I and what is man—whom one calls the greatest of men—and yet—on the other hand therein lies the divine element in man—I weep when I think that probably you will not receive the first news of me until Saturday—However much you love me—my love for you is even greater—but never conceal yourself from me—good night—Since I am taking the baths I must get off to sleep—Dear God—so near! so far! Is not our love truly founded in heaven—and, what is more, as strongly cemented as the firmament of Heaven?—

"Good morning, on July 7th

"Even when I am in bed my thoughts rush to you, my eternally beloved, now and then joyfully, then again sadly, waiting to know whether Fate will hear our prayer—to face life I must live altogether with you or never see you. Yes, I am resolved to be a wanderer abroad until I can fly to your arms and say that I have found my true home with you and enfolded in your arms can let my soul be wafted to the realm of blessed spirits—alas, unfortunately it must be so—You will become composed, the more so as you know that I am faithful to you; no other woman can ever possess my heart—never—never—Oh God, why must one be separated from her who is so dear. Yet my life in Vienna at present is a miserable life—Your love has made me both the happiest and the unhappiest of mortals—at my age I now need stability and regularity in my life—can this coexist with our relationship?—Angel, I have just heard that the post goes every day—and therefore I must close, so that you may receive the letter immediately—Be calm; for only by calmly considering our lives can we achieve our purpose to live together—Be calm—love me—Today—yesterday—what tearful longing for you—for you—my life—my all—all good wishes to you—Oh, do continue to love me—never misjudge your lover's most faithful heart.

"ever yours
ever mine
ever ours

1 Anderson, pp. 373-376.
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