THE MIGNON SONG SETTINGS OF ROBERT SCHUMANN
AND HUGO WOLF

THESIS

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CHAPTER I

HISTORY OF THE GERMAN LIED

The Lied before the Nineteenth Century

Minnesingers

In the twelfth and early thirteenth centuries in France there flourished a group of noblemen known as the Trouveres. The term Trouvere was peculiar to the north of France, while the name Troubadour prevailed in the south. Most of these noblemen were both poets and composers, but were not performers. After writing a song, they would hire a minstrel to sing it.

The Troubadour art was the model for a German school beginning in the latter part of the twelfth century. Both the poetic structure and musical quality of their songs show a close similarity to the work of the Troubadours and Trouveres.¹ Perhaps they were simply parallel expressions of the spirit of the time. However, at the beginning, the Germans even availed themselves of the original melodies from France and adapted them to German words.

The leaders and patrons of this school of poetry and song were of noble rank. They were known as the Minnesingers

(singers of chivalrous love). The love (Minne) of which they sang in their Minnelieder was even more refined than Troubadour love, and had a distinctly religious tone. Their art was much more an expansion of mediaeval adoration of the Virgin as the ideal of womanhood than that of the Troubadours, but it was also an expression of the spirit of chivalry, for their verses were full of the same gallantry.

In general, the Minnesongs differ from those of France in that they were more about the beauty of nature, religious feelings and more abstract qualities of character, though many were full of fancy and jocularity. The German songs are often less lyric, verging upon heroic poetry.

The Minnesingers had features of their own. Their melodies, less popular and dancelike, were closer to the style of the Church: not in the major mode, but the solemn Dorian and Phrygian modes of the priests.\(^2\) The rhythmic pulse is generally slower and more of the tunes are in duple meter. A common Minnesinger form is the Bar (AAB) in which the same melodic phrase, A, is repeated for the first two units of a stanza, called Stollen. The remainder, B, which contained new material was called the Abgesang.\(^3\)


The text was primary and the melody subordinate, so that the Minnesingers have been called rhapsodists rather than song singers. Texts included loving depictions of the glow and freshness of the spring season and watcher's songs (Wachtelieder) sung by a faithful friend who keeps guard and warns the lovers of the approach of dawn. Both the French and Germans wrote religious songs.4

The principal forms employed by the Minnesingers were the Lied, the Tagelied (Wachtelieder), and Leich (similar to the French lai (in the form of aa bb cc dd ee) and the Spruch, a proverb.

The best known Minnesingers were the lyrical Walter von der Vogelwiede (c. 1170 - c1230) and Wolfram von Eschenbach, poet of the epics Parzival and Titurel (which served Wagner as the sources of his last work, Parsifal). None of Wolfram's melodies have been preserved, but we know a few of Walter's, one of which has been written as a Protestant chorale known today as the Old Hundred.5

Meistersingers

By the fifteenth century the cultivation of the solo song had passed largely to members of the guilds of craftsmen who adopted the name Meistersingers. They established guilds in every important German town, and though they regarded them-

4Grout, Ibid., p. 63.

selves as the musical and poetic heirs of the Minnesinger, their art is quite different and inferior to the earlier poet-musicians. The main reason was that while the Minnesinger were wandering professionals mostly of noble birth and bound by no social ties, the Meistersinger were tradespeople who met together in their spare time and sang, and who, as a result, became highly organized.6

The exact relation between Minnesinger and Meistersinger is not clear, though the Meistersinger were wont to look back to certain of their predecessors as authorities, and there is evidence of kinship between the more formal Minnesongs and the mechanical nature of the typical Mastersongs. The name Meistersinger came from the notion that only those who had won the technical title of masters or experts were competent to fix the standard of verse and song.

The organization of the Meistersinger led to a system of rules, and with the spreading of the movement these rules grew in complexity and importance. Because their rules were so rigid, their music seemed stiff and inexpressive in comparison with that of the Minnesinger. The members of the Meistersinger guilds were divided into classes and were presided over by several kinds of officers. Each guild had its hall, its insignia of membership, its special rules and traditional ceremony. Some of their gatherings were of the nature of drills or singing schools, while others were formal contests of trials of skills. In the

latter the function of the judges or markers was important, since by their rulings a standard of effort was set up, often in a way to discourage all freshness of invention.\(^7\)

To be a Mastersinger one had to compose both words and music of at least one song, but the melody could not resemble that of any other master song, with the result that many of the songs were artificial in their deliberate strivings for originality.\(^8\) Wagner's opera, *Die Meistersinger*, gives a very good idea of what a prospective Mastersinger had to achieve. Hans Sachs, the hero of the opera, was the most familiar Meistersinger who lived in the sixteenth century.

There was widespread historic influence from the Meistersinger movement, since it affected all Germany and spread somewhat to adjacent countries. In many quarters it was supposed to represent a real form of art. In the later fifteenth century and afterward, some of its strange melodies were adopted as subjects for treatment by composers, and probably they exercised some influence upon the beginnings of popular religious song of the Reformation. But, on the whole, the movement had no ideality, freedom and spontaneity that make for genuine artistic progress. Its only positive characteristics were its indirect emphasis upon music as a dignified and worthy pursuit and the fact that its followers acquired a certain amount of musical

\(^7\)Pratt, op. cit., p. 91.

\(^8\)Harman, op. cit., p. 222.
technical knowledge.

**Volkslied**

In the early eighteenth century the German *singspiel* lay almost dormant, but about 1760 it began to reappear in Germany and Austria as a popular form of music. Its cultivation proceeded from two centers, one in Saxony and Prussia, and the other in Vienna. In both cases it was obviously stimulated by the success of similar forms elsewhere, such as the French *opéra comique* and the English ballad opera.

The *singspiel* was a play made up of spoken dialogue with interspersed solos, duets and part songs in a style not far from the folk songs. Although not a consistent musical form, it was capable of artistic unity and effectiveness. Its individuality was lost in the rise of romantic opera. The form is important as the forerunner of the *volkslied*.

The *volkslied*, the music that springs up from life itself, was fostered by the atmosphere of Austria, particularly of Vienna, which is described by E. Reuter in *La Mélodie et la Lied* as

...The home par excellence of chamber music, where people love to gather round a piano to make music. ...Vienna in which music flows all through the arteries of society, where every cafe, every inn, overflowing with friendliness, as sentimental as you please, and they go on singing whatever may befall.¹

Schubert's great power to touch one by his lieder arises from this great undercurrent of song, song as a necessity, song as

an essential manifestation of life.

Depending for musical success upon the abundant use of simple vocal melody, its progress was closely associated with the recognition and development of the artistic song as a distinct branch of composition. The basic type of volkslied was the true folk song and then extended by natural steps of unfolding to the longer and richer forms, including the dramatic ballade. In this way it helped to prepare the way for one of the most significant movements of the early nineteenth century.

Lieder of the Romantic Composers

The accompanied art song, as opposed to folk song, popular song and operatic aria, is one of the most significant developments of the nineteenth century. The chief contributions to this form of music come from Germany, where the art song called the Lied was developed.

The development of the German romantic poetry was an important factor in the development of the Lied. If it had its primary source in one genius, the man must certainly have been the poet Goethe. Though he stands at the head of German Classicists, he was a great influence on the Romantic movement. Goethe is to German literature what Shakespeare is to English. Except for Heine, Goethe has inspired more songs than any other poet.  

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It was from the extensive body of contemporary lyric poetry that texts were chosen, and it was the new attitudes toward form and expressions in love poetry, the ode, elegy and ballad that tempered the artistry of the composer while attracting his interest in the choice of literature and conditioning the type of musical illustration he employed.  

No other literary movement could have done more to aid the union of poetry and music than the German *Sturm und Drang* (ca. 1760-1788) in which writers preached political liberty. Writers produced lyrics of pure folksong quality as well as stories and novels, but they created chiefly in the realm of drama.  

To facilitate his task in attempting to achieve the ideal union between poetry and music, the Romantic lieder composer had to find suitable texts. The union of words and music in the Romantic tradition which has been fulfilled by a reflection of the details of the text in the musical setting, continued through the end of the nineteenth century.

After establishing the interrelationship of poetry and music, and observing what was understood within this blending, other questions arise. If the widespread use of the piano and the emergence of the *Sturm und Drang* marked the beginning

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of the new art song, which changes or new developments were noticeable in the music itself? How did the new relationship of words to music differ when compared with the musical settings of poetry before the beginning of this period?

The answers to both of the questions lie more specifically in a discussion of the change in the form of the lied since the Sturm und Drang. If one were to compare the lieder of Gluck and Haydn to those of Schumann and Brahms, a difference in structure would be immediately discernible. The earlier composers almost invariably chose the strophic lied, while romantic composers favored the art song.13

Two structural plans were used in the accompanied art song. One was the strophic song in which the same music was used for each stanza. The other plan was called through-composed (durchkomponiert), in which the music changes with each stanza according to the nature of the text. The latter plan came to be used most extensively in song literature.

The strophic lied can best be explained as a type of perfected folk song which repeats the same melody and usually the same accompaniment for each strophe. The melody line of the voice is the most important element in the song.

The through-composed art song treats the poem as a whole, regardless of the number of strophes. Where the strophic lied had an unmarred melody line for the voice with accompaniments

13 Treanor, op. cit., p. 21.
of simple harmony, the through-composed lied sought the inclusion of richer and thicker harmonies in the accompaniment. There are exchanges between piano and voice so that the performance is equally the product of both singer and accompanist.

The great German poetry was important in the development of the lied, but the importance of the piano in the early nineteenth century gave greater attention to appropriate musical settings of the text than ever before. Cristofori invented the piano in Florence some time around 1709, and though as early as 1726 Johann Sebastian Bach had been shown a piano made in Germany, it remained for the composers of the late eighteenth century to explore the possibilities of the piano and discover suitable texts for melding piano and voice.

The first of all romantic lieder were Mozart's. It is essential not only to recognize their romanticism but also its influence on the generations that followed. It was as a Romantic that Mozart was granted a place in the Davidsbund, the paper that Schumann edited. Schumann with clear insight called attention to the implicit romanticism which, leaving aside what belonged to their age and artistic climate, made Bach and Shakespeare akin to the most advanced of the Davidsbündler. Mozart's Lied der Trennung is the very essence of Romanticism. Some of his operatic arias have the movement and color of lieder. The remarkable thing about Mozart is that in him Rococo and Romanticism meet in perfect accord.14

14 Marcel Brion, op. cit., p. 214.
Songs of a related character and subject, usually composed to the verses of a single poet, became common. Such groups of songs were called song cycles. Beethoven, Schumann, Schubert and Brahms were among the composers who wrote song cycles. With Beethoven's lieder, particularly in the song cycle, *An die ferne Geliebte*, op. 98, written in 1816, nearly thirty years after Mozart's *Lied der Trennung*, we find Romanticism in full swing with no trace of Rococo.15

All of the romantic elements of the lied are to be found in the works of Schubert. Schubert, like Schumann, represents pure song, but of another kind, still being closely related with popular song. The lied as we know it today was born with the early songs of Schubert. Poem and melody became one, the melody always concerned with every suggestion of the poem. Schubert was the master of the through-composed lied. His contributions established a foundation for the subsequent trends in the nineteenth century, exemplified primarily by Schumann.

Schumann's lieder present Romanticism in its most essential characteristics. Schubert and Brahms are in a sense as romantic. But Schubert's romanticism has that peculiar Austrian quality found in the literature of the period. In the music of Brahms it is the sombre side of Romanticism that is dominant, with that constant anguish, that despair which instilled in him a sense of the incommunicability of human beings.

15Ibid., p. 215.
Wolf was a musician whose literary taste was above reproach. He became so absorbed in poetry that caught his imagination that he would concentrate on one poet at a time in his compositions. He would continue to write lieder until the poetry of one writer would be exhausted. The mastery and significance of his piano parts are one of his greatest qualities. His vocal line always followed exactly the shape, meaning and inflection of the poem.  

The literary and aesthetic attitudes which paralleled the development of the lied directed composers and poets to regard the lied as a consummate art form in which words and music were brought together in the most proximal relationship. The lied moved from a flexible fusion of poetry with a musical background to a complex union of text and setting in which the music complemented the words so that they appeared to be reflections of each other. It was in this new tradition that most of the Mignon lieder were composed.

Robert Schumann

Robert Schumann was born in Zwickau, Germany, in 1810. He was the son of a bookseller who was also a writer and publisher. At the age of six, Schumann was sent to a private school and at seven he was given his first music lessons. From the accounts of his teachers, Schumann showed creativity at an early age.

At the age of ten he entered the Zwickau Lyceum, where he was to spend eight years preparing for the university. At fifteen he was the leader of a German literary society made up of

16Miller, op. cit., p. XV.
Lyceum pupils. Schumann's adolescent imagination was steeped in poetry of Schiller, Goethe, Byron and Homer. He read Sophocles and Cicero in the original Greek and Latin.

Schumann's father died in 1826 and Robert, though gifted and sensitive, was a difficult boy at sixteen. He was an introspective youth who would sit at the piano in the twilight, improvising and sometimes sobbing at the mysteries of life. His father wanted him to have a liberal arts course at college, but he also wished him to be given every opportunity to develop his musical skills. His mother was strongly determined that Schumann should become a lawyer. Thus it was in 1828 that Schumann entered the University of Leipzig as a law student.

Instead of attending classes, he spent much time in the writing of his own compositions and imitating the writings of Jean Paul Richter. Richter was the idol of young Germany in the early nineteenth century and Schumann was his ardent follower. Much of Schumann's music with its melancholy brooding may be best interpreted as lingering reflections of the romantic Jean Paul Richter days of his youth.

Although Schumann's letters to his mother were full of dull and lonely descriptions of his life at Leipzig, his life was far from uneventful. He had friends and it was at the home of one friend he met the pianist, Frederik Wieck, with whom he began to study. It was there that he also met nine-year-old Clara Wieck, little dreaming that she would one day become his wife.
In the spring of 1829 Schumann went to Heidelberg, convincing his mother that it was best for his future legal profession, that the best lawyers and jurists were there. In Heidelberg he neglected his studies. At this point, Schumann was less interested in composition than piano playing. He would sometimes practise seven hours a day. He soon found his way in the musical life of Heidelberg, where his charming piano playing made him welcome. In July, 1830, he wrote a letter to his mother asking to be allowed to give up the pretense of a legal career and try for a career in music. He begged her to write to Herr Wieck in Leipzig and ask his honest opinion as to her son's fitness for a musical career.

Wieck assured Frau Schumann that within three years he could make her son one of the greatest living pianists. Life began at twenty for the musician Schumann. He lived with Wieck and worked hard under his direction, putting in long hours of practice. He also studied theory and composition with Dorn, the Director of the Leipzig Opera. In his eagerness to progress and strengthen his fingers, Schumann devised a contraption which held up the weak fourth finger while the others were being exercised. Wieck forbade him to use it, but Schumann continued its use. As a result, his right hand was lamed and, in spite of months of treatment, never recovered.

In 1832, Schumann's artistic studies with Wieck and Dorn ceased. He seemed to sense that it was time for him to take his own way. He continued to see the Wiecks, however, and by 1832 Clara Wieck had become a famous concert pianist. Robert
was proud of her playing and she was eagerly interested in his compositions. In 1836, Schumann proposed to Clara. She accepted but her father did not. He could see no bright future for this young man and Clara and Robert fought Herr Wieck for three years. Finally in 1840, on the eve of her twenty-first birthday, they were married.

Up to this time, Schumann's compositions had been mainly for the piano. Now, 1840 became his year of song. In this year alone he wrote one hundred and thirty songs. He began with the Fools Songs from Twelfth Night, Op. 127, No. 5; Myrthen, Op. 25; Liederkreis, Op. 24; the Heine cycle, the Dichterliebe; and Frauenliebe und Leben.17

From 1830 to 1840, Schumann's professional life was still following a divided trail of music and literature which had lured him since boyhood. In Leipzig, he felt an urge to write music, but also to write about music. He began to send critical articles to the papers. In 1833, a group of young writers and musicians formed the Neue Zeitschrift fur Musik. Schumann was editor for ten years and was the chief contributor to the paper.

He wrote under several different names and called these imaginary people the Davidsbundler. The Neue Zeitschrift became a popular and important influence in German musical life. Schumann was generous in appreciation of his contemporaries.

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He had a great gift for writing and criticism, and there are those who feel that Schumann, the critic, was a greater artist than Schumann, the composer.

In 1841, Schumann turned to orchestral music and wrote three symphonies and the Concerto in A minor for piano and orchestra. By this time, Schumann had become aware of his rather passive part as Clara's shadow and withdrew into periodic spells of melancholy. In 1842, he was completely devoted to chamber music. He became professor of piano and composition at the new Leipzig Conservatory of Music.

The strain of all his musical and literary labor was beginning to tell on Schumann and he went with Clara in 1844 on a concert tour of Russia. Throughout the tour Schumann had been tortured by fits of melancholy, partly physical in origin, partly psychological. This was the result of his consciousness that his part was markedly secondary to Clara's.

By the summer of 1844 Schumann had a serious nervous attack similar to those of his boyhood. At times his memory was blank. He could not sleep and was haunted by the terror of death. The doctors ordered complete rest. He gave up his paper and classes and the Schumann family moved to Dresden, which was to be their home for six years. Schumann's health improved and within a year life for him here was as hectic as ever before. He and Clara gave concerts together where he conducted her in performances of his own compositions.

In 1850 the Schumanns moved to Dusseldorf. It was there that the violinist Joachim sent a young pianist, Johannes Brahms,
to study with Schumann. This was the beginning of one of the closest relationships of Schumann's life. Brahms lived with the Schumanns and after a ten year absence, Schumann submitted an article to the *Neue Zeitschrift* announcing the advent of a genius.

In 1853 Robert and Clara Schumann started out on a successful tour of Holland. Never before had his music been so wildly acclaimed. He returned home with great plans, but it was soon evident that Schumann was a hopelessly sick man. He was haunted by the sound of a single tone, then broken melodies. He begged to be taken to an asylum. He attempted suicide by throwing himself into the Rhine. He lived for two years in a private hospital and in 1856 he died.

A touch of imagination is a particular property of Schumann. He was born a poet and his love of music made him a poet-musician. His music, although born of poetic ideas, is never bound by them. He did not mean to tell a definite story, but rather to start his listeners thinking for themselves. One could hardly supply the titles from hearing the pieces, yet, knowing them beforehand, one can better appreciate Schumann's skillful tone picturing. There is something significant in the fact that Schumann chose his title after a piece was written.\(^\text{18}\)

It is in Schumann's piano works and his songs that we find his true genius. Song writing was a real gift to Schumann. He cast his net wide to find his poetry. He did not write his own.

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words, nor did he confine himself to German poets. The wide variety in his choice bears witness to the diversity of his own nature, to the number of different Schumanns which inhabited his body, each one of which might choose a different poet.19

Goethe was a favorite purveyor of verse to all romantic musicians from Schubert to Wolf, except Schumann. He probably used fewer Goethe texts for his songs than other composers. Apart from five poems in the Myrthen of 1840, Schumann did not attempt to set any poems of Goethe until the nine songs from Wilhelm Meister, opus 98. Goethe's balance, serenity and philosophic depth and his dislike for romantic feeling made him quite an unsympathetic figure to Schumann. Some writers consider the Wilhelm Meister songs of Schumann to be his most conspicuous failures as a song writer. Others praise him for his genius in his settings of the texts.20

Schumann was not a dramatist like Wolf. We have only to examine their songs to see how differently the two men reacted to the same poem. Schumann's literary background and his reading, combined with his lyrical gift and his own intensely emotional character, gave him the power to create something like a new form.

While much of Schumann's music bears the traces of the emotional and modest background which determined the composer's mentality, there remains a minimum number of works

19 Brion, op. cit., p. 220.
which have the ageless quality which is the only certain hallmark of genius. At the very center of that core are the great songs, so that if future generations remember Schumann for nothing else, he can hardly fail to be counted among the very greatest of the German song writers.21

Hugo Wolf

Hugo Wolf was born on March 13, 1860, into a family of predominantly German origin, but with foreign blood in its ancestry. His family lived in Windischgraz, a part of the Austrian empire. His father was a businessman, although musical. Wolf inherited his musical talents from his father and his temperament from his mother. The fourth child of eight, he learned piano and violin from his father when only four years of age. He was not considered a musical wonderchild, but possessed a remarkable musical memory and an acute musical ear.

Wolf always had a difficult time with his academic studies. He attended a number of schools, but, in general, had a very happy childhood. At the age of fifteen, he went to Vienna to live with an aunt and to study at the conservatory. He had already launched on a composition career and was much influenced by the Vienna Opera House. His idol was Richard Wagner and Wolf haunted the Imperial Hotel, where Wagner stayed. The figure of Wagner appeared repeatedly in his dreams, as his diary and letters show.22

21Ibid., p. 137.

By 1876 Wolf had written some immature works such as piano-forte sonatas, a violin concerto, some songs and part songs. Most of the works were full of harmonies and ideas from earlier composers, but even then his choice of text for the lieder was from such writers as Lenau and Goethe.23

Wolf felt that his progress was being retarded at the conservatory and in late 1876 he returned to his home for eight months. During this period at home, Wolf spent a great deal of time on a symphony. He lost this score and never recovered it. Wolf returned to Vienna, a trip made possible by the wealthy Goldschmidt family. The contacts Wolf made through this family were extremely valuable. While in Vienna Wolf did piano teaching and began what he thought would be a major composition based on Byron's The Corsair, but like much of his music it remained unfinished.

Families of Goldschmidt's friends lived on floors of the Goldschmidt house. One of the families had a daughter, Vally Franck, with whom Wolf fell in love. It was during 1877 that Wolf wrote a great number of songs, especially to Heine's Buch der Lieder. The manuscripts of these songs are numbered and there exists a fair copy in Wolf's hand in which seven of them are gathered together to form a Liederstrauss, "Seven poems from the Buch der Lieder of Heinrich Heine, for voice and pianoforte, composed by Hugo Wolf, Volume I, Summer 1878." Examination of the Liederstrauss leads to the conviction that it was composed

under the influence of Schumann's *Dichterliebe*.  

Another important composition is a setting of a scene from Goethe's *Faust*. Wolf was eighteen at this time. This was quite unlike anything he had written before, or was to write again until eleven years later, when in his *Spanisches Liederbuch* he represented Spanish mysticism writing of sin at the foot of the cross.

In August of 1878, Wolf began odd habits which showed a hint of insanity at this time. He absorbed a slowly operating poison that brought about his ultimate death.

In 1879 Wolf began a friendship with Mahler. He also met Brahms, who examined some of Wolf's work and was extremely critical of it. Prolonged poverty and bad luck had reduced Wolf's vitality to a low ebb. He returned to Vienna, lost all but one pupil and was forced to rely more and more upon his father for monetary assistance. Wolf did not find it easy to earn his own living. He was ill-equipped with patience necessary for the teaching of children and could never put up for long with aristocratic employers who treated him as a servant.

Wolf set about composing again in the winter of 1880. He composed his first song to words by Mörike. *Süschen Vogel* is by no means highly characteristic of either Wolf or Mörike, but it is the composer's earliest connection with this poet,

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24 Ibid., p. 72.
25 Ibid., p. 75.
whose name was afterwards to become indelibly associated with
his own. Wolf composed the six Geistliche Lieder for mixed
chorus, to poems by Eichendorff. These choruses form a cycle.

Wolf returned to his home in Windischgraetz in 1881 and
spent an unproductive summer here. Through the Goldschmidt's
he was appointed chorus master at the Stadt Theater at Salz-
burg in 1881. He was promoted to Kapellmeister in less than
a month. His duties were to rehearse soloists and chorus in
popular operettas. He possessed no knowledge of the baton
and was further hindered by the excesses of his temperament.
He finally faced failure again.

He went to live with an aunt, where he began to work on
an opera based on a fairy tale. In the fall of 1882, Wolf
returned to Vienna. During this period he composed his
famous Zur Ruh, Zur Ruh. In song, Schubert and Schumann
had represented his ideals and remained his models. He spent
seven weeks in the writing of his tone poem Penthesilea.

As a source of regular income, his friends arranged for
him to secure a job at musical journalism for the weekly
Wiener Salonblatt. He kept this position for three years
and criticized the music of composers of his time. He praised
among others Schubert, Chopin and, above all Wagner. He was
critical of Brahms, who had earlier criticized Wolf's works.
As critic, Wolf's writings compare with those of Schumann.
Schumann's thoughts seem almost colorless when contrasted
with the fiery brilliance of Wolf. It was suggested that

27 Ibid., p. 111.
Wolf's writings be published, but he was ashamed of them and refused.

In the last months of 1887, Friedrich Eckstein succeeded in getting a small firm to publish some of Wolf's songs. This had an extraordinary effect on Wolf. Early in 1888 he moved to a house in a small village. While living here he composed forty-three Mörike songs. In October he returned to Vienna and started off at once on yet another great cycle of poems of Goethe. In three and a half months fifty Goethe songs were composed. Recognition followed swiftly. The Spanisches Liederbuch of forty-four songs brought to a close this most prolific creative period during which more than one hundred sixty songs had been composed in two years.\textsuperscript{28}

At the close of this period of almost exclusively lyrical expression, the most prolific of Wolf's whole life, we see him happy and confident, upheld in Vienna by staunch supporters. He made new friendships and his work found increased recognition and a publisher in Germany.

In 1895, Wolf composed an opera, Der Corregidor, which he completed in fourteen weeks. The composing was easy, the orchestration was not. Wolf believed that all his misfortunes had come to an end. The first performance of the opera was an outstanding success. After the second performance it was dropped. The result of his efforts was less an opera than another song book with orchestral accompaniment. Its major defect as an opera was its rapidity of stage action.

\textsuperscript{28}\textit{Ibid.}, p. 339.
and failure to establish firmly the atmosphere of the different scenes. Various attempts to reshape the opera have failed.  

Songs with texts by Byron were published in 1888. The last of all the songs that Hugo Wolf was destined to create were settings of Robert Tornow's translations of poems by Michelangelo. Hopes of a quietly happy and productive future were increasing when something went wrong with Wolf's mind. He tried to commit suicide and was tormented by ideas of persecution. The Wolf society in Vienna kept him in an asylum until his death on February 22, 1903.

Wolf's creative life was perhaps the shortest and most sporadic known to musical history. He did not achieve mastery until he was twenty-eight years old. In the nine years left to him his songs were written in irregular outbursts. Wolf's songs have lived, and will live, because of their musical excellence. It is also true that the music itself has a unique quality of intimate interrelationship with words, with language and with poetry. In general, Wolf's songs contain a musical equivalent for preserving the mood of a poem, or more than one if the mood changes.

Wolf's literary taste in the selection of texts was more uncompromising than that of earlier German song writers. He concentrated on one poet at a time, and placed the name of the poet above that of the composer indicating a new conception of the relation between words and music in the lied. He had

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an ideal of a particular kind of equality between poetry and music, and of particular technical means for achieving such equality. Wolf had no use for the folksong type of melody or strophic songs.

The piano accompaniments of Wolf's lieder, even in the most symphonic of his songs, seldom suggest either an orchestral texture or a predominance of instrumental over vocal sound. Likewise, the singer's line, though it is often written in a declamatory or arioso style rather than being organized into periodic melodic phrases, always preserves a truly vocal character. The fusion of voice and instrument is achieved without sacrificing either to the other.30

The songs of Wolf contain an infinite variety of musical details. Each study of a score brings continuous new discovery.

30Grout, op. cit., p. 570.
CHAPTER II

GERMAN POETRY OF THE EIGHTEENTH
AND NINETEENTH CENTURIES

The German Sturm und Drang Movement

The Sturm und Drang movement in German literature extended from about 1767 to 1787. It lasted from Herder's first advocacy of Sturm und Drang (Storm and Stress) ideas to the appearance of Schiller's Don Carlos, the last product of German literature containing conspicuous elements of the movement.

Religious, political and social circumstances were all closely connected with the changes taking place in literature, especially poetry. The preceding period had been one of reformation. This was a time of revolution. The revolution disturbed the quiet and steady movement and development of German aesthetic culture, in the same way as the Reformation had interfered with the Renaissance movement.¹

Certain principles were prevalent in Prussia and in Paris in the latter part of the eighteenth century. The first of these principles was a general contempt for the past, with its

history, its church authority and all its moral and theological definitions. Another characteristic of the time was an enormous belief in the moral power of education.  

It is not difficult to revive, in imagination, the characteristics of the time of Sturm und Drang, when writing wild poetry was regarded as the object of life. Imaginative literature then formed the chief bond of society for many young dreamers living in the neighborhood of Weimar.

The Sturm und Drang movement was a poetic and religious one. The literary revolution demanded emancipation from the rules, and was, in its political aspect a movement of opposition to establish authorities. Its writers preached political liberty, but the time was not ripe for a political upheaval in Germany, and under the influence of Hamann and Herder the movement became chiefly social and literary.

The religious revolution was directed against the so-called enlightened school. Both movements apparently failed. The poets were obliged to submit themselves again to the rules, and their political declamations had not the slightest effect. Yet the chief accomplishment of the revolution was the extraordinary increase of poetic and scientific power, and the wide extension of literary interests throughout Germany.

The ultimate touchstone of judgement for the writers of the Sturm und Drang was personal experience. It prospered in the

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2Joseph Gostwick and Robert Harrison, Outline of German Literature, (New York, no publication date), p. 223.

enrichment of personal life and of the imaginative powers. It was above all in poetry, in imaginative literature, that this personal experience was felt. Poetry gained new character and function. The poets gained a new insight into the nature of poetry in general, and marked a decisive turning point in the history of poetics.4

The band of poets found a common sphere of labor in lyric poetry, and in their hands German lyric poetry acquired new forces. Their strength lay in rhymed popular songs, and their most successful productions of this kind, when set to simple, attractive melodies spread quickly through the length and breadth of Germany. Their lyric poetry was mostly of the quiet kind, describing not action, but passive emotion of some kind. The more stirring and dramatic poetry such as Herder demanded and Goethe created was only represented in any real excellence in the work of Burger.5

Some of the young poets keenly responded to music and played instruments, but their musical taste seems to have had no distinctive feature. Architecture, painting and sculpture played an important part in the awakening of their minds, but their attitude toward these arts was far more vague than that to poetry.6


5Scherer, op. cit., p. 112.

6Pascal, op. cit., p. 235.
Kerner sang his songs naturally. Poetry was a part of his being and he possessed the highest degree of talent of poeticising his own experiences. Life and death, humor and madness meet us in close connection in Kerner's writings. In contrast, the poet Uhland was quiet and entirely wanting in charm of poetic personality. Little of his personal experience found expression in his poetry. He possessed both learning and art and was most successful in his development of the ballad.

Of all the writers whose lives and works were influenced by the Sturm und Drang movement, none produced writings more important than Schiller and Goethe. Schiller was primarily a writer of drama. Goethe influenced his life and the close friendship of the two men stimulated each of them to extraordinary activity in new creative work. Schiller wrote his greatest ballads and philosophical lyrics and his greatest plays during the years of friendship with Goethe. He thought almost constantly about the elevation of man to a high moral standard. He withdrew from the real world around him to an ideal world where personal desires and the feeling of moral responsibility were in perfect balance.7

Almost all young men of the Sturm und Drang period were affected by the revolutionary movement. Goethe's young contemporaries belonged to two classes, the men of the Gottingen Dichterbund and a group that were known as the "originals".

7Priest, op. cit., p. 268.
It is in the latter that are found the more prominent characteristics of the imaginative literature of the age.\(^8\)

*Sturm und Drang* poets produced lyrics of pure folksong quality as well as stories and novels and essays. They also created in the realm of drama. Deeply sincere, they brought forth individual scenes and characters which still attract attention and respect, but these dramatists soon became incoherent. They soon ranted rather than reasoned. Thus, before the movement ran its course, lives as well as talents were wasted.

Many young men with ambitions to become writers fell into melancholy and committed suicide. The reflections suggested by the history of a literature out of harmony with practical life, having hardly any basis in religion, and uncontrolled by a patient study of art are too complex to be given full discussion here. It required a strong man like Goethe to come out, but slightly injured from the excitement of that time of rash innovation. He was known then only as one wild young poet among others. In some of his writings Goethe made himself responsible for some of the literary and moral errors of his times. His genius raised him far above his young contemporaries.\(^9\)

It was during the *Sturm und Drang* period that Goethe began his novel *Wilhelm Meisters Wanderjahre* in 1775. Although

\(^8\) Gostwick, *op. cit.*, p. 229.

\(^9\) Ibid., p. 229.
the novel was thoroughly revised and retitled *Wilhelm Meisters Lehrjahre* in 1796, the poems of Mignon were undoubtedly composed under the influence of this revolutionary movement.

Johann Wolfgang von Goethe

Goethe, considered by many to be the greatest of German writers and a universal man of genius, was a giant of his time. His mind and work dominated two centuries of Europe. His poetry has qualities of humor, fantasy and beauty of imagery, together with an intellectual vigor and range of vision with few parallels in the literature of the world.\(^1\) His dramas, such as *Faust*, are recognized today as some of the most powerful in literary history, and his novels were accepted by writers of the period after his lifetime as models to follow in their writings.

Johann Wolfgang von Goethe was born on August 28, 1749 in the free imperial city of Frankfort on the Main. His father was a stern lawyer and jurist of some wealth and considerable education and culture. In his thirties, he married a charming young girl of seventeen with a cheerful, poetic disposition. From his father the poet is supposed to have derived his balance and stability of character, while his mother's impulsive and imaginative character is seen in the more artistic side of her son's temperament.

Goethe's youth was spent in Frankfort where, together with his sister, he received practically all his early education at home in the hands of his father and private tutors.

The occupation of the city by the French during the Seven Years' War gave him an early opportunity of becoming acquainted with a foreign language and foreign affairs. In 1765, at the age of sixteen, Goethe was ready for higher education. Sent to the University of Leipzig to study law, he devoted himself also to literature and extra-curricular activities which acquainted him with life and made a man of him.

His Leipzig education ended with a severe illness and he returned home. Upon his recovery, he was sent to complete his professional studies at Strassburg. Herder, whom he met there, opened his eyes to the beauty of Gothic architecture and introduced him to the writings of Shakespeare.

Goethe fell in love with Frederike Brion in Sensenheim. This love affair lasted for almost a year. Goethe told the story of this romantic episode over forty years later in the autobiography, *Poetry and Truth*.¹¹

In 1773 Goethe, who had been experimenting with poetry and drama, published a play which roused great patriotic enthusiasm and launched the revolt against French classical influence known as the *Sturm und Drang* movement. A love affair with Charlotte Boff inspired one of his greatest works, *The Sorrows of Werther*.

In the years 1771 to 1775 Goethe lived in Frankfort and planned both *Faust* and *Egmont* during this time. He received an invitation to visit Duke Karl August in November, 1775. Goethe went to Weimar and lived there the rest of his life, except for a two year visit to Italy. He was made minister of state and showed great energy in dealing with political and economic problems. The leading influence in his personal life in the years 1775-1786 was Frau von Stein, wife of a court official.

By summer of 1786 Goethe had tired of his duties and life at the Weimar court and he went to Italy, where he stayed almost two years. He had just completed *Wilhelm Meisters Wanderjahre* prior to this journey. The trip to Italy was one of the highest importance for his development. He found leisure to view his life in perspective and lay plans for his future activity.

In 1792 Goethe accompanied the duke on a campaign against France and saw something of war. The French Revolution which had been shaking Europe failed to arouse any enthusiasm in Goethe and he turned to the cultivation of two interests, theater and science. For twenty-two years he directed the court theater of Weimar and worked on physics and biology. The theatrical period in Goethe's life is described in the autobiographical yet unfinished novel *Wilhelm Meisters theatricalische Sendung*. The novel was an early version of
what was to eventually become Wilhelm Meisters Lehrjahre.\textsuperscript{12}

The presence of foreign troops in Weimar in 1813 disturbed Goethe greatly. He escaped from the reality of the times by engaging in a study of Chinese and Persian literature. His own Der westöstliche Divan, published in 1819, represents an attempt to bring together Western and Eastern philosophies. Rooted in the Romantic movement of their time, these writings have never become very popular.\textsuperscript{13}

The last twenty-five years of Goethe's life were not filled with events of great interest. He married in 1806 and in 1807 he began a friendship with Bettina von Arnim, which is recorded in a collection of letters to her from him. In 1811 he continued his work on Wilhelm Meisters Lehrjahre and added a second part to his drama, Faust. This drama crowned his literary achievement. Thus, Johann Wolfgang von Goethe, poet, dramatist, novelist, critic, statesman and scientist was among the greatest and most universal geniuses of his time.

Goethe's Works

The Sturm und Drang period in German literature was succeeded by the Romantic movement. Though Johann Wolfgang von Goethe considered his works to be in the Classic tradition


\footnote{Zeydel, op. cit., p. 17.}
the poets admired Goethe's works and found romantic elements in them. Thus, Goethe continued to be a leading influence in contemporary literature.

If the function of the poet is to cast a rhythmic spell through imaginative language for the purpose of freeing and uplifting man's spirit, then Goethe achieves that function as few others have. Goethe's poetry contains material of generalized human experiences, usually of the poet himself. Goethe is one of the world's most subjective writers. Although much of his poetry is enshrined in dramas and narrative poems, yet it finds its simplest and most delightful expression in his lyrics and ballads. ¹⁴

A few of his German predecessors in the Eighteenth century had been groping to achieve a lyric poetry of personal experience, but it was not before the early Sturm und Drang period of Goethe that this goal was attained in Germany. From that time, German poetry possesses in its greatest lyricists the qualities which Goethe gave it. The qualities were the power of expressing experiences of outstanding personality and of revealing its inmost being.

Goethe's early poems reveal signs of immaturity, are written in the frivolous Rococo style of the period, and betray the impact of other writers. His keen observation of

nature is noteworthy. The verses are smooth and elegant. There are signs that the remarkable development of his lyric art that was to follow soon had already begun in embryonic fashion.\textsuperscript{15}

Goethe pictures himself as a communicant of nature and the universe, which are entities breathing the spirit of God. The world is not static, but is constantly reshaping itself. Many a man has happily found his place in and his proper relation to infinity and the universe. When he does, his will is assimilated to that of nature, and all conflict between man and the outside world vanishes. Permeated with the spirit of the world process, we must take part in the unending task of creation. Goethe asserts that the world is not everlasting being, but everlasting becoming, transformation. Men, too, change and then die, but the creative works of human genius endure.\textsuperscript{16}

If Goethe is Germany's greatest poet and one of the greatest that the West has seen, his fame rests in large part upon his lyric poems. The tone of natural simplicity for which the folk song had been his model no longer sufficed his richer and more mature personality. He retained a simple strophic form, the melodic flow of verse and the song elements in general. He remained true in expression of feeling, a

\textsuperscript{15}Ibid., p. 3.
\textsuperscript{16}Ibid., p. 22.
master on the use of concrete imagery and of symbolic devices. His shortest lyrics reveal artistic and human maturity no less impressively than his more complex poems.  

The lyrical faculty, the gift of song, never deserted him. While some believe that his style became flat towards the end of his long career, he could sing to the very last. The gift of verbal music was his to an astonishing extent. Goethe's lyrical gift, which dominated all his work in poetry, sprang mainly, as is only natural in the case of lyric verse, from the inspiration of his numerous love affairs. It is possible to sense the diverse personalities of the various women who Goethe loved through the poetry in which he revealed his thoughts of them. In this he is perhaps unique among poets.

Early in life Goethe was attracted to what we call the Far and Middle East, their literature and civilization. The Bible, especially the Books of Moses and Ruth, and the Song of Songs, The Sankuntala, the Koran, and Arabian Nights, the Book of Kabas and the work of Saadi became familiar to him. If we add the profound impression of the Gothic cathedral in Strassburg, the influence of Hamann, the East Prussian philosopher who taught that a poet is a daemonic creator, and of

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16 Carl Vietor, Goethe, the Poet, (Massachusetts, 1949), p. 60.
18 Zeydel, op. cit., p. 16.
Herder, the theologian philosopher who directed him to the Middle Ages and the Renaissance, to poetry as the mother tongue of mankind, and to the Bible, Homer, Ossian, Shakespeare and the folk poetry of all nations, then we have the main factors that explain the young poet.  

Goethe considered his highest title to fame to rest upon his words, "For I too have been a human being". On this he based his claims that the doors of paradise should be opened for him. In three poems, Goethe expresses his mature views of life, and man's relationship to nature. He believed firmly that God works not from without, as creator of nature, but from within, as the Universal Principle. He expresses the view that at best human beings can define the Infinite only through symbols and cannot understand even primitive living organisms, except to say that they are tied up with Infinity.

The outstanding feature of Goethe's poetical work is its subjectivity of inspiration and its objectivity of expression. He felt individually but expressed universally. Every single poem he wrote, as he himself said, is a fragment of a great confession, and arises directly out of reality of emotion or thought, being sifted through the imagination.

Goethe and his poetry did not spring from the brow of

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19Ibid., p. 3
20Alice Raphael, Goethe, the Challenger (New York, 1932), p. xi
21Zeydel, op. cit., p. 22.
22Runes, op. cit., p. 65.
Zeus, and the saying, a poem should not mean, but be, did not become immediately apparent in his work. That warmheartedness, sharp vision, and many-sided contact with life which later were opened to him, and that perfect control of language and its music which he acquired, come only with maturation. So, too, came his ability for finding the symbol of what is eternal in the world of material things.23

Goethe is often cited as an example of the great poet - the great musical poet - with no ear for music. We are told that his favorite composers were his friends who pleased him by writing music so modest that it would not interfere with his verse. However, we do know that he admired Mozart. In 1816 some close friends of Schubert sent Goethe a sheaf of settings of Goethe's poems by Schubert. The manuscript was returned without comment. In justice it should be remembered that Goethe was then sixty-seven and that a group of friends around him watched very closely over things he got to see. It is not certain whether he ever saw the manuscript.24

Goethe's musical skills, tastes, and experiences were at least up to the average standards of the upper bourgeoisie of his time. He had grown up in a family, and later himself presided over a household, where music was regularly performed. Goethe had a preference for vocal as against instrumental music, reflecting a current of musical taste which was very

23Zeydel, op. cit., p. 2.

strong in the pre-Beethoven era. Also common to Goethe's generation was an interest in musical expression, rather than a deep concern with questions of technique. Since Goethe was not a profoundly musical person, music did not engage his loving attention as long or as intensely as did, for example, certain aspects of natural science.25

Many of Goethe's works contain entire passages for which he specified musical accompaniments. Most of these passages are, of course, lyrical in mood and form. It is to this lyric poetry that Goethe owes a distinction of having inspired more and greater composers than any other author in world literature.

His short poems, whether within prose works like Wilhelm Meister, set in cycles like those of Der westöstliche Divan, or simply conceived and written as lyrical utterances, have fascinated musicians for almost two hundred years. Goethe's poems are simple in form and diction and often have compelling rhythm of their own. Their emotional content is genuine and immediately transferable. Their stanzas tend to be evenly balanced. Close to the end of his life, Brahms could only think of one instance where a poem of Goethe's had been truly improved by the music to which it was set. Otherwise, he thought Goethe's lyrics so finished that music could add nothing to them.26


26Ibid., p. 93.
Goethe was a realist, not a weaver of fantasies. It is this fact which makes the record of his life the best, indeed the only commentary upon his work. The mistake must not be made of considering his work as less humanly interesting on that account. Goethe felt so intensely and his style was so vivid and flexible, that his personal confessions speak not only for himself but for mankind at large. Everyone can find in his poetry, as in that of Shakespeare, the voice of nature and of the world.27

As Goethe's work is the culmination of what had been done before him, so it furnished a new starting point for German poetry. His working life extended over sixty years and one generation of younger poets after another rose and flourished in his shadow. When he called himself the liberator of the younger men, he could have justified the claim in many ways. In the lyric poetry his liberating work was in extending the bounds of poetry, in discovering and applying the best of the old traditions, in refusing to be bound by them, and in experimenting fearlessly and successfully.28

If we hail Goethe as Europe's greatest man as well as Germany's greatest poet, we have first and foremost in mind the magnitude and multiplicity of his achievements. For he was not only a poet, but a painter, scientist, statesman, philosopher, critic, theater manager and minister of education. The variety of his activities is only matched by the diversity

27Runes, op. cit., p. 65.
28Norman Macleod, German Lyric Poetry, (London, 1930), p. 69
of his poetic style. He is the world's master of the short
lyric and equally at home in mysterious symbolism. He moves
with ease among all forms and styles of literary traditions.
He could move from heaven to hell and back again to heaven
as in his Divine Tragedy of Faust, and leave out not one
phase of human experience in the earth between, as he drew on
any mythology and on any philosophic or scientific knowledge
which would serve his vast poetic purpose. The immediate
debt we owe to him is greater than the debt we owe to any man
since Greek days. But his is also the first of the moderns,
so modern that Carlyle was perhaps right when he said that it
might well be more than a thousand years before the impact of
his influence made itself fully felt.29

Whoever has read and comprehended a representative selec-
tion of Goethe's poems will at least have made a good start
in becoming familiar with his art and creed, which are essen-
tially one. The art and creed were rooted in the soil of
nature, but man and his life on earth remain the measure of
all things. Man's dignity as man cannot and should not be
debased, so long as he clings to his faith in the goodness of
the Unknown. This is perhaps the supreme lesson of Goethe's
life and thought.30

29Elizabeth Wilkinson and L. A. Willoughby, Goethe, Poet
30Zeydel, op. cit., p. 23.
The Wilhelm Meisters Lehrjahre

The novel, Wilhelm Meisters Lehrjahre (Wilhelm Meister's Apprenticeship) is one of the greatest works of Goethe. Romantic novelists took this writing as a model for their fiction. Poets regarded Goethe's lyrics with the greatest enthusiasm and found, with good reason, romantic elements in Faust, his mighty drama. Thus, almost against his will, he continued to be a leading influence in contemporary literature.

Before leaving Frankfort in 1775, Goethe had begun work on a markedly autobiographical novel entitled Wilhelm Meisters Wanderjahre. This novel was completed in 1785 but it was not published until 1911. In 1795--1796 the novel was thoroughly revised and expanded and published as Wilhelm Meisters Lehrjahre, with a much broader mission set for its hero - apprenticeship for life.31

Goethe was twenty-seven years old when he began Wilhelm Meister. He was forty-six when he completed it. In the interval came the experiences of the years he spent in Weimar and of his Italian journey, which brought about profound human and artistic changes. He had begun the novel in a style of vivid realism. The first six books are colorful and adventurous, filled with characteristic traits and figures of contemporary social life. The first version of the novel is autobiographic with sketches of the hero in events associated with the theater. As late as 1782 Goethe still speaks of

31Ibid., p. 11.
Wilhelm as his beloved image. When he resumed work on it twelve years later he called the book a pseudo-confession. The change in general concept corresponds to a change in details and especially in the style of the narrative. Realistic characterization is replaced by representation according to types. To such a degree have the principle figures become representative of definite attitudes toward life that they seem to be rather symbols than individual characters.32

There is much more unity in Wilhelm Meister if it is regarded not as a theatrical novel, but as a novel of culture and education, and if it is considered in close connection with Goethe's life. The story of one of the characters, Mignon, expresses a yearning after the ancient world which was perhaps the deepest of all of Goethe's feelings. His devotion to Shakespeare was the strongest feeling at a particular period of his life, the period when he undertook Wilhelm Meister.33 The novel, affords us a more distinct view of Goethe's matured genius, his manner of thought and favorite subjects, than any of his other works.34

Some of the figures in Wilhelm Meister merit special attention, especially that of the mysterious girl who enthralles the imagination of the reader more than any other

32Victor, op. cit., p. 129.


figure in the novel. The figure of Mignon greatly affected the literature of the century following. Much of the appeal of the novel lies in the enigmatic, magical figure. A genuinely symbolic character, she cannot be completely explained. She stands for poetry perhaps, for romantic longing, but is too sharply individualized to be reduced to an allegory.\(^{35}\)

The fantastic Mignon, whose dark sayings were full of secret and prophetic meaning, must have profoundly affected many Romantic composers. She appeared half real and half fantasy. So taken by her were the nineteenth century composers, that fifteen lieder were written to two of her poems.\(^{36}\)

Wilhelm first encounters the twelve year old Mignon in a small town during a trip when he visits a group of actors and rope dancers. He is moved to pity while witnessing her mistreatment at the hands of the director. She is a beaten and half starved waif who is forced to sing and dance in the troupe. Wilhelm pays for her freedom and immediately gains the admiration and affection of the child. Accompanying the troupe which Wilhelm has joined, she never wavers in the faithfulness to her liberator. She wears his clothes, tends to his needs and never demands anything in return. An

\(^{35}\)Victor, op. cit., p. 125.

understanding of Mignon's close association with Wilhelm and her mounting love for him is necessary to fully comprehend her poems and the development of the novel. Through his relationship with Mignon and his acquaintance with the poems she sings, Wilhelm is led to the meaning of art, the power of music, an understanding of personal loneliness, and the strength of personality which assume new proportions for him in the *Wanderjahre.*

Begotten of incest, Mignon is marked by a feeling of guilt. She may not become wife or mother. Born in Italy, she was abducted by vagabonds and brought into Germany. Through the course of the novel, Mignon becomes more and more psychotic. Both she and a mysterious old Harper sing songs of great lyrical beauty. The Harper is a half-mad old gray-beard who travels with Wilhelm and Mignon. He is really the high-born father of Mignon by his own sister, whom he had married without realizing her identity. Neither the Harper nor the child realize that Mignon is his child. This is the sin that has sent him wandering crazed through the world, far from his native Italy.

The evocative "Kannst du das Land wo die Zitronen blühen?" is perhaps the best known line of German poetry. But the rest of the poem is less well known and indeed can hardly be understood without some knowledge of its background in

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Wilhelm Meister. In this song Mignon is portrayed remembering, as if in a dream, the beauty of a southern homeland, the splendor of her home, and the mountain paths over which she was brought by her captors. With zither accompaniment, the song is sung to Wilhelm. Goethe says of her that she began each verse with great solemnity and stateliness, as if she wished to draw attention to something remarkable, as if she had something important to convey.38

Mignon's sorrow is yearning: yearning for her lost native country which is for her one with the lost paradise of childhood and a yearning for salvation in protective love which she seeks of Wilhelm. But all fulfillments are unattainably distant. Mignon lives only until the hour in which the first great agony of love makes her emotionally a woman.39

Goethe has avoided sentimentality by showing Mignon as a clearly pathological human being. Her impulses are strange and her appearance ambiguous. Mignon is referred to as "he" more than once in the novel.40 In the narrative her name sometimes bears the neuter article. She is even referred to as "she" and "he" within one single sentence. In the Wanderjahre she is spoken of as a "boy-girl". Her sad past explains why she does not wish to be a girl and takes refuge in being a boy. A premonition tells her that her doom must

38Sams, op. cit., p. 124.
39Vietor, op. cit., p. 126.
be consummated as soon as she matures to womanhood.\textsuperscript{41}

Mignon sulks frequently. She is often given to fits of crying and prefers solitude. By the end of the second book of the novel it is apparent that she suffers from a chronic illness, and is given to spasms while clutching at her heart. Mignon's unhappiness, a result of her own behaviour and her treatment by others, is subsequently given expression in her poem \textit{Nur wer die Sehnsucht kennt}.

The poem is sung by Mignon accompanied by the Harper. It expresses the yearning of Wilhelm for a fair Amazon who had saved his life. The poem has been set to music numerous times. In the novel it is a duet of the Harper and Mignon but the text is such a personal utterance, it is almost invariably associated the Mignon. In \textit{Wilhelm Meisters theatralische Sendung}, the earlier, unfinished version of Goethe's novel, \textit{Nur wer die Sehnsucht kennt} was not a duet but was assigned to Mignon.\textsuperscript{42}

In the sixth book of \textit{Wilhelm Meister}, Mignon shows more profound pathological traits by twisting various objects in her hands and chewing on bits of paper and wood, indicating all too clearly her mounting sadness and frustration. The alteration in Mignon's character has led scholars to wonder if Goethe intended her two final poems to be interpreted in a different light from those which appeared previously. The secretiveness and melancholy, the neurotic reaction to her

\textsuperscript{41}Vietor, \textit{op. cit.}, p. 125.

\textsuperscript{42}Walker, \textit{op. cit.}, p. 242.
own feelings, her love for Wilhelm, and the subsequent revelation of her curious origin as the child of an incestuous alliance, have occasioned other scholars to seek out a pattern of psychotic behavior and condemn her as a demonic influence which can only find a premature end.43

Unlike most of the other Wilhelm Meister lyrics, Heiss mich nicht reden, is not set in any scene. It is appended to Book V, Chapter XVI as a poem that Mignon had recited once or twice.44

The poem has intense inward secrecy. The secret is either that Mignon knows of her parentage at the time she performs the songs, or that Mignon is insane and is aware that her mental breakdown is a result of her illness, which claims her life very quickly. The mysterious element of Mignon's origin in the second half of the novel has caused much concern in unravelling the meaning of her third poem. Was this poem intended to bear pathos, despair or mere melancholy?

Mignon's ambiguous sexuality has played an important role in the scholarship on Wilhelm Meister. Literary critics have been of the opinion that the last two Mignon poems express solely the figure's desolation as a result of her own supposed malformation. There is frequent reference to Mignon both by

43Treonor, op. cit., p. 73.
44Sams, op. cit., p. 120.
45Treonor, op. cit., p. 74.
er, sie and es, often within the same paragraph. The confusion if further heightened by Mignon's insistence on wearing men's clothing. The difficulty rests essentially on Goethe's choice of a masculine form for the figure's name, i.e., Mignon instead of Mignonne, and that this is a general label which has been imposed from an external source, rather than the child's given name. That Goethe should have permitted the obvious association with his character, a figure of which he was very fond, has been considered substantial proof by several scholars that there is some dark message to be found in Mignon's sexuality. Perhaps the very core of her problem is in the self-realization and communication with others to which she refers in Heiss mich nicht reden.46

Mignon's last song gives expression to her last yearning, a yearning for redemption from the heavy life which she cannot comprehend and cannot endure. Here she speaks of the figures of heaven as beings that are neither man nor woman.47 The last poem, So lasst mich scheinen, has been explained by some scholars in an analysis of the passages which refer specifically to her death. It was Schiller's contention that the description of Mignon's demise augments the beauty of her last poem.48

It is surely the pain of not belonging and her own lack of fulfillment that takes its toll in Mignon by robbing her

46Ibid, pp.76-78.
47Vietor, op. cit., p. 126.
48Treanor, op. cit., p. 83.
of her will to continue living. The final thrust comes when she finds Wilhelm in the arms of another woman. As a result of this Mignon suffers a severe attack, and to the woman, Theresa, who remarks how dangerously fast her heart is beating she can only answer that her heart is broken. Only now can Wilhelm realize that death was necessary to give meaning to Mignon's existence.

Mignon's funeral and burial constitute one of the most dramatic scenes in the entire novel. At the end of Mignon's funeral rites, the chorus insistently repeats the words, "Return to life". After paying his tribute to the dead, man must devote his thoughts to day and happiness and permanence.49

In *Wilhelm Meister* the hero's meeting with Mignon, the messenger of unseen powers, symbolizes the culmination of human experience. Mignon dies that her message may live, while Wilhelm becomes a useful citizen. In the literary work the Romantic novel was beginning to take a definite form.

The history of Mignon runs like a golden thread through the novel. Her songs are poetry in the highest meaning of the word. It must be for the power of producing such creations and emotions that Goethe is ranked by many of his countrymen at the side of Homer and Shakespeare. Goethe is considered one of the only three men of literary genius that ever lived.50

The full German poems of Mignon and their translations may be found in the analytical portion of the thesis.

49 Hatfield, *op. cit.*, p. 89.
CHAPTER III

THE SONGS OF MIGNON

Kennst du das Land

The opening lines of this poem contain one of the best known phrases in German poetry. The words recall the home-land of Mignon to which she longs to return. The poem is found at the beginning of the first chapter of the third book and has no introduction.

The first poem is addressed to Wilhelm:

Kennst du das Land, wo die Zitronen blühn,
Im dunkeln Laub die Goldorangen glühn,
Ein sanfter Wind vom Blauen Himmel weht,
Die Myrte still und hoch der Lorbeer steht?
Kennst du es wohl, kennst du es wohl?
Dahin. Dahin m'ocht ich mit dir, o mein Geliebter,
ziehn.

Kennst du das Haus? Auf Säulen ruht sein Dach,
Es glänzt der Saal, es shimmert das Gemach,
Und Marmorbilder stehn und seh'n mich an;
Was hat man dir, du armes Kind, getan?
Kennst du es wohl, kennst du es wohl?
Dahin! dahin möchte ich mit dir, o mein Beschützer,
Kennst du den Berg und seinen Wolkensteg?
Das Maultier sucht im Nebel seinen Weg;
In Höhlen wohnt der Drachen alte Brut,
Es stürzt der Fels und über ihn die Flut.
Kennst du ihn wohl, kennst du ihn wohl?
Dahin, dahin geht unser Weg', O Vater, lass uns ziehn!

Do you know the country where the lemon trees bloom,
Where among the dark leaves the golden oranges glow,
Where a soft wind wafts from the blue heaven,
Where the myrtle stands motionless and the laurel grows high?

So you know it? There! There
I would go with you, my beloved.

Do you know the house? Its roof rests on columns;
The great hall shines, the rooms glitter,
And marble statues stand looking at me.
'What have they done to you, poor child?'

Do you know it? There! There
I would go with you my protector.

Do you know the mountain and its cloud veiled path?
The mule tries to find its way in the mist;
In the caves live the ancient brood of dragons.
The cliff falls sheer and over it the torrent.
Do you know it? There! There
leads our way! O father, let us go! 1

It is later established in conversation with Wilhelm that the country of which Mignon speaks is Italy. Mignon's interest in Italy is elsewhere demonstrated by her preoccupation with maps, and upon hearing the destination of anyone's journey, she shows great enthusiasm for points south. It is significant that Goethe's interest in things Italian is reflected here, particularly before his own departure for that country.

In the second verse Mignon recalls the surroundings of her childhood. The edifice described would indicate that she came from a wealthy background. She speaks of a house with columns and large rooms with marble statues.

The final verse might refer to the Alps over which Mignon was brought into Germany. Mignon is fearful of imaginary demons and dangers of nature. This is the path which will allow Mignon to return with her new guardian to Italy, and it occupies a prominent position in her thoughts.

The mood of the poem is best understood from the yearning of the refrain which succeeds each of the three

descriptive divisions. Of all the Mignon lieder it is the one to which Goethe gave his most devoted attention in terms of stage directions for performance and the atmosphere to be conveyed.

The form of this poem is a three-part lied. Goethe, however, in the edition of his works published in 1815, classified it alone among the Mignon lieder as a ballad, leaving the others as lieder. The author's choice may have been based on the length of the lines and refrains of each strophe, which permit the poem to be considered a type of ballad. Goethe is also giving expression to his desire to visit Italy. It might be interpreted as portraying the wandering of his own spirits over the Alps to the object of his yearning.

The poem is equally divided into three six line strophes. The first four lines of each strophe are formed by two couplets. There is no uniform meter in the final two lines, which give a parlando effect to the rhythm of the poem.  

The Musical Setting by Robert Schumann

The Mignon songs make up Opus 98a of Schumann's music. 

Kennst du das Land is No. 1 of this opus. It is marked

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Langsam, die beiden letzten Verse mit gesteigertem Ausdruck
(slow, with heightened expression in each verse.) The song
is in three verses and Schumann chose to set each verse to
identical music.

The original key of the song is G minor (The examples
shown of this song as well as all of the other Mignon lieder,
except Wolf's Kennst du das Land, will be lower transposi-
tions. The transposed key of Schumann's Kennst du das Land
is E minor.) The meter signature is 3/8 and remains the same
throughout the song. Schumann begins in the key of E minor.
Measure 18 begins the parallel major of the original minor
key and at the end of the verse, the song is again in
E minor.

There is a four measure introduction in which the treble
notes move singly in a generally descending movement setting
a sad and thoughtful mood. This introductory passage is
accompanied by chords in the bass with a descending bass line
typical of Baroque style. (See Figure 1.)

Fig. 1--Kennst du das Land, Measures 1 - 4.
The voice enters in Measure 5, and with the words "Kennst du das Land" the first three notes descend stepwise and the fourth note leaps up a perfect fourth as if to parallel the direction of the voice inflection in an actual question. As the question is asked in the opening measures, the accompaniment has rolled chords giving the effect of recitative. (See Figure 2.)

Fig. 2--Kennst du das Land, Measures 5 - 7.

The next phrase is an additional descriptive statement of things found in the land to which Mignon longs to return. The accompaniment is of single notes to fit a simple statement of words. (See Figure 3.)

Fig. 3--Kennst du das Land, Measures 8 and 9.
In measure 10 the intensity increases as the voice takes an upward direction suddenly while the accompaniment begins repeated chords in triplet figures which continue for fifteen measures. To heighten the drama of this section, the chords of the triplets change chromatically moving upward with each change. In measure 12 the voice reaches its highest note of the verse on the words "vom blauen Himmel" (from blue heaven) followed by scalewise descending notes. The song began quietly, but with the beginning of this passage the dynamics become increasingly louder with a climactic forte on the top note. (See Figure 4.)

Fig. 4--Kennst du das Land, Measures 10 - 13.

The song up to measure 12 has been in the key of E minor. In measure 12 the chords begin to move in a series of progressions from F sharp to B minor, which is the dominant of E minor. Measures 14 and 15 are predominantly built on the V of IV (A minor). The song moves to the key of A minor in measure 16. (See Figure 5.)
Measure 16 is in the subdominant (A minor) and contains a five note descending figure in the right hand of the accompaniment reminiscent of the first five notes of the introduction. Measure 18 moves to the parallel major of the tonic (E minor) by going to a $I_\flat^+$ in E minor and a major $V_7$ and moves to the tonic, this time in major instead of the original minor. The words "kennst du es wohl" are repeated in measure 18 with the second statement of the words a third higher than the first. (See Figure 6.)
The volume remains *forte* through the first statement of the words "dahin, dahin" and its succeeding phrase. (See Figure 7.)

Fig. 7--*Kennst du das Land*, Measures 19 - 23.

As the words of this final phrase repeat, the volume diminishes and the voice ends quietly in the descending passage. In measure 25 the triplet figure in the accompaniment ceases and the cadence is strengthened with the use of a Neopolitan II chord. (See Figure 8.)
The four measures of introduction also serve as an interlude between each of the verses. The last note of the vocal line of the third verse is followed by the five note descending figure heard at the beginning of the introduction. The last two measures of the song contain the melodic phrase from the first notes in the vocal line. The song ends in the key of E minor. (See Figure 9.)

The Musical Setting by Hugo Wolf

The Goethe Lieder by Wolf were published early in 1890. He composed fifty songs to poems of Goethe in three and a
half months. *Kennst du das Land* is no. 9 in the volume. Wolf never felt that the piano accompaniment was sufficient to do justice to the drama of this song. In 1889 he worked on an orchestration for the song. Though often criticized as too elaborate, Wolf's is among the finest of the many settings of the poem.

Wolf marks the song *Langsam und sehr ausdrucksvoll* (slow and very expressive). The song is written in strophic form. It begins in G flat major but contains frequent key changes. The meter signature alternates between 3/4 and 9/8. Wolf creates excitement in the song by abrupt tempo changes and a variety of keys. The mood of each verse changes with a change of rhythm in the accompaniment.

The first three notes in the treble of the introduction set a pattern that is repeated throughout the song. The second note moves up a half step and the third note returns down to the first. One of the important characteristics of the accompaniment is its chromatic movement. The rhythm of the bass introduces a syncopated pattern that remains constant in the accompaniment through the first twenty measures of the song. (See Figure 10.)

![Figure 10](image-url)

*Fig. 10--Kennst du das Land, Measures 1 - 4.*
In measure 5 the voice enters with the same notes found at the beginning of the introduction. The first measure of the vocal line has a syncopation that matches that of the accompaniment. In measure 7 the right hand of the accompaniment begins an ascending chromatic passage. There is also a descending countermelody in the treble which continues for six measures. (See Figure 11.)

Fig. 11--Kennst du das Land, Measures 5 - 8.

Measures 9 - 12 continue the ascending chromatic passage in the accompaniment. The accompaniment lines in the right hand move together while the vocal line gradually expands its range to a tenth. (See Figure 12.)
Fig. 12--Kennst du das Land, Measures 9 - 12.

Measure 12 ends with a chord on B flat major which is the dominant seventh of the new key of E flat major in measure 13. The next eight measures move through a series of chord progressions without establishing a definite key, although E flat and G are predominant throughout these measures. Measures 13 and 14 contain the three note opening figure of the introduction in the accompaniment. This is repeated a minor third higher in measures 15 and 16. (See Figure 13.)
Fig. 13—Kennst du das Land, Measures 13 - 16.

Measure 17 is in E flat major with a descending chromatic passage for three measures moving through D flat major, to C major, to its dominant seventh, G major, and ending in measure 20 in C major. The vocal line takes an upward leap of a major sixth in measure 18 on "hoch" (high) from A flat to F which resolves to E. The phrase ends in another upward leap of the sixth on "steht" (stands) in the vocal line in measure 20. (See Figure 14.)

Fig. 14—Kennst du das Land, Measures 17 - 20.
Measure 21 abruptly changes to 9/8 and while the key
signature indicates four flats, the next ten measures have no
true key feeling. The key is veiled in a series of chord
changes which show Wolf's Wagnerian influence. The key of
F minor is implied, but the section is built predominantly on
the subdominant and dominant chords without resolving to the
tonic. There is a constantly repeated triplet figure in the
bass while the right hand moves in octaves in a downward
direction. (See Figure 15.)

Fig. 15--Kennst du das Land, Measures 21 and 22.

In measure 23 the voice enters with the question,
"Kennst du es wohl?". The two measure phrase in the vo-
cal line is descending and syncopated against ascending
octaves in the accompaniment. Measure 24 has two descending
chromatic triplets in the accompaniment and measures 25
and 26 are an exact repetition of Measures 21 and 22. (See
Figure 16.)
Fig. 16—Kennst du das Land, Measures 23-26.

Beginning in measure 27 the question is repeated in the text to the same melodic figure. This time it is sung a fourth lower, giving the effect of diminishing intensity of the mood. The accompaniment continues the triplet figures in the bass against syncopated octaves in the treble. (See Figure 17.)
Fig. 17--Kennst du das Land, Measures 27 - 31.

In measure 32, the key signature changes back into six flats and the tempo increases with a marking of Im Hauptzeitmass (in faster time). It is also marked leidenschaftlich (passionately). Measures 32 and 33 each begin softly with a sudden crescendo. The voice part repeats the word "dahin" with a syncopated rhythm while the accompaniment ascends in a more rapid syncopation. (See Figure 18.)

Fig. 18--Kennst du das Land, Measures 32 and 33.

The climax of the verse is achieved in measure 34. The intensity increases through the dynamic level of the accompaniment and the vocal line enters on the highest note in this
verse of the song. At measure 35, the accompaniment ceases except for an occasional pianissimo chord while the voice descends and becomes calm once again to the end of the verse. Measure 34 begins in the sub-dominant of G flat (C flat) and resolves to G flat in measure 37. (See Figure 19.)

Fig. 19--Kennst du das Land. Measures 34 - 37.

There are many repetitions of the first verse in both accompaniment and vocal line in the second verse.

Measure 37 begins a four measure interlude based on the same material as in the introduction. The bass figure is changed to contain one triplet and two duple figures per measure. (See Figure 20)
The vocal line for the second verse takes basically the same notes except the rhythm patterns are changed to accommodate the words of the text. The transition into 9/8 (measures 55 - 57) is different in the second verse and is one measure longer than the transition in the first verse. Measure 58 has a meter change to 9/8 and a fast tempo. Measures 58 - 77 are an exact repetition of measures 21 to 40.

After the same four measures (74 - 77) that have served as introduction and interlude between verses 1 and 2, in measure 78 the song moves into the key of F sharp minor, which is enharmonic to the parallel minor of the original G flat major. After the interlude there is one additional measure in verse 3 before the voice begins. The text speaks of certain dangers travelers could encounter and the minor key sets the mood for the text. The accompaniment consists of tremolo chords throughout the verse to measure 99. The accompaniment again is based on a highly chromatic ascending
line as in the other two verses. The intensity is further heightened by the tremolo.

Measures 78 and 79 are in F sharp minor. Measure 80 begins ascending chromatics in the accompaniment which continue through measure 86. Beginning in measure 78 an F sharp is sustained in the bass with chord changes above through measure 84. The harmony progresses to G sharp major to the subdominant of F sharp (B major), back to F sharp and to its dominant (C sharp). Measure 85 continues to move upward chromatically with an A sharp chord. This is the dominant of D sharp which appears for two measures beginning in measure 86. Measure 88 moves back into F sharp minor. The harmony moves up a third in measure 90 to an A major seventh chord and in measure 91 the harmony is in the dominant (C sharp minor).

The notes of the vocal line are different in this section beginning in measure 78 from those of the two preceding verses. They move in a broken chord pattern in the opening statement of the verse. (See Figure 21.)
Fig. 21--Kennst du das Land, Measures 78 - 81.

Measure 89 is marked *molto crescendo*. The vocal line is in a high tessitura as it intensifies the drama in a description of cliffs and torrents of water. (See Figure 22.)

Fig. 22--Kennst du das Land, Measures 89 - 94.
The key of C sharp minor found in measure 91 becomes C sharp major in measure 93 and is repeated in the succeeding measure. At measure 95 there is an abrupt change of key to F minor, to its dominant (C major) and to F major in measure 97. This is a four measure interlude which contains new material. This is the first time an interlude has been different from the music found in the introduction. The four measure phrase is built on tremolo chords characteristic of the section just completed. This is an added four measures preceding the 9/8 meter change that has not been in the previous verses. (See Figure 23.)

Fig. 23--Kennen du das Land, Measures 95 - 98.

Measure 99 is a repetition of measure 21 and measure 58, the point in the first and second verses where the meter is 9/8 and the tempo is increased. At measure 115 the accompaniment again returns to the introductory material and there is a three measure vocal phrase (measures 118 - 120) repeating the final words, "lass und ziehn". The song ends in the key of G flat major with two quiet chords in the accompaniment. (See Figure 24.)
The poem is clearly a three strophe work. Each strophe is a description of something in Mignon's memory. Her mood within the poem changes as she describes different surroundings. Schumann did not find it necessary to musically depict these changes of mood. Wolf wrote his setting so that the music in each verse would vary with the meaning of the text.

The setting by Schumann is identical for each of the three verses. The harmony moves to different keys but never leaves for long the original key of E minor. There is a gradual buildup of intensity with the use of triplet figures in the accompaniment. There is never any change of meter throughout the song.
Wolf's setting is more elaborate than that of Schumann. Wolf changes meter and key more frequently. Schumann's moods gradually change while Wolf's are more abrupt. Wolf's accompaniment varies in each verse with simple rhythms in the first verse, syncopated rhythms in the second verse and tremolo chords in the third verse. While there are certain sections within each strophe that are identical, there is generally a greater variety of rhythms and moods.

*Nur wer die Sehnsucht kennt*

*Nur wer die Sehnsucht kennt* is found at the end of the eleventh chapter of the fourth book. It is performed in the novel by Mignon and the old Harper.

*Nur wer die Sehnsucht kennt, weiss, was ich leide,
Allein und abgetrennt von aller Freude,
Seh ich ans Firmament nach jener Seite!
Ach! der mich liebt und kennt, ist in der Weite,
Es schwindelt mir, es brennt mein eingeweide.

Only he who knows what longing is, knows what I suffer.
Alone and bereft of all joy,
I look yonder at the firmament!
Oh, he who loves and knows me, is far away,
I am faint, I burn within.\

The poem is the most individualistic of Mignon's poems. It reflects her declaration of suffering. It characterizes

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her as being unique in her environment. The poem is an expression of her utter loneliness as she describes herself as "allein und abgetrennt" (alone and destitute).

In the phrase "Seh ich ans Firmament nach jener Seite", she speaks of heaven which will remove her from her suffering. As if in the surge of her own emotion, Mignon feels faint and at the end of the song she gives notice of her own physiological problem. Goethe said the mood of the poem was solely characterized by its yearning. The main feeling is quiet and melancholy.

The Musical Setting by Robert Schumann

The setting by Schumann is Opus 98a, No. 3. The original key is G minor (transposed key, E minor). It is marked Langsam, sehr gehalten (slow, very steady) with alternating markings of Schneller (faster) throughout the song. The meter signature is 3/4 and the song is in bi-partite form.

The first area of the song is in two definite sections with the second section beginning with measure 12. In measures 18 - 21, Schumann repeats the opening words of the song, "Nur wer die Sehnsucht kennt, weiss was ich leide". These two phrases frame the first area.

The second area begins in measure 22 with a repeat of the words, "Nur wer die Sehnsucht kennt", but the melody is that of the second phrase. Measure 34 introduces a four measure phrase again with the opening words of the song, which serve
to frame the second area.

Except in the two measures marked "Schneller", the voice never begins a phrase on the first beat of a measure. Sometimes the phrase will start on the second beat of the measure. At other times a phrase will begin with an eighth note anacrusis from the previous measure. A third way in which Schumann begins a phrase is on the last beat of a measure with the note tied over the bar line to a quarter note on the first beat of the next measure (measures 7 and 8).

There is no introduction. The accompaniment for the first five measures has the same pattern with the bass playing the initial beat in octaves and the treble entering with single arpeggiated eighth notes for the remainder of the measure. Each time the words "Nur wer die Sehnsucht kennt" appear, they are set to the same rhythm pattern. (See Figure 25.)

Fig. 25--Nur wer die Sehnsucht kennt, Measures 1 and 2.

The rhythmic pattern of a dotted eighth, sixteenth and quarter note is a most prominent one for the voice in the
song. It appears eleven times within the thirty-seven measures of the vocal line.

Harmonic tension is heightened at the ends of the phrases by constant use of the appoggiatura. The appoggiatura falls on the first beat of the measure and is prepared sometimes from above and sometimes from below. (See Figure 26.)

![Figure 26](image)

Fig. 26—*Nur wer die Sehnsucht kennt*, Measures 3 and 4.

In measure 6 the accompaniment shifts from even eighth note patterns to triplets which continue for the remainder of the song. In measure 8 a melody moving in contrary motion to the vocal line is introduced in the bass of the accompaniment. (See Figure 27.)

![Figure 27](image)

Fig. 27—*Nur wer die Sehnsucht kennt*, Measures 6–9.
The second section of the first area of the song begins in measure 12. There is an increased tempo indicated with the marking *Schneller*. Measure 12 begins on the C major harmony, submediant of the tonic key of E minor, heard in the previous measure. Measure 13 moves to A minor and in measure 14 the harmony is B major. (See Figure 28.)

![Figure 28](image)

Fig. 28--*Nur wer die Sehnsucht kennt*, Measures 12 - 14.

The highest note in the vocal line is found on the word "*brennt*" in the phrase beginning in measure 15. This is sung with an F major harmony in the accompaniment which is a Neapolitan II chord in the key of E minor. (See Figure 29.)

![Figure 29](image)

Fig. 29--*Nur wer die Sehnsucht kennt*, Measures 15 - 17.
In measures 18 and 19, where the first repeat of the opening line of the poem occurs, there is an augmentation of the first presentation of the melody in measures 1 and 2. In the initial phrase there is an upward leap of a minor sixth. In the phrase in measures 18 and 19 there is an upward leap of an octave. The melody in measures 18 and 19 is repeated in measures 20 and 21 with only a slight change of rhythm to accommodate the text. (See Figure 30.)

Fig. 30—Nur wer die Sehnsucht kennt, Measures 18 - 21.

The second area of the song begins in measure 22. The second section of the second area begins in measure 31 where there is a marking of Schneller. It is based on the same material as the second section of the first area but telescoped into three measures instead of six. The melody moves upward diatonically ending in measure 33 with an appoggiatura and downward resolution. (See figure 31.)
Fig. 31--Nur wer die Sehnsucht kennt, Measures 31 - 33.

Measure 34 returns to the slower tempo (Langsamer) which begins a four measure phrase ending the vocal part. There are four measures of piano postlude beginning in measure 38. The melody moves down an octave to end quietly in E minor. (See Figure 32.)

Fig. 32--Nur wer die Sehnsucht kennt, Measures 38 - 41.

The Musical setting by Hugo Wolf

Wolf's setting of Nur wer die Sehnsucht kennt is No. 6 of his Goethe Lieder and is through-composed in design. The original key for the song is G minor (transposed key, E minor)
and the meter signature is 6/8 throughout. The song is marked \textit{Etwas bewegt} (with some movement). The tempo fluctuates constantly and Wolf's markings of \textit{immer belebter} (always animated) \textit{allmählich ruhiger werdend} (gradually become slow) are numerous, particularly in the interludes. The song contains only six phrases in the vocal part and each phrase is four measures long.

The key signature of one sharp indicates the key of E minor. However, there is never any feeling of this key. The harmony moves predominantly in A minor and A major. Other keys found frequently are C minor and B major. The latter would seem to indicate the dominant of E minor. The song ends on the dominant. There is not an E minor chord in the song.

The setting is highly chromatic. In the first phrase of the vocal line there are nine intervals and seven move by half step.

The first three measures of the introduction are an exact melodic and rhythmic repetition in the right hand. Only the harmonies in the left hand change from A minor to A major to B flat. The right hand rhythm pattern (\(\frac{1}{4}, \frac{3}{4}\)) appears frequently. It is found nine times in the first fifteen measures of the song. The left hand enters on the second beat with two eighth notes followed by a dotted quarter note. The rhythm pattern in the lower voices is significant and may be found twenty-seven times in the first thirty-one measures. (See Figure 33.)
Fig. 33--Nur wer die Sehnsucht kennt, Measures 1 - 3.

The voice enters in measure 9 with the melodic figure of the introduction and in measures 10 - 12 descends chromatically with the treble of the accompaniment doubling the melody in octaves. (See Figure 34.)

Fig. 34--Nur wer die Sehnsucht kennt, Measures 9 - 12.
In measures 13 - 15 an ascending melodic sequence appears in the right hand of the accompaniment. The left hand continues with the initial rhythmic figure. There is a slight quickening of tempo at measure 13 with the marking immer gesteigerter (always intensifying). (See Figure 35.)

Fig. 35—Nur wer die Sehnsucht kennt, Measures 13 - 16.

Following a one measure interlude (measure 17) in which there is a ritard, the faster tempo returns once more with the marking immer belebter (always animated). The voice descends and then moves upward chromatically. (See Figure 36.)
Fig. 36—*Nur wer die Sehnsucht kennt*, Measures 18 - 21.

Measures 22 - 24 contain a melodic and rhythmic repetition of material in the right hand. (See Figure 37.)

Fig. 37—*Nur wer die Sehnsucht kennt*, Measures 22 - 24.

The voice enters again in measure 26 at the original tempo. Measures 26 - 29 are like measures 1 - 4 except for one chord which is different. (See Figure 38.)
Beginning at measure 30, there are three and a half measures of interlude that are a duplication of measures 5-8. In measure 32 a new rhythm pattern is introduced in the accompaniment. The full pattern is a combination of what is played in both treble and bass. (See Figure 39.)

Measures 32 and 33 comprise a two measure rhythm pattern. The pattern can be found six times ending in measure 43. The sequence occurs in an ascending direction four times. It begins in measure 40 and the tempo slows with the marking
allmählich ruhiger werdend (gradually become slower).  (See Figure 40.)

Fig. 40--Nur wer die Sehnsucht kennt, Measures 40 and 41.

As the sequence breaks, in its third descending statement, the tempo (noch langsamer) and the dynamic level (dim.) subside. The voice re-enters in measure 49 in the original tempo. The first two measures of the final vocal phrase are a repetition of the opening phrase.  (See Figure 41.)

Fig. 41--Nur wer die Sehnsucht kennt, Measures 49 and 50.

The accompaniment continues to descend chromatically as the voice sings its final phrase, ending with a suspension and resolution.  (See Figure 42.)
Fig. 42--Nur wer die Sehnsucht kennt, Measures 52 and 53.

The song ends with a four measure phrase in the accompaniment characterized by descending half steps in the melody. The song ends on a B major chord, the dominant of E minor. (See Figure 45.) The last nine measures of the song return to the bass accompaniment figure which was predominant for the first thirty-one measures.

Fig. 43--Nur wer die Sehnsucht kennt, Measures 54 - 57.

The mood of Nur wer die Sehnsucht kennt is one of loneliness and despair. Both Schumann and Wolf portray this feeling in their settings of the poem. Schumann uses an interchange of fast and slow tempos. Wolf sets the poem with
more gradual tempo changes. Both settings give the feeling of anguish and desperation.

Schumann repeats portions of the text in different sections of his song. Wolf sets the poem straight through and repeats only the first phrase of the poem at the end of his setting. The form in the Schumann setting is b-partite. Wolf's setting is through-composed, although there is a reminiscence of the first melody at the end.

Schumann uses the same rhythmic figure each time the words "Nur wer die Sehnsucht kennt" are used. The accompaniment of his setting is predominantly in triplets. The Wolf setting has three important rhythmic patterns. One is a dotted quarter, quarter and eighth note. Another is found in the left hand of the accompaniment with a rest on the first beat followed by two eighths and a dotted quarter note. The third is a two measure figure built on an eighth rest and two eighth notes repeated twice followed by three eighth notes.

The setting by Schumann has all vocal phrases ending with a resolution of an appoggiatura. Wolf's song moves predominantly chromatic. The two settings are totally different in meter, rhythm, harmony, melody and form.

**Heiss mich nicht reden**

The intensity of Mignon's most intimate feelings in the second poem is in sharp contrast to the third. **Heiss mich**
nicht reden is a poem of pleading and lamentation. It appeared in the Theatralische Sendung as a poem by Wilhelm Meister from a drama of his youth. Goethe realized the association of this text and Mignon's problems, so he included it in the Lehrjahre as one of her songs.

Do not ask me to speak, tell me to be silent, for my secret is my duty; I would reveal to you my inmost being, but fate will not have it so. At the appointed time the sun's course drives away the gloomy night, and it cannot choose but brighten. The hard rock opens its bosom;

Heiss mich nicht reden, heiss mich schweigen!
Denn mein Geheimniss ist mir Pflicht!
Ich möchte dir mein ganzes Innre zeigen,
Allein das Schicksal will es nicht.
Zur rechten Zeit vertreibt der Sonne lauf
Die finstre Nacht, muss sich erhellen;
Der harte Fels schliesst seinen Busen auf,
Missgonnt der Erde nicht die tiefverborgnen Quellen.
Ein jeder sucht im Arm des Freundes Ruh,
Dort kann die Brust in Klagen sich ergiessen;
Allein ein Schwur druckt mir die Lippen zu,
Und nur ein Gott veruag sie aufzuschliessen!
It does not begrudge the earth its deep hidden springs.
Every man seeks rest in the arms of a friend,
for there he can pour out the troubles of his heart.
But a vow seals my lips,
and only a god can prevail upon me to open them.4

There are many contrasts in the attitude of Mignon in the poem. She asks her friends not to question her background as she thinks she has taken an oath not to reveal it. She believes that this oath can only be broken by some supernatural power.

Mignon speaks of eventuality, which she refers to as "rechten Zeit" when her secrets will be revealed. In the final part of this section of the poem, she speaks of a rock and springs, reminiscent of a similar passage in Kennst du das Land.

Mignon feels that because of her origin and background of mystery she is "allein" (alone) and unable to communicate with those she loves. She is only alone because she has accepted her own fate and refuses help from those closest to her.

The mood of the poem is mysterious and subdued, with an overtone of yearning. Goethe put the poem at the end of the sixteenth chapter of the fifth book of Wilhelm Meisters Lehrjahre.

4Miller, op. cit., p. 31.
The Musical Setting by Robert Schumann

The Schumann setting is No. 5 in Opus 98a. It is originally in the key of C minor (transposed key, B flat minor). The meter signature is 4/4 and does not vary within the song. The setting is through-composed.

The song is marked at the beginning mit freiem leidenschaftlichen Vortrag (with free, passionate delivery). It begins with a series of eight chords which firmly establish the key of B flat minor. The treble and bass move in contrary motion, the bass moves upward and the treble descends. The introduction is marked forte and each chord is accented. (See Figure 44.)

Fig. 44--Heiss mich nicht reden, Measures 1 and 2.

The voice enters in the second measure and sings a three measure passage which serves as a vocal introduction. It ends with the resolution of an appoggiatura. In measure 3 the accompaniment plays an F major seventh chord which would lead to the key of B flat in measure 4. However, Schumann uses the deceptive cadence at measure 4 and goes to the key of G flat major. (See Figure 45.)
Fig. 45—Heiss mich nicht reden, Measures 2 – 4.

Measure 4 is marked Langsamer (slower). After a short four note ascending figure in the key of G flat major the accompaniment begins to move through various keys with a series of perfect cadences. The series of progressions ends at measure 14 on an F major seventh chord which is the dominant seventh of the key of B flat which appears in the next measure.

A repeated eighth note rhythm begins in measure 7 which remains in the accompaniment until measure 16. There is a marking of Schneller (faster) at measure 7 and this increase in tempo remains for eight measures. (See Figure 46.)

Fig. 46—Heiss mich nicht reden, Measures 7 – 9.
Beginning in measure 16, the section is marked *Langsamer* and the tempo remains slow for twelve measures. Except for measure 19 the vocal line is doubled in the accompaniment from measure 16 to measure 22. In measure 16 the accompaniment begins a syncopated figure which is found in the next two phrases while the bass is in octaves (measures 17 - 21). The rhythm of the vocal line in measure 18 is repeated in measure 19. Here the melody prepares the first climax of the song. (See Figures 47 and 48.)

![Fig. 47--Heiss mich nicht reden, Measures 15 - 17.](image)

![Fig. 48--Heiss mich nicht reden, Measures 18 and 19.](image)
In measure 22 there is a sforzando (forced strong accent on a single note) in the vocal line which is the climax of the song up to this point. Measures 22 and 23 contain a three note figure repeated in the treble of the accompaniment in measures 23 and 24. The vocal line in measures 24 and 25 is a repetition of measures 16 and 17 except that the word "Fels" in measure 25 is a step higher than "Zeit" in measure 17. (See Figure 49.)

Fig. 49--Heiss mich nicht reden, Measures 22 - 25.

The tempo quickens again in measure 28 which is marked Nach und nach schneller (gradually faster). In measure 31 a new eighth, quarter, eighth note syncopated rhythm begins in the accompaniment. This two phrase passage through measure 36 moves from the key of E flat major to D major. The vocal line begins a rhythmic figure of a dotted quarter, eighth, and two quarter notes. (See Figure 50.)
Fig. 50—Heiss mich nicht reden, Measures 31 and 32

The repeated eighth note chords begin again in the accompaniment in measure 36 and continue for ten measures. The top note of the accompaniment doubles the vocal line through this section. The eighth notes repeat the same chords with a harmonic change every measure. The harmonic rhythm slows from a previous change of harmony every half measure to a change every measure. There is a sforzando on an E flat major chord at the beginning of measure 38 with a high E flat in the vocal part. This occurs in the phrase, "allein ein Schwur drückt mir die Lippen zu", (alone a vow seals my lips), in which Mignon cries out in her hopelessness. (See Figure 51.)
When Mignon sings "und nur ein Gott" (and only a god) in measure 41, the vocal line is still generally moving in a downward direction. Mignon is almost saying these thoughts to herself in realizing her despair. With this descent there is also a **diminuendo** in the dynamic level. (See Figure 52.)

The accompaniment pattern of repeated eighth notes ceases at measure 47 with only one chord played on each of the words "nur ein Gott". These words are sung softly in a low register. (See Figure 53.)
Fig. 53--Heiss mich nicht reden, Measures 47 and 48.

Measures 49 and 50 are built on a diminished chord which begins forte and diminishes as it is twice revoiced, ascending by thirds. The chords are repeated exactly in measures 51 and 52. (See Figure 54.)

Fig. 54--Heiss mich nicht reden, Measures 49 and 50.

There is a strong diminished chord in the last half of measure 52 with an added appoggiatura which resolves upward one-half step to form a dominant seventh chord built on F.
This resolves, however, not to B flat but to a diminished seventh chord built on D, in first inversion. This is similar to the deceptive movement found in measure 4. The last short section of the song is marked Adagio (slow) and is predominantly B flat major. The first words and the last words of the poem appear in the closing passage. The phrase "Heiss mich nicht reden, heiss mich schweigen" is based on material similar to that of the opening vocal phrase, except that this statement is lower in pitch. The accompaniment becomes quite sustained in this section. (See Figure 55.)

Fig. 55--Heiss mich nicht reden, Measures 52-56.

In measure 58 and continuing to the end of the song, the vocal line is like a chant using only two repeated notes. The accompaniment ends the song with two soft chords. The last section is in the key of B flat major. (See Figure 56.)
Heiss mich nicht reden appears in Wolf's Goethe Lieder as No. 5. Its original key is F major (transposed key, E major) and it is in tri-partite form. The three divisions of the song are measures 1 - 10, measures 11 - 20 and measures 21 - 32. The meter signature of 4/4 remains throughout the song.

The first section begins on the second beat of the measure with an A minor chord followed by a progression to a B major seventh chord. This serves as a dominant seventh leading into the tonic key of E major which appears first as the voice enters. Each section of the song is eight measures in length. The first chord of the two measure introduction is marked forte and the second is a contrasting piano. (See Figure 57.)
Fig. 57—He is not telling, I am silent, measures 1 and 2.

The voice enters in measure 3 and for two measures the melody is doubled in the accompaniment. The vocal line is syncopated, however, while the accompaniment is in an even rhythm. (See Figure 58.)

Fig. 58—Heiß mich nicht reden, Measures 3 and 4.

Measure 6 ends on a G major seventh chord which leads one to expect a resolution to C major. Instead Wolf moves to E flat in measure 7 and the bass of the accompaniment starts to move downward chromatically from G to D in measure 9. The accompaniment has a rhythm pattern of a quarter note followed by two eighth notes. This pattern is heard for two measures.
There is a feeling of E flat in measure 7 to a seventh chord on A in measure 8. (See Figure 59.)

Fig. 59—Heiss mich nicht reden, Measures 7 and 8.

A crescendo builds from piano in measure 7 to forte in measure 9 with the voice entering with a sudden piano on the word "allein" (alone). Measure 9 begins with a dotted quarter, eighth note accompaniment pattern which continues for two measures. This replaces the quarter note and two eighth note pattern found in the first measures of accompaniment. The voice descends to the end of measure 10 with the accompaniment becoming pianissimo. Measure 10 ends with a perfect cadence on A major. (See Figure 60.)

Fig. 60—Heiss mich nicht reden, Measures 9 and 10.
The second section begins with measure 11. A rhythm pattern two measures in length is introduced in the accompaniment in measures 11 and 12 and extends through six measures. Measure 11 has been preceded by a sixteenth note pickup and contains a pattern of four ascending eighth notes followed by a double dotted quarter note. There is a sixteenth note pickup to measure 12 which contains three ascending eighth notes followed by a dotted sixteenth and thirty-second note. This is followed by a quarter note and dotted eighth note. The pattern is the predominant accompaniment figure of the second section.

Each measure begins softly and makes a crescendo within the measure. Over this accompaniment the voice moves mostly scalewise. The excitement of the song begins to build for the voice in measure 14. No definite key is firmly established in the second section of the song. Wolf negates any key feeling of E major by using these ascending patterns, placing each on a different pitch level. (See Figure 61.)
Fig. 61—Heiss mich nicht reden, Measures 11 - 14.

In measure 15 the voice starts with repeated notes and then moves upward to a climax at the end of measure 16. The accompaniment moves from a diminished chord on C sharp in measure 11 to a diminished chord on E sharp in measure 12. Wolf moves this harmony up a third in the next two measures. By measure 17 the chord progression has moved to G sharp minor. The voice descends to end the phrase quietly with the words "missgönnt der Erde nicht die tiefverborgnen Quellen" (it does not begrudge the earth its deep hidden springs). (See Figure 62.)
Fig. 62—Heiss mich nicht reden, Measures 15 - 18.

Beginning with measure 19 there is a two measure interlude in octaves for the accompaniment. It is syncopated and repeated figures move to the beginning of the third section in measure 21. The harmony and rhythm of the accompaniment are similar to that found in measures 3 and 4. While the rhythm of the vocal line is different from that in measures 3 and 4, the melody is similar. This section is in the key of E major with leanings to the submediant, both minor (measure 22) and major (measure 25). (See Figures 63 and 65.)
Fig. 63—*Heiss mich nicht reden*, Measures 19 - 22.

In measure 23 the voice and accompaniment begin a crescendo. The vocal line is a series of repeated notes, the first two of which are sung on the offbeat. (See Figure 64.)

Fig. 64—*Heiss mich nicht reden*, Measures 23 and 24.

There is a sforzando in the accompaniment on the first note of measure 25 where the major submediant is introduced for the first time. The accompaniment then suddenly becomes pianissimo while the voice again intones *"allein"*. The vocal line leaps upward a seventh on the word *"Schwur"* (oath) and descends to the first note of the phrase. (See Figure 65.)
In measure 27 there is a second climax to the song when the voice sings "und nur ein Gott" (and only a god). The word "Gott" is marked forte in the vocal line and fortissimo in the accompaniment. The vocal line descends and ends quietly into a low register. Measure 28 ends on the dominant seventh (B major) of the tonic (E major). (See Figure 66.)
A four measure postlude for the accompaniment (measures 29 - 32) begins like the introduction. In measure 31 there is a cadence in E major with a suspension tied over the bar line from measure 30. It resolves on the second beat of measure 31 to bring the song to a close in the key of E major. The final cadence is subdominant to dominant seventh to tonic. (See Figure 67.)

Fig. 67--Heiss mich nicht reden, Measures 29 - 32.

While both Schumann and Wolf set the poem in a \( \frac{4}{4} \) meter, Schumann's setting is through-composed and Wolf writes in a tri-partite form.

The setting by Schumann is in two definite keys, B flat major and B flat minor. Wolf's setting moves through a number of keys: E major, E flat major, A major and a return to E major. There are areas where Wolf keeps a strong tonal center from being firmly established by introducing a series of perfect cadences or chords that sound like dominant sevenths.

Both composers agree that at the words "Zur rechten Zeit" something musically different is required by the
poem. Wolf uses ascending octaves in the accompaniment in the middle section of his song, beginning with a sixteenth note pickup. There is a series of three of these two measure patterns, each one beginning on a higher pitch. Schumann uses a syncopated rhythm at this point in the text in his setting.

Both composers make use of many repeated notes which give an effect similar to recitative. The points in the text in which the repeated notes appear are not the same in both settings. Besides the five note ascending figure previously mentioned, Wolf also uses a rhythmic pattern in the accompaniment of a quarter note followed by two eighth notes frequently. He has built his setting on this rhythm in the first and third sections. Schumann uses either repeated eighth notes or a syncopated rhythmic figure of eighth, quarter, eighth notes throughout his song.

Schumann ends his setting quietly. Wolf's song has a dramatic ending.

Both Schumann and Wolf create mood changes. Wolf achieves this by a variety of dynamic levels, some gradual and some abrupt. Schumann's variety comes from a frequent change of tempo.

So lasst mich scheinen

There is a play presented in Wilhelm Meister in which Mignon appears in an angel's costume. While appearing as the angel, Mignon sings the last of her four songs. It expresses a plea, this time for death. She describes her yearning for
union with a heavenly form so that her human trials should no longer bring her unhappiness.

Mignon begs that her costume not be taken away since she is about to become a real heavenly being. She refers to the grave as an impregnable house. With the thought of this impending event, she is prepared to leave behind her pure raiment, girdle and wreath. This is her description of her costume, complete with white robe, golden wings and a lily.

So lasst mich scheinen, bis ich werde,
Zieht mir das weisse Kleid nicht aus!
Ich eile von der schöner Erde
Hinab in jenes feste Haus.
Dort ruh ich eine kleine Stille
Dann öffnet sich der frische Blick,
Ich lasse dann die reine Hülle,
Den Gürtel und den Kranz zurück.
Und jene himmlischen Gestalten,
Sie fragen nicht nach Mann und Weib,
Und keine Kleider, keine Falten
Umgeben den verklärten Leib,
Zwar lebt' ich ohne Sorg und Mühe,
Doch fühlt' ich tiefen Schmerz genüng;
Vor Kummer altert' ich zu frühe,
Mach mich auf ewig wieder jung.
So let me seem, until I become so;
do not divest me of my white garment!
I am hastening from the beautiful earth
down to that impregnable house.
There I shall rest a little while in tranquillity,
then a fresh vision will open up;
I shall leave behind then the pure raiment,
The girdle and the wreath.
And those heavenly beings
do not concern themselves with man and woman,
and no garments, no robes,
cover the transfigured body.
True, I have lived without trouble and toil,
yet I have felt deep pain enough.
Through sorrow I have aged too early--
O make me forever young again!\footnote{Ibid., p. 32.}

It is the symbolism of Mignon's death, that deserves
critical attention in the last poem. Goethe recommended that
the performance of this poem be done with grace. The mood
of the poem is one of optimism and anticipation.

The poem is in four sections and is suitable to a
strophic lied. The first and last sections are of Mignon's
desire to leave the earth and the second and third refer
to her life after death. The poem is in consistent iambic

\footnote{Ibid., p. 32.}
tetrameter and the even flow of the text makes it easily set to music.

The Musical Setting by Robert Schumann

The setting is No. 9 in Schumann's Opus 98a. The original key is G major (transposed key, D). The meter signature is 3/4 throughout the song and it is through-composed.

The tempo marking is Langsam (slow). There is a two measure introduction. The second measure is identical in rhythm to the first, with the first measure built on the tonic chord and the second on a major-minor seventh chord on F sharp in first inversion. (See Figure 68.)

![Figure 68 -- So lasst mich scheinen, Measures 1 and 2.](image)

The F sharp harmony in measure 2 sounds to be the dominant seventh of B minor, the relative minor of the tonic (D major), but it resolves deceptively in measure 3 not to B minor, but to the VI chord in B minor (G major). The voice enters in measure 3 on a three note ascending pattern which appears several times throughout the song. Measures 3 and 5 are built on the same rhythmic figure in the accompaniment as the introduction. These are the only four measures in the song that have this pattern. (See Figure 69.)
There are basically three characteristics of the manner in which Schumann handles the rhythm in the song: He frequently combines duplets and triplets within the same measure. (See Figure 70.)

He sets the voice in two against triplets in the accompaniment. (See Figure 71.)
When triplets appear in the accompaniment, the figure is often played with the first note in the left hand and the other two in the right. (See Figure 72.)

In measure 5 a dominant seventh chord in B minor (F sharp) again resolves deceptively to the VI chord (G major). In measures 7 and 8 Schumann moves through diminished seventh chords to the first appearance of D major in measure 9.
In measure 10 the song moves to an E major seventh chord which is the V of V in D major, to a dominant seventh chord (A major) and back to D major in measure 12. This tonality remains until measure 15.

Measure 14 ends with a major-minor seventh chord on F which resolves to B flat major in measure 15. This section is dynamically strong. The vocal line found in measure 15 is repeated in measure 17 with a change of rhythm. (See Figure 73.)

Fig. 73--So lasst mich scheinen, Measures 15 - 17.

An E seventh chord (the V of V in D) is found in measure 18 leading to the dominant seventh of D major (A major) to the tonic (D major) in measure 19. The song stays in this key to measure 25 where there is a major-minor seventh chord on F sharp which resolves to B major seventh in measure 26. This acts as a dominant seventh to E minor which tends to prevail for the next four measures.

In measure 29 there is a perfect cadence to D major which leads to a four measure interlude beginning in measure
as the last note of a vocal phrase is heard. The melody line in measure 32 repeats the three note figure first introduced in the opening phrase of the vocal line. (See Figure 74.)

Fig. 74--So lasst mich scheinen, Measures 30 - 33.

In measure 34 the voice reenters with the same three note pattern. (See Figure 75.)

Fig. 75--So lasst mich scheinen, Measures 34 and 35.

From the interlude beginning in measure 30 to the end of the song, the key feeling is D major. Measure 37 contains a rhythm in the accompaniment that is found nowhere
else in the song. While the voice sustains a single tone, repeated diminished chords built on A are played on the off-beat in the accompaniment. (See Figure 76.)

Fig. 76—So lasst mich scheinen, Measure 37.

There is a forte passage at measure 42 with strong chords accompanying a descending broken triad on G in the vocal line. This phrase contains the final words of the poem which are repeated in the succeeding phrase. (See Figure 77.)

Fig. 77—So lasst mich scheinen, Measures 42 - 44.

The final vocal phrase begins on the dominant seventh of D major and moves into the tonic key in which the song ends. (See Figure 78.)
Fig. 78--So lasst mich scheinen, Measures 45 - 47.

Measure 47 is marked Schneller and begins an eighth measure postlude in triplet figures for five measures. The last four measures are based on dominant and tonic harmonies over a tonic pedal point on D.

The Musical Setting by Hugo Wolf

So lasst mich scheinen appears as No. 7 in Wolf's Goethe Lieder. Wolf listed this poem third in his series of the Mignon songs, putting Kennst du das Land as the final song. The original key is A minor (transposed key, F sharp minor). It is bi-partite in form equally divided into two seventeen measure sections. The first section is measures 1 - 17 and the second section is measures 18 - 34. There is a five measure piano postlude. The song is in 4/4 meter throughout except for one measure of 2/4, measure 34.
Wolf's setting is quiet with only one climactic forte in measure 32. There is an immediate return to a dynamic level of piano. Although the accompaniment has a syncopated rhythm throughout, the song portrays a mood of ethereal beauty.

There are no repetitions of text in this setting. In public performances the composer first read the poem aloud and then accompanied the singer at the keyboard.6

As is the case with Wolf's Nur wer die Sehnsucht kennt, this setting is highly chromatic in both accompaniment and vocal line. The first two phrases of the vocal line move in a downward direction picturesque of a certain sadness in Mignon.

There is no introduction and the accompaniment in measures 1 and 2 is repeated in measures 3 and 4 with one slight exception in the right hand on the first beat of measure 4. The rhythm of the bass established here is repeated throughout the song. The first chord is played in the right hand as an eighth note anacrusis. It is tied over the bar line which establishes a syncopation that is characteristic throughout the song. The first four measures are in F sharp minor over a tonic pedal point on F sharp. (See Figure 79.)

Fig. 79—So lasst mich scheinen, Measures 1 - 4.

Beginning in measure 5 Wolf sets up a series of cadences the first of which resolves deceptively in measure 6. The harmony moves from F sharp seventh (the V of IV) not to IV (B) but to VI (G major). When Mignon talks of the "feste Haus" (her grave) in measures 7 and 8, the melody line of the accompaniment moves downward in a sequence of two eighth notes and a quarter note. The word "Haus" leaps up a perfect fifth in the vocal line as if to indicate the anticipation of Mignon. (See Figure 80.)
Fig. 80—So lasst mich scheinen, Measures 7 and 8.

The voice chants a repeated note in measures 10 and 11. The accompaniment has repeated rhythmic patterns which form a sequence. The harmony is A sharp in this phrase until the last chord in measure 11. (See Figure 81.)

Fig. 81—So lasst mich scheinen, Measures 10 and 11.

At measure 12 the voice begins a phrase on the first beat of a measure for the first time in the song. The voice again intones a repeated note. The harmony in measure 12 is B sharp which moves to the enharmonic equivalent of
a Neapolitan II chord (G sharp) in a new key of G minor. However, when the new key arrives, it is major, not minor. The key of G major is established in measure 14. (See Figure 82.)

Fig. 82--So lasst mich scheinen, Measures 12 and 13.

The song remains in G major through measures 14 - 17. In measure 17 there is a C sharp major-minor seventh chord which functions as a dominant seventh in the key of F sharp minor to which it resolves in measure 18. This new key begins the second section of the song and the accompaniment in measures 18 - 23 is the same as the first six measures of the song. The vocal line in measures 18 and 19 is similar to the initial vocal phrase. (See Figure 83.)

Fig. 83--So lasst mich scheinen, Measures 18 and 19.
In measure 23 there is a deceptive cadence to G major. In measures 26 and 27 there is a sequence in the accompaniment that is basically built on an A sharp major harmony. The voice chants a repeated tone (E sharp) over this accompaniment. (See Figure 84.)

![Figure 84](image)

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Zwar lebt ich oh-ne Sorg und Mü-he,

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Fig. 84—So lasst mich scheinen, Measures 26 and 27.

In measure 29 a major-minor seventh chord on D leads into the key of G major in measure 30. This parallels measures 13 - 17. The vocal line in measure 30 begins a crescendo and moves in an upward direction. (See Figure 85.)

![Figure 85](image)
Fig. 85—So lasst mich scheinen, Measures 30 – 32.

The vocal line at measure 32 has its last phrase on the words "macht mich auf ewig wieder jung" (make me forever young). This phrase which is in a high range for the voice is the only *forte* passage in the song. The vocal melody is angular at this point. After a resolution downward from E to D, the voice leaps down an octave, moves down a step to C and then again leaps upward another octave.

The last measure for the voice, measure 34, is in 2/4 meter. It is built on the dominant seventh chord (C sharp) which resolves to the tonic (F sharp minor) after the voice has finished. (See Figure 86.)
Fig. 86—So lasst mich scheinen, Measures 32 - 34.

Measure 35 begins a piano postlude of five measures in 4/4 meter. It is based on material of the introduction. The entire postlude is played over a tonic pedal point on F sharp. (See Figure 87.)

Fig. 87—So lasst mich scheinen, Measures 35 - 39.

The setting by Schumann is through-composed and Wolf's is bi-partite. Schumann's setting is in triple meter (3/4) while Wolf's is in duple meter (4/4). The meter never changes
within the song, except for one measure of 2/4 in Wolf's setting.

This is a poem of hope and optimism and one in which Mignon tells of her impending death when she will become a heavenly being. Wolf has kept this setting quiet throughout and there is almost an ethereal quality found in his setting. Schumann's song achieves its intensity through a variety of dynamics. He pictures Mignon telling her story in agitation, while Wolf chooses for her poem to be quietly told.

Schumann's setting is built on a rhythm which frequently combines duplets and triplets in the same measure in the accompaniment. The rhythm in Wolf's setting is syncopated throughout the song.

Schumann uses a repeated three note diatonic melodic figure which appears at the beginning of the vocal line, in the interlude and in the voice at the beginning of the final section. Wolf's setting is highly chromatic, similar to Nur die Sehnsucht kennt.

Wolf and Schumann have chosen different ways to convey the same words of Mignon. Their mods are created differently by their choice of keys. Wolf writes in a minor key while Schumann's setting is in major. Both have achieved a masterful setting, each in his own way.
CHAPTER IV

CONCLUSION

The poems of Mignon have inspired song writers for almost two centuries. They have served as the texts for more composers than almost any other single set of poetry. The Romantic composers were especially fond of the words.

The poems are full of sadness and yearning and composers found they could be set in different moods. Some settings are in major tonalities while other settings of the same poem can be found in minor. Simple harmonies are used in some settings while others contain more complex harmonies. There are those composers who would have Mignon appear as a lost soul throughout all the poems with each song quietly sung, while others use a variety of dynamics adding drama to the setting and picturing Mignon as full of optimism at the end.

There are certain parallels in the lives of Robert Schumann and Hugo Wolf. Both Schumann and Wolf were struggling composers all of their lives and had it not been for Schumann's wife and Wolf's friends, neither would have had enough money on which to exist. Schumann and Wolf were both teachers, but neither enjoyed his work nor had the temperament for teaching.

Schumann was music critic for a number of years for a music paper, Neue Zeitschrift. Wolf did musical criticisms for Wiener Salonblatt. Both wrote brilliantly and there
are those who believe that the writings of Schumann and Wolf have more value in the field of literature than their compositions do in the field of music.\footnote{Lillian Baldwin, \textit{A Listener's Anthology of Music}, (New York, 1948), p. 51.}

Both men concentrated on one kind of writing at a time. Schumann composed only in one medium before moving on to another. He concentrated only on symphonies for a time, then on piano works, chamber music, and the year of his marriage (1840) was greatest year for the song. Wolf wrote mainly for the voice. He would select a certain author or poet and concentrate only on his works until all suitable literature had been exhausted. Only then would he go to the writings of another poet.

A more remote comparison reveals that Mignon was psychotic and appears so throughout the entire novel of \textit{Wilhelm Meister}. Both Wolf and Schumann had psychiatric problems for the major portion of their lives and both died in mental institutions. An understanding of some of the problems of Mignon may have drawn the two men to her poems.

The first poem is in a three part strophic form. \textit{Kennst du das Land} is set by Schumann as a strictly strophic song with each verse exactly the same in the musical setting. He varies neither the mood nor the dynamics. Wolf also uses the three strophes, but varies each slightly with either a change of rhythm or key or style of accompaniment. Schumann's
song intensifies the mood with increased dynamics and repeated triplets in the accompaniment to heighten the drama. Wolf has achieved greater variety in his setting with changes of both vocal line and accompaniment between the verses.

Each composer chose a different form in Nur wer die Sehnsucht kennt. Schumann's setting is bi-partite with each part framed by the words of the first phrase of the poem. Wolf's setting is through-composed. Both composers rely on repeated rhythm patterns throughout the song. Schumann ends each phrase of the vocal line with an appoggiatura and downward resolution. Wolf's setting is highly chromatic. Both settings are created in an atmosphere of loneliness.

Heiss mich nicht reden is not as personal and intimate a poem of Mignon as the previous one. Both composers have built a more forthright mood and even Schumann indicates that his setting should be interpreted with passion. Wolf composed his song in the major mode while Schumann's is in minor. Again there is a difference of form. Schumann's song is through-composed while the setting by Wolf is tripartite. Both settings contain repeated notes in the vocal line giving a parlando effect and both contain repeated rhythm patterns in the accompaniment. Schumann creates his excitement by frequent tempo changes while Wolf's setting has gradual changes in both tempo and dynamics.

The final song, So lasst mich scheinen, is one of optimism in Schumann's setting while Wolf's has an ethereal
feeling. Schumann has captured Mignon's anticipation of the death which will free her from all guilt and loneliness whereas Wolf's setting pictures Mignon's blissful feelings of heaven. Schumann's setting is through-composed and Wolf's is bi-partite in form. Wolf maintains a quiet level of dynamics throughout his song while Schumann achieves an intensity with frequent changes of dynamics. A syncopated rhythm is repeated in the accompaniment throughout Wolf's setting. Schumann writes in a duple rhythm in the vocal line against triplets in the accompaniment. Schumann repeats a three note melodic figure frequently while Wolf's most characteristic trait is his chromaticism.

The four poems of Mignon are not the only words from Wilhelm Meister to be set to music by the composers. The songs of the old Harper (Mignon's father) are also an important part of lieder literature. One of Mignon's songs Nur wer die Sehnsucht kennt, is performed in the novel as a duet between Mignon and the old Harper. However, it is most frequently set as a solo. Both Wolf and Schumann have set other Wilhelm Meister words to music.

Although Schumann and Wolf were alike in many ways, they chose entirely different methods for setting the poems to music. Schumann creates his songs with simple harmonies and uncomplicated rhythms. His settings contain appoggiaturas and syncopation, but when compared to the harmonies and rhythms of Wolf, they appear relatively simple.
Schumann lived in the early nineteenth century and clearly shows a great influence of Schubert in his style and harmonies. Wolf’s idol was Wagner and his music shows strong Wagnerian influence in the use of chromatics and a veiled movement of chord progressions which never settle in any particular key. His harmony is thick with frequent use of seventh, ninth and diminished chords.

Each of the composers has written masterful settings of the Mignon poems. Each has proven that a poem can be set to music in a variety of ways without losing its beauty and meaning.
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