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FORM AND RHYTHM IN THE MOERIKE LIEDER  
OF HUGO WOLF

THESIS

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## CHAPTER I

### THE LIFE OF HUGO WOLF

Hugo Philipp Jakob Wolf was born March 13, 1860, in Windischgraz, a village in the Austrian province of Styria. He was the fourth--and the most gifted--of eight children. His mother, the energetic and practical member of the family, was a source of sympathy and support to her brilliant son as long as she lived. His father, who had inherited the family leather business somewhat unwillingly, was an avid amateur musician, having taught himself to play the piano, violin, flute, harp, and guitar.

Philipp Wolf did much to encourage his musical son. He gave Hugo his first piano and violin lessons at age five, and because of his extraordinary talent the boy became his father's favorite. During his early years, he played second violin in a family orchestra which gave public performances.

Wolf's formal education consisted of short sojourns at five different schools, for he was an erratic and rebellious student. At age ten, he left the Windischgraz Volksschule and entered the Gymnasium at Graz, where he studied piano and violin along with his regular schoolwork. He stayed only one term, however, for his grades were too poor to allow him to continue. The following year he went to the Konvikt

attached to a Benedictine monastery in Carinthia. Here he advanced, playing organ at the students' masses and playing piano in a trio. Unfortunately, though, he excelled only in music. His academic grades grew progressively worse during his two-year stay. In 1873 he went to Marburg Gymnasium. Here he was no more successful with his grades, but he increased his musical knowledge. His musical horizons had heretofore been confined largely to Italian operatic excerpts played by the family orchestra, but he now became acquainted with the works of Haydn, Mozart, and Beethoven.

It was at Marburg, when he was but thirteen, [that] he wrote a piano sonata, which was followed shortly by a set of variations for piano. Also included in this first group of works were five lieder. The works reflect his early enthusiasm for Haydn, Mozart, Beethoven, and Schubert; there is nothing yet to be found that is characteristic of his mature work.

But Wolf's days at Marburg were numbered, for he incurred the wrath of his teachers by playing truant to satisfy his musical hunger; he secretly joined the local church orchestra and absented himself from classes to attend rehearsals. So when, in 1875, an aunt invited him to live with her in Vienna and attend the Conservatory there, his father rather reluctantly allowed him to go. For Philipp Wolf, while encouraging his gifted son, had never wanted to expected Hugo to pursue a musical career. Having lost most of his business in a disastrous

fire, he could ill afford to support himself, much less carry the financial burden of a dependent son. And he was pessimistic about Hugo's chances of earning a living as a musician. Nevertheless, after much heated discussion, he consented to allow Hugo to test his mettle in Vienna.

Wolf's new music curriculum was not without its frustrations. He was obliged to begin with elementary harmony, regardless of what he had picked up from his father's composition textbooks, and this made him impatient. While studying harmony and piano at the Conservatory, he experimented independently with harmonic progression at home, sharing his discoveries with two cousins. An enthusiastic opera-goer, he studied carefully the instrumentation of Mozart, Weber, and Meyerbeer. He scrutinized any orchestral scores he could find, particularly those of Haydn, and he began a study of Berlioz's treatise on orchestration. From his earliest years, he had known that he must be a composer, and he took the initiative in seeking the proper training for his chosen work.

One event of Wolf's first year in Vienna had a lifelong influence upon him. For in that year, Richard Wagner came to town. In Vienna at that time, "to be young . . . was to be a Wagnerian, with all the earnestness and intolerance, the follies and the exaltations that the term implied."<sup>1</sup> Although

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<sup>1</sup>Frank Walker, Hugo Wolf (New York, 1952), p. 23.



the reactionary forces of Viennese musical life opposed him, Wagner had a growing following among the city's young musicians. Wolf was fifteen, and he was immediately overwhelmed by Wagner's operas. He maneuvered to meet Wagner and show him some compositions, but the composer refused to make any evaluation of the youth's work. Although this, Wolf's only interview with "the Master," was seemingly unsatisfactory, a strong personality and talent had left its mark. Wolf remained a devout Wagnerian, and much of his music was influenced by his admiration of Wagner.

A catalog of Wolf's compositions of this period includes various works for piano, violin, or chorus, all unfinished, as well as a few more insignificant lieder. His piano sonatas and violin concerto were modeled on the Viennese classics, but the form was "helpless,"<sup>2</sup> and there was a great deal of empty passage work.

In 1877 Wolf moved from the home of his aunt into the first of a series of private rooms. Thus began a manner of living which became permanent. Easily disturbed by flaws in his surroundings, he moved from place to place during all his musical life, sometimes as often as every two weeks.

Also in 1877, Wolf ended his formal studies. He left the Conservatory because he felt that his progress was being retarded by school routine. Hugo could not adapt himself to a schedule and pedantic instruction. He had to be unencumbered

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<sup>2</sup>Ibid., p. 39.

and independent in order to study and create, and he lacked neither incentive nor self-discipline to work on his own. Thus, at seventeen, he began an intensive self-education, visiting libraries and studying scores. He "soaked himself in the classics"<sup>3</sup>--Bach and Beethoven--and in the masters of the lied, Schubert and Schumann. But his strongest influence was Wagner, whose bold harmonies and dramatic strength were a source of deep inspiration to the growing musician.

After leaving the Conservatory, he returned to Windischgraz for eight months, where he wrote several lieder and experimented with a symphony. Late in 1877, after friends found him enough violin and piano students to provide a bare living, he returned to Vienna. For the next ten years, he scraped together an always meager and sometimes wholly inadequate living, tutoring pupils whose musical development interested him little in order to support himself and write the music he felt compelled to write. Few of the works of these years are significant, for Wolf was still experimenting and maturing, even though formal study had ended.

Hugo Wolf was a charming and brilliant person, with a magnetism which held friends in spite of his less attractive qualities. "Everywhere he went he left behind him men's hearts more closely bound in his service, their minds more determined to struggle for his recognition."<sup>4</sup>

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<sup>3</sup>Romain Rolland, "Hugo Wolf," Essays on Music (New York, 1948), p. 344.

<sup>4</sup>Frank Walker, op. cit., p. 277.

From his early years throughout his life, he was a voracious reader, and because of this background he had remarkable powers as a conversationalist. He could talk fluently about German and foreign literature. He had learned both French and English, in order better to appreciate the thoughts of foreign artists. But his great love was poetry. He had impeccable literary taste, as well as a really sensitive understanding of the beauties of poetic language.

The poets he loved best were those who possessed the mysterious power of releasing the music within him. For Hugo Wolf was, first and foremost, a servant of his own genius. He believed he had been sent into the world for one purpose: to compose. In this sense, he was a wholly self-centered person, for he was willing to sacrifice any personal possession, any friend, and even his own reputation for his music.

Like Wagner, he was an egoist ready to sacrifice anyone to the behests of his genius and--despite his petty irascibilities and pomposities--was personally so fascinating that people vied with one another to be sacrificed.<sup>5</sup>

However, "while his debt to many of his friends was considerable, gratitude formed but a small part of his nature. He had the streak of ruthlessness common to most creative artists . . . ."<sup>6</sup> Thus he was guilty of great ingratitude, for

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<sup>5</sup>Wilfrid Mellers, Romanticism and the 20th Century, Vol. IV of Man and His Music, 4 vols. (London, 1957), p. 101.

<sup>6</sup>Geoffrey Crankshaw, "A Master of the Song," Musical Opinion, LXXVI (February, 1953), 273.

he often turned on friends who had helped him financially and on performers who had consented to sing his songs on their concerts.

An engagement to sing Wolf's songs with Wolf himself at the piano was not to be lightly undertaken. He paid no regard at all to the presence of an audience, and if his artistic feelings, or his abnormally sensitive ear, were outraged by a slip of memory, an error of taste, or lapse of intonation or rhythm, he would rebuke the singer audibly, even during a public performance.<sup>7</sup>

In personal and financial matters, also, he showed little appreciation for attempted favors. "Generally speaking, success alone, in endeavours to help Wolf, could count upon his gratitude; to try to assist him and to fail was to be sent away, not only without thanks, but with contempt."<sup>8</sup>

He had an utter intolerance of mediocrity and a pride and confidence in his genius which bordered on arrogance. His was an uncompromising and forthright nature, but he was silent and mistrustful among strangers. Crankshaw describes him as "one of music's quiet figures, who, however much they depended on public response for their daily bread, were incapable of moulding events to their purpose."<sup>9</sup>

Yet he possessed a very great charm of manner and appearance. He was slightly built--only five feet one inch

<sup>7</sup>Frank Walker, op. cit., p. 303.

<sup>8</sup>Ibid., p. 311.

<sup>9</sup>Crankshaw, op. cit., p. 273.

tall at maturity--and his dress and grooming were impeccable. His sensitive, boyish face held a pair of gleaming, deep-brown eyes that seemed to laugh readily and was topped by a long, "artistic" crop of ash-blond hair.

"He struck people often as being one of the most unconsciously humorous figures they had ever encountered."<sup>10</sup> He had a captivating way with children, winning them with an impish, carefree sense of humor, a natural and spontaneous power of mimicry, and with the extraordinary grimaces into which he loved to twist his features. "This was a new kind of grown-up, with unusual ideas about the relative importance of things."<sup>11</sup>

And part of his charm lay in the very erratic genius which made him so impossible at times. For just as he was subject to periods of deep depression and irascibility, his volatile emotions carried him also to heights of happiness. "Those who never saw Wolf rejoice have simply no conception of what joy is."<sup>12</sup> For his enthusiasm knew no bounds, and ecstasy as well as melancholia could so possess him that he was no longer himself.

During these developmental years, and for the rest of his life, Hugo Wolf was aided and indeed enabled to survive,

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<sup>10</sup>Frank Walker, *op. cit.*, p. 53.

<sup>11</sup>*Ibid.*, p. 101.

<sup>12</sup>*Ibid.*, p. 355.

physically as well as musically, by many devoted friends. One of the most faithful, and perhaps the most valuable, was the rich young composer Adalbert Goldschmidt. Through him, Wolf came in contact with many musicians and artists, finding cultural guidance and human sympathy.

Wolf's was not the type of genius to flourish in any environment . . . . He needed a background of living culture. He needed friendship with those to whom poetry and music meant at least a little of what they meant to him. Above all, he needed understanding and encouragement. He was not equipped for a personal battle with society. His belief in his powers needed support from those who shared it.<sup>13</sup>

Goldschmidt remained his friend throughout his life, securing students for him when he needed money, offering his home as a perennially available retreat from the shabbiness of Hugo's lodgings, and in general patronizing him discreetly so as not to injure Wolf's pride.

In 1879 Wolf encountered Brahms for the first time. Up to that time, he had been a great admirer of the composer, in spite of his Wagnerite friends. However, when he took some of his compositions to Brahms, he was told that he needed to "learn something" before Brahms could determine if he had talent. The composer further enraged him by sending him for training to a Conservatory professor who charged more than Wolf could pay. This summary treatment helped "impel Wolf

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<sup>13</sup>Crankshaw, op. cit., p. 273.

more forcibly towards the anti-Brahmsian camp,"<sup>14</sup> and by the time he became a music critic he had no good word for any Brahms work.

Through the kindness of friends who invited him, Wolf was able to spend many summer vacations away from Vienna, in some quiet spot where he could read, compose, and recuperate from the drudgery of earning a living. The summer of 1880 he spent in the village of Maierling, the home of his friend Victor Preyss. These were some of the happiest months of his life, for the Preyss family made him one of them and yet gave him absolute quiet for his work.

It was also one of the most influential summers he spent. He drank in the beauty of the surrounding countryside, absorbing impressions and peace of mind which stayed with him long afterward. For Wolf felt a great sensitivity and response to nature. "In his passionate delight in the beauty of the world there was nothing superficial or conventional; in the face of nature an expression of great solemnity came over his own features."<sup>15</sup> During this time, he absorbed impressions which became a part of his *Moerike Lieder*, some nine years later. Here he became skilled in "the evocation of the open air"--floating clouds, streams, birds, and other such typical gems of imagery.

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<sup>14</sup>Frank Walker, op. cit., p. 87.

<sup>15</sup>Ibid., p. 97.

In October, 1881, again through the influence of Goldschmidt, Wolf was appointed chorus master at the Stadttheater at Salzburg. By mid-November he had been promoted to second Kapellmeister, and at last his long-suffering father had hope that Hugo was "settling down" to earn his own living. But he lacked experience or temperament for the job, and he was dismissed by the end of December. He returned to Vienna to resume his hand-to-mouth itinerant teacher's existence for another two years.

But Wolf's genius seemed unaffected by his perennial vigil at the brink of starvation. It is true that he wrote in spurts, that periods of fiery creativity were followed by long deserts of musical sterility. But when his pen was awakened, nothing, not even hunger, could dampen his spirits. His food was composing, and his only frustration came from the birds or the children in the streets, whose songs and laughter invaded his sensitive ears and impeded the flow from teeming brain to flying pen.

In February, 1883, Richard Wagner died, and Hugo Wolf was deeply and personally shocked by this loss to the musical world. Wagner was to Wolf the culmination of all that was worthwhile in art. Indeed, this very reverence he felt for Wagner had produced in him a deep inner struggle which had to do with his artistic and creative existence. He felt that Wagner so far overshadowed him that there was no work left for him to do.



In January, 1884, Wolf accepted the most permanent employment of his life. He became, through the influence of Goldschmidt, the music critic for the Wiener Salonblatt. The Salonblatt, mirror of Viennese society, was "digested every Sunday by all fashionables and would-be fashionables in the city."<sup>16</sup> Wolf's severe and outspoken voice soon attracted the attention of this superficial and sophisticated public, as well as the anger of much of the musical world. He did not hesitate to say what he thought, and he made many lifelong enemies in his three-year journalistic career.

The "wild Wolf of the Salonblatt" attacked composers without mercy, scorning Boito Ponchielli and venting his "long-pent-up" spleen upon Brahms. He deplored the laziness and vanity of singers, criticized performers for inadequate rehearsal, and fought the "hide-bound conservatism" of the Vienna Philharmonic programs. Nor did the audience escape Wolf's venom. He attacked their depravity and poor taste, as evidenced in their neglect of Liszt and Berlioz and their adulation of Brahms; their late entry into every concert; and their overuse and vulgarity of applause.

Yet for all his intensity and seeming fanaticism, Wolf's criticisms show keen perception as well as brilliance of literary expression. They were usually just and penetrating, except in the case of Brahms, in whom he saw no originality,

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<sup>16</sup>Frank Walker, op. cit., p. 148.

no depth of emotion, and no genius. His discerning mind was never taken in by third- and fourth-rate composers. He praised Beethoven, Mozart, Gluck, Wagner, Schubert, and Schumann. Seemingly, his only error in judgment concerned Brahms, who aroused only blind prejudice within him. But at any rate, he refused to cater to Viennese ease and unconcern, speaking his mind at any price.

In April, 1887, Wolf resigned his post on the Salonblatt. He was twenty-seven, he was a composer who had had not one composition published or even performed publicly, and he now had many enemies. And he had not found his "niche" in his profession.

But the next month brought a blow which, while bringing deep grief, proved the turning point in his creative life. On May 9 Hugo's father, beloved adviser and source of continued if meager financial support, died. Philipp Wolf had loved his hapless son, and "as for Hugo, half the incentive behind his long struggle had been the overwhelming desire to justify himself in his father's eyes, to prove that he was, after all, not the failure that he seemed as a composer."<sup>17</sup> This severance of his strongest tie with home and youth caused Hugo Wolf to grow up. It left him sober and subdued, but it triggered a period of intense creativity which was to span half his remaining ten years of sanity. Up to his father's death, Hugo

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<sup>17</sup>Ibid., p. 194.

had written none of his mature works. He had never ceased composing, or attempting to compose, but his efforts had been a series of experiments with new forms and media. They included several sonatas and assorted character pieces for piano; seventeen works for male or mixed chorus; six pieces of chamber music; and three complete orchestral works. Nearly all these works were incomplete. The only significant ones were Penthesilea, a tone poem inspired by Liszt; Christnacht, a work for soli, chorus and orchestra, which had been begun but not finished at the time of his father's death; and a few completed songs to poems by various German poets. Wolf obviously had not found a satisfying avenue of expression, nor had he disciplined his talent sufficiently to complete much of what he had begun.

Another event of 1887 determined the direction which Hugo's burst of creativity was to take. A friend and fellow Wagnerian, Friedrich Eckstein offered to bear the expenses of publication of twelve of Wolf's songs. Hugo excitedly chose the songs from among his manuscripts, and his happiness at this first publication aroused in him one desire: to compose more songs. He left Vienna in mid-winter, and on February 16, 1888, he composed his first Moerike song. Thus began nearly three years of musical abundance, devoted almost entirely to lieder. These years produced well over two hundred songs, including all five songbooks of his mature years.

This first major creative outburst ended in November, 1890. Another short spurt, in November and December 1891, produced fifteen Italian lieder. Then came five long years of musical silence. Wolf made continuous attempts to write and spent much time orchestrating earlier works in the hope of reawakening his genius. Friends arranged for concerts of his songs, and several dedicated singers performed them all over Europe, usually with Wolf himself as accompanist. Indeed, Wolf often sang his own songs, and "the listeners forgot the unlovely voice and the deficiencies of the singing, as singing, in the passionate intensity of his interpretations."<sup>18</sup>

But concert or no concert, his seeming inability ever to compose again caused a growing despondency in Hugo Wolf. Years before, he had written, "When one day I am no longer able to compose, then nobody need bother about me any longer . . . then everything will be over for me."<sup>19</sup> He grew impatient with his friends, and the quirks of personality which had made him eccentric now began to intensify.

During these years when . . . he could do little but brood over the disparity between his ambition and his actual achievements, . . . his self-centredness increased until he seemed almost to take it for granted that not only his own life, but also the lives of his friends, should be wholly at the service of his genius.<sup>20</sup>

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<sup>18</sup>Frank Walker, op. cit., p. 306.

<sup>19</sup>Ruth Berges, "The Tragic Star of Hugo Wolf," Musical Courier, CLXI (March, 1960), 10.

<sup>20</sup>Frank Walker, op. cit., p. 311.

His only lasting work from the "silent years" was the Italienische Serenade for small orchestra, which was but an arrangement of an earlier Serenade for string quartet.

The reasons for this crippling of his creative powers are not clearly defined. There were pathological factors, for the seeds of the insanity that was to engulf him at thirty-seven were beginning to develop. And perhaps a mind which produced so feverishly when at its peak must react to his three-year creative outburst by lying dormant for over four years. But the chief reason seems to be Wolf's unsolved operatic problems. He had for years been searching for a suitable libretto for the opera which he hoped would make him as wealthy and popular as Wagner and Humperdinck. As early as 1888 he had been attracted to Pedro Alarcon's novel, The Three-Cornered Hat, as a suitable subject for a comic opera. At that time his friend Julius Mayreder had suggested that his sister-in-law Rosa write the libretto. But the resulting manuscript drew unconcealed contempt from Wolf and sent him searching in new directions. The enthusiasm which he had accumulated for the work poured itself instead into the Spanish Songbook. He continued to search for a subject, considering for a time the story of Manuel Venegas, another Alarcon novel. He collected and rejected many libretti, making several enemies in the process. This stalemate in his musical activity caused Wolf much bitterness, for he

found himself unable to create any other music while the opera idea weighed on his mind.

But another factor than lack of subject hindered Wolf. He was unable to escape the "enveloping shadow of Wagner." He felt smothered by the Master's greatness, as if he had been left no frontiers to explore and expand. Such an attitude had a depressing influence upon his spirit and a deterrent effect on his own creative work. "He has left me no room, like a mighty tree that chokes with its shade the sprouting young growths under its widely spreading branches."<sup>21</sup> Once after seeing Tänhauser, he declared that whenever he heard one of Wagner's operas he was tempted to destroy his own work, which then seemed to him purposeless.

Then, in January, 1895, Wolf was seized with enthusiasm for Rosa Mayreder's libretto of The Three-Cornered Hat--the very one which he had rejected so scornfully five years earlier. He wrote:

A miracle, a miracle, an unheard-of miracle has taken place. The long desired opera-text is found; it lies before me quite complete, and I am burning with eagerness to get on with the musical treatment . . . . Frau Rosa Mayreder, a gifted woman I have known for some years, has achieved the clever feat of turning the story into an extremely effective opera book and yet remaining artistically on the poet's level.<sup>22</sup>

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<sup>21</sup>Frank Walker, op. cit., p. 323.

<sup>22</sup>Ibid., p. 353.

This was extravagant praise indeed for the writer whose banality he had proclaimed so savagely. But desperation had colored Wolf's outlook, and he now threw himself with typical fire into the proposed composition, which he entitled Der Corregidor.

He estimated that the writing of the opera would take two years, but with his customary frenzied work he completed it in fourteen weeks. And his confidence in its success knew no limits. "The music to Der Corregidor puts in the shade everything that so far has come from my pen."<sup>23</sup> And again:

The public will howl . . . . People will no longer talk about anything but this opera. . . . Mascagni, Leoncavallo, and . . . the insipid Humperdinck . . . will tremble and grow pale when Der Corregidor stages its triumphant procession through the theatres.<sup>24</sup>

The first performance of Der Corregidor, at Mannheim, was indeed well-received. But the opera was considered extremely difficult, and Wolf had aroused a great deal of ill feeling by his impatience and arrogance at rehearsals. By the second performance, the hostility of the singers and the orchestra came through. Critics reversed their earlier good reviews, and the work has never since been well-known.

In 1896, shortly after he completed the scoring of his opera, Wolf was seized by another creative outpouring such as he had known in 1888. He wrote the twenty-two songs in Volume II of the Italienische Liederbuch, with all the characteristic

<sup>23</sup>Frank Walker, op. cit., p. 359.

<sup>24</sup>Ibid., p. 363.

delicacy and refinement of the first volume. He was able to take up his pen where he had laid it down four years before and at once revert to his uniquely beautiful Italian manner. These were followed by four songs on poems by Heine, Shakespeare, and Byron, and then by three songs of Michelangelo.

Wolf's songs were performed during his lifetime by several faithful performers, including Frieda Zerny, Ferdinand Jager, and Hugo Faisst. In April, 1894, Jager and Zerny gave the first performance in Vienna of a concert wholly devoted to Wolf's songs.

Nearly half the songs of the programme had to be repeated. It is noteworthy that such scenes of enthusiasm were frequent whenever Wolf himself appeared at a concert of his own works. It cannot be said that the audiences of his own day were at all slow to recognize his genius. If his music did not make the headway toward general recognition that might have been expected, . . . that was . . . partly due to hostility in high places, particularly among the Viennese clique, and to professional jealousy; partly to the restrictions Wolf himself imposed upon his publisher in the matter of advertisement; and partly, perhaps principally, to the inertia and overweening vanity of the majority of singers . . . .<sup>25</sup>

The reason his music made so little headway during his lifetime was that few people had any acquaintance with it. Few German singers cared to sing his songs because of their difficulty, and the average performer, not seeing sufficient

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<sup>25</sup>Frank Walker, op. cit., p. 329.



opportunities for applause in them, could hardly be induced even to study them. Accompaniments also were difficult, and skilled interpreters were few. In addition, Wolf forbade publication of the songs in separate form, so that a purchaser was compelled to buy a whole volume to get one. Sopranos, for instance, would get a volume including tenor, bass, and contralto songs as well, since they were published in no key but the original and were grouped by poets.

Yet the music, when heard, was well-received. People listened respectfully. Friends arranged performances of his songs at meetings of the Wagner Society, a group of Viennese aristocrats who met for the study and performance of Wagner's music. Later, a Hugo Wolf Society was founded, solely for the spreading of a knowledge of his songs and for maintaining him in comfort.

All in all, this was for Wolf a time of considerable present happiness and eager anticipation of the future. He was established in a comfortable home of his own and relieved from all his more pressing monetary anxieties. He could look back on great achievements in the past, knowing full well the value of the work he had done. Recent developments gave promise of increasingly wide recognition of his genius. Above all, he felt that quickening within him that betokened important new works soon to be born. He awaited with impatience Frau Mayreder's libretto for Manual Venegas . . . . The future did indeed seem to be rich in promise.<sup>26</sup>

But such a future was not to be. In April, 1897, friends began to notice that Wolf's eccentricities were growing more

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<sup>26</sup>Frank Walker, op. cit., pp. 406-407.

pronounced. He magnified imagined personal slights, and his contempt for certain people grew into vindictive hate. Syphilis, the disease which had dogged his steps since his youth, progressed more rapidly now, affecting his mind as well as his body. He tired easily and was haunted by frightful dreams at night. Also, his doom was hastened by a final creative spurt during which he overworked and underslept in order to work on his second opera, Manuel Venegas.

The climax came in September, when Hugo began asserting falsely to friends that he had been chosen the new director of the Court Opera in Vienna. He excitedly began interviewing singers, and at last his friends intervened and took him to Dr. Svetlin's asylum. There he remained until January, when his delusions of grandeur subsided and he was discharged into the care of his sister Kaethe. For a time he seemed to improve, even writing again on his beloved opera. But in October, sensing the onset of madness again, he tried to drown himself and was again taken to an asylum. Here he remained until his death in 1903, his brain gradually deteriorating until at last he recognized no one and was completely unaware of his surroundings.

## CHAPTER II

### WOLF'S CONTRIBUTIONS TO THE LIED

Hugo Wolf had a unique musical gift for the small form--the ability to express the most intimate thought with aphoristic brevity.

His was not a nature likely to find fulfillment in epic symphonies or music-dramas. His vision was at once too penetrating and too concentrated to be at home in the wider perspectives which drew the best from Beethoven or Wagner . . . . In spite of all Wolf's efforts to achieve fame with string quartet, symphonic poem, or opera, he stands before history as a specialist . . . . Wolf was a great song writer who found music's wider expanses beyond his scope.<sup>1</sup>

He was placed historically where he could benefit from the work of his great predecessors in song and where he could, through an expanded vocabulary of musical expression, catch the finest nuances of the poetry he set. German song during the last century had been a continuous attempt toward heightening, by means of melody, harmony, and rhythm, the effects of the words. The importance and independence of the instrumental part had reached its climax; declamatory passages had replaced melodic phrases; and all the resources of modern

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<sup>1</sup>Geoffrey Crankshaw, "A Master of the Song," Musical Opinion, LXXVI (February, 1953), 275.

music in modulation and in harmonic and rhythmic combinations had been expended on the song form.

To Schubert, who had led the way toward a more sensitive accentuation of words and a more subtle blend between voice and piano, Wolf recognized a great debt.<sup>2</sup> He owed much also to Schumann, who had freed the piano of its subordinate role in song. The independence of his accompaniments was a fitting model for Wolf. And one of Wolf's great peculiarities lies in such independence of the piano part. The importance which he attached to the accompaniment is reflected in his designation of his vocal works as "songs for voice and piano," rather than as "songs for voice."<sup>3</sup>

He wrote with the fullest understanding of the requirements of both voice and piano. The accompaniments are sometimes polyphonic, with several melodic strands weaving a kaleidoscopic succession of chords and discords, as in Figure 1.

The image shows a musical score for voice and piano. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "welch ein Grab ist hier, das al - - - le Göt - ter mit Le - - -". The piano part features complex, polyphonic textures with multiple melodic strands and chords.

<sup>2</sup>Denis Stevens, A History of Song (London, 1960), p. 253.

<sup>3</sup>L. W. Haward, "Hugo Wolf," Grove's Dictionary of Music and Musicians, 3rd ed., Vol. V (New York, 1928).

-ben schön be-pflanzt und ge-ziert?

Fig. 1--"Anakreons Grab," measures 7-10

Others consist of rapidly changing chords over a static vocal line, as shown in Figure 2.

Heb' auf dein blondes Haupt und schla-fe nicht,

Fig. 2--"Heb' auf dein blondes Haupt," measures 2-3

Or, conversely, more constant chords in the accompaniment may free the voice to move rapidly, as in Figure 3.

The image shows a musical score for two staves. The top staff is a vocal line in treble clef with a 7/8 time signature. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The lyrics 'in der Ma-rem-men-eb-ne ein-en an - dern' are written below the vocal line. The piano part consists of a steady eighth-note accompaniment in the bass clef and a more melodic line in the treble clef.

Fig. 3--"Ich hab' in Penna einen Liebsten," measures 4-5.

Many of the songs, such as "Die Spinherin," are veritable piano solos, requiring a high degree of skill. But Wolf's accompaniments can hardly be categorized, since they are so completely dictated by the mood and content of the varied poems they enhance.

Yet these strong piano parts seldom suggest neither orchestral texture or the predominance of instrumental over vocal sound. Although truly independent of the voice, the piano is one with it in musical conception.<sup>4</sup> The background underlines the mood and develops the atmosphere suggested by the text.

The voice part is the delicate expression of a beautiful thought; the piano, the setting into which it fits, and of which it forms an inseparable part,

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<sup>4</sup>John J. Stern, "Legacy of Lied," HiFi/Stereo Review, IV (June, 1960), 41.

expressing an infinite variety of moods and emotions, painting every detail in the most subtle manner, and arriving at an artistic solution of its purpose with a depth and profundity seldom found in the songs of other masters.<sup>5</sup>

Often voice and piano express some dual aspect of the text: the contrast between the words and the thought of the poem; the dialogue between two people; or the conflict between man and his inner self.<sup>6</sup> An example of this duality is Eichen-doff's "Das Staendchen," in which an old man speaks in the voice part while the accompaniment portrays him as a student in love.

Wolf has a way, derived from Schumann, of putting a climax into the piano postlude, thus depending almost entirely on the player for the success of the song.<sup>7</sup> Such a song is "Epiphanias," in which the piano continues to build the mood for twenty-four measures after the singer concludes the text.

But perhaps the greatest influence upon Wolf's mature lieder was that of Wagner, for whom he felt such deep respect. He had been attracted to Wagner, in part, by his skillful handling of words. Wagner's reforms had focused new light on text and declamation, and this was the aspect of song to which

<sup>5</sup>Conway Walker, The Art Song and Its Composers, Volume III of Fundamentals of Musical Art, edited by Edward Dickinson, 20 vols. (New York, 1926), p. 70.

<sup>6</sup>Romain Rolland, "Hugo Wolf," Essays in Music (New York, 1948), p. 358.

<sup>7</sup>Arthur Eaglefield Hull, Music: Classical, Romantic, and Modern (London, 1927), p. 143.

the literary mind of Wolf turned. In fact, such was the stress which he laid upon the role of the text that he placed the name of the poet above that of the composer in the titles of his collections.

His literary taste was uncompromising. Incapable of setting to music poetry he did not love, he never chose a commonplace poem. Wolf did not rove among the poets. He settled upon one, reading his poems, sometimes for years, and becoming a part of his poetry. And when he began to write, he knew exactly how many and which ones he would set to music.

In addition to his faultless choice of text, he was capable of the most detailed psychological analysis of the poems which he set.

His earliest works show an unerring penetration into the very heart of the poet. His art demanded lyrical objectivity, and he deliberately avoided the subjective poets. This objectivity of theme requires a more vivid grasp and a wider sympathy than is necessary to a composer who makes the songs only represent his own emotions.<sup>8</sup>

Such precise understanding of the poet enabled him to compress the finest thought into the smallest possible space. His musical thought is more concentrated and less spacious than Wagner's, and in the more restrained of his mature songs the

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<sup>8</sup>Mrs. Edmond Wodehouse, "Song," Grove's Dictionary of Music and Musicians, 3rd ed., Vol. V (New York, 1928).



texture is as intimate and delicate as that of chamber music. Yet this simplicity left ample room for the portrayal of the widest range of psychological insights.<sup>9</sup>

As for the melody to which the text was set, Wolf had little feeling for the popular song or folksong-type melody. The singer's line was often written in declamatory or arioso style, rather than in periodic melodic phrases. Some passages, inspired by the idiom of Tristan, contain chromatic voice-leading, appoggiaturas, and rapid modulations. Others attain equally beautiful effects in diatonic style.<sup>10</sup> It is said that Wolf brought the dramatic monologue to the lied. Yet his melodies always preserve a truly vocal character. And if the voice line tends to be broken and melodically less conventional than that of earlier writers, the accompaniment carries the responsibility in bringing logic to the design.

Yet it was not merely a new vocal line which Wolf inherited from Wagner. He inherited also the capacity to strike a dramatic spark from a phrase or even a bar. In his greatest songs he is a miniaturist who compresses a dramatic situation into a lyrical moment.<sup>11</sup>

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<sup>9</sup>Ibid.

<sup>10</sup>Donald Jay Grout, A History of Western Music (New York, 1960), p. 569.

<sup>11</sup>Wilfrid Mellers, Romanticism and the 20th Century, Vol. IV of Man and His Music, 4 vols. (London, 1957), p. 108.

Wolf's astounding ability to bring a poem or a dramatic scene to life, to master the words and meaning until they seemed almost to belong to him alone, to be the creations of his own brain, was to a decisive factor, fully equal in importance to his purely musical gifts, in the make-up of the greatest song-writer of modern times.<sup>12</sup>

But "the real Wagnerism of Wolf . . . lies in his determination to make poetry the inspiration of music."<sup>13</sup> He felt that neither Schubert, Schumann, nor Brahms had been fair to the poet--that they had erred in their undue emphasis on the music. Seeking, always, the musical corollary of the poem, he consistently allowed the text to shape the song, in large and small details.

Wolf was a great song writer because each poet which stirred his deepest self did so in a unique way. His was no vague emotional response to poetry in its widest sense: rather do we find a series of new identities. When Wolf surrendered to the spell of a poet he did so to the utter exclusion of all conflicting influence. So his songs are not settings; as he himself showed in his sub-titles, they are realizations in which the poetic factor is paramount.<sup>14</sup>

Wolf's definition of song was that of poetry absorbed and recreated as a fusion of melody and declamation. Each of his songs has a character of its own. He makes one feel as if he had composed poetry as well as music--as if both were the product of one brain. "Wolf . . . claims nothing for

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<sup>12</sup>Frank Walker, Hugo Wolf (New York, 1952), p. 165.

<sup>13</sup>Rolland, op. cit., p. 357.

<sup>14</sup>Crankshaw, op. cit., p. 275.

himself, merely wishing to lose himself in the poet; he is satisfied to be a translator into sound, an intensifier through music of the poet's work."<sup>15</sup> Tangible evidence of his regard for the poet is seen in the fact that he used Moerike's portrait, not his own, on the published volume of *Moerike Lieder*.

The capriciousness of temperament which complicated Wolf's relationship with his friends was manifested also in his composing habits. He worked in feverish bursts.

He would sit down to a volume of poems and work at white heat, flinging off songs day after day, hardly stopping to eat or sleep until the fit of inspiration had passed, when he would relapse into a fit of despondency and lethargy that lasted until the next furious outburst.<sup>16</sup>

All of the elements of Wolf's style were present from the very beginning of his maturity as a composer. Yet certain shifts in emphasis are detectable. Generally speaking, his musical style varies with each songbook.

His mature work may be divided into three periods--or, more specifically, into three different bursts of creative fervor. In 1888 he was inspired by Moerike's poetry to his first outburst of song, and during that year he wrote the fifty-three songs of the Moerike Songbook. In these and in the twenty Eichendorff lieder, also written in 1888, the

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<sup>15</sup>Hull, op. cit., p. 142.

<sup>16</sup>Haward, op. cit., p. 749.

verbal music of the words has primary importance, with the vocal and instrumental lines corresponding to this verbal music.<sup>17</sup>

Late 1888 and early 1889 produced the fifty-one Goethe songs, which are musically the least homogeneous of the songbooks. There is no clearly defined Goethe style, since Wolf was then in a transition period, but for this very reason the Goethe lieder are perhaps the most interesting technically.<sup>18</sup>

Thus, within a year's time, Wolf had produced over 120 songs. Now the spring of musical thought fell dormant for several months. Then, from October, 1889, to April, 1890, he again was possessed with creativity. In this second period he wrote the forty-four songs of the Spanish Songbook. The poems of this collection were German translations of anonymous and authored Spanish poems, and they represent Wolf's first sustained attempt at setting verse of no particular quality. The lyrics are flat; the content of the poems is not profound. These are the most varied collection. In them, rhythmical ideas, accompaniment figures, and formal construction begin to dominate the musical expression. The vocal part is sometimes a brilliant embroidery on a self-contained piano solo. Similarities between songs are harmonic rather than melodic.<sup>19</sup>

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<sup>17</sup>Eric Sams, The Songs of Hugo Wolf (New York, 1962), p. 19.

<sup>18</sup>Ibid., p. 20.

<sup>19</sup>Ibid., p. 21.

The final songbook was the Italian Songbook, a book of Italian poems translated into German by Paul Heyse. Volume I was written in autumn 1890 (seven songs) and in December, 1891 (fifteen songs). Volume II did not appear until over four years later, for Wolf's creative pen suddenly dried up, and he produced virtually nothing during his "silent years." The forty-six songs of the Italian Songbook are the major part of his third period and are a synthesis of the elements of the first two periods. Affinities between songs are melodic, harmonic, and, in the later songs, rhythmic. Wolf considered them "the most original and artistically consummate"<sup>20</sup> of all he had written. They are,

. . . from the first note to the last, the perfected expression of a wholly original musical mentality. Once again Wolf had demonstrated his extraordinary ability to develop almost a new character in response to a new poetical stimulus.<sup>21</sup>

Approaching the songs as a set of German poems, he did not try to convey national characteristics, as he had in the Spanish Songbook. There is an occasional suggestion of Italian lute accompaniment, but the emotions are German.<sup>22</sup> "Perhaps because of the anonymity of the verses, because there were here no revered shade of a great poet compelling the musician's

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<sup>20</sup>Frank Walker, op. cit., p. 294.

<sup>21</sup>Ibid.

<sup>22</sup>Ibid.

absorption in his world of thought and feeling, Wolf was able to put much of himself into his Italian songs."<sup>23</sup> Their nature is not subjective, and yet the composer gave free rein to his own feelings and imagination.

Wolf's final mature work was three songs written to sonnets by Michelangelo. These and an unfinished opera, Manuel Venegas, were left behind when madness came in 1897. From then on, even in his lucid periods, his creative spark was gone. He wrote, but he was completely satisfied with the most banal of musical thought.

Although each of the five songbooks is marked by characteristics of its own, there are within all Wolf's mature works certain unifying traits. One of these is his use of rhythm. It plays a central part in the settings, since it is a factor common to music and poetry. Each song creates and sustains rhythmically its own mood.

"Wolf's only 'weakness,' such as it is, is the monotonous squareness of his rhythmic periods . . . ."<sup>24</sup> But while this feature detracts from his works outside his lieder, it is in the songs a mirror of the four-square rhythm of the German lyric, with regular successions of two-bar phrases.

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<sup>23</sup>Ibid., p. 295.

<sup>24</sup>Deryck Cooke, "Hugo Wolf," The Musical Times, CI (March, 1960), p. 154.

Luckily, this "weakness" also figures as the all-important virtue: it is responsible for the perfect forms of the songs. With Wolf's freely modulating tonality and freely declamatory vocal line, only the constraint of square rhythmic periods could have prevented his Lieder from becoming formless meanderings.<sup>25</sup>

This steady rhythmic feeling leaves the voice part free to digress rhythmically and to achieve delicate and subtle inflections.

Besides providing formal shape and continuity, rhythm gives added meaning. It is sometimes illustrative: a persistent rhythmic figure might, for instance, convey single-minded preoccupation. (See Figure 4.) Rhythmic changes indicate changes of mood. The more subtle stresses within the poetic line are reflected in the lengths of notes.

Denn der hoff - nungs-lo - -se Kum - mer

Fig. 4--"Alle gingen, Herz, zur Ruh," measures 7-8

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<sup>25</sup>Ibid.

Most of the songs are in duple or quadruple time. "The flow and rhythm of poetry is freer than that of metered music, and rhythmic feet of verse and melody cannot keep in step for long without one or the other yielding."<sup>26</sup> Yet there are few changes of metric signature, the most common being the insertion of one 2/4 measure at a final vocal cadence, as in "Auch kleine Dinge."

Another unifying trait may be found in Wolf's choice of subject. Because he kept to a small number of poets, his range of subjects was not so great as that of Schubert, although his chosen texts show a vast range of interest-- beauties, figures of myth, unusual characters, and phenomena of nature. His chief theme, however, was that of the bliss and pain of love. Most Romanticists went to natural scenery for subject matter of their music. "But this source of inspiration counted for little with Wolf. For him there was a deeper joy which also lies near to music, the joy in woman's beauty and love, as expressed . . . in his favourite poets."<sup>27</sup> Another subject found often is a foreboding and fear of death. But not all his songs are so serious. Some, like "Storchensbotschaft" or "Mausfallen Spruechlein," are whimsically humorous. And, as a rule, Wolf's music adds a still sharper point to the poet's humor.

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<sup>26</sup>James Husst Hall, The Art Song (Norman, 1953), p. 115.

<sup>27</sup>Hull, op. cit., p. 143.



One of his most personal contributions to the lied was an expanded use of harmonic colors. His harmony was derived from Wagner, but he used the bold Wagnerian progressions in a refined and sensitive texture which looked to that of our own day. Accidentals are plentiful, movement is chromatic, and the harmony of the accompaniment is frequently independent of the voice line.<sup>28</sup> Much of the harmonic progression is attained contrapuntally through a constant interweaving of harmonic and non-harmonic tones.

"The 'through-composed' song, the product of Romanticism, found in Wolf one of its greatest exponents."<sup>29</sup> The form of his songs, particularly in his earlier work, seems arbitrarily contrived. But, as in matters of rhythm, melody, and harmony, he allowed the poem to dictate the structure of the song. Within this general correspondence, there is much subtle variation of rhythm, melody, and harmony, to recreate the finer details of text.

Thus, from his predecessors in song and from the depths of a brilliantly creative genius, Wolf combined resources to produce the finest development of romantic expression in the lied. His was the supreme achievement of spiritual expression

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<sup>28</sup>Hall, op. cit., p. 115.

<sup>29</sup>Theodore M. Finney, A History of Music (New York, 1947), p. 547.

and formal refinement. The songs have lived because of their musical excellence rather than because of extreme popularity.

As a song-composer he occupies a unique position; for no one has preserved such a perfect poise between the music and the words, nor has observed a more just accentuation. No one has identified himself so closely with his poets, nor has pierced so thoroughly to the very heart of the poems.<sup>30</sup>

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<sup>30</sup>Hull, op. cit., p. 141.

## CHAPTER III

### THE BACKGROUND OF THE MOERIKE LIEDER

#### The Poet

A major factor in Wolf's creation of beautiful and musically excellent lieder was his selection of the finest poets for his verbal inspiration. Eduard Moerike was a fitting choice for the discriminating composer. A sensitive writer, he has been called "Germany's greatest lyric poet in the nineteenth century since Goethe, Hoelderlin, and Novalis."<sup>1</sup> In his own field he was Wolf's equal in lyric creativity.

A native of Swabia, Moerike was not well-known outside his own homeland. Yet his poems had been set to music by numerous German composers, including Brahms, Franz, and Schumann, who wrote nine Moerike songs. "Das verlassene Maegdelein" alone has been set by over fifty composers. However, none of these composers clothed Moerike's sensitive poetry in music of comparable quality. It remained for Hugo Wolf to illustrate the range and intensity of the poet's inspiration. His name is associated with Moerike's as Schubert's

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<sup>1</sup>A. Closs, The Genius of the German Lyric (London, 1962), p. 270.

was with Mueller; but Mueller's poetry was kept alive only by Schubert's music, while Moerike was a great poet in his own right.<sup>2</sup>

Eduard Friedrich Moerike was born September 8, 1804, in Ludwigsburg, Germany. He spent his whole life in his native province of Swabia. Completing Protestant theological training at the age of twenty-two, he became a migratory curate. Eight years later he accepted the pastorate of a church in a quiet Swabian village. Little is known about his life there, except that the town afforded a charming and idyllic existence which inspired the lyric poet to some of his most beautiful works. While there he wrote a two-volume novel, Maler Nolten, which was published in 1832. Six years later he published his poems.<sup>3</sup>

Moerike was forced to retire from his pastorate, because of ill health, in 1843. In 1851 he accepted a professorship in German literature at the university in Stuttgart, where he remained until his death in 1875.

Though outwardly quiet, Moerike's life was stirred by emotion. He had known both the happiness and the bitterness of love. As a student, he loved Maria Meyer, a gypsy-like, irresponsible girl whom he named Peregrina (wanderer) in his poems. There are five Peregrina poems commemorating his

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<sup>2</sup>Frank Walker, Hugo Wolf (New York, 1952), p. 226.

<sup>3</sup>S. S. Praver, German Lyric Poetry (London, 1952), p. 241.

youthful passion for, and renunciation of, this beautiful but half-crazy girl. Years later, Moerike again experienced disappointment in love, for he and his wife separated after sixteen years of unhappy marriage.

Moerike was a lover of man, blessed with an observant eye, a lyric heart, and a keen sense of humor. Having been plunged to the depths of despair by his loss of Peregrina, his separation from his wife, and other disasters, he found hope only in his faith in God and in his art. By a symbolic interpretation of life born of self-sacrifice, he was able to conquer the adversities against which he had continually to struggle, both as a pastor and as a teacher of German literature.<sup>4</sup>

His poetry reflects all this, sometimes with overpowering emotional intensity, sometimes with classical measure, and very often with inimitable sensual grace. In the Moerike Songbook, which contains but one fourth of his poetry, are depicted a wider range of subjects and a greater diversity of moods and emotions than had ever before found expression in song.<sup>5</sup>

Moerike's extreme nervous intensity was controlled by an ironic detachment from life. His poetry betrays a sense of the dangers and discomforts of excessive experience.

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<sup>4</sup>Closs, op. cit., p. 270.

<sup>5</sup>Frank Walker, op. cit., p. 227.

No poetry has ever proved less suited for appeal to the crowd, less apt even for loud recitation, than his. It is pre-eminently a poetry of twilight, of the time that is neither completely night nor completely day . . . and of subtly balanced emotions between sadness and joy, partaking of both without being either . . . . To maintain this poise, Moerike ever strove to avoid overpowering experiences, demonic forces of which he was only too well aware; . . . to avoid the insistent claims of the world, avoid elation as well as misery.<sup>6</sup>

He was a poet, not of overpowering emotions, but of subtle half-tones and feelings. Yet he succeeded in cultivating a natural sensitivity to the finest sensations.

Moerike was particularly responsive to the beauties of nature and the elements. Even his religious poetry and his love poems contain many references and comparisons to natural beauty. His numerous love poems usually represent the happiness or sorrow in love of the character depicted by the poet. Seldom do they give personal expression to the poet's own feeling.

Much of the poetry has a pessimistic or despairing element. Often a destructive sentiment appears in the closing lines. The supernatural element--particularly that of demons--is especially strong. Also, the elemental powers and the eeriness of legend take on a palpable and personalized form in his ballads.<sup>7</sup>

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<sup>6</sup>Prawer, op. cit., p. 169.

<sup>7</sup>Closs, op. cit., p. 272.

### The Writing of the Moerike Songbook

Because of his abnormal sensitivity to emotional feeling and poetic thought, Wolf was well-suited to express the exquisite delicacy of Moerike's fluctuations of mind and heart. Every characteristic of the poems is faithfully mirrored in the songs. "What Moerike was often too shy to reveal in word, burst forth with elementary passion in the musical rendering of his songs by Hugo Wolf. In this sense one might justly say that H. Wolf perfected Moerike's work."<sup>8</sup> The poems offered much to Wolf's inventive and imaginative mind, and because of their natural lyricism and their latent emotion they lent themselves most happily to musical transcription.

It is not definitely known just how Wolf became acquainted with Moerike's work. "It is possible that he may have been drawn to Moerike by Schumann's song settings, . . . or he may have been first introduced to the somewhat neglected poet by Goldschmidt, who turned to Moerike for the words of a number of his own compositions."<sup>9</sup> It is known that during the summer of 1886, which he spent at the home of his sister in Murau, he spent many hours reading Moerike's poetry.

In 1888 Wolf was inspired by that poetry to his first mature outburst of song, and from February to May of that year he wrote forty-three of the fifty-three Moerike lieder.

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<sup>8</sup>Closs, op. cit., p. 273.

<sup>9</sup>Frank Walker, op. cit., p. 112.

Five months later, he finished the songbook in a single week. Heinrich Werner, at whose home Wolf worked, observed Hugo's reaction to this sudden flood of creativity.

Wolf himself watched with incredulous amazement and joy while strange new songs, all settings of Moerike's poems, formed themselves under his hands almost without conscious volition on his part. The composer seemed to have become the helpless instrument of a higher power.<sup>10</sup>

In Moerike Wolf found the poet who could unlock the clogged contortion of his pent-up genius. The first song in the volume, "Der Genesene an die Hoffnung," is an ode to hope and was intended as a tribute to Moerike, through whom Wolf's creative spirit had been reborn.<sup>11</sup> As the songs poured forth, Wolf's elation and enthusiasm grew, and he wrote to a friend:

It just occurs to me that you may as well save yourself the purchase of Moerike's poems, as in my wonderful creative zeal I should be in the happy position of making you acquainted, sooner or later, with the entire poetical works of my favourite.<sup>12</sup>

And he felt that his skill and inspiration as a composer grew so that of the last ten songs he could say, "All the songs are truly shatteringly composed. Often enough the tears rolled down my cheeks as I wrote. They surpass in depth of conception all the other settings of Moerike."<sup>13</sup>

<sup>10</sup>Frank Walker, op. cit., p. 200.

<sup>11</sup>Ibid., p. 227.

<sup>12</sup>Ibid., p. 202.

<sup>13</sup>Ibid., p. 210.



The songs were first performed in public concert in November, 1888. Two were published in the original edition of Moerike's novel in 1890, and the full volume of Moerike Lieder was published by Emil Wetzler in 1889. The original published work illustrates clearly the unique quality of Wolf's relationship to his poet, for he stipulated that the title page should read: "Poems by Eduard Moerike, for voice and piano, set to music by Hugo Wolf."<sup>14</sup>

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<sup>14</sup>Ibid., p. 236.

## CHAPTER IV

### FORM IN THE MOERIKE LIEDER

#### Introduction

The Moerike Lieder are the earliest songs of the mature Wolf; the Moerike Songbook was the product of his first sustained period of successful composition. It represents, also his first effort to set [to music] a large portion of the works of one poet. Although unified by a common authorship, the poems in the volume vary greatly in rhyme scheme, rhythm, mood, and range of subject. For this reason, the songs also are varied. In fact, their chief unifying trait is the faithfulness with which the composer mirrored the picture which the poet had put into words. In spite of their great diversity, however, the lieder afford a valid basis for the derivation of certain characteristics of compositional style which are typical of Wolf's mature works.

Because the fifty-three songs of the Moerike Songbook are technically and emotionally so complex, detailed study has been confined to the twenty-four Moerike songs which appear in the Sergius Kagen edition of Hugo Wolf: 65 Songs, published by International Music Company. It is believed that these songs constitute a cross-section of the stylistic

and harmonic traits of the complete songbook. For a listing of the twenty-four songs studied, see the Appendix.

### The Texts of the Songs

In order to make a stylistic analysis of the Moerike Lieder, one must begin, as the composer did, with the texts he chose. Setting [to music] one fourth of Moerike's poems, Wolf used a representative selection of the poet's work. "This songbook as a whole is unique for its absorption of the essence of one great poet's work into music of a comparable quality."<sup>1</sup>

The poems are typical of German lyric poetry,<sup>2</sup> in that they usually consist of successive quatrains, each quatrain containing a complete sentence or thought. Eight of the songs in the Kagen edition have this form. The rhyme scheme of the quatrains may be A B B A, A B A B, A B C B, or A A B B, but the pattern is always consistent within the poem. Another nine of the poems have this basic form with slight variation, such as an added couplet at the end, as in "Nixe Binsefuss;" a refrain after each quatrain found in "Ein Stuedlein wohl vor Tag;" an added line of exclamation or interjection, as in "Der Tambour;" or a stanza with "extra" lines, as is the case in "Nimmersatte Liebe," in which a seven-line stanza, rhyme scheme A B A B C C B, begins the poem.

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<sup>1</sup>Eric Sams, The Songs of Hugo Wolf (New York, 1962), p. 35.

<sup>2</sup>Deryck Cooke, "Hugo Wolf," The Musical Times, CI (March, 1960), 154.

Of the remaining seven songs, two contain one six-line stanza, with a rhyme pattern of A A B C C B. In "Zitronenfalter im April," a quatrain, A B A B, precedes the longer stanza. "In der Fruehe," on the other hand, begins with the longer stanza, which is followed by two irregular couplets. Two of the songs, "Denk es, o Seele" and "Schlafendes Jesuskind," are contemplative lyrics which contain no rhyme. Three are irregular both in rhyme pattern and in accent. It is interesting to note that these three lieder, "Im Fruehling," "Auf einer Wanderung," and "Fussreise," all have themes of walking or aimless wandering.

Although the rhyme schemes of the Moerike poems are typical of German poetry, the rhythm varies considerably from the "four-square" accent found in much German lyric poetry. The lines of these poems have from two to six accents, and the number of accents may vary from line to line. Only eight of the poems maintain the same number of accents per line throughout the poem.

Table I (see Appendix) shows the structure of each of the twenty-four poems studied, including the number of lines in the poem; the stanza division, whether that of a quatrain or of a more irregular length; the rhyme scheme of each stanza; the number of syllables per line; and the number of stresses or accents per line. The lettering of the rhyme scheme from "A" for each stanza is used to simplify reading of the table; in no case is a rhyme scheme carried from stanza to stanza.

In poems where the number of accents and the number of syllables per line are regular, a single number is used. In irregular poems, however, the numbers have been arranged in consecutive order. The poems are listed in order of increasing irregularity.

Wolf remained true to the poet in his use of the words. He repeated lines in only ten songs, in order to stabilize the rhythmic flow or to emphasize the poet's meaning. The last line is repeated in seven of these, namely "Der Knabe und das Immelein," "Der Tambour," "Nimmersatte Liebe," "Elfenlied," "Der Gaertner," "Zitronenfalter im April," and "Storchensbotschaft." In two, "Er ist's" and "Gebet," he repeated the next to the last line; in both cases the repeated line is the climax or central thought of the poem. In "Schlafendes Jesuskind," a repetition of the first line of the poem restates the prevailing mood of the song.

But in none of the songs did Wolf repeat single words or even short phrases. In the songs studied, only "Nimmersatte Liebe," "Agnes," and "Denk es, o Seele" contain such repetitions, and in each case Moerike included the repetition in the poem.

#### Range of Subject Matter

The poems in the Moerike Songbook offer an extremely wide range of subjects and moods. Seemingly, to group any of them

together is to ignore the individual characteristics of each and so to miss the delight of the poems. However, several broad themes predominate.

As in the other songbooks, the largest group of songs is concerned with love in its various aspects. But in the *Moerike Lieder* this tendency is not so strong as in Wolf's other writing; only eight fall into this category. Of these, three picture the lonely maiden left forlorn by death or by infidelity, as in "Das verlassene Maegdelein." The three songs which tell of the joy of love portray a man's contentment in love, while two unhappy love songs, "Lebe wohl" and "Zitronenfalter im April," picture men left alone by love.

Four of the songs are religious in subject. Two of these, "Auf ein altes Bild" and "Schlafendes Jesuskind," are meditations on religious paintings. A third, "Gebet," is a prayer of resignation to divine will. The fourth, "Auf eine Christblume I," is described by Walker as "an elegy, a nature picture, a religious meditation, a vision of elfland, and a hymn to beauty all in one."<sup>3</sup>

Although many of the songs in these two groups contain pictures of natural phenomena, four of the *lieder* have as their central theme man's relation to nature. Three of these are filled with the exhilaration to be found in being outdoors.

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<sup>3</sup>Frank Walker, Hugo Wolf (New York, 1952), p. 230.

The other, "Im Fruehling," depicts the uncertainty and restlessness which the coming of spring arouses in youth.

Four of the poems might be called "mood poems," for they are concerned with no event or person. They simply capture, usually in a short lyric, a moment of emotion. "Verborgenheit," an excellent example, presents a mood of withdrawal from the world. "In der Fruehe" describes the poet's reaction as dawn disperses the fears of the night. Other such songs are "Gesang Weylas" and "Denk es, o Seele."

The remaining four songs are humorous in mood and present fable-like characters in narrative style. "Der Tambour" is the ballad of a sleepy and homesick drummer boy who daydreams of happier, less lonely times. The other three lieder in this group, "Nixe Binsefuss," "Elfenlied," and "Storchensbotschaft," are humorous character sketches treated in much the same manner. For a complete summary of the subjects of the lieder, see Table II of the Appendix.

Within these five categories, the Moerike songs present a variety of characters and a wide range of emotions, also shown in Table II. There are many animals: a bee, a swallow, a butterfly. Many aspects of nature and its beauty are contemplated and enjoyed, for the poet had a unique gift for capturing the mood of a moment in nature and placing it on paper. Emotions such as patriotism, in "Gesang Weylas," and deep sorrow, in "Agnes," find expression in the Moerike lyrics.

Restrained as Moerike's poetry was, it offered a great diversity of moods and psychological implications for the inspiration of the composer. It was left to Wolf to draw from Moerike's clean, outwardly unemotional lyrics the drama and the involvement in life which they contain. This the sensitive Wolf did, using as his tools the form, the rhythm, the melody, the accompaniment, and the harmony of his songs.

#### External Form in the Songs

The varied contents of the Moerike volume presented a continuing challenge, formally, to Hugo Wolf. Since he sought always the musical corollary of the poem, the musical structures of the Moerike Songbook are as varied as the poems themselves. Yet, while there is no prevailing form among the songs, the form of each is one of the several vehicles for the conveying of the heart of the poem.

The form in the Moerike Lieder can be traced to two basic sources. Seventeen of the songs derive their form from the meaning or mood of the text. The new sections occur when the emotion, the point of view, or perhaps just the emphasis is shifted. Such a song is "Fussreise," in which the exhilarated mood of the wanderer is broken temporarily by an introspective mood, after which the exhilaration--and the musical theme of the beginning--return. The other seven songs are shaped by the structure of the poem. That is, the sections follow the divisions--couplets, quatrains, or longer verses--into which the



poet divided the text. Such a song is "Der Knabe und das Immelein," in which each quatrain begins a new section.

Table III (see Appendix) gives a full tabulation of the external structures of the Moerike Lieder. For purposes of classification, the forms have been designated by the accepted terminology. But in reality, no one of these songs follows a strict form. Except for the first two songs, they fall into the broad category of the "through-composed" song. They are listed in order of increasing irregularity of form.

Wolf made little use of strophic form, and only two of the songs are truly strophic. That is, all stanzas are sung to the same melody. In "Ein Stuedlein wohl vor Tag," the stanzas are raised in pitch one half step for each verse, and the harmony of the accompaniment becomes more dissonant with each verse. In "Agnes," the two stanzas are identical in melody, except for a variation at the final cadence. But the accompaniment varies slightly. Both of these songs are cries of forsaken maidens which retain the same mournful mood throughout. Thus the strophic form is a part of Wolf's depiction of that mood.

Two more of the songs might be designated as "varied strophic" form. That is, they have one deviation from the strophic form. The section of introspection in "Fussreise," mentioned above, is the only major change in melody in the song. Four of the quatrains have the same basic melody, although with

each stanza the melody is varied noticeably. The accompaniment, however, retains the same style and pattern throughout. This song is related to the loose A B A form, which will be explained later.

The other "varied strophic" song is "Zitronenfalter im April," in which the first two stanzas are sung to the same basic melody, with the first stanza in minor and the second in major mode. But in the third stanza, to depict the distress of the butterfly, Wolf wrote a variation on the melody, using irregular phrase lengths and extending the last two phrases. Such liberty has been taken with this song that it is really through-composed in form.

Six of the poems have a central mood which is broken once by a short narrative or a section of reflection. These have a loose three-part form, but no two are varied in the same way. In "Berborgenheit," for instance, the detachment which sets the mood in the first quatrain gives way to a remembrance of a moment of involvement in life. For this picture of repressed emotion, Wolf began a new section, after which he repeated the first quatrain literally, thus returning to the opening mood of the song.

Another example of a loose A B A form is found in "Fussreise," which is nearly strophic for the first three quatrains. Then, as the exhilaration of the walk changes to inward reflection, Wolf changed the melody for two quatrains, making it

narrower in scope and thus less vigorous. For the final quatrain, the opening melody returns, and with it all the freedom and animation of the first section. More specifically, by quatrains, the form is A A A B B A.

In "Fussreise," the second section varies from the first principally in melody. The accompaniment does not change radically, and the key signature, time signature, and tempo remain the same. But in "Nixe Binsefuss" there is a more marked change. The "A" sections of this song are very short, for they tell only of the materialization and the disappearance of the water-sprite. But the "B" section, which contains her taunting message to the fisherman, is quite long and is markedly different. The key is A major instead of a minor; the time signature changes from 3/8 to 2/4; and the accompaniment forsakes its opening figure, descriptive of the sprite, for a more concrete support to her teasing words. Other songs in variations of three-part form include "Das verlassene Maegdelein," "Nimmersatte Liebe," and "Der Tambour."

But fifteen of the twenty-four songs fall into the rather nebulous classification of the "through-composed" song--the song in which new music is provided for each stanza. "The through-composed song, the product of Romanticism, found in Wolf one of its greatest exponents."<sup>4</sup> And with Moerike's shifting moods, it was natural for Wolf to turn to this form.

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<sup>4</sup>Theodore M. Finney, A History of Music (New York, 1947), p. 547.

The through-composed songs usually have some element of wandering in the text--either the wandering of a narrative which is a many-faceted character sketch or the wandering of the mind in contemplation of some object or person. The fifteen songs are further divided into four short songs with no sectional divisions, three songs in a loose binary form, and eight songs which consist of several sections, each with different music.

A humorous example of the aptness of the form is found in "Elfenlied." Here, the first two lines, which depict the waking of the elf in answer to the watchman's call, form the first section. Then tempo, key, meter, and texture change as the elf stumbles to his feet, listens again, and then staggers down the hill. He spies a swarm of dancing fireflies, and the mood again changes as he watches them curiously. The final section begins abruptly when he investigates too closely and bumps his head in the dark. The song ends with teasing laughter at the inquisitive elf. The whole narrative is unified chiefly by the story itself, for the music is a series of kaleidoscopic scenes.

A contemplative lyric is "Im Fruehling," which has been called by Walker "nothing less than a miniature symphonic poem for voice and piano."<sup>5</sup> It has a type of "endless melody" in

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<sup>5</sup>Finney, op. cit., p. 230.

which the voice is left free to reflect the emotions and point the verbal nuances of each line of the poem, while the piano develops its independent themes in a symphonic manner. The sections of the songs are marked in two ways. First, a recurrent "yearning" theme appears three times in the song, as the poet asks agonized, restless questions of the spring. Secondly, piano interludes provide pauses in the vocal line, as if the poet's thoughts had wandered off into nothing for a moment before resuming their uneasy questioning.

The squareness of phrasing for which Wolf is known<sup>6</sup> is less evident in the Moerike Lieder, since Moerike's own rhythm and accent were so dependent upon the picture he delineated. But where Moerike's verses follow the pattern of the "four-square" German lyric, Wolf too wrote regular two- or four-bar phrases. Four of the lieder, "Der Knabe und das Immllein," "Verborgenheit," "Der Gaertner," and "Storchensbotschaft," consist completely of such regular rhythmic periods. In three others, "Auf ein altes Bild," "Lebe wohl," and "Nimmersatte Liebe," an "irregular" voice part, combined with its accompaniment, becomes "four-square" in shape. Reference to Table I will show that all but the latter consist entirely of rhythmically regular quatrains or couplets.

Table IV (see Appendix) shows the relation of the poetic form of Moerike's work to the phrase structure of Wolf's songs.

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<sup>6</sup>Cooke, op. cit., p. 154.

Study of this table in conjunction with Table I reveals Wolf's tendency to set regular poems to regular phrase structure to compensate for occasional irregularities by providing a regular accompaniment, and to set poems of more erratic form to equally irregular music. Yet even the most irregular of the verses has accompaniment which is constructed primarily of two- or four-bar phrases.

Four of the songs follow the "regular" form with slight variation, such as the extension of the final phrase or the insertion of a short interlude. Three more, "Auf eine Christblume I," "Gebet," and "Denk es, o Seele," are "broadly regular." That is, the periods are the same length, although the length and number of short phrases within the unit may vary. In this group, the squareness of the accompaniment serves as a unifying factor.

The remaining ten lieder are irregular in phrase form. Four of these, "Zitronenfalter im April," "Fussreise," "Elfenlied," and "Nixe Binsefuss," contain sections of regular phrasing which correspond to regular sections in the poems themselves.

Study of Table IV shows that of the remaining six songs, five have periodically regular accompaniments. Only the voice part is allowed to "wander" rhythmically. The piano provides the form which pervades the song. Only "In der Fruehe" is an exception. Here the erratic form of both voice and accompaniment

is intended to convey the jumbled thinking of one who has just awakened. The chief unifying factor is a one-measure motive found in all but four measures of the accompaniment.

Thus Wolf used the skeletal structure of his songs with premeditated purpose. After studying each, one has difficulty imagining any other form which could so convey and amplify the poet's meaning.

#### Internal Form: Repetition and Sequence

Hugo Wolf had a gift for concise and subtle use of thematic material. He made much use of repetition, sequence, and thematic variation in the *Moerike Lieder*; in the twenty-four songs studied there are 1,337 instances of the use of such devices. His ideas for variation were seemingly limitless. Although the devices have been grouped into eight groups for tabulation, within the groups are found almost as many fresh approaches to thematic development as there are examples.

Table V (see Appendix) shows the individual tabulation of the developmental devices used in each of the twenty-four songs, with devices grouped into literal repetition, modified repetition, literal sequence, modified sequence, repetition of modified motives, literal restatement, modified restatement, and restatement with rhythmic variation only. In addition, below each number is the percentage, based upon total devices in the song, which that group represents. Finally, the total

of each group of devices for the twenty-four songs, along with percentage of total devices, is included. It is these totals and percentages upon which the conclusions concerning Wolf's use of developmental devices are based.

Almost 30 per cent of the devices are modified restatements of a theme or motive introduced earlier in the song. These instances include rhythmically or melodically modified restatements in the same key, literally transposed statements, and transposed statements which have been modified also. Transposed restatement is only slightly more prevalent than the other two types, but only one of the songs, "Denk es, o Seele," contains all three devices. Figure 5a shows the first

Fig. 5--"Denk es, o Seele," a, measures 3-5; b, measure 56; c, measures 8-10; d, measures 27-29, first beat.



statement of a motive of this song. The modified restatement shown in Figure 5b is found in the piano postlude. Note the modification of one note as well as the rhythm. A literal transposition, from measures 8-10, is given in Figure 5c. Finally, the modified and transposed version is given in Figure 5d, although the modification here is merely a slight rhythmic variation.

Rhythmic variation with no other modification accounts for 4.91 per cent of the developmental devices used, and while this is the smallest percentage of the eight, its rightful place is with the other modified restatements. Wolf used it, however, in only fourteen of the songs; of these, eight contain only one instance of pure rhythmic variation. The reason for its infrequency is, of course, that Wolf could not resist some other subtle variation--the changing of a note, the use of transposition, or the addition of a non-harmonic tone--besides the change of rhythm. And while rhythmic variation is rare, true augmentation and diminution are non-existent in the songs.

Wolf used literal restatement of an earlier theme in only 8.74 per cent of the examples of development--that is, such a device is comparatively rare. Its most obvious use is in the strophic songs and in such songs as "Auf ein altes Bild" and "Storchensbotschaft," which are unified by a single motive in the accompaniment. A more extended use of literal restatement is found in "Im Fruehling," in which the first twenty-one

measures of the accompaniment are repeated in measures 72-92, with a varied voice part.

Literal repetition of a phrase or motive is found 110 times, or 16.87 per cent of the total. As might be expected, the shorter motives are repeated more often than are the longer motives or phrases. For instance, thirty repetitions appear in "Elfenlied," the motive being a two-note figure using the interval of an octave. Similarly, twenty repetitions appear in "Nixe Binsefuss," with the devices being divided between a six-note chromatic scale and the four-note figure illustrated in Figure 6. Another use for literal



Fig. 6--"Nixe Binsefuss," measures 37-38

repetition is the setting of the lines of a couplet to identical phrases, as in "Nixe Binsefuss," "Ein Stuendlein wohl vor Tag," and "Elfenlied." Sometimes the principal phrase itself

consists of a shorter motive and its repetition, as in "Nimmersatte Liebe" and "Storchensbotschaft," shown in Figure 7. But only nineteen of the total 110 repetitions occur in the voice part, since this device is used chiefly in accompaniments which are unified by a single motive.

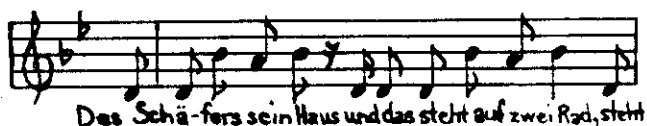


Fig. 7--"Storchensbotschaft," upbeat and measure 2

In addition to repeating the original motive, Wolf repeated literally a modified motive or phrase in 8.44 per cent of the instances. This group includes all repetitions of transposed and modified restatements, as well as literal repetitions of a modified sequence or a modified repetition. Figure 8 shows a passage from "Im Fruehling," in which the original motive and its repeat are followed immediately by the modified motive and its repeat.

Modified repetition of a motive or phrase is found in only 8.28 per cent of the instances, a total of fifty-four times. Its use is very similar to that of literal repetition. That is, it is used comparatively seldom (seventeen times) in the voice part, usually to set the parallel lines of a couplet; and its use in the accompaniment occurs most frequently in songs which are unified by reiteration of one or two basic motives.

bei dir blie - - - - be! Doch du und die

Fig. 8--"Im Fruehling," measures 15-18

An example of the former is found in "Er ist's," shown in Figure 9. Here the repetition is the setting for two short,

Veil-chen träu-men schon, - wol-len bal-de kom-men.

Fig. 9--"Er ist's," measures 15-18

subsequent lines, the translation of which is "Violets are already budding. They will soon appear." Two modified repetitions of the same theme are seen in Figure 10. Figure 10a shows the opening theme of "Der Knabe und das Immelein," and the modified repetition, which follows immediately, is shown in Figure 10b. Five measures later, the opening theme appears again, this time with a differently modified repetition, as shown in Figure 10c.

a. b.

Im Wein-berg auf der Hö - - he ein Häus-lein steht so win-de-bang;

c. d.

Und ist der Tag so schwü - le, sind all<sup>2</sup> ver-stummt die Vö-ge-lein,

Detailed description: This figure shows a single melodic line in treble clef, 3/4 time, with a key signature of one flat (B-flat). It consists of two phrases. The first phrase, labeled 'a.', covers measures 1-2 and contains the lyrics 'Im Wein-berg auf der Hö - - he ein Häus-lein steht so win-de-bang;'. The second phrase, labeled 'b.', covers measures 3-4. The third phrase, labeled 'c.', covers measures 9-12 and contains the lyrics 'Und ist der Tag so schwü - le, sind all<sup>2</sup> ver-stummt die Vö-ge-lein,'. The fourth phrase, labeled 'd.', covers measures 13-14. The melody is characterized by a sequence of eighth and quarter notes.

Fig. 10--"Der Knabe und das Immelein," a, upbeat and measures 1-2; b, upbeat and measures 3-4; c, upbeat and measures 9-12.

Like literal repetition, literal melodic sequence is comparatively rare in the Moerike volume, occurring in only 6.6 per cent of the devices. Its use is usually occasioned by the same situation in which Wolf used repetition, that of a couplet of parallel ideas, as in "Der Tambour," shown in Figure 11. It is found more frequently in the voice part

mein Tscha-ko wär ein Hum-pen-gut, den füll' ich mit Bur-gun-der-blut.

Detailed description: This figure shows a voice line and piano accompaniment. The voice line is in treble clef, 4/4 time, with a key signature of two sharps (D major). The lyrics are 'mein Tscha-ko wär ein Hum-pen-gut, den füll' ich mit Bur-gun-der-blut.' The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part features a complex harmonic structure with many chords and moving lines.

Fig. 11--"Der Tambour," upbeat and measures 27-30, first two beats.

than is repetition, however; twenty of the forty-three examples of literal sequence are sung. In three songs, "Nimmersatte Liebe," "Storchensbotschaft," and "Fussreise," shown in Figure 12, Wolf used the unusual device of literal sequence from the voice part to a piano interlude.

The image shows a musical score for the song "Fussreise". It consists of three staves. The top staff is a vocal line in treble clef with the lyrics "wie die strengen Leh-rer sa-gen;". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some accidentals like flats and sharps.

Fig. 12--"Fussreise," measures 47-50, first three beats

Wolf's use of varied or modified sequence ranges from the slight variation to such free sequence and repetition that it must be called transformation or development of theme. And with such a free interpretation of the term "modified sequence," over 16 per cent of the devices used fall into this group. Only slightly more than one third (thirty-six out of ninety-six) of these appear in the voice part. A slightly varied sequence is found in "Das verlassene Maegdelein," shown in Figure 13. The variation here is rhythmic.

Fig. 13--"Das verlassene Maegdelein," measures 15-18

Figure 14 shows three examples of modified sequence, in order of increasing complexity. In Figure 14a, taken from "Nimmersatte Liebe," the sequence becomes almost literal if one recognizes the use of auxiliary tones, marked by a small "x" as the equivalent to repetition of the same note. Figure 14b is from "Lebe wohl" and shows a sequence in which the first three notes are a quite free variation of the first four notes of the original motive, while the last four notes contain only a slight rhythmic variation. Finally, Figure 14c shows a short motive which is followed first by a varied repetition and then by a freely varied sequence of the first two measures. The example is from "In der Fruehe."

2.

Die Lieb, die Lieb hat al- le Stund neu wunder-lich Ge- lü - sten;

b.

hab ich mir es vor-ge-spro-chen, und in nim-mer-sat-ter

c.

Es wüh-let mein ver-stör - ter Sinn noch zwischen

Zwei-feln her und hin und schaf-fet Nacht - ge-spen-ster.

Fig. 14--a, "Nimmersatte Liebe," upbeat and measures 21-24, first three beats; b, "Lebe wohl," measures 12-13; c, "In der Fruehe," measures 6-9.

Varied sequence in the piano part is illustrated in Figure 15, taken from "Der Tambour." The variation in this



example is achieved by the reversing of the "soprano" and "alto" parts of the accompaniment.



Fig. 15--"Der Tambour," measures 31-33, first beat

The use of a characteristic interval or motive has been touched upon, but since such a device occurs in seventeen of the twenty-four songs, it deserves more detailed consideration. Two of the songs, "Verborgenheit" and "Elfenlied," make use of a prevalent interval, the intervals being a minor second and an octave, respectively. Seven contain a motive of three or four notes, often simply arranged as a short diatonic or chromatic scale. Two other songs contain a "hidden" motive which is not apparent to the ear but which is a significant element of both melody and accompaniment.

Three songs, "Der Knabe und das Immllein," "Ein Stuedlein wohl vor Tag," and "In der Fruehe," are unified by an ostinato-like melodic figure. In the first two, the melodic figure is to be found in both voice and piano. In the last, the figure occurs in all but four measures of the accompaniment. Two more

songs, "Fussreise" and "Der Gaertner," are unified by a rhythmic figure which retains the same melodic shape, even though notes and pitch levels are modified.

Table VI (see Appendix) gives the characteristic intervals, motives, or figures of the songs, along with several illustrations of their use. Not included in the table is "Auf einer Wanderung," which, because it is the most complete example of thematic transformation to be found in the twenty-four songs, deserves special consideration in this text. Figure 16a shows the opening theme of the song, a "wanderer" theme which continues through measure 4. After one repeat in the same key, the theme appears in three new keys, each time presented, with slight modification, in its entirety. Next appears a one-measure motive (Fig. 16b) based upon the first measure of the opening theme, which, after one transposition to E Major, develops into two new motives, shown in Figures 16c and 16d. After five single variations of "d," shown in Figure 16e through i, a new, slower theme, also built on "d," appears in the accompaniment, as given in Figure 16j. This theme, with the variation of it in the bass, appears seven times in four keys, after which a transition motive (Fig. 16k) built upon "d" and used in varied sequence, leads into the final transformation (Fig. 16l), an augmented and rhythmically varied version of "j." After two statements, the original motive begins the postlude, is repeated, and fades to two

The image displays a piano accompaniment score for the piece "Auf einer Wanderung". The score is organized into four systems, each with a grand staff (treble and bass clefs). The first system, labeled 'a.', covers the upbeat and measures 1-4. The second system, labeled 'b.', 'c.', 'd.', 'e.', and 'f.', covers measures 21, 25, 26, 39, and 45. The third system, labeled 'g.', 'h.', 'i.', and 'j.', covers measures 46, 50, 52, and 63-64. The fourth system, labeled 'k.', covers measures 77-78 and 82-83. The music is written in a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

Fig. 16--"Auf einer Wanderung," a, upbeat and measures 1-4; b, measure 21; c, measure 25; d, measure 26; e, measure 39; f, measure 45; g, measure 46; h, measure 50, i, measure 52; j, measures 63-64; k, measures 77-78; l, measures 82-83.

statements of "c" and "d" respectively, followed by a final statement of "l." It is interesting to note that all development of this theme is carried out in the accompaniment. Never does the theme appear in the voice part.

No mention has been made here of rhythmic or harmonic sequence, although it is difficult to separate any one of these elements from the totality of Wolf's style and skill. Rhythmic sequence will, however, be dealt with in the following chapter.

The structure of each setting in the Moerike Songbook offers diverse examples of types of thematic development. In addition, the external and internal form of each song is used to reflect both the structure and the meaning of the text. Yet within this correspondence of poetic and musical form there is much subtle variation of rhythm, melody, and harmony to create the finer details of the text.

## CHAPTER V

### RHYTHM IN THE MOERIKE LIEDER

#### Introduction

Rhythm plays a central part in all of Wolf's songs, since it is a factor common to music and poetry. Concerned as he was with correct accentuation, he gave fully as much attention to the rhythm of the lieder as to the purely musical elements of melody and harmony. And his skill as a composer is illustrated by his amazing originality in setting to music the square German lyric.

The rhythm of the lieder accomplishes three basic purposes. First, because Wolf seldom strayed far from regular or "square" rhythm, it gives form to compositions which, because of shifting tonality or wandering melody, would otherwise lack concrete shape. Often an entire song is unified by the presence of a certain rhythmic motive in nearly every measure. Secondly, the use of rhythmic variation in songs with more traditional melody and harmony provides fresh and subtle interest with each new appearance of a familiar theme or melody. Finally, the rhythm of a song contributes to the interpretation of the text, whether by setting an underlying mood or by illustrating a single line of thought.

Although the rhythms found in the Moerike Lieder are relatively simple, it is evident that Wolf used them with premeditated purpose. "Each song creates and sustains rhythmically its own mood . . . ." <sup>1</sup> And each mood created is that which was intended by the poet and which he wrote into the meaning and the rhythm of the text itself. And just as Moerike was able to put complex thoughts into simple language, so Wolf, by means of endless subtle variations in accent, was able to convey those thoughts within the bounds of a simple or "square" rhythmic framework.

#### Meter

Although many of the Moerike poems are irregular in accent, Wolf set most of them in duple or quadruple meter. Fifteen are in quadruple simple time (twelve in 4/4, two in 4/8, and one in 4/2), while only one is in quadruple compound time. Two of the twenty-four lieder are in duple simple (2/4) time, while three are in duple compound time (two in 6/8 and one in 6/4).

The only song in triple meter is "Zitronenfalter im April," which is in 3/8 time. However, because the phrases are regularly four bars in length and the tempo is moderate fast, the effect is that of duple or quadruple compound time.

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<sup>1</sup>Eric Sams, The Songs of Hugo Wolf (New York, 1962), p. 2.

The remaining two songs, "Denk es, o Seele" and "Nixe Binsefuss," are the only songs which contain a change of time signature, from compound to simple time. In "Denk es, o Seele," the change from 6/8 to 2/4 is made to depict the dragging motion of a funeral cortege. The compound time (3/8) in "Nixe Binsefuss" suggests the diaphanous nature of the appearance of a water-sprite. When she lights and begins her message to the fisherman, the simple time (2/4) adds emphasis and concreteness to her presence. Then, as she disappears, the compound time returns for the final section of the song.

Wolf's fondness for quadruple or duple meter gives a form to the songs which keeps them from becoming too diversified. The accompaniments, particularly, retain the square shape, which gives frame and continuity for Wolf's continually changing melody and harmony. This steady rhythmic feeling leaves the voice part free to digress rhythmically and achieve many delicate inflections. Within such regular framework, Wolf was able to use his creative genius to the fullest, for the variations upon the quadruple pattern are a fascinating study in themselves.

#### Rhythmic Variations of Regular Phrase Form

The "regular" phrase form of duple or quadruple meter is that of a two- or four-bar phrase, beginning on the downbeat

or on a single-beat anacrusis and ending on a strong beat of the measure, with regular accents falling on the first, or the first and third, beats of every measure. Such is the phrase form of either the voice or the piano in even the most irregular of the twenty-four songs studied. But the variations on this basic pattern are plentiful, particularly in the voice part.

In many of the songs a majority of the phrases begin in some part of the measure other than the first beat or the fourth beat. For instance, every phrase in "Schlafendes Jesus-kind" begins on the last half of the first beat, except for a single phrase which begins on the last half of the third beat. In "Lebe wohl," also, every phrase begins on the offbeat.

Likewise, many of the phrases end on a weak beat, that is, the second or fourth beat of the measure or the last fraction of any beat. The aforementioned two songs contain a majority of phrases which end in this way. Figure 17 shows another example, taken from "In der Fruehe." The phrase given begins and ends on the last half of a beat, and the measure following the excerpt is a measure of piano interlude. It is noteworthy that the songs which contain these irregularities of phrase form owe their irregularity either to irregular poetic form or to great intensity of feelings.



dort ge-het schon der Tag her-für an mei-nem Kam-mer-fen-ster

Fig. 17--"In der Fruehe," measures 3-5

Wolf often varied the length of a single phrase to fit the meaning or accent of the words. Sometimes, as in Figure 18, a phrase is compressed into less than the two bars which its

dies Kind weiss nichts von Lie-ben,

Fig. 18--"Der Knabe und das Immelein," measures 31-32

accents indicate, by the beginning of the phrase after the downbeat and the ending of it in the middle of the second

measure. Figure 19 shows the reverse of this procedure, in which a longer phrase "steals" two and one half beats from the preceding two-bar unit, fills its own two measures, and ends on the first beat of the next measure. As usual, the piano retains its regular two-measure phrase form.

da müsst sie mit dem Re-gi-ment, nach Frank-reich ü-ber-all mit hin, und wärd die

Mar-ke-ten - - de - rin.

Fig. 19--"Der Tambour," measures 5-10, first three beats

Two other related variations show predominance in the Moerike Lieder. A logical corollary to the beginning of a phrase after the downbeat is the use of syncopation, and syncopated rhythm occupies an important place in the songs. When used in the voice part, it usually appears as a single syncopated figure in one of two simple forms, that is,  $\gamma \text{ } \downarrow \text{ } \downarrow$  or  $\downarrow \text{ } \downarrow \text{ } \downarrow$ . Its use gives special accent and emphasis to the word or syllable which coincides with the quarter note. For instance, the phrase in Figure 20, from "Auf eine Christblume I," contains two instances, one of each basic pattern.

Fig. 20--"Auf eine Christblume I," measures 13-16<sup>2</sup>

With the syncopated words emphasized, the meaning is intensified, thus: "Now for the first time, oh fair one, I find you!"<sup>3</sup>

<sup>2</sup>The dotted bar lines and inserted meter markings of Figure 20 and certain subsequent illustrations will be explained in the section on accent.

<sup>3</sup>The English translation used is that of Sergius Kagen and is intended to fit neither the rhythm nor the accent of the German setting.

Figure 20 also contains a device which is but another form of syncopation. For syncopation is the placing of an artificial accent or the removing of a normal accent by holding a note over the strong beat, as in the word "schoene," above. And Wolf used this form of syncopation in the voice part much more often than he used the simpler form. With this added emphasis, the phrase becomes, "Now for the first time, oh fair one, I find you!" The greatest emphasis falls upon "fair," since it consumes greater time and is sung to two different pitches.

An extended use of this "syncopation in reverse" is shown in Figure 21. Here the reason for its use is the presence of an irregular line of interjection in the text. The unplanned, spontaneous nature of interjection is conveyed well by Wolf's removal of the downbeat in the last two measure of the phrase.

The image shows a musical score for a voice and piano. The voice part is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "ach weh! ach weh! ach weh! weh! jetzt". The piano accompaniment consists of two staves, treble and bass clef, with the same key signature. The music is in 4/4 time. The voice line starts with a half note on G4, followed by a quarter note on A4, and then a quarter note on B4. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Fig. 21--"Der Tambour," upbeat and measures 38-41, first two beats.

A final example, Figure 22, shows how this form of syncopation causes a phrase to seem to lose its form. The phrase from "Gesang Weylas" is four measures in length, but it is only the regular harmonic changes in the accompaniment which give it form.

The musical score for Figure 22 shows a vocal line and a piano accompaniment. The vocal line is in 3/4 time and features syncopation. The piano accompaniment is in 3/4 time and features a regular harmonic rhythm. The lyrics are: "vom Meere dampft dein besonnener Strand den Nebel, so der Götter Wangen feuchtet."

Fig. 22--"Gesang Weylas," measures 6-9

Wolf's use of syncopation in the accompaniment will be discussed further, for it is an important element in his portrayal of the mood of the poems. As has been shown, the rhythmic variations of the voice part impart much interest to the formal shape of the songs.

#### The Use of Rhythm in Interpretation of Text

The widely varied rhythms of the Moerike Lieder contribute greatly to accurate interpretation of the texts. In conjunction with other factors, such as melodic shape, harmonic rhythm, and

texture of accompaniment, rhythm plays an important part, both in the setting of pervading moods and in the depiction of specific words or thoughts.

Wolf often used a recurring rhythmic motive to establish and hold the underlying mood of a poem in its musical setting. Such a persistent motive often occurs when the mood is one of preoccupation, as in "In der Fruehe," or withdrawal, as in "Verborgenheit" (see Figure 23). In the former, two different rhythmic figures are present, the left hand figure appearing in every measure and the right hand figure appearing in all but four measures. In "Verborgenheit," the obscuring of the strong beat by means of a tie adds to the feeling of detachment which the presence of the recurring rhythm creates.



Fig. 23--a, "In der Fruehe," measure 11; b, "Verborgenheit," measure 1; c, "Das verlassene Maegdelein," measures 1-2.


Figure 23c gives another rhythm, found in "Das verlassene Maegdelein." This figure, , which appears in all but four measures, is described by Walker as "listless"<sup>4</sup> and has the effect of hypnotizing the listener, holding the underlying plaintive mood even while the voice grows less sorrowful at the climax of the song.

Figure 24 gives two examples of the establishment of more vigorous moods. Figure 24a shows the accompanimental figure which appears in the first thirty-three measures of "Er ist's." It portrays well the racing pulse of one who is intoxicated with Spring. Figure 24b is the lilting rhythmic figure which appears in the bass of every measure of "Fussreise."



Fig. 24--a, "Er ist's," measure 1; b, "Fussreise," upbeat and measure 1.

The figure conveys the steady, exhilarating pace of a brisk walk, and its unvarying repetition builds intensity as well as unifies the song.

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<sup>4</sup>Frank Walker, Hugo Wolf (New York, 1952), p. 228.

Wolf also used rhythm to express duality of mood. The motive from "Fussreise" in Figure 24b continues through the middle section of the song, which is introspective in mood. Although the melody changes to portray the reflective mood of the wanderer, the walking rhythm in the bass tells the listener that he has not slowed his brisk pace to meditate.

The image displays three musical excerpts, labeled a, b, and c. Each excerpt consists of a vocal line and a piano accompaniment. Excerpt 'a' is for 'Nimmersatte Liebe' and shows the upbeat and measures 29-30. The vocal line is in G minor with a melodic line that is somewhat reflective. The piano accompaniment features a steady, rhythmic pattern in the bass line, characteristic of a walking pace. Excerpt 'b' is for 'Elfenlied' and shows measures 22-23. The vocal line continues the melodic motif from the previous excerpt, and the piano accompaniment maintains the same rhythmic pattern. Excerpt 'c' is for 'Auf eine Christblume I' and shows measures 27-28. The key signature changes to G major, and the melodic line is more active and rhythmic, while the piano accompaniment continues with the same walking rhythm.

a. *Das Mäd-chen hielt in gu-ter Ruh, wie's*


b. *Reibt sich der Elf die Au-gen*

c. *Im nächtigen Hain, von Schneelicht über-brei-tet,*

Fig. 25--a, "Nimmersatte Liebe," upbeat and measures 29-30; b, "Elfenlied," measures 22-23; c, "Auf eine Christblume I," measures 27-28.



Several rhythmic motives are so prevalent in the five Wolf songbooks that Eric Sams assigns to each a specific emotion,<sup>5</sup> comparing them to the leitmotifs used by Richard Wagner. Figure 25 shows three of these. The use of prolonged syncopation often denotes weakness or childishness, since only the weak part of the beat appears. In Figure 25a, the passage from "Nimmersatte Liebe" speaks of a helpless maiden. Figure 25b shows one instance in which small note values indicate small size. Besides "Elfenlied," shown here, "Nixe Binsefuss" and "Auf eine Christblume I" also contain such a rhythmic figure. Finally, Figure 25c shows an instance of the use of a steady rhythm in the right hand, combined with a "groping" melody in the left hand, used in association with the idea of night and wakefulness. The passage is from "Auf eine Christblume I."

In addition to such easily recognizable "leitmotifs," the Moerike Lieder contain many individual instances of rhythmic imagery. In "Nimmersatte Liebe," a mock-serious poem about unsatisfied love, a "pleading" figure, , sets the mood with its parody of the lover's plea. As seen in Figure 26, this rhythmic figure heightens the effect which is partially achieved by the falling figure of the melody.

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<sup>5</sup>Sams, op. cit., pp. 7-9.



Fig. 26--"Nimmersatte Liebe," upbeat and measures 1-2

In numerous instances, a single word of a poem suggested to Wolf some rhythmic figure. "Der Tambour" contains several of these. The drum roll of the first two measures sets the mood, but there are within this song many different drum rhythms. Figure 27 shows four. Of special interest is Figure 27c, in which the word "Trommel," or "drum," suggests a rhythm which is used in no other measure of the song. Also, the romantic mention

The image shows a musical score for the piece "Der Tambour". It is divided into two sections, labeled 'a.' and 'b.'. Section 'a.' is in 3/4 time, key of D major (two sharps), and features a piano accompaniment with a drum roll in the first two measures. The melody in the treble staff begins with a half note D4, followed by quarter notes E4, F#4, and G4. Section 'b.' is also in 3/4 time, key of D major, and features a piano accompaniment with a drum roll in the first two measures. The melody in the treble staff begins with a half note D4, followed by quarter notes E4, F#4, and G4. The lyrics "La-ger, wohl um" are written below the piano staff in section 'b.'. The piano accompaniment in both sections consists of chords: a D major triad in the first measure, and a D major triad with a descending eighth-note line in the second measure.

The image shows a musical score for the song "Der Tambour". It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and has a key signature of three sharps (F#, C#, G#). The lyrics "die Trom- mel müsst ei- ne" are written below the vocal line. The piano accompaniment is in bass clef and has the same key signature. The score is divided into four sections labeled c. and d. Section c. covers measures 1-2 and 19. Section d. covers measure 55. The piano part features a characteristic march figure of a dotted eighth note and a sixteenth note, which is mentioned in the text as disappearing in this passage.

Fig. 27--"Der Tambour," a, measures 1-2; b, measure 11; c, upbeat and measure 19; d, measure 55.

of moonlight in the passage in Figure 15 is the only part of the song in which the characteristic march figure of a dotted eighth note and a sixteenth note completely disappears.

Another subtle use of rhythm occurs in "Agnes," shown in Figure 28. An ostinato of a minor ninth, shown in Figure 28a, sets the sorrowful mood of the song. In the second phrase, the word "gegangen," or "gone," is emphasized by the use of two eighth notes and a quarter note, shown in Figure 28b. Six measures later, the right hand of the accompaniment begins an imitation of that rhythmic motive (Figure 28c), which is then transferred to the left hand with its minor ninth figure (Figure 28d). It is as if the accompaniment continually repeats the tragic word "gone" throughout the song.

The image displays a musical score for the piece "Agnes". It is divided into four sections labeled a, b, c, and d. Section a (measures 6-7) features a vocal line with the lyrics "Ro-sen-keit! wie schnell vor-bei," and a piano accompaniment. Section b (measures 9-10) features a vocal line with the lyrics "bist du doch-ge-gan-gen!" and a piano accompaniment. Section c (measure 16) and section d (measure 30) show the piano accompaniment. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piano part consists of a right hand and a left hand, both with treble and bass clefs. The vocal part is in the soprano range.

Fig. 28--"Agnes," a, measures 6-7; b, measures 9-10; c, measure 16; d, measure 30.

Occasionally, a complete suspension of rhythmic feeling accomplishes an interpretive purpose. In Figure 29a, taken from "Denk es, o Seele," a sudden premonition of death, coupled with the mention of the gleaming shoes of the horses of a cortege, is made eerie and intense by the presence of tremolos in both hands of the accompaniment. In Figure 29b, from "Storchensbotschaft," the shepherd's stunned realization of the stork's message, "You surely no message of twins bring from home," is conveyed with all its hesitancy by a ritard, five sixteenth rests, and two fermatas.

2.

das Ei-sen los wird, das ich bli-tzen se - - - he!

b.

es wer-den doch, hoff' ich, nicht Zwillinge sein? Da

Fig. 29--a, "Denk es, o Seele," upbeat and measures 51-54; b, "Storchensbotschaft," upbeat and measure 35.

One other use of rhythm in interpretation appears in either the voice or the piano part of eight of the songs: the use of prolonged syncopation to build excitement to a climax. The device is particularly effective in "Nimmersatte Liebe" and "Verborgenheit."

Thus, on a large scale and on a small scale, Hugo Wolf used rhythm as another means of reflecting accurately the

poet's meaning. And his rhythmic genius lay in his ability to combine pervasive rhythm with subtle variation; for the former, by itself, would have produced monotony, while the latter, used alone, would have destroyed the forms of the songs.

#### Rhythmic Devices: Augmentation, Diminution, and Sequence

True augmentation, diminution, and rhythmic sequence were an insignificant part of Wolf's rhythmic vocabulary. Of the five instances of strict rhythmic sequence, all have some modified melodic sequence also, while the five instances of exact augmentation and diminution never involve more than a three-note motive.

Figure 30 shows an exact rhythmic sequence from the voice part to a piano interlude, the last three notes of which are melodically sequential also. In addition to this sequence from "Nimmersatte Liebe," strict rhythmic and partially melodic sequences appear in "Er ist's," "Ein Stueundlein wohl vor Tag," "Der Tambour," and "Verborgenheit."

Three slightly modified rhythmic sequences, one in "Der Tambour" and two in "Lebe wohl," are varied just enough to be disguised to the listener. But because of Wolf's practice of setting pairs of phrases in the same rhythmic framework, one often feels the effect of rhythmic sequence even when it is not evident in the notes.

du tust ihr nie zu Wil-- len. Die

The image shows a musical score for the piece "Nimmersatte Liebe". It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has the lyrics "du tust ihr nie zu Wil-- len. Die". The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Fig. 30--"Nimmersatte Liebe," upbeat and measures 17-20

The only instance of true diminution is found in "Elfenlied," in which the prevalent octave interval is first introduced in half notes, then repeated eighteen times in quarter notes, and finally is stated five times in a melodic sequence

a. Im nacht'gen Hain, von

b. Der El--fe, der in

The image shows two examples of melodic sequences from the piece "Auf eine Christblume I". Example 'a' shows a sequence of half notes in the vocal line, with the lyrics "Im nacht'gen Hain, von". Example 'b' shows a sequence of quarter notes in the vocal line, with the lyrics "Der El--fe, der in". The piano accompaniment for both examples features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Fig. 31--"Auf eine Christblume I," a, measure 27; b, measure 72.

of eighth notes. An example of quasi-diminution is found in the right hand of "auf eine Christblume I," at the mention of the elf. Figure 31a shows the original statement, and Figure 31b shows the quasi-diminution. Another quasi-diminution appears in the postlude of "Denk es, o Seele."

Wolf used augmentation principally as a slowing device for the final bars of a song. A modified augmentation of theme, from "Auf einer Wanderung," is seen in Figure 161. This augmentation occurs at the beginning of the final section of the song and again six measures from the end of the postlude. Of the four instances of exact augmentation in the songs, two appear at the end. Figure 32a, from "In der Fruehe," shows augmentation in the piano part; Figure 32b, from "Lebe wohl," contains augmentation of the voice part.

The image displays two musical excerpts. Excerpt 'a' is for the piano part of 'In der Fruehe', showing a treble and bass clef with a key signature of one sharp (F#). The lyrics 'wor - - - - den.' are written below the notes. Excerpt 'b' is for the voice part of 'Lebe wohl', showing a single treble clef with the same key signature. The lyrics 'leich-tem Herzen. bro - - - - chen!' are written below the notes. Both excerpts show a change in the rhythmic pattern of the notes, consistent with the text's description of augmentation.

Fig. 32--a, "In der Fruehe," measures 20-21; b, "Lebe wohl," measures 8, 16.



The other two examples of true augmentation are both augmentation of two-note syncopation figures. The first, from the prelude of "Schlafendes Jesuskind," is a change from  $\dot{x} \text{ d } \text{ d}$  to  $\text{—} \text{d} \text{ d} \text{ d}$ . The second, from the voice part of "In der Fruehe," is a change from the underlying rhythmic motive of  $\text{d} \text{ d} \text{ d}$  to  $\dot{x} \text{ d } \text{ d}$ .

The only example of modified augmentation of a motive is found in "Agnes." The "gegangen" motive (see Figure 10a) is augmented in the parallel measure of the next period, as shown in Figure 33.

The musical score for "Agnes," measures 14-15, is presented in three staves. The top staff is the vocal line, featuring a triplet of eighth notes in measure 14. The middle staff is the piano accompaniment, with a piano (p.) dynamic marking. The bottom staff is the bass line. The lyrics "soll-te mir nicht ban - - gen" are written below the vocal line.

Fig. 33--"Agnes," measures 14-15

Since so few of these devices are exact, and since they nearly always involve melody as well as rhythm, it is quite likely that the initial force in the creation was the melodic impulse. It is as if these devices used so consciously by the symphonist were used by Wolf wholly without premeditation.

### Declamation and Accent

One cannot leave a discussion of the rhythm of Hugo Wolf's Moerike Lieder without examining his subtle use of accent and declamation. Although this area has been touched upon in the section concerning melodic sequence, it held such importance for Wolf that it must be studied more closely.

By declamation, reference is made to the setting of poetry to music which imitates the spoken rhythm of the text. Such use of rhythm is often coupled with a nearly static melodic line, in order further to emphasize the words. Many of the Moerike Lieder contain such imitation of speech, for the declamatory voice line was one "fingerprint" of Hugo Wolf's songs. An instance of strict declamation may be seen in Figure 31, taken from "Auf eine Christblume I." Another example is given in Figure 34, below. Here the rhythm is more regular and the melody more interesting, but again the rhythm of the words is mirrored faithfully.



Fig. 34--"Auf einer Wanderung," measures 55-56

But Wolf did not always match the actual speech stress of the words. Indeed, one reason for the greatness of his lieder was his ability to rise above mere declamation to a

use of accentuation which took into consideration not only the rhythm of speech, but the inner meanings of the poem and the emphases which he as a composer could add.

Wolf used all three basic types of accent<sup>6</sup> in the interpretation of Moerike's poems. The first is dynamic accent, which results from reinforcement of volume or from the use of the accents of the naturally strong beats. In songs of regular phrase form and "square" rhythm, he used no accent other than that of the normal measure. For instance, Figure 35 shows the opening melodic line of "Verborgenheit." No accent is needed other than the natural stress on the first and third beats, to produce the full meaning: "Leave, oh world, leave me to myself!"



Lass, o Welt, o lass mich sein!

Fig. 35--"Verborgenheit," measures 3-4

In some instances, the first beat of a measure is further emphasized, and an unconscious accent added, by the use of a short anticipation in the last fraction of the previous measure. Figure 36 shows two examples of this use of natural accent. In Figure 36a, the translation is "when man caresses and kisses."

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<sup>6</sup>Willi Apel, "Accent," Harvard Dictionary of Music (Cambridge, 1960), p. 6.

Fig. 36--a, "Der Knabe und das Immllein," measures 62-63, first two beats; b, "Nimmersatte Liebe," upbeat and measures 48-49.

The translation of Figure 36b is the last half of the sentence, "And in no other way did Solomon the Wise love," with the strong accent on the last word.

In rare cases, Wolf included a marked artificial accent to convey meaning. In the two phrases from "Elfenlied," in Figure 37, the accents are marked, not in order to accent specific words, but to portray the staggering gait of the newly awakened elf. The translation is, "And he is like a drunken man, as his nap was not quite finished."




Fig. 37--"Elfenlied," measures 26-30, downbeat

The second type of accent used by Wolf was tonic accent, or accent associated with pitch level. One form of tonic accent results from the pairing of two words which are connected, so that each falls at the same pitch level in the melodic line. Wolf used this device to point out a pun found in "Elfenlied."

At the end of each of the first two phrases the word "Elfe" appears, the first time meaning the watchman's cry of "Eleven o'clock" and the second meaning "elf." Wolf set the lines in parallel phrases, with the first syllable of both appearances of "Elfe" being the highest pitch of the phrase and dropping one octave for the second syllable.

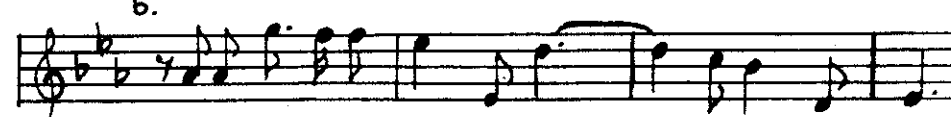
But a more prevalent tonic accent, as might be expected, is the use of a higher pitch for a single word to be emphasized. The accented word may fall either on a pitch which is the highest in the phrase or upon a note which is preceded by a leap upward or followed by a leap downward. A phrase from "Gebet," in Figure 38a, contains an instance of the former. The highest note, on "nicht," points up the meaning, thus: "I pray, either with joy or with sorrow do not overburden me!" Figure 38b is an example of the latter, in which the words are heightened to read: "And with deep red the roses bloom forth."

2.



Wol-lest mit Freu-den und wol-lest mit Lei-den mich nicht ü-ber-schüt-ten!

b.



dass in hö-he-rem Rot die Ro - - - -sen leuch-ten vor.

Fig. 38--"Gebet," a, measures 17-22, first two beats; b, "Auf einer Wanderung," measures 31-34, first beat.

It is difficult, however, to find occurrences of either of these types of accent which are not combined with the third type, agogic accent. Agogic accent, which results from longer duration of the stressed note is more widely and effectively used in the Moerike Lieder than is any other rhythmic device. As discussed in an earlier section, syncopation makes use of agogic accent.

But many of the appearances of agogic accent can hardly be called syncopation. Wolf often hesitated over words, prolonging them in order to enhance them musically and to add emotional effect or even new meaning. Figure 39 contains three instances of such accent. The first and third instances are further emphasized by the use of two pitches for each syllable, which is but another form of agogic accent. The translation is, "Oh, tell me, my only love." Other instances of agogic accent appear in Figures 8, 14c, 15, 19, 20, 21, 22, 29a, 33, and 36a.

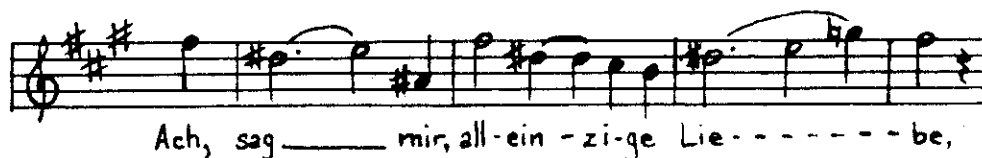


Fig. 39--"Im Fruehling," upbeat and measures 10-13, first beat.

The frequent result of such agogic accent, since it so often obscures the strong beat or beats of a measure, is the creation of a different feeling of meter from that indicated in the music. In passages which contain several accents of duration, one can re-bar the voice line quite differently, using the prolonged notes as downbeats. Figure 40 illustrates some of the possibilities of such "hidden" meter. Figures 20 and 22, also, have been marked to show the rhythmic feeling of the voice part when it is heard alone.

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Above the staff, there are several vertical lines with numbers indicating different meter groupings: 4/4, 14/4, 13/4, 15/4, 14/4, 14/4, and 14/4. Below the staff, the lyrics are written in German: "den keuschen Leib voll Reif und Duft, himm-lischer Käl-te bal - sam-sü - - sse Luft. —".

Fig. 40—"Auf eine Christblume I," measures 45-52, first beat.

Thus, we see that Hugo Wolf, within the restricted framework of regular meter, was able to set the Moerike lyrics with great fidelity to their spoken rhythm, their poetic form, their special stresses, and their underlying moods and meanings. After careful study of the lieder, one sees the results of the care with which he chose the poems. For only one who had made the words a part of himself could so allow the texts to shape the form and rhythm of their musical settings.

## CHAPTER VI

### CONCLUSIONS

The Moerike Lieder are a direct and traceable result of three separate and essential elements which combined to produce some of the finest examples of romantic expression in song literature. The first of these elements was the historical position of Hugo Wolf, for he lived at a time when the musical tools of romantic expression had been developed to the fullest, and when the conveyance of the poet's meaning had become the most important concern of the composer.

The second essential element was the unique personality of Hugo Wolf, that of a sensitive, somewhat erratic genius who was driven by a compulsion to create. His excellent literary taste caused him to choose fine lyrics for his inspiration, and his emotional makeup was of a wide range which responded to the feelings of Moerike's works and understood them as though they were his own.

The third element was the poetry which Wolf chose--a group of delicate and sensitive lyrics which are a kaleidoscopic cross-section of human emotion, mood, and experience. And because they are as varied in structure as they are in meaning and mood, they were fertile soil for the flowering of Wolf's versatile genius.



Study of the form and rhythm of the lieder produces one major conclusion: that these facets, along with those of melody and harmony, spring directly from the structure and the meaning of the texts which Wolf set. Taking poetry he loved, he allowed both the poetic form and the content to dictate the settings. Wolf possessed an overwhelming capacity for detail which enabled him to combine tangible and intangible elements, knitting them together to provide an appropriate vehicle for accurate expression of the text.

In analysis of the external form of the lieder, the influence of poetic structure can hardly be separated from that of meaning, for the poet himself had, in many instances, allowed the meaning and mood of his lyric to determine its poetic form and rhyme scheme. Thus, drawing his musical form from the external shape of the poetry, Wolf also conveyed the meaning through that form.

But in instances where his musical form departed from that of the poem, Wolf was true to his ideal of accurate portrayal of text. The external forms of the songs vary greatly and include strophic songs, variations of strophic form, three-part song forms, and through-composed songs. But all may be said to be in sectional form, with the sections determined by changes of mood or viewpoint lifted from the poem. These instances show the composer at his sensitive best, putting Moerike's more subtle meanings into the direct and easily readable language of musical form.

In the internal structure of the songs, the influence of poetic form is more obvious than is that of the poet's deeper meaning. The "four-square" regularity of many of Moerike's poems is reflected in the regular phrase lengths of their settings. Also, parallel couplets or quatrains are set to parallel phrases or periods.

But the effect of poetic content upon the internal form of the songs, if less obvious, is more profound. It is seen in the use of a "leitmotif," or prevailing motive, in association with certain moods or characters. Seventeen of the twenty-four songs contain such a characteristic motive. In addition, several motives which are associated with certain general moods are repeated from song to song. Wolf's skill and subtlety in thematic development makes this influence of the poetic content, while definitely evident, an almost intangible quality.

But in this matter of internal form, Wolf combined the inspiration of the text with his composer's sense of musical cohesiveness. The tightly-knit internal structure of the songs, particularly in the accompaniments, was an anchor of unity in his shifting tonality, harmony, texture, and external form. He was able to use the developmental devices of the symphonist in such a way as to convey many delicate changes of mood.

The most widely and subtly used device of internal development was that of a modified restatement of an earlier motive. Modifications may be in rhythm, key, interval, mode, or harmony; or, as is more often the case, several such modifications may be combined. Other developmental devices include literal repetition, modified repetition, literal sequence, modified sequence, repetition of previously modified motives, and literal restatement of theme. And the genius of the composer lay in the fact that when such devices were used, the reason for their use was often a compound one. That is, the modifications of internal form might be dictated by the demands of musical development and unity, of poetic meaning, of poetic structure, and of the normal speech-accent of the words of the text.

The rhythm of the Moerike Lieder accomplishes a three-fold purpose. First, Wolf's use of regular meter and phrases of uniform length provided unity and gave a roughly symmetrical shape to the songs. His use of a prevailing rhythmic motive in many songs, also, helped draw the varied elements of his style into a cohesive whole. And, as in the form of the songs, so in their rhythmic regularity can be found the influence of the German text. For as the poet had used the quatrain, with four accents per line, as a framework for his lyric, so Wolf used the double period, with four four-measure phrases, as a basis for the rhythm of his songs.

Yet Wolf moved freely within this framework, for the second purpose of his use of rhythm was to give interest to his songs. Thus, in reappearances of thematic material, some rhythmic variation often accompanies whatever other device is employed.

The third and prevailing purpose of Wolf's use of rhythm was the accurate reflection of the text. As in the form of the songs, so in their rhythmic content is reflected the structure and meaning of the poems. Irregularities of poetic form--in line length and in accent--were displaced rhythmically and so emphasized. The structure was further emphasized by Wolf's skillful removal of strong beats and his addition of artificial accents.

But the principal relation of the rhythm to the text is found in the conveying of overall mood and specific emphasis through use of rhythm. The use of a recurring rhythmic motive was an important mood-setting device, and Wolf made use of "rhythmic counterpoint" between voice and piano to portray duality of mood. Irregularities of phrase form and length and of natural accent, even when poetic form did not so dictate, were but another subtle means of conveying the poet's meaning. Rhythmic imagery, whether the imitation of a drum roll or the steady rhythm of a walker's gait, is often the most concrete and obvious of the interpretive devices used.

Finally, Wolf's sensitive use of accent--dynamic, tonic, and agogic--is a result of the combining of the influence of

the normal speech-accent of the words with that of the poet's deeper meaning, as interpreted by the composer. Through syn-copation, through a combined use of the three types of accent, and through occasional suspension of rhythmic feeling, he was able to imitate the spoken language while conveying the subtler aspects of the text. Such as his skill that the effect of such accent, while felt by the listener, remains largely intangible until traced by the analyst with score in hand.

Thus, beginning with poetry which had become a part of himself, Hugo Wolf drew the strands of form, rhythm, and other elements together to form tightly woven songs, each element of which can be traced to the text as its original inspiration. Truly this was a genius of romantic expression, who took the tools developed by his predecessors in song, tempered them with his own sensitive personality, and used them to the fullest in setting the meaning and the mood, as well as the words, of the poems he had chosen.

## APPENDIX

### SONGS USED IN THIS STUDY

Number*	Song
1.	"Der Knabe und das Immllein"
2.	"Ein Stuedlein wohl vor Tag"
3.	"Der Tambour"
4.	"Er ist's"
5.	"Das verlassene Maegdelein"
6.	"Nimmersatte Liebe"
7.	"Fussreise"
8.	"Verborgenheit"
9.	"Im Fruehling"
10.	"Agnes"
11.	"Auf einer Wanderung"
12.	"Elfenlied"
13.	"Der Gaertner"
14.	"Zitronenfalter im April"
15.	"Auf eine Christblume (I)"
16.	"Auf ein altes Bild"

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\*The songs studied are the twenty-four songs from the Moerike Liederbuch which appear in the Sergius Kagen edition of Hugo Wolf: 65 Songs, published by International Music Company. Number 24, in this list, "Mausfallen Spruechlein," is another Moerike song which does not appear, since it was written in an earlier period and is not a part of the Moerike Liederbuch.

Number	Song
17.	"In der Fruehe"
18.	"Denk es, o Seele"
19.	"Schlafendes Jesuskind"
20.	"Gebet"
21.	"Lebe wohl"
22.	"Nixe Binsefuss"
23.	"Gesang Weylas"
25.	"Storchensbotschaft"

TABLE I  
STRUCTURE OF THE TEXTS

Basic Form	Song	Number of Lines	Division by Stanzas	Rhyme Schemes of Stanzas	Syllables per Line	Accents per Line
Successive quatrains (I)	1	28	7 quatrains	A B C B	7-8-7-6	3-4-3-3
	13	16	4 quatrains	A B C B	6-5-6-5	4
	10	16	4 quatrains	A B A B	10-6-10-6	6-3-6-3
	21	8	2 quatrains	A B A B	7-8-7-8	4
	15	28	7 quatrains	A A B B	11-11-10-10	5
	25	28	7 quatrains	A A B B	11	4
	8	12	3 quatrains	A B B A	7-8-8-7	4
	5	16	2 quatrains	A B A B	6-6-6-5	3-2-3-2
			2 quatrains	A B A B	6-5-6-5	3-2-3-2
	Successive quatrains with one variation (II)	2	15	3 quatrains with one-line refrain	A A B B C	6-6-8-8-6
3		21	4 quatrains	A A B B	8	4
4		9	1 quatrain	A A B C C	8-8-7-6-9	4-4-4-3-4
20		9	5 lines	A B A B	7-8-8-7	4
23		9	1 quatrain	A B A C B	5-6-9-5-6	3-3-5-3-2
16		6	5 lines	A B A B	6-7-7-6	3
22		26	1 quatrain	A A B A B	5-6-6-5-6	2-2-3-2-2
			1 quatrain	A B B A B	6-5-5-6-10	3-2-2-3-5
			1 couplet	A B A B	7-8-7-10	3-4-3-4
			6 quatrains	A A B B	8	4
			1 couplet	A A	8	4
			1 couplet	A A B B	8	4



TABLE I --Continued

Basic Form	Song	Number of Lines	Division by Stanzas	Rhyme Schemes of Stanzas	Syllables per Line	Accents per Line	
Successive quatrains with one variation	12	23	7 lines	A B A B C C D	8-2-10-5-8-9-10	4-1-4-2-4-4-3	
			2 quatrains	A A B B	8	4	
			1 quatrain	A A B B	8-8-8-7	4-4-3-3	
6	19	1 quatrain	A A B B	8-8-7-4	4-4-4-2		
		7 lines	A B A B C C B	8-7-8-7-8-8-7	4-3-4-3-4-4-3		
		3 quatrains	A B A B	8-8-8-7	4-3-4-3		
Six-line stanza and four lines	14	10	1 quatrain	A B A B	7-6-7-6	3	
			6 lines	A A B C C B	8-8-6-8-8-6	4-4-3-4-4-3	
			6 lines	A A B C C B	8-8-7-8-8-7	4-4-3-4-4-3	
17	10	1 couplet	A A	4-8	2-4		
		1 couplet	A A	8	4		
		1 couplet	A A				
Irregular	18	9	None	No rhyme	11	5	
			None	No rhyme	10	5	
	19	9	1 quatrain	A B B A	8-6-6-5	4-3-3-3	
			10 lines	A B A B C D D E E C	7-5-7-5-8-8-8-5-5-8	3-3-4-3-4-4-4-2-2-4	
	7	24	6 lines	A B C C B A	10-10-7-7-10-10	5-5-4-4-5-5	
			1 quatrain	A A B B	6-6-8-7	3-3-4-3	
	11	20	1 couplet	A A	10	5	
			7 lines	A B A B A A B	9-8-11-12-6-6-11	4-4-5-6-3-3-6	
			1 quatrain	A A B B	9-9-8-8	4	
	9	23	7 lines	A B A C C A	11-8-6-7-8-9-6	4-4-3-3-4-4-3	
6 lines			A A B C C B	9-7-7-9-9-10	4-3-4-4-4-4		
1 quatrain			A A B B	13-11-7-5	4-4-4-3		
6 lines			A A B C B C	10-8-8-9-6-11	5-4-4-4-3-5		
7 lines	7 lines	A A B B C C B	8-10-9-5-8-10-8	4-5-4-2-4-5-4			

TABLE II

## CONTENT OF TEXTS

Theme	Song	Mood	Sung By	Animals	Subject	Style
(I) Love	2	Sorrow	Woman	Swallow	Forsaken maiden	Lyric
	5	Sorrow	Woman	. . .	Forsaken maiden	Lyric
	10	Sorrow	Woman	. . .	Forsaken maiden	Lyric
	14	Longing	Man	Butterfly	Lonely butter- fly	Lyric
	21	Sorrow	Man	. . .	Man in love	Lyric
	1	Joy	Man	Bee	Boy in love	Narrative
	6	Joy	Man	. . .	Man in love	Lyric
	13	Adoration	Man	Horse	Gardner and princess	Lyric
(II) Religious contemplation	16	Foreboding	Either	. . .	Painting	Lyric
	19	Adoration	Either	. . .	Painting	Lyric
	15	Adoration	Either	. . .	Christmas rose	Lyric
	20	Resignation	Either	. . .	Divine will	Lyric

TABLE II --Continued

Theme	Song	Mood	Sung By	Animals	Subject	Style
(III) Nature	4	Jubilation	Man	. . .	Spring	Lyric
	7	Exhilaration	Man	. . .	A brisk walk	Lyric
	11	Joy	Man	. . .	Wanderer	Lyric
	9	Restlessness	Either	Bird, bee	Youth in spring	Lyric
(IV) Portrayal of mood	8	Withdrawal	Either	. . .	Life	Lyric
	17	Fear replaced by joy	Either	. . .	Welcome of morning	Lyric
	18	Foreboding	Either	Horses	Death	Lyric
	23	Solemnity of ritual	Woman	. . .	Goddess Weyla	Lyric
(V) Character sketch	3	Humor	Man	Horses	Drummer boy	Narrative
	12	Humor	Either	Glow-worms	Elf	Narrative
	22	Humor	Woman	Fish	Water-sprite	Narrative
	25	Humor	Either	Storks	Storks' message to shepherd	Narrative

TABLE III

EXTERNAL STRUCTURE OF THE SONGS

Form	Song	Sections	How Changed	Reason for Form
(I) Strophic	2	m. 1	Introduction New stanzas: pitch raised one-half step	Structural
		m. 4; 16; 27		
(II) Varied strophic	10	m. 1	Introduction Final cadence modified	Structural
		m. 6; 30		
(II) Varied strophic	14	m. 1; 21	New stanzas Mode: minor to major Extension of second stanza, m. 37	Textual: depicts dis- tress of butterfly
(II) Varied strophic	7	m. 1; 12; 27	New stanzas: melody modified Key: F to A New melody, less vigorous, narrower in range Return to original stanza	Textual: introspective section
		m. 43		
(III) Song-forms: ternary	5	m. 1 - A	Key: a to A Tempo: faster Harmony: more complex Return to first section	Structural: by qua- trains
		m. 13 - B		
		m. 38 - A		

TABLE III --Continued

Form	Song	Sections	How Changed	Reason for Form
	6	m. 1 - A m. 20 - B	Key: A <sup>b</sup> to E <sup>b</sup> Tempo: faster Rhythm: syncopated Melody: declamatory Return to first section	Textual: narrative section
	8	m. 37 - A m. 1 - A m. 11 - B	Mode: E <sup>b</sup> to c Texture: contrapuntal to chordal Melody changes Literal return to first section	Textual: introspective section
	22	m. 1 - A m. 33 - B	Meter: 3/8 to 2/4 Key: a to d, A, g, D Accompaniment: change of figure Melody: more chromatic Return to first section	Textual: water-sprite's speech
	3	m. 99 - A m. 1 - A m. 10 - B	Key: E to f# Rhythm: larger note values Melody: more stepwise	Textual: section of daydreaming

TABLE III --Continued

Form	Song	Sections	How Changed (Each couplet in this section has features of a new section.) Return of fragment of first section	Reason for Form
(IV) Binary		m. 43 - A		
		m. 1 - A m. 24 - B	Melody changes Key: leaves D temporarily	Textual: change from description to direct speech
	16	m. 1 - A m. 13 - B	Begins in "sub-dominant," then returns to tonic	Structural: setting of final couplet
	17	m. 1 - A m. 11 - B	Melody: diatonic Rhythm: larger note values Accompaniment: thicker texture	Textual: change from fear to joy
(V) Through-composed	4	No sections	. . .	Textual: retains one mood
	19	No sections	. . .	Textual: retains one mood
	20	No sections	. . .	Textual: retains one mood

TABLE III --Continued

Form	Song	Sections	How Changed	Reason for Form
	23	No sections	. . . .	Textual: retains one mood
	21	m. 1 m. 9	Parallel section Increasing intensity Gradual ritard	Structural: two parallel quatrains
	25	m. 1	Three variations of same melody Each in new key Each with different accompaniment New melody: stepwise Accompaniment has first theme Fragment of first melody Rhythm of accompaniment: diminished	Textual: melody changes as shepherd speaks
	9	m. 1 m. 23 m. 43	Melody varied, transposed up one-half step Hands of accompaniment exchange themes More diatonic Harmony: almost static	Textual: alternates between description and questioning

TABLE III --Continued

Form	Song	Sections	How Changed	Reason for Form
		m. 66	Return to chromaticism Original key First accompaniment Melody varied	
1		m. 1 m. 19 - A	Introduction Mode: g to G Texture: contrapuntal to chordal Harmony: chromatic to diatonic Melody changes Accompaniment: synco- pation; lighter texture	Structural: new section
		m. 27 - B		
		m. 34 - A <sub>1</sub>	Accompaniment: rhythmic diminution	
		m. 43 - B <sub>1</sub>	Melody more chromatic than B	
		m. 51 - A <sub>2</sub>	Texture: thicker Melody and cadence modified	
18		m. 1 - A m. 19 - B	Key: f to b Accompaniment: legato; thicker texture Tempo: faster	Textual: change from observation to in- trospection
		m. 27 - A	Melody: rhythmic modi- fication	



TABLE III ---Continued

Form	Song	Sections	How Changed	Reason for Form
		m. 42 - 0	Meter: 6/8 to 2/4 Key: f to Db Accompaniment: legato; thicker texture Postlude using A theme, rhythmically modified	
12		m. 55 - (A)		
		m. 1	Melody: chromatic	Textual: each action of elf set to dif- ferent music
		m. 10	Rhythm, harmony, texture changed	
		m. 41	Melody: diatonic	
		m. 53	Accompaniment: staccato, homophonic	
			Melody: chromatic Dialogue between piano and voice	
11		m. 1 m. 26	Melody changed Accompaniment: change of rhythm, melody, texture, harmony Opening theme in new key Tempo: slower Accompaniment: contra- puntal	Textual: sections change with mood
		m. 53 m. 63	Harmony: chromatic First theme, augmented	

TABLE III --Continued

Form	Song	Sections	How Changed	Reason for Form
	15	m. 90 m. 1 m. 19 m. 26 m. 36 m. 54 m. 71	<p>Postlude: first theme Ritard and diminuendo</p> <p>Melody: chromatic Rhythm: diminution Accompaniment: syncopation Melody: declamatory Accompaniment: contrapuntal Return to first texture Melody of first, modified chromatically and rhythmically Rhythm: diminution Key: D to Eb Syncopation Accompaniment: of third section, with diminution in right hand Melody of third section, rhythmically diminished</p>	<p>Structural: each quatrain a separate section, except the fifth and sixth, which form a religious meditation</p>

TABLE IV  
 PHRASE STRUCTURE AND ITS RELATION TO POETIC FORM

Phrase Structure	Song	Poetic Form Group (Table I)	Variation	Reason for Unusual Structure
(I) Regular (two-bar phrases)	1 8 13 25	I I I I	. . . . . . . . . . . .	. . . . . . . . . . . .
(II) Regular with slight variation	10 5 2 3	I I II II	Final phrase extended, one measure One-measure interlude in final period One four-bar period one six-bar period in each stanza One three-bar phrase, m. 6-9 One "extra" phrase, m. 38-43	Emphasis Intensifies mood Setting of refrain Emphasis
(III) Regular, in combination with accompaniment	21 6 16	I II II	Interlude, m. 9 Interlude, m. 19 Interludes, m. 13, 16	Setting of interjection With subsequent telescoping of phrases, adds intensity Balances "extra" line of seven-line stanza Intensifies tragic mood of final couplet

TABLE IV --Continued

Phrase Structure	Song	Poetic Form Group (Table I)	Variation	Reason for Unusual Structure
(IV) Loosely regular	15	I	Irregular phrase lengths within broad periods	Five-accent lines
	20	II	Six-bar phrases, m. 17-22, m. 23-28	"Extra" line of five-line stanza; repeat of line 8
	18	IV	Irregular phrase within broad periods	Eleven-syllable, five-accent lines
(V) Some regular sections	12	II	Measures 1-21; 50-65	Irregular stanzas
	14	III	Measures 37-48	Six-line stanza with theme of distress and confusion
	7	IV	Measures 16-63	Irregular stanzas
(VI) Irregular	22	II	Accompaniment regular, except m. 67; 72; 81; 98 Final phrase of three quatrains and final couplet extended	Emphasis
	23	II	Accompaniment regular except prelude and postlude	Irregular phrases add to mood of incantation

TABLE IV --Continued

Phrase Structure	Song	Poetic Form Group (Table I)	Variation	Reason for Unusual Structure
	9	IV	Accompaniment regular except m. 22-25; 55-57; 70-71; 92-94	Irregular poetic form
	4	II	Accompaniment regular except m. 19	Intensifies rhapsodic mood
	11	IV	Accompaniment regular except m. 25-26; 79-81	Irregular poetic form
	19	IV	Accompaniment regular except m. 17-18	Irregular poetic form
	17	III	Irregular in voice and piano	Irregular poetic form

TABLE V  
SUMMARY OF DEVELOPMENTAL DEVICES  
IN THE SONGS

Song	Number of Measures	Literal Repetition	Modified Repetition	Literal Sequence	Modified Sequence	Repetition of Modified Motive	Literal Restatement	Modified Restatement	Rhythmic Variation	Total
1	66	2 9.52	2 9.52	. . .	3 14.29	3 14.29	1 4.76	10 47.62	. . .	21
2	39	3 11.11	. . .	. . .	4 14.81	5 18.52	1 3.70	14 51.85	. . .	27
3	57	6 24.00	4 16.00	3 12.00	2 8.00	1 4.00	2 8.00	5 20.00	2 8.00	25
4	55	1 8.33	4 33.33	. . .	1 8.33	3 25.00	2 16.67	1 8.33	. . .	12
5	52	3 12.00	5 20.00	. . .	7 28.00	3 12.00	2 8.00	5 20.00	. . .	25
6	53	4 23.53	. . .	2 11.76	4 23.53	. . .	2 11.76	5 29.41	. . .	17
7	85	3 7.50	3 7.50	2 5.00	3 7.50	3 7.50	5 12.50	13 32.50	8 20.00	40
8	36	2 40.00	. . .	. . .	2 40.00	. . .	. . .	1 20.00	. . .	5
9	98	9 14.52	10 16.13	1 1.61	12 19.35	10 16.13	6 9.68	13 20.97	1 1.61	62
10	55	13 27.66	. . .	13 27.66	5 10.62	. . .	6 12.77	5 10.62	5 10.62	47
11	106	5 7.69	7 10.77	4 6.15	13 20.00	6 9.23	2 3.07	24 36.93	4 6.15	65
12	65	30 62.50	2 4.17	3 6.25	4 8.33	. . .	2 4.17	6 12.50	1 2.09	48

TABLE V --Continued

Song	Number of Measures	Literal Repetition	Modified Repetition	Literal Sequence	Modified Sequence	Repetition of Modified Motive	Literal Restatement	Modified Restatement	Rhythmic Variation	Total
13	50	2 20.00	1 10.00	• • •	• • •	• • •	6 60.00	1 10.00	• • •	10
14	55	2 25.00	• • •	• • •	• • •	• • •	• • •	6 75.00	• • •	8
15	80	2 7.41	2 7.41	3 11.11	16 59.26	1 3.70	• • •	2 7.41	1 3.70	27
16	26	• • •	• • •	• • •	• • •	• • •	4 28.51	9 64.29	1 7.14	14
17	22	2 8.70	5 21.74	• • •	1 4.35	5 21.74	• • •	9 39.13	1 4.35	23
18	62	• • •	1 6.67	• • •	3 20.00	1 6.67	2 13.33	6 40.00	2 13.33	15
19	30	1 14.29	• • •	• • •	2 28.57	• • •	2 28.57	2 28.57	• • •	7
20	34	• • •	• • •	1 33.33	2 66.67	• • •	• • •	• • •	• • •	3
21	20	• • •	• • •	1 5.56	7 38.89	1 5.56	1 5.56	7 38.89	1 5.56	18
22	129	20 24.10	7 8.43	2 2.41	1 1.20	13 15.66	4 4.82	33 39.76	3 3.61	83
23	19	• • •	• • •	• • •	• • •	• • •	• • •	2 66.67	1 33.33	3
24	43	• • •	1 3.70	8 29.63	3 11.11	1 3.70	7 25.93	6 22.22	1 3.70	27
Total		110 16.87	54 8.28	43 6.60	96 16.07	55 8.44	57 8.74	185 28.37	32 4.91	652

TABLE VI  
CHARACTERISTIC INTERVALS AND MOTIVES OF THE SONGS

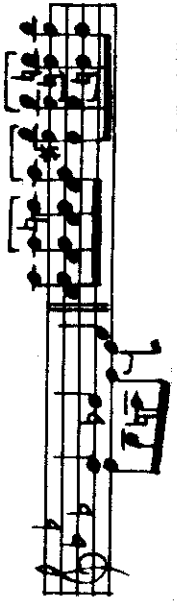
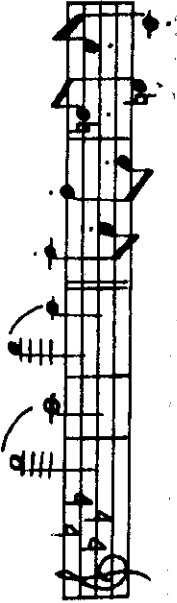
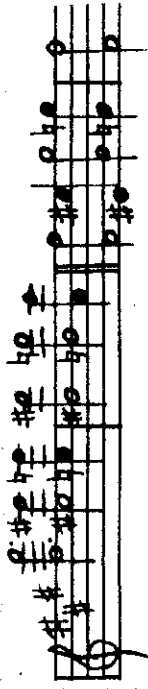
Unifying Trait	Song	Interval or Motive	Number	Variations
(I) Prevalent interval	8	Minor second	94	
	12	Octave	33	
(II) Prevalent motive	9	Series of minor seconds	27	



TABLE VI --Continued




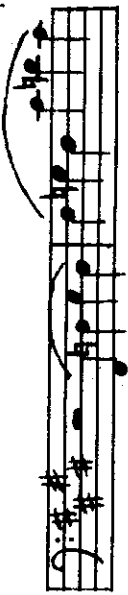

Unifying Trait	Song	Interval or Motive	Number	Variations
		Three-note scale 	45	
			64	
	10	Minor ninth	34	

TABLE VI --Continued



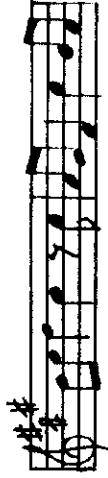
Unifying Trait	Song	Interval or Motive	Number	Variations
		Three-note scale	48	
	15	Three-note chromatic scale	37	
	16	Three-note scale	68	

TABLE VI --Continued

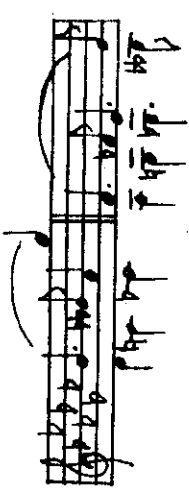



Unifying Trait	Song	Interval or Motive	Number	Variations
	21	Three-note chromatic scale	50	
	22		29	
		Chromatic scale	28	

TABLE VI --Continued

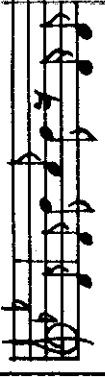



Unifying Trait	Song	Interval or Motive	Number	Variations
	25		23	
(III) Occasional (hidden motive)	3	Ascending four-note scale	26	
	19	Three-note scale	24	

TABLE VI --Continued



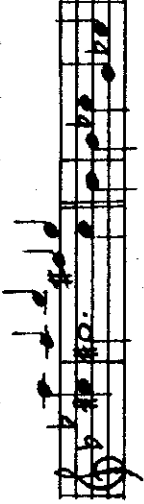



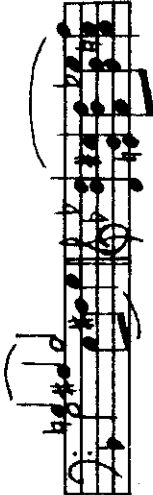
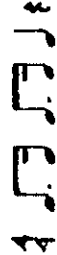



Unifying Trait	Song	Interval or Motive	Number	Variations
		Four-note scale	10	
(IV) Unifying melodic figure	1		14	
	2		21	

TABLE VI --Continued

Unifying Trait	Song	Interval or Motive	Number	Variations
	17		23	
(V) Unifying rhythmic figure	7		84	
	13		49	

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