

PATTERNS, CONTAINMENT, AND MEANING IN HUGO WOLF'S *MÖRIKE-*

LIEDER

by

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DISSERTATION ABSTRACT

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Title: Patterns, Containment, and Meaning in Hugo Wolf's *Mörrike-Lieder*

This dissertation focuses upon patterns and concepts of containment within selected Lieder from Hugo Wolf's *Mörrike* collection. More specifically, I focus upon melody as a way of understanding how these found patterns and movements within melodic containers provide meaning. I focus on the melody for two reasons. First, my research here is the first to present such a detailed analysis of the melody. Second, the manuscripts of the *Mörrike-Lieder* indicate that the melodic line was often an important referential point for Wolf. In my analysis, I focus upon six songs: "Der Knabe und das Immllein," "Ein Stündlein wohl vor Tag," "Frage und Antwort," "Lebe wohl," "An eine Äolsharfe," and "Das verlassene Mägdlein."

Two central questions guide my analysis. First and most important, how can our knowledge of musical patterns reveal meaning within selected songs of the collection? Each song analyzed presents numerous melodic patterns that enhance our understanding of the poems. Second, how can these patterns lead to a better understanding of some of the ways that the individual songs of the collection relate to one another? As we will with the analysis of "Der Knabe und das Immllein," "Ein Stündlein wohl vor Tag," "Frage und Antwort," and "Lebe wohl," I propose that these four songs form two pairs. Here, the pair of "Frage und Antwort" and "Lebe wohl" create a newly identified song pair.

The analysis follows a four-pronged approach applying Steve Larson's theory of musical forces, Candace Brower's theory of musical meaning, George Lakoff and Mark Johnson's cognitive metaphor theory, and Schenkerian analysis. Looking at the *Mörike-Lieder* from this vantage point will allow us to see how melodies flow in such a way as to suggest motions or metaphors as they relate to the poetic ideas. Known as the "Poet's Composer," I hope to illustrate that Wolf portrayed great sensitivity when setting the poetry and created unique links between specific songs.

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CHAPTER I

INTRODUCTION

The Mörike songs of Hugo Wolf have gained a fair amount of scholarly attention in the past few decades. Specific songs within the collection have been analyzed as representative examples of Wolf's compositional style, including "Das verlassene Mägdlein" (Bottge 2009 and McLean 2007) and the pair of "Christblume" songs (BaileyShea 2007 and Just 1989). Despite the growing research interest in Wolf's Lieder, however, many songs among the 53 in the Mörike collection, as well as those within Wolf's other collections, remain unstudied. Indeed, as a whole, Wolf's repertoire is relatively under-represented in the scholarly literature, especially when compared with research on earlier song cycles and collections (such as those of Schubert and Schumann) and on contemporaneous Lieder (namely, Mahler).

This dissertation focuses on two central questions about the *Mörike-Lieder*. First and most important, how can our knowledge of musical patterns reveal meaning within selected songs of the collection? Second, how can these patterns lead to a better understanding of some of the ways that the individual songs of the collection relate to one another?

The patterns I explore are largely melodic. I center my study on melody for two main reasons. First, much of the previous analyses of Wolf's Lieder have focused on his innovative harmonic or rhythmic techniques (many of these analyses will be discussed below). Melody, however, was an especially vital expressive tool for Wolf – which should come as no surprise considering his justifiable reputation as the "Poet's

Composer,” one who was more attuned to the subtleties of poetry than most song composers. Yonatan Malin discusses a similar idea, but focuses on the rhythmic elements of Wolf’s Lied as a source of “vocal expressivity and agency” (Malin 2010, 180). Since the melody is the carrier of the words, it is only natural that Wolf would also be attuned to the subtleties of melodic construction. In my dissertation I will argue that this sensitivity to melody is reflected in Wolf’s careful manipulation of melodic patterns. For example, we will encounter several instances where melodic patterns are interrupted and left unresolved, or where a melody exceeds specific boundaries, often for expressive purposes. I focus largely on melodies within the vocal part, yet at the same time I do not avoid the piano accompaniment but rather consider how vocal and accompanimental melodies interact. Likewise, though melody is central to my study, there are certainly moments where it will be beneficial to include a discussion of harmonic and rhythmic components and their interrelatedness with melody.

In addressing the role of melody within selected Mörike songs, I present a four-pronged approach. The four analytical methods I adopt are Steve Larson’s theory of musical forces (Larson 2013), Candace Brower’s theory of musical meaning (Brower 2000), Schenkerian analysis, and Lakoff and Johnson’s cognitive metaphor theory (Lakoff and Johnson 1980). My dissertation is the first study to analyze this repertoire using this combination of analytical methods, and as such it offers an especially rigorous exploration not only of Wolf’s melodic language but also of the mechanisms by which his melodies convey meaning and emotion. While the first two music-based theories (the theory of musical forces and the theory of musical meaning) are relatively new, they have primarily been used to analyze music of the common-practice era. My research expands

these two theories by applying them to late nineteenth-century music, and also by extending Larson's theory of musical forces to texted music.¹ Looking at the *Mörrike-Lieder* from this vantage point will allow us to see how his melodies flow in such a way as to suggest motions or metaphors that relate to poetic ideas – for example, expressing the anguish of the protagonist's revelations (e.g., by suddenly exceeding boundaries), or representing the protagonist's fluctuating feelings (by following or violating certain expected patterns).

At the same time, my dissertation contributes to a better understanding of how selected songs within the *Mörrike-Lieder* are connected. The vast majority of research on the collection has either a music-theoretical or a literary focus, but only a small amount of research examines exactly how the songs within the collection are related to one another, musically and poetically. I address this question via detailed analyses of six songs: “Der Knabe und das Immlin” (No. 3), “Ein Stündlein wohl vor Tag” (No. 4), “Das verlassene Mägdlein” (No. 7), “An eine Aölsharfe” (No. 11), “Frage und Antwort” (No. 35), and “Lebewohl” (No. 36). While these six songs include some of Wolf's commonly studied songs, such as “Ein Stündlein wohl vor Tag” and “Das verlassene Mägdlein,” it also includes songs that have been given little to no attention by analysts, such as “Frage und Antwort” and “An eine Aölsharfe.”

Obviously, with only six songs I can make no conclusions about the global coherence of the entire collection. I do not claim that the 53 songs are a song cycle, in the sense that Schubert's *Die Winterreise* or *Die Schöne Müllerin* are song cycles. But I do

¹ Often, Larson makes use of folk songs as examples of the way musical forces operate, but his theory has not generally been applied to the Lied, with the exception of BaileyShea (2012), who has applied Larson's theory to selected measures of “Nun will die Sonn' so hell aufgeh'n” from Mahler's *Kindertotenlieder*.

propose that despite the large number of songs, a great deal of thought went into creating an organized whole – arranging the songs in a particular order so that certain musical and poetic links were created.

Consider, for example, that Wolf was very insistent that his Lieder be published according to his specifications. In one such letter to Oscar Brandstetter, his publisher in Leipzig, Wolf wrote:

Herrn Oscar Brandstetter, *Leipzig*

Die Korrekturen sind mir zugekommen, und ich kann nur ernsthaft bedauern, daß Sie mich nicht verserstehen wollen oder vielleicht auch können. Will ich denn eine *Volksausgabe* veranstalten, daß Sie 5 (sage fünf!) Systeme auf eine Seite bringen? Verstehen Sie mein Weisung, sich *genau* an Mörike zu halten, dahin, daß Sie dem Goethe-Zyklus ein geradezu bettelhaftes Ansehen geben wollen? ...

17. Oktober 89

(Wolf 1889 [1991], 261)

[Mr. Oscar Brandstetter, *Leipzig*

The corrections have been delivered to me, and I can only seriously regret, that you do not want to understand me or perhaps also cannot. Do I indeed want to publish a *Volksausgabe*, on which you arranged 5 (say five!) systems on one page? Do you understand my directions, to adhere *exactly* to Mörike, in such a way that you want to give the Goethe-cycle an almost beggar-like appearance?

17. October 1889]²

In these Wolfian demands, we see that Wolf gave very specific directions for how his music was to be printed. Several other letters to Brandstetter from September and October of the same year are similar in tone. They contain very explicit directions about the number of pages a song should occupy, the number of systems per page, and the

² All translations are my own unless otherwise stated.

number of measures per system.³ Wolf spends the majority of the letter above making his wishes clear, going so far as to emphasize that “Phänomen” (from the *Goethe-Lieder*) must be printed in the way Wolf specified so as to highlight the slow character of the song.⁴ With these details in mind, it would seem unthinkable that Wolf would have not given thought to the order of his songs.

Susan Youens suggests the songs are best understood in small units, called *Hefte*.⁵ These *Hefte* (*Heft*, sing.) are closely linked together by their textual themes⁶ and can contain between two to six songs. Based on publication records from 1889, the 53 songs were originally divided into 10 similarly sized *Hefte* consisting of five or six songs each. Furthermore, Wolf himself directly identifies the *Mörrike-Lieder* as containing 10 *Hefte*. In a letter to his Mainz publisher, Wolf requests for himself nine of the ten *Hefte* (Wolf 1891 [1991], 112). Contrary to the first publications of the *Mörrike-Lieder*, modern editions of the collection consist of the 53 songs divided into four sections. This division breaks up the original *Hefte* and thus blurs the original grouping. The first grouping in modern editions includes the first through twelfth songs with each subsequent section containing either eleven or twelve songs. These modern publications of four groups disturb the original publications that Wolf sought so hard to perfect.

³ For a particularly detailed letter, see the letter dated the 23rd of October 1889 (Wolf 1889 [1991], 262-3).

⁴ The original text from the letter reads: “Überdies möchte ich darauf hingewiesen haben, daß Stücke l a n g s a m Charakters und insbesondere bei ganz einfacher Begleitung b r e i t e r gedruckt sein sollen” [italics and spacing from Wolf] (Ibid., 262).

⁵ Following Youens’ definition: little booklets containing between two to six songs each. The actual definition of *Heft* is book, or booklet.

⁶ While Youens has based her grouping selection largely on textual themes, I hope to show that there are many musical motifs that also reveal how Wolf grouped his songs.

I show how certain songs are arranged into even small groups. Some of the songs present the “beginning” and “end” songs (of a particular well-known story) of a pair, leaving the remainder of the story to be filled in by the listener.⁷ These paired (or sometimes larger groups of three or more) songs function similarly; they create a sense of organization within the collection based on their musical and textual relatedness. Considering the patterns or motives that link songs together allows us to come to a more thorough understanding of how Wolf imagined the entire collection, and also perhaps why he placed specific songs in their corresponding *Hefte*. By examining the six songs within this dissertation, I aim to show that there are meaningful musical patterns that can connect the songs together as well as show that some songs stand as single units.

Analytical Overview: Pattern and Meaning

Before progressing further, it is important to explain how the terms “pattern” and “musical meaning” are used within the dissertation.

Pattern

Patterns assist in our everyday understanding. By finding patterns, we can better understand our surroundings. The word “pattern” can have multiple meanings, so I turn to Larson to help clarify each possible definition:

⁷ Susan Youens and Matthew BaileyShea discuss the idea of textual and musical elements tying two songs together to make a pair. Youens presents “Der Knabe und das Immelein” and “Ein Stündlein wohl vor Tag” as a pair that presents the beginning and ending of a narrative (I explore this pair in more detail in Chapter IV), while BaileyShea regards “Christblume I” and Christblume II” as a pair, because of their harmonic similarities.

We tend to use the word “pattern” to describe at least three sorts of things – and they all seem related to repetition. First, we may use the word “pattern” to describe a design or shape (such as a dress pattern used in sewing) that could serve as a model. Such a pattern is something we can imagine repeating. Second, we speak of pattern when a single thing (such as a cross or a mandala) has some kind of internal symmetry or logic. Such a pattern may be said to contain repetition (of a shape or of a rule) within it. Third, we speak of pattern (such as rhythm of an engine or a pattern of behavior) when we notice something being repeated. Since this last sort of pattern may consist of things that would themselves be called patterns, we can also have higher-level patterns-of-patterns (Larson 2013, 32-33).

Each of the three definitions offered by Larson can also be applied to music, allowing us to find patterns in harmony, melody, rhythm, and even form. As noted above, I will tend to focus on patterns within the vocal melody, namely, the use of patterns according to Larson’s third definition above. In other words, I look at surface-level patterns (i.e., note-to-note melodic motions that are repeated) and also “higher-level” patterns (i.e., patterns that are themselves repeated, thus highlighting longer-range motions). For example, I identify specific patterns that are used to create a link between two songs and, in addition, patterns that appear in other levels of the musical structure (i.e., harmony and form).

Musical Meaning

How can musical patterns reveal meaning within the music? Does music have meaning? More specifically, how are the two (pattern and meaning) related? Effectively, patterns, as defined above, guide our interpretations of meaning. Exposure to patterns of various kinds allows us to begin making connections between two seemingly different ideas and, in turn, these connections give us meaning. Larson defines meaning as “something that our minds create when they group things into patterned relations” (Ibid., 33). With this definition, we understand that meaning is based upon the listener’s perception, which can vary widely depending on various outside influences, such as

cultural, historical, and phenomenological experiences. Indeed, throughout my dissertation, I will present *my* interpretation of possible musical meanings. These interpretations are certainly not the *only* interpretations, and I do not propose that they are the “correct” interpretations. But I do feel that in looking at the selected Mörike songs in this way allows us to clearly see the expressive meaning with the melody.

The Application of Pattern and Musical Meaning

Music’s capability to express or stimulate emotion, and therefore provide or provoke meaning, is still a topic of debate in current musicological research (and has been since Greek antiquity). Music scholars and philosophers are often divided as to whether musical thought or emotion is expressed from within the music or from our perception of the music as listeners and observers. Some scholars suggest that musical patterns create a specific language where the music alone conveys meaning or emotion. In other words, musical meaning is created internally from the music itself. For example, Deryck Cooke proposes that music possesses within itself the mechanisms that allow meaning or interpretation to be understood (Cooke 1959). Cooke suggests that music possesses its own language and, therefore, that these musical patterns hold specific meaning. In other words, specific elements within the music represent a type of vocabulary. **Example 1.1** presents an example of a specific musical pattern, namely the Arched $\hat{5}-\hat{3}-(\hat{2})-\hat{1}$ pattern in minor.⁸

⁸ This particular example appears in the discussion of the above pattern in Cooke’s book on p. 138. I extended the example to include the whole motive fragment.

Nur wer der Min - ne Macht ver - sagt, nur wer der Lie - be Lust ber - jagt,

Example 1.1. *Das Rheingold*, Scene I, $\hat{5}-\hat{3}-(\hat{2})-\hat{1}$ Pattern

Cooke states, “To rise from the lower dominant over the tonic to the minor third, and fall back to the tonic with or without the intervening second, conveys the feeling of a passionate outburst of painful emotion, which does not protest further, but falls back into acceptance—a flow and ebb of grief. Being neither complete protest not complete acceptance, it has an effect of restless sorrow” (Cooke 1959, 137-8). In other words, Cooke surmises that this particular pattern expresses this specific emotion/meaning when it arises within the music.

According to Cooke, this particular example illustrates a single component that makes up the language of music. Yet, we must also consider the context in which these components occur. Furthermore, all of the examples provided by Cooke that coincide with this particular pattern are accompanied by text. We cannot assume that every example of this very pattern, either accompanied by text or not, expresses this exact emotion. It becomes apparent, then, that the context in which the patterns occur is highly relevant.

Similarly, Eric Sams suggests that musical motives or gestures within the music of Hugo Wolf represent particular emotions or thoughts. More specifically, “Wolf’s musical language,” as Sams has called it, “has a vocabulary which is both deeper and more precise than ordinary tonal illustration or depiction” (Sams 1983, 13). To illustrate this, Sams outlines 40 musical motifs, based either on harmony, melody, or rhythm, that are present within the more than 300 Lieder composed by Wolf. Often the motives

outlined by Sams are found throughout all of Wolf's Lieder and not specific to any one collection. As an example, Sams suggests that two strands of melody, either moving towards one another or away from one another, represent the idea of love.⁹ One such example of Motive 13, Love I, is found within the "Peregrina" songs from the Mörike collection, as well as in "Agnes" – all songs that deal with complicated relationships.

Example 1.2 provides the opening two measures of "Peregrina II," which illustrate two converging melodic lines (indicated with arrows). Sams uses this same type of motion to illustrate the Love I motive. With this specific type of "vocabulary," Sams promotes the idea that internal music motives and gestures are responsible for supplying the music with meaning and emotion. The approach used in this dissertation makes use of these types of musical elements (i.e., the context of both the music and text) as well as the perception of the listener to guide our interpretation.



Example 1.2. "Agnes," mm. 1-2, Love I Motive

On the other hand, some scholars suggest that musical emotions and responses are based upon our own perception or expectations of the music. In other words, musical patterns and gestures can hold meaning, but that meaning is individualized based on the

⁹ Here, Sams discusses two separate but closely related motives, Love I and Love II. These two motives will be discussed in more detail in Chapter II.

listener's musical experiences and cultures. Leonard B. Meyer suggests that meaning arises from our sense of expectation. Patterns within music create specific expectations, and when these patterns are then altered in some way, we apply meaning to these alterations (Meyer 1956, chap. 1). These alterations can be presented in a variety of ways based on melody, harmony, rhythm, and even structural deviations.

Steve Larson also suggests that we derive meaning in music from our own individual perception. He states, "Meaning is not something in the music itself, as many musicologists and music philosophers seem to believe, but something that arises through individual subjects' encounters with musical works" (Larson 2012, 33). Musical patterns then find meaning through the application of metaphors, specifically the metaphor of musical forces. Larson describes this process of interpreting the patterns as "captured in the phrase 'to hear as,' that is, 'to *hear x as y*' in which x is some sound and y is some meaning" (Ibid., 35). Larson's theory of musical forces proposes that our perception of music can be based upon physical forces, which affect all humans, therefore providing a level ground from which to understand how and why music evokes particular feelings or emotions. In a similar vein, for Rudolf Arnheim, meaning, or the expression of music, arrives from our perception that specific qualities are innate to the sounds themselves (Arnheim 1984, 295). Similar to Larson, Arnheim's discussion of musical meaning circles around the idea of musical forces; he proposes that "the listener perceives dynamic qualities within the tones" (Ibid., 295).

Candace Brower adds to the discussion of how one understands musical meaning by proposing a cognitive theory of musical meaning. The main premise of this theory is that our understanding of music is based upon bodily experience (Brower 2000). In using

our bodily experiences, Brower's theory makes use of Mark Johnson and George Lakoff's cognitive metaphor theory, which is discussed in more detail below. Here, the perception of patterns within music is again based on an individual's perception. Like Larson, Brower also discusses the concept of musical forces, but here Brower suggests that we experience musical motion because we also experience physical motion. This type of metaphor mapping, where physical motion is the source domain and musical motion is the target domain, is central to Brower's thesis.

My dissertation relies upon both of the views presented here – both the view that music consists of musically expressive vocabulary and the view that musical meaning is determined by the expectations or perceptions of the listener. Sams, for example, in defining Wolf's vocabulary, provides us with motivic patterns that recur within a specific context and are typically based upon textual concepts or ideas. When taken as a whole, Wolf's Lieder provide an excellent source of study due to the assorted textual subjects, various compositional approaches, and the surrounding influence of contemporary Romantic thought. With this in mind, we must ask ourselves if a single motive can be interpreted in several ways depending on the contextual setting of the poem's protagonist.

The application of this methodology is also intended to help us, as listeners and performers, to understand how and why we make statements such as, "The few words are *dense with emotion* [within 'Das verlassene Mägdlein'], as Wolf tells us in his setting" (Youens 2004, 209) or "rhythm is designed to provide formal shape and continuity throughout a song, as the effectively obtrusive and unchanging background to explicit emotional color and contrast, as in 'In der Frühe,' etc. In many songs *it can yield additional meaning* [italics mine]" (Youens 2004, 222). Youens is hardly alone in making

such claims that music and rhythm “possess emotion” and “yield meaning” but, often, little to no evidence is provided to support these claims. This is not to say that I disagree with the above statements. In fact, I find them to be true. But we should ask: *Can* music portray any emotion? If so, *how*? And *how* is it that a rhythm can provide additional meaning? In other words, how do we know these statements are true? By exploring the mechanisms of musical forces, motion, and metaphor in the *Mörike-Lieder*, I hope to offer some more definitive answers to these questions.

Chapter Outline

Chapter II provides a brief biography of both composer and poet. Because the biography of Wolf might be a bit more well known than that of Mörike, this chapter focuses as much on the poet as it does on the composer. The chapter also discusses the existing manuscripts of Wolf’s *Mörike-Lieder* as well as other available manuscripts. In studying the original manuscripts of the *Mörike-Lieder*, located in the Österreichisches Nationalbibliothek of Vienna, I discovered several characteristics that highlight the importance of the melodic line for Wolf. These include the notation of melodic fragments at the bottom of several manuscript pages. In addition to these notations, several of Wolf’s sketchbooks contain numerous notated melodic fragments that belong to known compositions.

Chapter III discusses the four applied theories in detail and provides the framework for the expansion of the two theories that I apply most thoroughly – Larson’s theory of musical forces and Brower’s theory of musical meaning. This chapter also

illustrates how the theories can be expanded to include the music of the late nineteenth century.

Chapter IV analyzes four songs: “Der Knabe und das Immlin,” “Ein Stündlein wohl vor Tag,” “Frage und Antwort,” and “Lebewohl.” I present the four songs as two pairs, where the first two songs create a pair and the latter two songs create a separate pair. “Der Knabe und das Immlin” and “Ein Stündlein wohl vor Tag” have been discussed by Susan Youens with the most attention given to textual references. However, “Frage und Antwort” and “Lebewohl” have received little attention regarding their shared musical structures. Drawing upon Youens and other scholars, I hope to demonstrate that the latter two songs can also be seen as a song pair. By analyzing these four songs using the synthetic method described in Chapter III, we can begin to understand the role of pairs of songs within the larger collection.

Chapter V presents more extended analyses of “An eine Aölsharfe” and “Das verlassene Mägdlein.” Each of these songs is presented as a single unit, yet I group them into a single chapter due to their similarities. Both songs musically represent textual binaries. I argue in this chapter that Wolf was sensitive to these binaries and illustrated his awareness of those dualities within each song. Furthermore, these two songs serve as case studies for finding specific patterns that suggest meaning respective to their corresponding poems. Throughout the two analysis chapters, I invite readers to construct their own meaning with the methods used here. Their interpretations may or may not correspond with my own, but that is what makes the process of analysis so intriguing. Finally, the last chapter (Chapter VI) summarizes the findings from the analyses, makes concluding remarks about the collection, and presents questions for further research.

CHAPTER II

EDUARD MÖRIKE AND HUGO WOLF BIOGRAPHIES WITH A DISCUSSION ON THE *MÖRIKE-LIEDER* MANUSCRIPTS

This chapter provides biographical information on both poet and composer. In providing biographical contexts for both Wolf and Mörike, one can more readily understand the differences between composer and poet and more fully appreciate the combined product of the 53 *Mörike-Lieder*. As we shall see, Wolf would have wanted recognition for both the composer and the poet.

Although Wolf felt a connection to Eduard Mörike's poetic verse, he never met the poet; their personalities would have almost certainly clashed had that ever happened. Wolf himself states a similar conclusion in a letter to Melanie Köchert after reading a selection of Mörike letters, saying "A certain antiquated tone is all too prominent... I suspect we would not have gotten along well after all" (Wolf 189? [1991], 156). Mörike was generally described as having a gentle, introspective personality while Wolf was known for his temper and volatile manner. Although their lives were marked by similar events – namely, love affairs with heartbreak, and struggles to find purpose and recognition – the two artists were motivated by different muses. Mörike was influenced by the age and ideas of the Enlightenment and drawn to the music of Mozart, while Wolf was motivated by the fin-de-siècle progression into modernity, following the likes of Wagner. It is these very differences that make Wolf's *Mörike-Lieder* such a fascinating collection, especially when considering the differing influences on Mörike and Wolf. As we turn to the analyses in the following chapters, it will be useful to keep in mind the life

events and social-historical currents that influenced both poet and composer. Only then can we begin to appreciate the richness of the Mörike collection.

Finally, in the last section of this chapter, I discuss Wolf's compositional style and process. In studying the existing manuscripts available at the Österreichisches Nationalbibliothek in Vienna, I was able to identify several sketched melodies that corresponded to melodies within the *Mörike-Lieder*. In this discussion, I examine why these findings are so important to the analysis presented within this dissertation.

The Life and Times of Eduard Mörike¹⁰

Eduard Mörike was born into a middle-class family in Ludwigsburg, a town in Swabia, in the year 1804. His father was a physician, which provided a decent childhood for Eduard and his six siblings. Mörike's youth, however, was short-lived. The death of his father in 1817 was difficult for Mörike. Left without a patriarch, the family made the difficult move to Stuttgart. There, Eduard's wealthy and educated uncle, Eberhard von Georgii, welcomed the Mörike family into his home and enrolled his nephew in the *Gymnasium illustre*, which furthered his education.

Although his studies could have taken him in many different directions, his family decided it was best for Eduard to become a clergyman. The following year, Mörike was enrolled in a preparatory school in nearby Urach to begin his religious studies. Slessarev notes that, despite failing the entrance exam, Mörike was granted entrance to the school "because of his good character and the impoverished situation of his family" (Slessarev 1970, 13). Mörike's colleagues and peers considered him quite likeable. One such peer

¹⁰ This biographical sketch is gathered from the works of Campbell (1917), Slessarev (1970), and Youens (Grove Music Online article).

and friend, Wilhelm Hartlaub, recalls that Mörike could captivate him and fellow students in storytelling. It is in these years that we begin to see Mörike developing an affinity for literature.

The four years (1818-1822) in Urach were followed by another four years of advanced seminary work in Tübingen. It has been suggested by a few scholars that Mörike was not an outstanding student. However, Mörike enjoyed his free time while completing his education and found inspiration both in his natural surroundings and in his first experiences with love.

In 1823, during an Easter visit to his hometown Ludwigsburg, Mörike first met an enchanting barmaid – Maria Meyer. The circumstances under which she arrived in Ludwigsburg were indeed mysterious. She was found unconscious on the roadside by the tavern keeper, and brought into town to recuperate. She ultimately worked in the tavern and during her time there met Mörike and his friends. To add to her mysteriousness, Meyer was known to have fainted or been found unconscious in previous towns. It was rumored that she suffered from epilepsy, but others believe she may have purposefully feigned the illness as a way of supporting her vagrant lifestyle.

In any case, Maria Meyer claimed the attention of many young men during her time, and Mörike was no exception. During their short relationship, many of Mörike's closest allies were astounded by his head-over-heels infatuation with Maria. Although all the letters between Mörike and Meyer have been reputedly destroyed, some letters between his friends and family illustrate his fixation. Slessarev writes that letters between Mörike's sister Luise and his close friend Ludwig Bauer indicate that Mörike was deeply in love with Meyer (Slessarev 1970, 15-16).

The scandalous relationship did not last long, however, and with the sudden disappearance of Meyer, Mörike was heart-broken. Mörike heard rumors that she was in Heidelberg and was continuing her lifestyle as a vagabond. This greatly disturbed him and he resolved to end their relationship. When she returned to him in the following year (1824), he turned her away. Their brief and fiery romance surely had a profound impact on the author. One can imagine the impact Maria Meyer had on Mörike when reading his works and her impact is ostensibly evident in numerous poems (namely the *Peregrina* poems) and throughout his novella, *Maler Nolten*. According to Campbell, it was in Mörike's recovery from the failed relationship that he wrote the *Peregrina* poems, five in total (Campbell 1917, 173).¹¹

These two years, 1823 to 1824, proved particularly difficult for the author. The same year of his failed relationship also saw the death of his younger brother, August. Mörike was particularly distraught, and it has been suggested that "An eine Äolsharfe" was written for his brother. Both Sams (1983, 81) and Slessarev (1970, 33-34) suggest that this particular poem was written in response to his younger brother's early death. This tragedy, the early death of his father, and the devastating relationship with Maria Meyer were significant milestones in the first 20 years of Mörike's life. The remaining 50 years would prove to be just as unstable and disruptive.

Mörike believed himself unsuitable for the ministry. His religious doubts and his imaginative tendencies were often problematic for his profession. As a result, in the eight

¹¹ The poems were written before Mörike wrote his novel, but the poems appear near the end when the title character finds the collection among his friend's papers. They appeared in a different order in the text than they appear in the collected works of Mörike. Youens provides an in-depth discussion on this very topic within her book on the *Mörike-Lieder* (Youens 2000, 20-22).

years beginning in 1826, he moved from vicarage to vicarage. Numerous ailments (potentially psychosomatic, although Slessarev suggests they were after-effects of scarlet fever) and his distaste for his career obligations (namely, the weekly sermon writing) were often the cause of these moves, and a suitable pairing of preacher and vicarage was not made until much later.

In 1827, after the death of his sister, Mörike decided to leave his profession within the church to pursue his dreams of writing. He was offered a position as a regular writer for the *Damenzeitung*, a regular publication for women. The pressure of having to produce writings at regular intervals proved just as challenging and dispiriting for Mörike as writing a sermon each Sunday. He soon found that his profession within the church allowed him, at the very least, some time to write and read literature.

Upon returning to the church, Mörike was an apprentice. The next several years, despite his distaste for much of the work within the church, proved to be some of his most productive for writing. His only novel, *Maler Nolten*, was published in 1832, and several of his finest love poems were written during this time. The novel itself also contained many poems, which were spoken or sung by the main characters. A few of these poems that were included in the novel, which were also published in later volumes of Mörike's *Gedichte*, are "Der Jäger," "Agnes," and "Gebet."

Other poems were inspired, according to Sams, by Mörike's relationship with a pastor's daughter, Luise Rau. These include "An die Geliebte," "Lebewohl," and "Karwoche" (Sams 1983, 104). Mörike was engaged for four years to Luise Rau, but the engagement was broken off in 1833. Finally, in the following year, Mörike attained a more permanent position as pastor in Cleversulzbach.

Mörike remained in Cleversulzbach until he officially retired from the church in 1843. His nine years in this position allowed him to continue pursuing his dream of writing literature. It was also during this time that Mörike published his first edition of collected poems, modestly entitled *Gedichte* (“Poems”). He also published several other short stories, most of which were published in 1839. After his retirement, Mörike moved back to Stuttgart. Here, he met and married Margarete von Speeth in 1851, much to the dismay of his sister, Klara. Youens claimed jealousies between Klara and Margarete caused conflict between the three (Youens 2000, ix), while Campbell suggests, “She [Margarete] was a Roman Catholic, and Mörike’s friends opposed the marriage. [...] Graver objections were found in Margarete’s disposition” (Campbell year, 182). Namely, Campbell adds, Mörike’s small pension from the church could not support the family and he was, therefore, compelled to accept a small teaching position at Katharinenstift in order to increase his income. Mörike, nevertheless, had two daughters, one of whom died at a young age. He was, however, ultimately separated from his wife in 1873, one year before his death.

During his time in Stuttgart, Mörike was still writing and publishing literary works. One of his more well known publications, *Mozart auf der Reise nach Prag* (“Mozart on the Way to Prague”) of 1856, garnered a fair amount of attention. However, at the time of his death, Mörike was close to poverty and was only just beginning to gain recognition for his works. Since his death, though, his reputation has steadily increased, and he is now highly regarded for his emotionally laden yet succinct poetry.

Without a doubt, the major life events and turmoil that Mörike faced affected his writing style. His output is generally varied and difficult to classify into a single literary

movement. His literary works, specifically his poetic collections, can be seen as forward-thinking, prefiguring the upcoming Symbolist era. According to Christopher Murray,

Mörike:

is generally considered to be one of the most talented lyric poets of the post-Romantic and post-Goethe eras, associated by virtue of his overly sensitive and introspective nature with the turn toward inwardness and the withdrawal from society of the Biedermeier sensibility. His mature poetry is, in many respects, a precursor to Modernism in terms of its use of language and symbol (Murray 2004, 760).

Yet Mörike's writing also reflects the ideas and views of the Biedermeier mind-set, in that his works tend to seek refuge from this time of political upheaval. Both "Gebet" and "Verborgenheit" from the Mörike's *Gedichte* epitomize this quiet and inwardly introspective writing style of this time. The opening line of *Verborgenheit*, which reads "Lass, o Welt, o lass mich sein!" ("Leave, O world, oh leave me be!"), is exemplary in expressing the Biedermeier sensibility by representing a turn from the chaos of the outside world to the inward and reflective quality.

With this, we realize that Mörike's output is difficult to categorize in a single genre. Wolf himself believed that the music of earlier decades, such as that of Schubert and Schumann, could not adequately express the range of emotional content within Mörike's poetry. This is particularly evident by Wolf's comments that he would only set poems that he felt had not yet been properly set before. It becomes evident, therefore, that Wolf viewed Mörike to be like-minded and forward thinking, much like himself.

The Life and Times of Hugo Wolf

Hugo Wolf was born into a modest family on March 13, 1860. The town, then called Windischgrätz, was part of the Austrian Empire but today is called Slovenj Gradec and is

within Slovenia. His father, a thwarted, self-taught artist, offered Wolf his first lessons in piano and violin at the age of five (Sams and Youens, 2001). Despite the talent Wolf showed from a young age, he was never encouraged to pursue a musical career. His father, who inherited his family's leather manufacturing business, understood the difficulties in sustaining a livelihood that most musicians and composers faced during their lifetime and that it was rare for a musician to sustain a comfortable lifestyle.

Despite financial hardships, Wolf's father still sought to provide an educational and cultural background for his children, which included taking Hugo and his siblings to the opera in nearby Klagenfurt. Wolf's schooling, however, was quite a challenge. Between 1870 and 1875, Wolf studied at three different schools, each with the same result. The teachers felt Wolf did not take his studies seriously and suggested he would be better suited elsewhere. Unlike Mörike, Wolf did not possess a friendly disposition. Finally, after much persuading, Wolf was allowed to attend the Conservatory of Music in Vienna, where he was taken in by his aunt.

During his time at the conservatory, Wolf studied piano with Wilhelm Schenner and took composition lessons from Robert Fuchs. Wolf did well in his first year and made friends with Gustav Mahler. He began absorbing the musical culture of Vienna by attending operas and in some instances writing his own personal, not for publication, opinions of the performances. But Wagner, more than Mahler, was the composer Wolf most revered. Wolf claimed himself to be a Wagnerian. In fact, when Wagner visited Vienna in 1875, Wolf not only attended the performances of *Tannhäuser* and *Lohengrin*, but also waited outside the hotel where Wagner stayed so as to have a few moments to speak with him and show some of his manuscripts. Wagner's only advice was to continue

composing so that perhaps on his next trip to Vienna he could enjoy looking at Wolf's larger works. This second encounter unfortunately never occurred.

Despite Wolf's success in proceeding to his second year at the conservatory, he was officially dismissed in March 1877. Even after his dismissal Wolf continued to compose and, in doing so, produced several of his first Lieder and began his String Quartet in D Major. He continued to compose during his stay with his family after leaving the conservatory and was ultimately allowed to return to Vienna at the end of the year.

Once back in Vienna, Wolf began to earn his way as a music teacher and accompanist. Sams and Youens note that the families whose children Wolf taught were more interested in sustaining Wolf's career than in nurturing their children's musical talent (Sams and Youens, 2001). Wolf's relationship with one such patron, Adalbert von Goldschmidt, proved to be damaging to the composer. Youens writes, "According to Alma Mahler it was the rich dilettante Goldschmidt who took Wolf to a brothel (sexual initiation by a prostitute was a long-established custom in Vienna), probably in 1878, where the young man [Wolf] most likely contracted the syphilis that would lead to his insanity in 1897 and his death in 1903" (Sams and Youens, 2001). The diagnosis of the disease severely impacted Wolf's social life; based on medical advice, he sought to avoid spreading the disease and so minimized his social contact.

During this same tumultuous year, Wolf met the socialite Valentine ("Vally") Franck. Originally from France, Franck lived with the Lang family (her aunt and uncle) due to her mother's early death. It was here in Vienna that she met Wolf and their three-year relationship began. The relationship was never truly stable as they both traveled

often, and Vally officially broke off the relationship upon her return to Paris in 1878. Sams and Youens claim this “affair was a vital impulse for Wolf’s life during its three-year duration” for it was during this time that he composed some of his best early Lieder¹² (Sams and Youens, 2001).

The following year, 1879, Wolf visited Brahms. After looking through the compositions presented by Wolf, Brahms suggested the same as Wagner – that Wolf continue his musical studies, especially counterpoint. Wolf had previously admired Brahms’ *Magelone-Lieder* and chamber music but felt slighted by what he perceived as an apparent rebuff. His dislike for Brahms grew in the following years; this much is evident in some of the scathing reviews of Brahms’s compositions that he published in the *Wiener Salonblatt*.

Wolf met the Werner family in 1880 through a previous connection to the Preyss family. Wolf taught piano to the daughter of the Preyss family and was introduced to the Werner family while on vacation with the Preyss family in Mayerling. This connection became one of the most important for Wolf, since the Werner family provided a place for Wolf to stay many times, most notably in 1888 when Wolf composed the majority of his *Mörike-Lieder*. Wolf’s first exposure to the Mörike poems also occurred in this year (1880). Although he composed some songs to Mörike’s poems in 1880, it was not until 1888 that he set another 53 songs that now make up the *Mörike-Lieder*.¹³ At the time of

¹² Some of these Lieder were included in the following publication, *Sechs Lieder für Frauenstimme*.

¹³ Two examples of his early Mörike compositions include “Der König bei der Krönung,” which was included in his publication *Sechs Gedichte von Scheffel, Mörike, Goethe, und Kerner*, and “Mausfallensprüchelein,” which was published with his *Sechs Lieder für Frauenstimme*.

their original meeting, the Werner's young son, Heinrich, took a great liking to Wolf, so much so that Heinrich dedicated himself to serving as Wolf's editor, critic, and biographer.

The breaking off of his relationship with Franck, quarrels with family, and the impact of his illness profoundly affected Wolf in the following years. In November 1881, Wolf filled the position of second Kapellmeister in the Old Theater of Salzburg. The daily duties of rehearsing with musicians were of little interest to Wolf and it is rumored that his unpredictable temperament and poor conducting abilities made him an unsuitable match for the position (Sams and Youens, 2001). After only four months, Wolf left this position to return to Vienna. To add to his troubles, Wolf's father was upset by yet another failure and expressed his feeling via letters to Wolf himself.

Though Wolf's compositions were few between 1880 and 1882, he composed the second of his Mörike songs, "Mausfallensprüchlein," which was later published in 1888 in a small collection of other Lieder by various poets.¹⁴ This particular Lied was one of his most commonly performed songs in the following decades, and also his first comic masterpiece. At the end of 1882, Wolf traveled again to Bayreuth in hopes of seeing Wagner, to no avail. While there, he was extremely moved by two performances of *Parsifal*. These performances had such an impact on Wolf that one can hear traces of this composition in some of his Lieder.¹⁵

¹⁴ This particular song was not part of the Mörike collection, but rather the collection entitled *Sechs Lieder für eine Frauenstimme* and *Sechs Gedichte von Scheffel, Mörike, Goethe, und Kerner*, which was published in 1888 – a highly successful year for Wolf.

¹⁵ Susan Youens mentions both "Seufzer" and "Wo find' ich Trost?" as songs that are influenced by Wagner's *Parsifal* (Youens 2000, 79-99).

The death of Wagner in 1883 was yet another blow for Wolf, after which he went into a period of mourning. During this same year, Wolf was encouraged after meeting another idol, Franz Liszt. Liszt suggested Wolf continue his work and studies, similar to Wagner and Brahms, and also recommended Wolf to turn to larger forms. In the wake of such positive reinforcement, Wolf began to compose his first symphonic poem, *Penthesilea*.

Dubbed his “Years of Uncertainty” by Sams and Youens, 1884-1887 proved to be a struggle for Wolf. While he still composed, his output was small and he was not gaining the attention he had hoped. Wolf continued his compositional trade, dedicating time to his String Quartet in D Minor as well as setting many texts by poets such as Goethe, Eichendorff, and Joseph Victor von Scheffel. His string quartet was finished and premiered in 1885 by the Rosé-Quartet in Wien. In these years Wolf also contributed articles to the *Wiener Salonblatt*, although he later stated that others were more suited to writing such critiques. Many of the articles are remembered as critical reviews of composers’ works, mostly notably those of Johannes Brahms.

Wolf traveled from house to house quite extensively during these troublesome years but in 1888 found himself in the peaceful house of the Werner family in Perchtoldsdorf. He began composing in January 1888, but did not begin the *Mörrike-Lieder* until late February. The Mörrike collection marks the beginning of his “mature phase” of composing. His melodies, although a mixture of chromatic and diatonic, were becoming more “Wolfian,” while his harmonies began to extend the bounds of tonality by using novel progressions.

He composed three songs (“Der Knabe und das Immllein,” “Jägerlied,” and “Ein Stündlein wohl vor Tag”) in a single day, and the three months that followed saw the completion of 43 songs within the collection. These first three songs marked the beginning of the Mörike outpouring. The remaining ten songs were composed later in the year after travels to Bayreuth and other towns. In this year, Wolf composed not only his *Mörike-Lieder* but also a majority of the *Eichendorf-Lieder* (later published in 1890 by the small Viennese firm of Lacom) as well as some of his *Goethe-Lieder*.

Wolf made sure to give credit to the poet for his contribution as well. The title of the *Mörike-Lieder* notably places the poet’s name first as a sign of respect and as an indication that his poetry was the source for Wolf’s inspiration. Furthermore, Wolf insisted on having a photo of the poet in the preface to his collection. He wrote to a close friend Mr. Friedrich Eckstein:

Ich will die Lieder mit einer Vorrede herausgeben. Was sagen Sie dazu? Noch eines: Schreiben Sie an den Verleger der Mörik’schen Gedichte, ob er ihnen ein Bild aus den jungen Tagen des Dichters zum bewußten Zwecke verschaffen könne, aber schnell, schnell, schnell. Mörike muß vor Weihnachten erscheinen, sonst bring ich Sie und mich um (Werba 1984, 124).

[I want to publish the Lieder with a preface. What do you say? One more thing: Write to the publisher of the Mörike poems (the *Mörike Lieder*), whether he can provide you with a picture of the poet from his youth for the intended purpose, but hurry, hurry, hurry, Mörike has to be available before Christmas, otherwise I will kill you and myself.]

On yet another level of success, this year also saw the first performance of Wolf’s *Mörike-Lieder*. On November 8, the Vienna Academic Wagner-Verein performed three songs that were yet to be published. Fittingly, “Der Knabe und das Immllein,” the song

that began the Mörike compositional process, was the first Mörike song performed.

Accompanying this premiere were “Citronenfalter im April” and “Er ist’s.” The concert also included compositions by Bruckner, Liszt, Schubert, and Berlioz, among others. In attendance was the renowned Wagnerian tenor, Ferdinand Jäger. He enjoyed the Lieder by Wolf and dedicated himself to their performance in the following years.

In a concert shortly thereafter, on December 15 of the same year, Jäger performed nine of Wolf’s songs, including “Fussreise,” “Der Jäger,” “Peregrina I,” and “Der Tambour” from the Mörike collection.¹⁶ These concerts were important for Wolf in part because the entire collection of 53 songs would not be published and available to the public until March of the following year. Both concerts were a success and, more importantly, helped Wolf become a household name within and beyond the musical circles of Vienna.

Yet despite this success, Wolf was also aware of the criticism he received. Most of the criticism was directed towards Wolf’s advanced uses of chromaticism. Wolf considered the dissonances of his Lieder justifiable and explains this very point to a close friend, Emil Kaufmann, in the following letter:

Ihre Besprechung meiner Mörike-Lieder hat mir viel Vergnügen gemacht. Der Vorwurf: ungelöste Dissonanzreihen zu begehen, konnte mir nichts anhaben, und zwar aus dem einfachen Grunde, weil ich im Stande bin nachzuweisen, wie nach der strengsten Regel der Harmonielehre jede meiner noch so kühnen Dissonanzen zu rechtfertigen ist (Wolf 1890 [1991], 130).

¹⁶ According to Youens, this concert was a success and Wolf received much praise. However, critics of Wolf disapproved of the fact that songs of Wolf were performed on the same recital as Beethoven; the juxtaposition of the two was viewed as inappropriate.

[Your commentary on my *Mörike-Lieder* provided me with much pleasure. Your criticism that I use strings of unresolved dissonances does not affect me, for the simple reason that I am able to illustrate how every one of my bold dissonances is justified according to the strictest rules of harmony.]

Even with Wolf's successes, he still felt a void that needed to be filled. He always yearned to be a composer of larger works and not just Lieder. Wolf began by orchestrating some of his well-known Lieder into larger choral works, such as "Elfenlied" and "Der Feuerreiter" (both from the Mörike collection), which were arranged for choir and orchestra in the years after his first Mörike success. In fact, in the very same letter above, Wolf excitedly tells his friend Mr. Kauffmann of his orchestration of "Dem Vaterland," a setting of a poem by Robert Reinick. Wolf, however, hit another compositional low point and composed almost nothing between 1892 and 1894. In part, this compositional drought was caused by his search for what he deemed the perfect libretto. In finding no such libretto (despite having a few offers), he finally accepted the libretto from Rosa Meyrader for the opera, *Der Corregidor*, which he had previously rejected. Wolf completed his first opera soon after, and it was premiered on June 7, 1896. The first performance was not widely acclaimed, and his only complete opera is still a relatively unknown composition.

Wolf's health began to deteriorate in 1897. Despite completing his first opera in the previous year, Wolf was having yet another creative low point. In the latter half of the year, he began to suffer severely from his illness and it was clear to his close friends that Wolf was losing his sanity. He was briefly hospitalized and shortly afterward traveled to what is not Slovenia and the Italian coast with Melanie Köchert (with whom he had a long affair) and her sister. But upon returning to Vienna – his insanity regaining a grip on

his life and exacerbating his own sense of failure – he attempted to drown himself in the Traunsee. Wolf willingly entered himself into the care of a Viennese asylum and remained there until his death in February 1903.

During Wolf's time in the asylum, his estate was under the care of the Vienna and Berlin Hugo Wolf-Vereine. These organizations were dedicated to promoting the composer's music as well as preserving his manuscripts, sketchbooks, and other invaluable documents. Many of these documents are available today through various libraries.

Hugo Wolf's Compositional Style and Process

The existing manuscripts and sketches of Wolf's compositions have been invaluable in helping me to shed light on Wolf's compositional process.¹⁷ As I hope to show below, these extant sketches reveal how truly important the melody was for Wolf.

Manuscript Mus.Hs.19.550 consists of a single page in which Wolf wrote out the entire vocal melody of his earlier 1888 setting of Robert Reinick's "Gesellenlied."¹⁸ This particular manuscript is important as it was written in the same year that Wolf composed his *Mörrike-Lieder* yet dates from the morning of January 24, about a month before the composition of the *Mörrike-Lieder*. Here, the piano interludes are indicated by the break in poetic text, yet the melody still continues, suggesting that the untexted melodic portions are for the piano accompaniment, and indeed that the melody also resides in the

¹⁷ Many of the extant sketches, edited prints, and manuscripts of Wolf's songs have been digitalized and are publicly available online through the ÖNB-HANNA Catalog. I was able to visit the library archives on February 24-28, 2014; my visit was partially funded by a grant from Sigma Alpha Iota.

¹⁸ Youens article (2000) also discusses this particular manuscript in detail.

piano at times. Mus.Hs.19.531, from October and November 1897, is yet another example in which Wolf notates several melodic ideas. The melodies vary in length but they give us an idea of the process behind Wolf's compositions. Both of these manuscripts suggest that Wolf worked from the melody and used these melodic ideas as the seed for the composing process.

Some of the available sketches at the Musiksammlung, a branch of the Österreichisches Nationalbibliothek, indicate that Wolf wrote down many musical ideas and either disapproved of them or believed they were of no use. This is evident in the numerous scratch-throughs and scribbles to erase this material. Even in his manuscript of "Ein Stündlein," Wolf has crossed out a single measure before the final stanza. These manuscripts offer support for Youens's theory that Wolf was almost always editing and re-editing his music. But they often also indicate that for Wolf, the melody was often key to the composition of the Lied as a whole.

With at a frantic pace, sometimes composing two songs in a single day, Wolf was almost constantly reimagining and noting musical ideas and themes as they came to him. In the "fleshing-out" stages, it seems that Wolf would have a melody in mind, notate it at the bottom of the page so as to keep it in mind, only then to change it upon "filling out" the composition by adding the harmonic accompaniment. At times these melodic sketches were kept almost wholly intact, while in other cases they were altered. One begins to wonder if these small fragments of melodic gestures became the motivic germs that generated the "filled-out" composition.

Often, and even in the manuscripts of the *Mörrike-Lieder*, Wolf would seemingly hastily write out the important melodic line of either the melody or the piano

accompaniment. In some cases this hastily sketched melody varies from the published version. Several such examples exist in the manuscripts of the *Mörike-Lieder*, such as at the bottom of the penciled manuscript for “Agnes.” On the second page of the sketch (p. 67), on the bottom-most staff, we see an untidy sketch for the melodic line that differs from the melody in the manuscript (see **Figure 2.1**). Only slight alterations occur here, but we still have the sense that perhaps this melodic line was more of a starting point or important referential theme for Wolf. In addition, the measure of the sketch that appears in parenthesis could indicate a possible repetition. We can easily imagine that Wolf already had the melodic idea in his mind, but when writing out the full accompaniment, changed the melody slightly to better suit or fit the harmonic accompaniment.

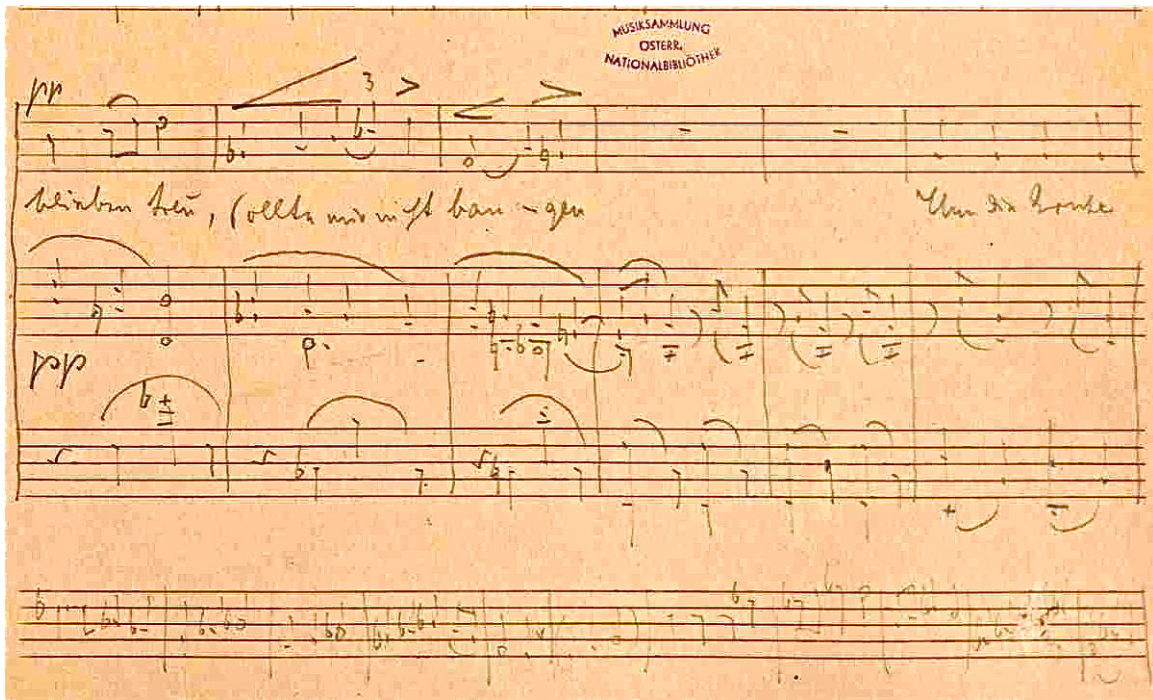


Figure 2.1. “Agnes” Manuscript Illustrating Sketched Melody on Bottom-most Staff

Yet another similar sketched melody accompanies the manuscript of “An eine Äolsharfe” (p. 57). The entire page of manuscript is reproduced in **Figure 2.2**. Here

again, the bottom-most stanza includes only a sketch of a melodic line. This particular sketch is similar to the printed melody concluding the first stanza, beginning shortly before “fang an” and concluding with “deine melodische Klage!” **Example 2.1a** reproduces the melody from the published version, while **Example 2.1b** reproduces the sketched melody as it appears in the manuscript. It is unclear what the first three measures in the sketch might have corresponded to textually, but Wolf then writes the words “fang an” and later “deine melodische” underneath the melodic sketch. He does not write out the entire corresponding text, but only provides specific words so as to provide an indication for where the words should occur. The words seen in brackets still correspond to the poetic text but are not part of the original sketch; they are merely presented here for reference.

Sai - ten - spiel, fang' an, — fan - ge wie - der an dei - ne me - lo - di - sche Kla - ge!

Example 2.1a. Finalized Melody from “An eine Äolsharfe,” mm. 8-12

fang an

[fan - ge wie - der an,] deine melodische
[dei - ne me - lo - di - sche Kla - ge!]

Example 2.1b. Reproduction of Sketched Melody for “An eine Äolsharfe,” unknown measures

57

An eine Äolsharfe. Donnerstag, 15. April 1888
(L. Wörte)

Lehr gehalten.

Angesiedelt an die Lythenwand die für allen Tannapfel, die - erwer

Luftschornen Wiese geheimnisvoll Saitenspiel, fang' an, fang'

Wander an himmel - d'iffs Kla - ge! (gleiche Bewegung)

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4 Cap. an auf mehr pp

Figure 2.2. Reproduction of “An eine Äolsharfe” Manuscript, page 57

In addition, the melodic fragment of the last two measures in **Example 2.1b**, beginning on the high G5, corresponds almost directly to the beginning on the following section in which the piano accompaniment changes.¹⁹ This particular melodic fragment is the same melody played in the upper-most voice of the harp-like accompaniment. One begins to wonder if Wolf viewed this melodic gesture in the piano accompaniment as a countermelody to the vocal melody.

While we cannot fully understand the purpose of these seemingly quickly sketched melodies, we can gather that these were important reference points for Wolf as he wrote out his manuscripts. In many cases, such as in “Nixe Binsefuß” and “Peregrina II,” small melodic fragments appears at the bottom of the page and correspond exactly to the printed music, either in the vocal melody or the melody of the piano accompaniment. Such notations occur at the bottom of a page within each of the following songs: “Elfenlied,” “Verborgenheit,” “Der Knabe und das Immlin,” “Peregrina II,” “Agnes,” “Nixe Binsefuß,” “Wo find’ ich Trost?” and “Schlafendes Jesuskind.” Each of these songs contains a notated melodic sketch at the bottom of a page within their corresponding manuscript, much like “An eine Äolsharfe.” The only exception was “Schlafendes Jesuskind,” which contained an unidentifiable melodic fragment. In any case, what proves most interesting is that these melodic fragments, whether they correspond to the manuscript or not, give us a glimpse into Wolf’s compositional process.

¹⁹ The only slight variation occurs in the beginning of the final notated measure. In the sketch, the rhythm indicates a dotted eighth followed by a sixteenth, while in the final printed version, the rhythm is a set of quarter note triplets with the first duration lasting two quarters. This particular melodic fragment occurs first in m. 15 of the right hand piano accompaniment. See Appendix B for the full score.

In examining the manuscripts of the Mörike collection, I was able to identify several hastily written melodic fragments that are similar. In many cases, the scribbled melodies vary slightly from the final printed version. We can possibly never know for sure whether these came before or after Wolf wrote out the manuscript, but what we can understand from these sketches is that the melody was of high importance to Wolf while composing. Even if Wolf wrote the melodies after submitting the manuscripts for publication, this is an indication that Wolf was constantly reimagining the melodies of his songs. This is one of the main reasons that I pay close attention to the melodic structure in the following analyses.

CHAPTER III

DISCUSSION AND EXPANSION OF APPLIED METHODOLOGIES

This chapter closely examines the four main theories applied in the following analyses: the theory of musical forces, the theory of musical meaning, Schenkerian analysis, and cognitive metaphor theory. By applying the theory of musical forces and the theory of musical meaning first, we can better identify melodic patterns as well as recognize when the melodic and harmonic movements fulfill and deny our expectations. Schenkerian analysis lets us specifically identify patterns that might occur at a deeper level of the music, while cognitive metaphor theory then employs specific metaphors to apply meanings to these patterns or movements within the music.

The theory of musical forces applies the metaphor of Musical Motion as Physical Motion as a way of understanding the melodic, harmonic, and rhythmic patterns what we hear. The theory of musical meaning makes use of physical space as a way of understanding how the music moves within the corresponding musical spaces. Both of these metaphors (Musical Motion as Physical Motion and Musical Space as Physical Space) are the foundation for understanding the patterns (as supported by Schenkerian analysis) we discover and hear.

In addition, the latter half of the chapter presents a detailed expansion of the first two theories: Larson's theory of musical forces and Brower's theory of musical meaning. Larson's theory is expanded to include additional forces that can be considered, while Brower's theory is expanded to account for the movement of chromatic melodies as well as the space in which they operate. In short, it becomes necessary to expand on these

theories so as to more precisely understand the movement and space within which the chromatic melodies of later Romantic music operate.

Theory of Musical Forces

By incorporating Steve Larson's theory of musical forces, we see exactly how the melody operates within a given space, and when our expectations are denied by any given force avoidance. For example, when listening to the descent of a melodic line, we would *expect* to hear the descent continue until our goal, most often tonic, is reached. But as we shall see, Wolf often denies this expectation by either ending the melodic line before reaching tonic or by inserting abrupt leaps – both unexpected actions.

Previous scholars have discussed the idea of motion with regard to music such as Arnheim (1984), Johnson and Larson (2003), and Malin (2008), but Larson's theory of musical forces (2012) expands on these in different ways. First and foremost is the introduction and definition of the following concepts that are relevant to this analysis: gravity, magnetism, and inertia. Larson discusses gravity and magnetism as forces interacting with melody and rhythm and therefore allows for the more specific terms: melodic gravity, rhythmic gravity, melodic magnetism, and rhythmic magnetism. Inertia is a single term that combines melodic, harmonic, and rhythmic patterns into one. Because this dissertation focuses almost solely on melodic patterns, it becomes relevant to define these terms further here.

Melodic gravity is the tendency for a pitch to descend to a stable platform. In tonal music, melodic gravity is most evident when a melodic phrase eventually returns to the tonic pitch. As a listener we can sense, and even desire, the "return" to a stable pitch.

The denial of the arrival at a stable platform defies musical gravity and often presents a feeling of hesitation or irresolution.

Melodic magnetism is the tendency for a pitch to resolve to its closest stable pitch and ultimately move closer to the goal. One example of melodic magnetism is the leading tone resolution to tonic. The tension from the unresolved leading tone creates magnetism, by which we expect to hear a resolution to tonic. Although this example defies gravity with an upward resolution, we can understand the magnetic pull of the leading tone is stronger than the downward gravitational pull to a stable pitch. Whether the pitch ascends to the tonic or descends to the dominant, a resolution is attained. Overall, magnetism typically decreases when the interval size increases.

Musical inertia is the tendency for pitches to continue in a pattern once that pattern has been established (Larson 2013, 22). Note here that the concept is labeled more broadly as *musical* inertia, rather than a specific term, such a *melodic* gravity. The most common occurrences of musical inertia are seen in sequences, which often include dual harmonic-melodic patterns. This musical force can break the pull of gravity and magnetism to carry musical gestures past their stable platforms. In addition, as Larson notes, “inertia is *both* the tendency of an object in motion to remain in motion *and* the tendency of an object at rest to stay at rest” (Larson 2013, 100).

These melodic forces can act separately, jointly, or even in opposition to others. As Larson also concludes, we must remember these forces are metaphorical and are not a literal property of the sounds, which is in contrast to pitch and duration (Larson 2013, 22). These metaphors for musical forces help the listener to understand why we feel the music denies or fulfills our expectations. By applying the metaphor of musical forces, we

can better understand why a specific moment within a composition peaks our interest or makes us feel a specific emotional reaction.

Table 3.1 highlights several 3-note patterns (insert quote) that occur within melodies.²⁰ For magnetism, those patterns notated with “!” indicate that magnetism is particularly strong within the half-step patterns, while those with a question mark (“?”) highlight some ambiguity of the strength of the magnetic force due to the whole steps. In only one pattern ($\hat{3}-\hat{2}-\hat{3}$) is magnetism of a whole step the sole acting force. As is often the case, we find that when this particular 3-note pattern joins another 3- or 4-note pattern, the weaker pull of magnetism is often overridden by another force.

When one of the above 3-note patterns is combined with additional 3- or 4-note patterns, we can create a chain of melodic patterns. For example, if we examine the $\hat{3}-\hat{4}-\hat{5}$ pattern with the $\hat{5}-\hat{6}-\hat{5}$ as separate entities, we can examine which forces are acting upon each 3-note pattern. The $\hat{3}-\hat{4}-\hat{5}$ pattern, seen in **Example 3.1a** on page 42, defies gravity by ascending away from the most stable platform (tonic), but moves upward to the closer, lesser stable platform of the dominant. The main force acting upon the notes here is inertia. The second pattern of $\hat{5}-\hat{6}-\hat{5}$, seen in **Example 3.1b** (page 42), while elaborating the dominant and briefly defying gravity, ultimately returns to the stable platform, thus giving in to gravity and magnetism. Separately, these two patterns can inform us as to their movement with regard to following and/or disregarding musical forces. When

²⁰ Note that the scale patterns in bold represent the most basic form of the 3-note patterns, while the non-bold patterns are alterations of these basic patterns. The latter are often parallel patterns found in the minor keys as well as the movement between diatonic and chromatically altered harmonies, such as a Ger+6 to V. This particular table stems from earlier research from Steve Larson (Larson 1993, 75).

Table 3.1. Larson's Three-Note Patterns

Scale Degrees	Letter Names in CM	Forces that predict final note		
$\hat{5}-\hat{6}-\hat{5}$	G A G	Gravity	Magnetism	
$\hat{5}-\flat\hat{6}-\hat{5}$	G A \flat G	Gravity	Magnetism!	
$\hat{5}-\#\hat{4}-\hat{5}$	G F# G		Magnetism!	
$\hat{5}-\#\hat{4}-\hat{3}$	G F# E	Gravity		Inertia
$\hat{5}-\hat{4}-\hat{3}$	G F E	Gravity	Magnetism!	Inertia
$\hat{5}-\hat{4}-\flat\hat{3}$	G F E \flat	Gravity	Magnetism	Inertia
$\hat{3}-\#\hat{4}-\hat{5}$	E F# G		Magnetism	Inertia
$\hat{3}-\#\hat{4}-\hat{3}$	E F# E	Gravity		
$\hat{3}-\hat{4}-\hat{5}$	E F G			Inertia
$\hat{3}-\hat{4}-\hat{3}$	E F E	Gravity	Magnetism!	
$\hat{3}-\#\hat{2}-\hat{3}$	E D# E		Magnetism!	
$\hat{3}-\hat{2}-\hat{3}$	E D E		Magnetism?	
$\hat{3}-\hat{2}-\hat{1}$	E D C	Gravity	Magnetism?	Inertia
$\flat\hat{3}-\hat{4}-\hat{5}$	E \flat F G		Magnetism?	Inertia
$\flat\hat{3}-\hat{4}-\flat\hat{3}$	E \flat F E \flat	Gravity	Magnetism?	
$\flat\hat{3}-\hat{2}-\flat\hat{3}$	E \flat D E \flat		Magnetism!	
$\flat\hat{3}-\hat{2}-\hat{1}$	E \flat D C	Gravity		Inertia
$\hat{1}-\hat{2}-\hat{3}$	C D E		Magnetism?	Inertia
$\hat{1}-\hat{2}-\flat\hat{3}$	C D E \flat		Magnetism!	Inertia
$\hat{1}-\hat{2}-\hat{1}$	C D C	Gravity	Magnetism?	
$\hat{1}-\flat\hat{2}-\flat\hat{3}$	C D \flat E \flat			Inertia
$\hat{1}-\flat\hat{2}-\hat{1}$	C D \flat C	Gravity	Magnetism!	
$\hat{8}-\hat{7}-\hat{8}$	C B C		Magnetism!	
$\hat{8}-\flat\hat{7}-\hat{8}$	C B \flat C		Magnetism	

combined with text, we might further examine how the operation either fulfills or rejects the association with the accompanying text.

As seen in **Example 3.1c**, the two 3-note patterns can also combine (with the redundant 5 removed) to create a full 5-note pattern.²¹ Here, the melodic fragment still defies gravity with the upward ascent, but the overall elaboration of the dominant is still

²¹ We can even consider the act of throwing a ball in the air as a similar example. The ball will ultimately reach its highest point, and return back to the ground. In moving downward, the ball is also giving in to gravity.

important. The continuation of the melodic fragment past the stable platform of the dominant seems to weaken the overall trajectory, therefore necessitating a return downward (giving in to gravity) back to dominant.



Example 3.1a. illustrates $\hat{3}\text{-}\hat{4}\text{-}\hat{5}$ pitch pattern.



Example 3.1b. illustrates $\hat{5}\text{-}\hat{6}\text{-}\hat{5}$ pitch pattern.



Example 3.1c. illustrates an elision of $\hat{3}\text{-}\hat{4}\text{-}\hat{5}$ and $\hat{5}\text{-}\hat{6}\text{-}\hat{5}$ pitch patterns.

With these examples, it is important to note that the ultimate purpose here is not to identify which 3-, 4-, or 5-note patterns are used, but rather to give the reader a sense of how these patterns create a sense of expectation. With reference to the above patterns, we expect the melodies to come to resting points on stable platforms. The denial of resting on a stable platform or even simply extending past a stable platform increases our awareness that something unique has happened. By understanding how these patterns function, we have a better sense of what to expect within the melody, and even more so, make predictions about what might happen in the future. In identifying these patterns outlined by Larson and understanding their underlying musical forces, we are given yet another aid with which we can apply meaning.

Example 3.2 presents the well-known English melody, *Greensleeves*. Here, the melody makes use of the $\hat{3}$ - $\hat{4}$ - $\hat{5}$ and $\hat{5}$ - $\hat{6}$ - $\hat{5}$ patterns by elision to make the well-known melodic gesture. As we will later see in our discussion of Schenkerian analysis, all the previous and surrounding notes of this first measure ultimately serve to elaborate *sol*. But on this surface level, we can still see what patterns are in use and in identifying these patterns we acknowledge the melodic forces that underlie them.



Example 3.2. Opening to *Greensleeves*

This above example illustrates that in identifying the 3-, 4-, or 5-note patterns within a composition, we can begin to understand how musical forces are operating. In the above example we see that within the first measure of *Greensleeves* the melody is acting accordingly to the theory of musical forces. Starting from a stable platform, the melody progresses to the second stable platform (*sol*) with a small elaboration provided by *le*. In addition, the emphasis on specific scale degrees ($\hat{1}$, $\hat{3}$, and $\hat{5}$) outlines the harmonic basis and sets the minor mode firmly in our ear.

In his unpublished book on Schenkerian analysis, Larson identifies what exactly the most common pitch patterns in tonal music are (Larson, unpublished). Although the music of Wolf is more chromatic, we still have a foundation based upon tonality. So for our purposes here, the tonic triad – $\hat{1}$, $\hat{3}$, and $\hat{5}$ – still provides the most stable platforms. From that, Larson defines the pitch patterns as beginning on a stable platform, moving by steps of the scale, and ending on a stable platform. As we will see below, the melodies created by Wolf often defy these criteria in a number of ways.

To reiterate, the aim of my dissertation is not to identify each and every pitch pattern throughout all Wolf's songs, but rather to identify several instances where the melodies within the *Mörrike-Lieder* break these patterns. This simply means that when we experience an unusual melodic progression, identifying which pitch patterns are applied can then help us to understand whether or not the melody is acting in accordance with or denying musical forces.

Theory of Musical Meaning

Brower suggests that the theory of musical meaning can also be applied to music outside the common-practice period since the theory is founded upon principles of human cognition (Brower 2000, 370). She explains that her theory is based upon the works of philosopher Mark Johnson and social scientist Howard Margolis. Margolis's theory proposes that all thinking is based on pattern matching (Margolis 1987), while Johnson's theory of embodied meaning proposes that, as humans, we tend to map our experiences from one domain onto another (Johnson 1987). Brower brings these ideas into the musical realm by stating, "Musical patterns particularly lend themselves to this sort of metaphorical mapping, being marked by changes of rate and intensity that translate easily into force and motion" (Brower 2000, 324). We often speak of music in various ways that incorporates the ideas of force and motion, such as voice *leading*, harmonic *goals*, and *rising* or *falling* melodic lines.

Brower then takes these metaphorical sayings and discusses numerous schemas on which they are based.²² One of the largest contributions of Brower’s theory is that music functions within a container, in other words, within “musical space.” Below in **Figure 3.1** we see an image schema of a container. Both Janna Saslaw (1996) and Candace Brower (2000) have discussed the idea of container in various forms, but essentially, a container consists of an inside, outside, and the boundaries.

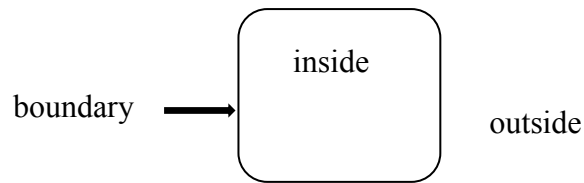


Figure 3.1. Container Schema

In the musical realm, the most basic idea of “container” is the diatonic octave. In a simple melody, we imagine the melodic line to diatonically move within the range of the given octave. This seems to be the case with regard to music of the common-practice era; melodies “move” within the confines of the given tonality. The octave (i.e., container) can also be expanded or contracted, this giving rise to feelings of tension and relaxation. When we think of a composition modulating to a closely related key, we experience some shift in tonality (container) and this gives rise to a feeling of tension. Only upon return to our home key (home container) do we experience a sense of resolution.

²² First, Brower’s article makes use of force and space schemas, but as we are already heavily relying on Larson’s theory of musical forces, I focus on Brower’s use of musical space. Secondly, she presents analytical approaches to melody, harmony, and rhythm. I focus on her use of analytical approaches specifically to melody, as it is the most relevant to my research here.

By charting the progress of the vocal melodic line within its respective containers, we can examine how the musical narrative unfolds. As we shall see, the ranges and boundaries of the melodic containers are explored (and sometimes escaped from) in Wolf's songs. In considering how the melody moves through a given container, we can examine how the progress of the melodic line fits (or, more interestingly, in some cases contradicts) the poetic narrative. Together, the escape, return, and progression of the melodic line within the container prove to be insightful. As we shall see, the vocal melodic line breaches a given container's boundaries at times in the selected songs. These boundaries are in place not only to confirm the existence of a melody within a given limit, but also to confirm the escapes from these boundaries as important events.

In another schema, Brower examines how each melodic line moves toward completing its respective goal, thus representing the Source-Path-Goal schema (See **Figure 3.2** below). The manner in which the melody progresses before reaching its goal encompasses the three specific forces discussed by Larson in his theory of musical forces: gravity, inertia, and magnetism. In much the same manner as Larson, Brower discusses the goal-directed motion of the melody with regard to these three previously named forces. Gravity acts upon the pitches thus bringing them back "home" to tonic, while unstable pitches, especially those spaced by half step (*mi-fa* and *ti-do*) are acted upon by magnetism, pushing or pulling them to their nearest stable neighbor. Brower also summarizes that inertia propels a melody to continue in the same direction, whether upward or downward.

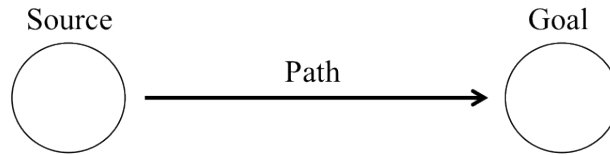


Figure 3.2. Source-Path-Goal Schema

Harmonies can also operate within a given tonal container, expanding and contracting to other tonal areas, but we can also understand the progression of harmonies as following a given path. **Figure 3.3** (following page) presents a musical example of the Source-Path-Goal schema often used when teaching harmonic progressions to undergraduate music students.²³ This image-schema is specific to harmonies that progress within a major key and without the addition of chromatic tones. Starting from the tonic chord (I), we can then move to any other chord noted below. As they chords progress, they almost always return back to the original tonic chord. As such, we typically expect harmonies to follow a specific progression within the chords identified below, but when our expectations are denied or delayed (i.e., the harmonies progress in an unexpected manner), we become aware that something different is indeed happening.

As an example of unexpected harmonic motion, let us consider the deceptive cadence, marked in the above diagram with a dotted line. The name itself “deceptive” hints that the harmonies move in a deceptive or unpredictable manner. The dotted line indicates the reverse trajectory that is the deceptive cadence. If we imagine the tonic chord as both Source and Goal within this image-schema, then the movement from chord

²³ Janna Saslaw (1996) also discusses this same image-schema, but with varying terms of Starting Point-Path/Direction-End Point to match with Source-Path-Goal, respectively.

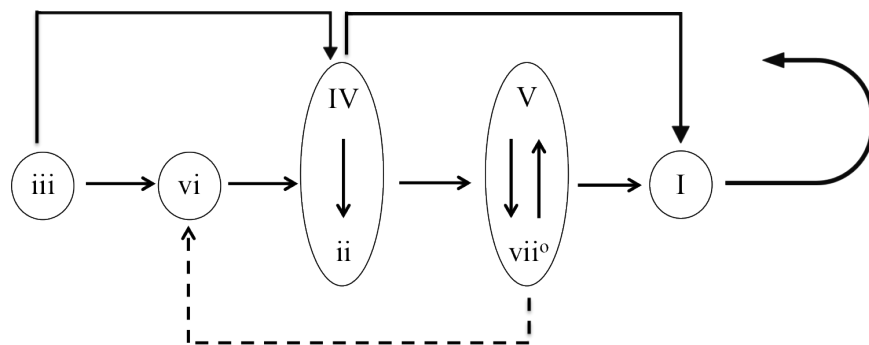


Figure 3.3. Harmonic Pathways Using the Source-Path-Goal Schema

to chord should typically follow a left to right motion. However, this simple progression from V to vi (in a major key) interrupts the left-to-right movement and temporarily reverses the flow. Essentially, we *expect* the harmonies to continue to tonic, but this sudden reversal denies our expectations. With the deceptive cadence, we still yearn for the resolution to tonic.

When discussing harmony, Brower states that the use of chromatically altered chords heightens our sense of instability. Consider, for example, secondary dominants or augmented sixth chords, both of which temporarily use altered tones. These chromatically altered scale degrees momentarily create instability and desire resolution. In the progression from V/V to V, we know that *fi* necessitates a resolution to *sol*. This altered tone creates a strong sense of needed resolution and displaces a more stable note. Yet with the resolution to V, we understand that V must continue to tonic; i.e., *ti* must resolve to *do*. Only then, will the progression be complete and the sense of resolution fulfilled. One could conclude a phrase with a simple V-I progression, but with the inclusion of V/V (thus, V/V-V-I), our path to the tonic resolution now includes additional chromatically altered notes that must be resolved in order to reach our tonic goal. In

progressing through these chromatic pitches, we sense more tension and necessity for resolution than we might for a simpler V-I progression.

In summary, Candace Brower's Container and Source-Path-Goal schemas are employed within the dissertation to visually represent musical space. In particular, the Container becomes useful to visualize how the melody operates within its respective space. As we will later discuss, the schemas mentioned above can be expanded to incorporate the movement of more chromatic music.

Schenkerian Analysis

This reductive type of analysis is a well-defined tool of music theorists. Schenkerian analysis allows us to see patterns within a composition that occur at different hierarchical levels so as to understand how a composition creates a cohesive structure. In applying this type of analysis to texted music, we can begin to see underlying structural moments that appropriately tie the music and text together, i.e., when and where significant structural boundaries or moments occur.

Imagine the effect of zooming in and out on a composition, much like with a telescopic lens. By zooming in, we might see details that were previously unnoticeable, while by zooming out, we can see the "bigger picture." What we see in the score and hear in the performance of a composition is the foreground structure. This level offers (at least when glancing at a score) all notational information, such as accentuation, pitches, harmonies, and rhythm. When we zoom out, some of the notes might simply become embellishments or ornamentations (some theorists prefer the term "elaborations") of a more structural pitch. Ultimately, when we zoom out completely, we have the

fundamental structure (*Ursatz*) of the piece. This single structure consists of a pattern where the melodic line matches with a pattern of the bass line. The *Ursatz* is the unifying structure of the whole composition.

The process of revealing the fundamental structure, however, is just as important as the result. One could say the journey (the process of moving from the foreground to the background) is just as important as the destination (the *Ursatz*). This process can reveal several contextual clues about musical patterns embedded within the music. The overall process results in such graphs as seen further below in **Example 3.4**. This particular example only examines selected measures, but the application to entire songs in this dissertation is similar. But first, let us first recall our earlier use of the English folk tune, *Greensleeves*, reproduced in **Example 3.3** below.



Example 3.3. Antecedent Phrase of *Greensleeves* in E minor.

Here, we see the first phrase in its entirety, but through the reductive process of Schenkerian analysis illustrated in **Example 3.4** below, we begin to see how the shape of the antecedent phrase progresses from *sol* to *re*. Through this process, we locate the elaborations of the main structural pitches. Level b illustrates how, even without the supporting harmonies, we can still hear the stemmed pitches as structural and the non-stemmed pitches as elaborations of those stemmed pitches. As the following reduction

progresses upwards to level c, we begin to understand how the foreground structure (level a) and an elaboration of the *Ursatz* are one and the same.

The image shows a Schenkerian reduction of the Antecedent Phrase from 'Greensleeves'. It consists of three staves labeled 'a', 'b', and 'c' from bottom to top. All staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). Staff 'a' shows the foreground melody with eighth and sixteenth notes. Staff 'b' shows a more abstracted version of the melody with longer note values and slurs. Staff 'c' shows the most abstracted level, with only the essential pitch contours and a final double bar line (//). The label 'em:' is positioned below the first staff.

Example 3.4. Schenkerian Reduction of *Greensleeves*, Antecedent Phrase

In the Schenkerian graph above we see that at level c, gravity is still in operation even at this deeper level. Starting on a relatively stable pitch (*sol*), the melodic line progresses downward toward tonic in accordance with gravity and continues its descent until the interruption on *re*, a pitch that seeks resolution to *do*. Even at this deeper level, we see that musical forces are still involved. The operation or denial of musical forces at these deeper levels becomes important for our later analysis.

In his written works, Schenker analyzed compositions that he claimed to be tonally unified. In fact, many of the compositional techniques that Wolf is well-known for, such as using a double tonic and modulation to distantly related keys, controvert the “rules” of traditional tonal practices. There is certainly an underlying harmonic-contrapuntal organization within Wolf’s compositions, but this cohesiveness is often so buried beneath the surface that to unearth such an analysis requires a deeper excavation.

The application of Schenkerian analysis to the music of Hugo Wolf is not new. Several scholars have applied the methods of this analytical method to expound on several topics of Wolf's compositional procedure, none more relevant here than the work of Deborah Stein.²⁴ Stein selected specific songs from Wolf's vast output to illustrate how Wolf's compositional procedures expanded tonal harmonic language. She states that "the tonal norm established by Schenker's system will function as a standard against which extended-tonal techniques can be gauged for harmonic conformity or innovation" (Stein 1985, 2). With this framework, her analysis outlines three main techniques that are particular to the lieder of Wolf: 1) the "ambiguity" principle, 2) double tonality, and 3) harmonic substitution. Here, the ambiguity principle refers to a technique where a song begins ambiguously (especially with regard to harmony) and through the course of the song becomes more readily identifiable to a specific tonal center. Double tonality is employed in pieces that seem to have two governing tonics, while harmonic substitution refers to the practice of replacing the expected harmony with a similar sounding harmony. According to Stein, the two latter techniques are particularly useful in the expression of the text and are "hallmarks" of Wolf's tonal language (Stein 1985, Chap. 1). If we understand that Wolf's compositions are still rooted in a tonal realm, despite the unearthing often required to uncover the (sometimes incomplete) tonal foundation, then

²⁴ Most notably, see Mark Anson-Cartwright's 2001 article "Chasing Rainbows: Wolf's 'Phänomen' and Ideas of Coherence" in the *Journal of Music Theory*, 45/2: 233-261. Additionally, other scholars that have specifically applied Schenkerian approaches to Wolf include Stein (1985), Williamson (1985), and Everett (2004). Other authors who have discussed Schenkerian approaches to music that moves beyond monotonicity include Krebs (1981, 1985), Brown (1993), Kindermann and Krebs (1996), and Satyendra (1997).

the application of Schenkerian analysis will still aid in revealing patterns within the tonal harmonic framework.

Other scholars have also analyzed selected songs of Hugo Wolf in an attempt to further Stein's idea as well as to illustrate the limited application of her theory. More recently, scholars have pointed out that Stein's work is limited in range to the selected songs. For example, Mark Anson-Cartwright discusses the limited readings of directionally tonal pieces and concludes that it might not always be favorable to consider the two "tonic" areas of such pieces to be of equal status. In fact, he writes, "It is not sufficiently clear... why one ought to demand equal structural status of the two keys, since the tonal shift might in fact be a sign of their inequality" (Anson-Cartwright 2001, 238). While acknowledging the occurrence of double tonality, the interpretation of weight with regard to tonal importance is still open to various readings.

The application of Schenkerian analysis will, in the end, be useful for studying the songs in this dissertation. Yet it is important to point out that not all of my analyses will make use of Schenkerian analysis. Rather, I implement this particular analytical tool only when necessary and when the results provide useful evidence to support my analysis. More specifically, I introduce my Schenkerian analyses when they provide valuable insight into the interpretation of the song and when they illustrate one of the three new conventions by which chromatic melodies operate (to be detailed below).

In uncovering certain patterns (namely, melodic patterns) with Schenkerian analysis, as well as with the theory of musical forces and the theory of musical meaning, we can then turn to Lakoff and Johnson's Cognitive Metaphor Theory to interpret how these patterns suggest meaning and/or emotion. For this dissertation, I focus almost solely

on melodic patterns, or in other words, melodic motives. There is, at times, transference of patterns from the melodic realm to the harmonic realm and I treat these patterns with equal importance. But for our purposes here, the patterns that originate in the melody are the most important.

Cognitive Metaphor Theory

Cognitive metaphor theory, developed by George Lakoff and Mark Johnson, allows us to interpret patterns based upon two specific metaphors: Musical Motion as Physical Motion and Musical Space as Physical Space. In other words, to interpret the findings from the three musically based approaches (Schenkerian analysis, the theory of musical forces, and the theory of musical meaning), we turn to cognitive metaphor theory. By making use of this theory, we have access to an interpretation of the metaphors and patterns found with musically based analytical tools. Both the theory of musical forces (Larson) and the theory of musical meaning (Brower) rely heavily on the ideas put forth by Lakoff and Johnson, which makes it important to discuss this theory here. Other music analysts also implement the ideas put forth by Lakoff and Johnson, including the contributors to *Theory and Practice*, Volume 22-23 (1997-98). Authors include Lawrence M. Zbikowski, Janna K. Saslaw, Candace Brower, Andrew Mead, Mark Johnson, and Matthew Santa. Each author applies the cognitive metaphor theory to a particular composition. Zbikowski specifically has written much more on the topic of music and metaphor (2000, 2002, 2008).

Lakoff and Johnson propose that we use metaphors in everyday language. This use of metaphor in everyday language is fundamental for our understanding of thoughts,

actions, and even language itself (Lakoff and Johnson 1980, 3). Our understanding of metaphors is then divided into two main conceptual domains: the source domain and the target domain. The source domain consists of more familiar concepts and those ideas with which we use to understand more complex ideas. In turn, the target domain consists of the more abstract ideas that are typically not easily definable (e.g., time, life, emotions, etc.). To understand metaphors, we map the complex ideas of the target domain on the more readily understandable ideas of the source domain.

For a commonly used example, we can examine the metaphor: Trying To Achieve A Purpose Is Hunting. Here, we map the complex idea of ‘trying to achieve a purpose’ onto the simpler, easy to understand concept of hunting; trying to achieve a purpose represents the target domain while hunting represents the source domain. The following statements represent typical expressions we use that are appropriate for this metaphor:

I’m *hunting* for a job.
I’m *shooting* for a promotion.
I’m *aiming* for a career in the movies.
I’m afraid I *missed* my chance.
I *bagged* a promotion. (Lakoff 1993, 226)

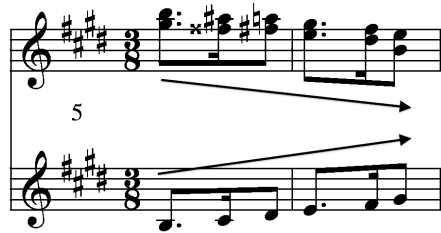
Another example that directly applies to this dissertation is the metaphor of Love Is A Physical Force. There are several metaphors that incorporate the idea of love, but this particular metaphor is highly relevant to this dissertation, particularly because I will examine musical forces that are similar to physical forces. In turn, by understanding these physical forces, we can also apply this context to how a melody operates according to or denies musical forces. In this particular metaphor, the lovers and love itself are the complex idea and are mapped onto the more readily understood idea of physical forces. The following examples are selected because they clearly mention physical forces:

We were immediately *attracted* to each other.
There was a *magnetism* between us.
We were *drawn* to each other.
He *swept her off her feet*. (Lakoff and Johnson 1999, 83)

These four examples make direct reference to the concept of physical forces as a way of explaining how relationships come to be or how they dissolve. We understand that physical forces (magnetism, gravity, and momentum) are not literally acting upon two people in the manner described but that this is simply a way to understand a complicated topic. Love is typically a complex and abstract concept, and by using physical forces to describe how people are drawn to each other (and sometime repelled), we can more easily understand how relationships form and dissolve. With this in mind, we can then ask ourselves questions such as, how can music express a text that describes two lovers who were *magnetically* drawn together?

At this time, it is important to return to the motives outlined by Sams, which were briefly discussed in Chapter I. Sams describes numerous “musical metaphors” throughout his text and it becomes crucial to now ask *how* we might interpret Sams’s metaphors as musical metaphors. In his book, he outlines 40 motives that occur throughout the collected songs of Hugo Wolf. Two motives in particular, motives 13 and 14, are associated with the idea of love. Motive 13, entitled Love I, occurs when two lovers come together to form a relationship, while Motive 14, Love II, is the opposite – when two lovers go their separate ways. Sams examines a particular example of Love I found in the 1878 composition “Das Vöglein,” but he suggests the use of this motive in Wolf’s mature Lieder is “far more finely wrought, and highly charged with meaning” (Sams 1983, 24). Furthermore, Sams claims, “This is a direct musical metaphor. In Wolf’s love-music, two strands of melody (often in the piano right hand) converge, moving in two-part harmony

towards unison” (Sams 1983, 23-24). **Example 3.5** illustrates this motive as identified by Sams in “Das Vöglein.”²⁵



Example 3.5. “Das Vöglein, ”mm. 5-6

It is critical to ask here is *how* we understand this to be a direct musical metaphor. By simply looking at the music, we see nothing more than chromatic notes. What is within the music specifically that we see as elaborating on the beginnings of a relationship, especially when associated with the text? By returning to our metaphor Love Is A Physical Force, recall the phrases: “We were *drawn* to each other,” or “There was a *magnetism* between us.” The two melodic strands are in fact moving together (as illustrated by the arrows), seemingly to create a single unit. We can imagine the two melodic lines as acted upon by a gravitational or magnetic pull towards a given “center.” Similarly, we can also imagine the two melodic lines as acted upon by the attraction of magnetism. This particular movement is repetitive as it occurs throughout the piano accompaniment for the duration of the song, yet we see in the remainder of the song that the two melodic lines never actually create a single unit, but the indication of “merging” is still present by this constant inward motion. Perhaps the fact that the two melodic lines

²⁵ This particular song is also labeled “Die Spinnerin” and is based upon a poem by Rückert. The song is also known as “Das Vöglein” in Wolf’s publication typically because the text begins with “Vöglein.”

never merge is an act of foreshadowing indicating a more fleeting romance. It is, however, crucial to remember that we cannot presume every instance of two melodic strands moving together to represent this very idea. But given the context of the accompanying text, it seems more than reasonable to associate the textual and musical metaphors.

Yet we cannot assume that every instance of this merging musical motion indicates the same meaning described by Sams. The musical metaphor is not only dependent on the context of the accompanying text, but also dependent on how each listener perceives the music. This gives rise to the important question: What else can this particular gesture indicate? As we will see in “An eine Äolsharfe,” this particular motive can have an alternate interpretation.

Cognitive metaphor theory provides us with the concepts to understand metaphors, such as the two just discussed from Sams. More specifically, the theory provides a basis for *how* we can understand and interpret the musical metaphors. The theory also provides context for larger metaphors (i.e., Musical Motion As Physical Motion) so that we can understand meaning (and perhaps, emotion) in music.

Discussion of Expanded Methodologies

While Schenkerian analysis has been successfully applied to the music of Hugo Wolf and the concepts from Lakoff and Johnson’s cognitive metaphor theory to music,²⁶ Steve Larson’s theory of musical forces and Candace Brower’s theory of musical meaning can just as profitably be expanded so as to describe this highly chromatic music.

²⁶ Most recently, see the dissertations of Denis Linsley (2011) and Caitlin Snyder (2010) as well the Special Edition 18:3 of Music Theory Online.

By expanding these theories to accommodate more chromaticism, I hope to show that the theory of musical forces and theory of musical meaning are still beneficial to our own musical understanding.

Within the analyses of the following chapters, it proves difficult to separate the two metaphors of musical space and musical motion. Therefore, my discussion below extends Larson's theory of musical forces followed by Brower's theory of musical meaning, but there will be some necessary overlap. In fact, we often discuss music in terms of "traveling" through musical space, which leads to a dual metaphor of "pathways through a landscape."²⁷ Therefore, while the two methods were previously discussed separately, the following discussion of these two musical metaphors will follow a more interrelated format.

After presenting recent literature that seeks to expand Larson's theory of musical forces, I also discuss three new expansions of the original theories. First, I expand upon the metaphorical musical forces presented by Larson. These new additional forces include momentum, friction, melodic elasticity, and a differentiation between local and global gravity. Secondly, I discuss the conventions for chromatic melodies, which are based upon the original diatonic melodic conventions introduced by Brower. In addition, I also introduce new schematic containers within which the chromatic melodies operate. These three expansions form the foundation of the analyses of the following chapters.

²⁷ This is discussed in detail by Johnson and Larson (2003) and further discussed by Spitzer (2004).

Recent Expansions of Larson's Theory of Musical Forces

Recent discussion has considered the expansion of Larson's theory of musical forces to music of a more chromatic nature. Robert Hatten presented possible avenues for expansion of musical forces. In addition, he applied the theory of musical forces to more chromatic music and even to atonal music such as Schoenberg's *Drei Klavierstück*, op. 11 (Hatten 2012). Throughout his article, Hatten summarizes the various musical forces and details their proposed source(s). He discusses the three main forces mentioned by Larson (gravity, inertia, and magnetism), which exist within a "virtual environment." Here, virtual environment is understood as the context or space in which we imagine music to progress. Hatten also discusses friction as a contextual agent; in other words, one that depends on the context of the composition. Finally, Hatten also discusses virtual agents as those that can be constrained by the environmental agents yet contribute their own energy. Such examples of virtual agents include "initiator energy," momentum, and repulsion. This article furthers our understanding of musical forces in action and expands Larson's original musical forces to include these additional energetic forces.

Matthew BaileyShea also applies the theory of musical forces to a passage within "Nun will die Sonn so hell aufgeh'n" of Mahler's *Kindertotenlieder* (BaileyShea 2012). His article addresses the importance of two binaries within the musical forces: active versus passive and push versus pull. He proposes that these two dichotomies are important for our interpretation. Essentially, as BaileyShea explains, "We're telling a different story if it involves two characters in an antagonistic relationship, rather than a single character operating against a neutral force such as gravity" (BaileyShea 2012, [13]). For example, if we recall the original Love II motive from Sams, we can imagine

that the interpretation is quite different if we hear the two melodic strains as being *pulled* apart or being *pushed* apart. If we hear the two melodic strains as being pulled apart, we might understand that the lovers were forced to separate either by outside entities, perhaps parents or societal pressures. On the other hand, if we hear the melodies as pushed apart, we might understand the relationship came to an end due to internal struggles.

BaileyShea highlights the idea that while Larson and Hatten agree on several aspects with regard to musical forces, they seem to fundamentally disagree on the activeness/passiveness of music. While Larson suggests a more passive approach in which the music gives in to the three main musical forces, BaileyShea points out that Hatten takes a more dynamic approach where “musical motion remains unpredictable, fully dependent on an agent’s actions” (BaileyShea 2012).

Previously, we have mentioned the idea of embodiment in our understanding on music. Numerous researchers have also examined this topic, but a more recent discussion can be found in an article by Arnie Cox. This article is based upon two central questions regarding our interpretation of music: “What is it like to do that?” and “What is it like to be that?” (Cox 2011). These two questions help us to understand why we might feel surprised when a melody suddenly denies musical forces or perhaps even feel a sense of astonishment or achievement when a melody surpasses the container boundaries. This idea of embodiment helps us to understand what it is like to do or be like the melodies within our analysis.

With regard to texted music, it appears that both the text and melody influence our understanding of activeness and passiveness. We can easily imagine the difference

between a passive melody, as one that abides or gives in to musical forces, and an active melody, as one that seeks to break or deny our expectations of musical forces. One such example in which the switch between activeness and passiveness can occur takes place in “Der Knabe und das Immllein.” Within the last stanza the boy realizes the threat posed by the bee and actively takes charge, breaking through container boundaries and breaking melodic forces. This contrasts with the third stanza in which the boy’s melody more readily gives in to the melodic forces and represents a more passive melodic character.

The common thread amongst these researchers is the idea that whether one believes music acts passively or actively, music operates according to metaphorical forces. While musical forces are an excellent metaphor for our interpretation of music and aids in helping us understand why the music might make us feel a particular way, the most stimulating moments and questions arise when musical forces fail to explain the movement of music. This particular aspect seems highly interesting in regard to chromatic melodies, which do not always act like melodies of a more diatonic nature.

The recent research delving further into Larson’s theory of musical forces provides additional thoughts and gives rise to further questions. Could there be additional musical forces other than gravity, magnetism, and inertia? How do these metaphorical musical forces operate in more chromatic music? And lastly, do these chromatic melodies influence the tonal space within which they operate? With these questions in mind, we can now turn to expanding the musical forces of Larson’s theory as well as Brower’s concept of musical containers.

Additional Musical Forces Operating on Chromatic Melodies

Momentum

Momentum is understood as the impetus gained by a moving object, thus we understand musical momentum as a force that builds once melody, harmony, and rhythm are set in motion. Furthermore, we typically recognize that moving downward is a motion that gathers momentum, much like a stone rolling down a hillside. Therefore, we understand momentum not as an environmental agent acting on its own, but rather as a force that works in cooperation with the environmental forces of gravity, inertia, and magnetism.

Hatten also discussed momentum and the numerous ways in which momentum could be gained or lost (Hatten 2012). These include a variety of actions ranging from extra-musical features, such as written out tempo alterations, to lengthening or shortening of rhythmic durations. These types of changes in momentum are closely tied to rhythm. As an example, we examine a pause within the ballade “Der Feuerreiter.” The music has moved in a frenetic pace since the beginning of the song and by slowing to a pause, we lose all previous gathered momentum. As we see at the beginning of **Example 3.6**, the piano accompaniment still maintains a driving rhythm. Yet as the excerpt progresses, the music gradually slows with the insertion of more rests. Ultimately, the music comes to a complete stop (i.e., momentum is lost) when is emphasized with “lange Pause” (“long pause”). In fact, after this long pause, the music never gains the same hysterical pace (i.e., momentum) as before.

92 hin - ter'm Berg, hin - ter'm Berg brennt's! _

8^{va}

pp

95 immer mehr abnehmend

8^{va}

99 (lange Pause)

ppp

ppp

Example 3.6. “Der Feuerreiter, “ mm. 92-102

With this understanding then, a melody can also both gain and lose momentum. A melody can lose momentum by continually proceeding upward. In constantly moving upward, we have the sense that at some point we will have lost momentum and begin to fall back to a more stable platform (most likely tonic). Often, in an attempt to break through upper barriers, a melody will dip down to a more stable pitch (which acts as a most stable springboard) just before attaining a highpoint or climax so as to gain enough momentum to surge past the song’s container boundaries and attain such a highpoint.

Larson compares this very example of dipping down in the melody before springing upward to the crouching motion one makes before jumping upward (Larson 2012, 158). As we will see, in almost all of the escapes discussed within this dissertation, the vocal melody dips briefly down so as to gain enough momentum to break through the upper barrier.

Friction

As another “virtual agent,” friction acts upon the music and is dependent on the context. Here, friction simply refers to a type of resistance the music encounters, which slows its progress. For example, the steady repetition of a pitch can act as a “slowing” mechanism for either the melody or the harmony. If the repeated pitch acts as a pedal tone, we might understand this as a type of harmonic friction. In this case, either an entire chord stays steady for a specific length of time or a single note stays consistent.

Take, for example, the opening of “Um Mitternacht.” As we can see in **Example 3.7** below, the piano accompaniment consists of a toggling between two chords. This quick alteration indeed provides a sense of movement, yet of movement that progresses nowhere. In fact, this toggling occurs in such rapid succession, we might not clearly hear a distinction between the two. In either case, this seemingly unchanging bass movement acts as a braking agent, or a source of friction, upon the upward striving melody. Indeed, we know that some of the melodic pitches are dissonant to the underlying harmonies.

Example 3.7 “Um Mitternacht,” mm. 1-3

Adding to this musical friction is the rhythmic dissonance created with the paired, alternating eighth notes of the accompaniment and the dotted quarter notes of the melody. Harald Krebs discusses the grouping dissonance (the groups of two in the piano accompaniment and three in the vocal melody) as a way of illustrating the pictorial elements of the poem (Krebs 2007). Here, the rhythmic dissonance appears as a type of rhythmic friction to a melodic line that is striving upward. By holding a consistent, quivering piano accompaniment, we sense that the melody must work even harder to attain upward motion.

In other cases, we might also have similar friction within the melody. I imagine two ways in which melodic friction might occur. First, similar to the pedal tone, melodic friction can also be seen as little to no movement between pitches of the melody. Often this is quite temporary, lasting for a single measure. Secondly, we might also imagine the insertion of numerous chromatic pitches as a source of melodic friction. In this case, the insertion of numerous chromatic pitches in either an upward or downward melodic line creates enough friction that we either lose our upward momentum or delay the full effect of gravity. Such an example of downward melodic motion pervades the “Peregrina” song

pair. In the short excerpt below (**Example 3.8**) from “Peregrina II” we see how the downward moving melodic line moves in chromatic half steps, thus creating friction and slowing/denying the pull of gravity.

Ach, ge-stern in den hel-len Kin - der - saal, bei'm Flim-mer zier-lich

17

pp (einfach)

Example 3.8 “Peregrina II,” mm. 17-19

Each type of friction serves as a braking or slowing agent for the music, whether rhythmically, harmonically, or melodically. As in the case of melodic friction, we often sense an increase in tension as the insertion of chromatic pitches slows our progress to a goal. In fact, each type of friction slows our progression to a goal. In doing so, the music must overcome a type of blockage to continue.

Melodic Elasticity

The concept of musical elasticity has previously been discussed by Ernst Toch as the tendency for music to act in a specific way. Namely, when a melody moves in small steps in one direction, it is generally followed by a leap in the opposite direction and vice versa (Toch 1977, 86). He goes on to provide numerous examples of this very idea with

musical examples selected from the 15th century to Schoenberg. In fact, when teaching counterpoint, we often use the phrase “A leap is left by step in the opposite direction.” This phrase expresses a sense of elasticity held by the melodic line.

An object, according to physics, is said to have elasticity when said object returns to its normal shape after being stretched, compressed, or distorted. Thus, the concept of elasticity aids in explaining how music operates when leaps occur. Where other forces, such as momentum and gravity, fail to explain beginning leaps of melodies, elasticity comes into play.

What proves interesting with this concept is that elasticity does not necessarily constitute a primary musical force itself. Yet what this concept implies is that there is indeed some force, whether passive or active, being applied to the melodic line so that the melodic line appears elastic. Or more interpretively, the metaphor of melodic elasticity helps us to understand how a melody can contain a large upward leap, which seemingly defies gravity, magnetism, and sometimes inertia. In this regard, melodic elasticity implies a more subsidiary force where a primary force is implied and the melody acts according the definition of elasticity.

Just as with other forces, musical elasticity can also be denied. Such instances are found in numerous places within the melodies of the Mörike collection when the melodic structure consists of one leap after another. At times, these leaps are in the same direction. In **Example 3.14** on page 77, we see that measure 3 of “In der Frühe” consists of two leaps in the same direction, first an augmented fourth followed by a diminished fourth. By leaping twice in the same direction, we imagine the melody as being malleable and being pushed or pulled further upward. In this particular case, we might characterize

the vocal melody as passive, or giving in to external pushing/pulling forces. In either case, we realize that the vocal melody breaks our expectations for melodic elasticity, gravity, momentum, and magnetism.

In other cases, we see that leaps follow one another but in opposite directions. In the conclusion of “Peregrina II” Wolf includes such leaps, first up by third, down by octave, then up by sixth so as to return to the original note (see **Example 3.9** below). We might even imagine this leaping as an extended double neighbor pattern elaborating the final *sol*, yet with much more “pressure” so as to expand the notes further away from *sol*. Wolf denies the typical understanding of melodic elasticity to illustrate a sense of senselessness or instability. Here, in “Peregrina II,” we can imagine the maiden²⁸ is being pushed and pulled in different directions by society and an unrequited love, thus her melodic line equally represents this quality.

Example 3.9 “Peregrina II,” mm. 40-44

²⁸ The protagonist discussed here is the same protagonist within “Peregrina I.” Below, I discuss the character of the abandoned maiden as she appears in the Mörike novel, *Maler Nolten* and the importance of that to this particular song pair.

Local Gravity versus Global Gravity

Finally, it is important to differentiate between local and global gravity. In the following analyses, we often see that an unstable pitch within a given key is supported by a chromatic harmony of the same given key. On a very local level, this pitch might be heard as somewhat stable due to its supporting harmony. For example, in the key of G major, the pitch F# would sound unstable and necessitate a resolution to G. But let us suppose a B-Major triad or seventh chord supported this pitch. Typically, the B-Major harmony is not diatonically rooted in the key of G major, but could be considered a local tonicization of the submediant. In any case, by having a supporting harmony of the unstable pitch, our interpretation of the pitch is actually less unstable than if it were F# supporting by the dominant seventh of the home key.

As it turns out, we have this very example within “Der Knabe und das Immllein.” As we will later see, even though this pitch is reinforced locally by a supporting harmony, the global repercussions of the F# still stand as unresolved in the key of G major. In short, we must always consider how pitches are affected by gravity on both the local and global level.

With these additional metaphorical musical forces in mind, we now turn to the movements of our chromatic melodies. By using Brower’s three conventions for how a diatonic melody operates within a tonal composition as a basis, we examine how these conventions are modified to describe how chromatic melodies operate within a tonal space.

New Conventions for Chromatic Melodies

In her article, Brower defines the three following conventions through which a tonal melody typically operates. These tonal conventions can be represented image-schematically (Brower 2000, 333). Each of these three conventions typifies melodies operating in the common practice period.

- 1) [A diatonic] melody moves primarily by diatonic step, secondarily by chromatic step or arpeggiation.
- 2) An unstable melodic pitch normally resolves downward and/or to its nearest stable neighbor.
- 3) [A diatonic] melody normally comes to a point of final rest on the tonic.

With these conventions in mind, we can apply similar thinking to understand how a chromatic melody operates in a tonal realm. When examining the movements of chromatic melodies within the Mörrike collection, we see that each of the three conventions can be slightly modified to represent the movement of chromatic melodies.

The conventions are slightly altered to allow for the following three definitions:

- 1) A chromatic melody moves with an equally varied mixture of diatonic and chromatic steps or arpeggiations, and not necessarily by diatonic step.
- 2) An unstable melodic pitch does not always immediately resolve to its nearest stable neighbor.
- 3) A chromatic melody does not always come to a point of final rest on tonic.

These adaptations are foundational to understanding how we come to understand the progression of chromatic melodies and the space within which they operate. In addition, these adaptations for chromatic melodies can still be represented image-schematically. The mixture of diatonic and chromatic movements, avoided resolutions, and avoidance of tonic ending are typically what makes chromatic music so full of tension. The following discussion takes each of the three above conventions for chromatic melodies and provides examples from within the Mörrike collection.

No. 1: Chromatic Movements in a Chromatic Melody

Wolf uses two techniques that increase chromaticism within his melodies. First, the insertion of chromatic pitches in an otherwise diatonic melodic pattern adds to the overall chromatic feel of the melodic line. With this technique, the overall movement still remains diatonic and is based upon a diatonic pattern, yet chromatic pitches are inserted to create more tension. Second, Wolf substitutes chromatic pitches for diatonic pitches thus creating newer, more chromatisized pitch patterns. As we will see in the examples below, chromatic pitches are exchanged for diatonic pitches and in doing so alter previously tonally based pitch patterns.

The insertion of chromatic pitches adds tension to the overall structure of the melodic line and creates friction between the diatonic pitches.²⁹ Such an example is found in the opening of “Peregrina I” (see **Example 3.10** below). The diatonic melody simply progresses from *sol* down to *do*. With the insertion of only two chromatic pitches, thus creating *fi* and *ra*, the tension increases within the short melodic fragment. Essentially, tension is created when these two chromatic pitches disrupt the diatonic descent from *sol* to *do*. In this particular example, the open spacing of the piano accompaniment also allows for the full effect of the chromatic movements to be heard.

²⁹ This technique is not relegated to the vocal melody. It should also be noted that the insertion of chromatic pitches also occurs within the melodic line of the piano accompaniment. Such an example exists in “Lebewohl,” which is discussed in greater detail in Chapter IV.

Example 3.10 “Peregrina I,” mm. 1-2

Yet another example of this first technique appears in the opening stanza of “Frage und Antwort.” In **Example 3.11**, we see that after the first initial downward leap, the melody moves upward with a mix of half steps and whole steps. (Note: each half step is marked with an asterisk.) This melodic fragment exemplifies this particular trait in Wolf’s melodies, especially within the songs of the corresponding *Heft*.³⁰ This particular example illustrates how the insertion of chromatic pitches blurs the key area. Previously, the tonal center of A \flat major had been established. Yet here, the use of chromatic pitches in the upward moving melodic fragment obscures this tonal center. The harmonies become more chromatic shortly after establishing the tonal center while the chromatic notes undermine the stable platforms of *do* and *sol*.

Example 3.11 “Frage und Antwort,” mm. 4-8

³⁰ The corresponding songs of *Heft* No. 7, which includes “An die Geliebte,” “Peregrina I,” “Peregrina II,” “Frage und Antwort,” “Lebewohl,” and “Heimweh.” This particular *Heft* will be discussed in the concluding chapter. See Appendix A for all songs grouped according to their *Heft*.

The second technique used to insert more chromaticism into the melody is by implementing chromatic pitches in place of diatonic pitches within pitch patterns. “Das verlassene Mägdlein” includes such an example in the opening stanza. In **Example 3.12a** below, we see the original vocal melody and piano accompaniment of the first twelve measures, while **Example 3.12b** provides the reduction of both melody and piano accompaniment. We can see here that the vocal melody can be understood as two falling fourths. The upper fourth simply falls from *sol* to *re*, while the inner voice falls from *do* to *sol*. This inner voice simply proceeds down through the harmonic tetrachord, but it is this unique augmented second that provides the interesting bit. While not unusual for this time period, this embedded chromaticism adds the sense of heaviness and dreaminess that prevails in this poem.

The image displays two musical examples, 3.12a and 3.12b, for the first stanza of 'Das verlassene Mägdlein'. Example 3.12a shows the original notation with a vocal line and piano accompaniment. The vocal line features a chromatic descent from G4 to E4, with a sharp sign on the F4 note. Example 3.12b is a reduction of the same music, showing the vocal line with a dotted line above it and the piano accompaniment with a *pp* dynamic marking. The lyrics are: 'Früh, wann die Häh-ne krähn, eh' die Sternlein schwirten, muss ich am Her-de stehn, muss Feu-er zün - den.' Measure numbers 1, 5, and 10 are indicated above the vocal line.

Example 3.12a. “Das verlassene Mägdlein,” mm. 1-12, **3.12b.** Reduction of First Stanza

This descending pattern of 1-#7-6-5 in A minor (*do-ti-le-sol*) is only a slight alteration of the provided 4-note patterns within Larson’s table, but the impact is significant. Gravity is the motivating force for this descent. Here, we would gather that magnetism is strong enough to pull the leading tone back to tonic, but the gravitational pull propels the melodic pattern to continue downward. Furthermore, each of the pitches *ti* and *le* are supported by their respective underlying harmonies. With this harmonic support, the creation of the altered 4-note pattern becomes plausible.

In another example, Wolf creates a chromatically altered rising pitch pattern in the first stanza “An eine Äolsharfe.” As **Example 3.13** illustrates, between measures 6 and 8, Wolf creates the following pitch pattern: $\hat{1}-\#\hat{2}-\hat{3}$. This pitch pattern chromatically raises a single pitch; *re* becomes *ri* (i.e. $\hat{2}$ becomes $\#\hat{2}$). This single manipulation breaks the steadily rising diatonic melody. Furthermore, this alteration creates a single half step between *ri* and *mi*, thus causing a strong magnetic pull upward to *mi*. This particular usage of the $\#\hat{2}$ is highly relevant to this particular lied. The altered pitch highlights the true mysterious nature of the Muse. (This particular example is discussed in further detail in Chapter V.)

The image shows a musical score for the first stanza of "An eine Äolsharfe" by Franz Schubert, measures 6-8. The score is in A minor (three sharps: F#, C#, G#). The vocal line (soprano) has the lyrics: "Mu - se ge - heim - niss - vol - les Sai - ten - spiel, — fang'". Above the vocal line, pitch patterns are indicated: $\hat{1}$ above the first note, $\#\hat{2}$ above the second note, and $\hat{3}$ above the third note. The piano accompaniment consists of two staves (treble and bass clef) with complex chords and textures, including some notes with a 'b' (flat) and a '7' (seventh). The dynamic marking *pp* is present.

Example 3.13. “An eine Äolsharfe,” mm. 6-8

The two methods Wolf uses to add chromaticism to these melodies include inserting additional chromatic pitches within a melody and altering pitches within a diatonic pitch patterns so that they become chromatic pitch patterns. Each of the three songs above presents broken-hearted protagonists who are searching to move beyond their emotional pain. These two techniques of heightened chromaticism enhance the idea that the protagonists' journey of progressing beyond their emotional pain is not a simple one.

No. 2: Irresolution of Unstable Pitches

In this section, I will discuss how Wolf increased chromaticism and tension by leaving unstable pitches unresolved. As an example, "In der Frühe" presents numerous unresolved chromatic pitches. Often, as seen below in **Example 3.14**, we see that unstable pitches are actually left by leap. Instead of resolving the unstable pitch to its nearest stable neighbor, Wolf leaps away from the first unstable pitch, thus heightening the sense of instability.

Beginning in D minor, the key areas of this first half move up by fifths touching on A minor before finally ending in E minor. In measures 3 through 5, Wolf toggles between C-Major and B-Major harmonies. When examining the melody then, we must account for these rapid harmonic changes. If we examine each melodic segment according to its brief harmonic support we still see numerous examples of unresolved pitches. Each example of an unresolved pitch (only within the melody) is marked by an exclamation mark (!) in the above example.

Sehr getragen und schwer

Kein Schlaf noch kühlt das Auge mir,
 dort gehet schon der Tag herfür an meinem Kammerfenster.
 Es wühlet mein verstörter Sinn noch zwischen
 Zwei-feln her und hin und schaf-fet Nach-ge-spen-ster.

Example 3.14. “In der Frühe,” mm. 1-11

In the very first example of an unresolved pitch above (m. 1), we see *fi* left by leap to yet another unstable pitch, *te*. The melody begins on the unstable pitch of *fi* and instead of resolving to a close stable neighbor, the pitch is left by leap to yet another

unstable platform. *Te* ultimately resolves this tension by moving down to *la*, and the melody continues down to *re*, yet another unstable platform that seeks resolution. Instead of resolving this last pitch within the piano accompaniment or within the vocal melody, Wolf changes the underlying harmonic support, which in itself creates a sudden, straining shift to a new key area.

Every remaining unstable pitch within this example is left by leap. If we recall from earlier discussion, the fact that one pitch is left by leap leaves two pitch traces in our ear. In each of the cases above, this interval of the two pitches is most often the augmented fourth,³¹ the most dissonant of intervals. In addition to the leap (or interval) being dissonant, the interval is also dissonant and thus adds to the overall feeling of dissonance or tension.

Throughout the Mörike collection, we can find several examples of unstable pitches either left by leap or not being resolved to their closest stable neighbor. This particular trait certainly defies our expectations and creates a sense of instability within the songs. Most notably, this characteristic leaves the listener with a sense of uncertainty.

No. 3: Irresolution to Final Tonic within Vocal Melody

One of Wolf's most common compositional techniques is to deny final tonic resolution within the melodic line. When coming to a final conclusion, we might expect to come to rest on the most stable pitch (tonic), yet Wolf often denies resolution to tonic. At times, the final pitch rests on *sol*, a stable platform in itself, yet this pitch desires resolution to tonic. In other cases, the final vocal melody pitch is a completely unstable

³¹ This is not the only interval created here between the unstable platforms. There are also diminished fourths (yet another dissonant interval) as well as thirds.

pitch as in the case of “Ein Stündlein wohl vor Tag,” which comes to a finally resting point on *fi*. The excerpt from “Auf ein altes Bild” below in **Example 3.15** provides yet another variation of avoiding tonic.

The musical score for Example 3.15 is in G major (one sharp) and common time. It consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The vocal line begins at measure 17 with the lyrics "ach, grü-net schon des Kreu-zes Stamm!" and concludes with a fermata on a G note. The piano accompaniment features a variety of dynamics: *mf* (mezzo-forte), *pp* (pianissimo), *p* (piano), *sf* (sforzando), and *pp* (pianissimo). Performance markings include *rit.* (ritardando) in the vocal line and *rit.* (ritardando) in the piano accompaniment. The second system shows measures 21-25, with dynamics *p*, *sf*, and *pp*.

Example 3.15. “Auf ein altes Bild,” mm. 17- end

In “Auf ein altes Bild” the final stanza concludes with *re*. By leaving pitches unresolved in this way, we have a stronger sense that the vocal melodic line is moving in an unstable manner. As in the example above, we clearly hear an unstable pitch as the ending pitch within the vocal melodic line and it is this unstable pitch that remains in our ear. In some cases, there is no doubt that the piano accompaniment resolves this pitch, but we often miss these resolutions because of the difference in timbre and (sometimes) register. But even here in this particular lied the unstable pitch of *re* is later resolved up to *mi*, which is a more stable pitch than *re* yet still yearns for final resolution to *do*.

By concluding the vocal melodic line on an unstable pitch or any pitch other than *do*, we again have the sense of irresolution or uncertainty. Not every song within the collection ends in such an inconclusive manner. In fact, there are several songs that conclude on tonic. But what proves interesting here is that Wolf chose specifically to end certain songs in an unstable manner so as to emphasize the expressive text.

New Expansions for Tonal Containers

In expanding upon musical motion, we must also expand upon the idea of musical space with regard to chromatic music. These chromatic melodic traits are prolific in the collection and their denial or avoidance of musical forces is undoubtedly used to highlight specific emotional contexts within each corresponding poem. It is also important to remember that these modifications for chromatic melodies and additional metaphorical forces influence the definitions of our melodic container.³² Because we understand that the melodies now incorporate more chromatic pitches, we must make corresponding alterations as well to our melodic containers. As we will see, harmonies help identify the tonal context for our containers, but the melodies define the boundaries.

Each song graph (i.e., melodic container) in this dissertation attempts to present an equal framework in which the melodic progression is plotted. Here, the boundaries are marked with dark grey lines. Each container consists of straight dotted lines that represent stable platforms, typically either *sol* or *do*. These dotted lines are only for reference purposes. The y-axis illustrates the pitches with each tick mark representing the half

³² Harmonies also play a role in defining the container as they provide the tonal foundation for the melodies. In fact, in defining our tonal container within which the melody operates, we must first consider our harmonic context. This is explained in more detail below.

steps. Similarly, the x-axis represents the time in terms of measures with each tick mark representing a single measure.³³

The y-axis and x-axis make use of numerous metaphors in which we understand the progression of music. Some of the image schemas that Brower makes use of implement this vertical metaphor for pitches, most notably the Overtone-Verticality schema (Brower 2000, 335). When speaking about music, the most common vertically based metaphor occurs when we speak of pitches in terms of highness or lowness. We speak of notes by saying one pitch is *higher* or *lower* with regard to another pitch (e.g., G5 is *higher* than C5). Thus, we can imagine the pitches as belonging to the vertical y-axis. With regard to time, we read music much like text, from left to right. We can then imagine the time progression as moving on the x-axis. In fact, our image schema for Source-Path-Goal consists of left to right motion, as this is one of the most basic motions to comprehend when “reading” music. The melodic paths within each container also make use of this same left to right motion.

The most basic container for melodies then is the octave range in which the diatonic melody would typically operate. In her article, Brower discusses two basic containers, the $\hat{1}$ to $\hat{8}$ octave container and the $\hat{5}$ to $\hat{5}$ container (Brower 2000, 354). This latter container becomes important for our discussion of basic container extensions in the following paragraphs.

In contrast to Brower, I propose here that the containers have more solidified boundaries from the beginning rather than the container undergoing expansions to

³³ The graphs within the dissertation were created using the statistical programming software, R[©]. By plotting the melodic progression as data points in a series of curves, the program then creates the curves based on the given data points.

include melodic extensions beyond the container boundaries. For example, if a song were to extend past the upper container boundary only in the third stanza to attain a highpoint or climax, we typically would not automatically or temporarily expand the container boundaries for this stanza just to include the highpoint within the bounds of the container. This particular highpoint breaks out of the boundaries and presents itself as an escape, i.e., a significant moment, within the stanza and must be considered as such.³⁴

Each of the curved lines within the melodic containers represents a melodic gesture or fragment of that stanza. I have chosen to analyze the songs by stanzas and therefore, the discussion will typically proceed stanza by stanza. Additionally, each of the graphs in the following chapter will represent a single stanza.

The melodic gestures as they occur within each stanza are important for our interpretation of the poem. While Wolf almost clearly designated each stanza as such, the poetic lines are not always clear. For example, in “An eine Äolsharfe,” Wolf often combined two poetic lines to create a single melodic fragment. This can, at times, guide our interpretation so as to see the longer poetic idea and not a single line-by-line presentation.

As another brief example, we will see that within the first stanza of “Lebewohl” Wolf has broken the stanza with four poetic lines into five melodic fragments. Here, the break within the first line allows the melodic motive that is found throughout the piece (and aligns with the words “Lebewohl”) to stand out. At other times, as in “Das verlassene Mägdlein,” Wolf uses the short melodic fragment to emphasize single

³⁴ Brower discusses such an example when analyzing Schubert’s “Du bist die Ruh” in her 2000 article, *A Cognitive Theory of Musical Meaning*. She discusses this song at length between pages 356-370. Here, during the fifth stanza, the melody exceeds the previous boundaries and achieves the high Ab⁵ twice as the stanza is shortly thereafter repeated.

important words. Because Wolf tried to remain faithful to the poetic text, we come to understand that these breaks in poetic lines are often meant as emphasis on a particular topic in the text and aid our overall interpretation.

In this dissertation, I present four new possibilities for containers: 1) The Extended Dominant to Tonic Container, whose range consists of an octave plus the fourth below *do* down to *sol*; 2) The Dual Container, which makes use of two simultaneous tonal centers; 3) The Extended Container, which includes more than the typical octave range, but less than The Extended Dominant to Tonic Container; and 4) The Shifted Container, in which the melody operates between *sol* to *sol* rather than *do* to *do*.

The Extended Dominant to Tonic Container, seen in **Figure 3.4**, is defined often by significant leaps below the lower tonic boundary. Both “Der Knabe” and “Frage und Antwort” make use of this container type. The leaps are persistent throughout the song and therefore extend the lower boundary to *sol* rather than the lower tonic. In listening to each song, we understand that the extension past the lower tonic does not present the listener with a sense of escaping the boundaries and therefore, the leaps downward are, in fact, within the extended range of the container. In fact, we will often see that the leaps from below the tonic often simply elaborate a higher pitch.

The Dual Container is created by two simultaneous, often competing, tonal centers. “Lebewohl” provides the perfect example of this dual container (see **Figure 3.5** below). There is often progression from one tonic center to another. In the case of “Lebewohl,” the tonal centers shift from G \flat major to D \flat major. But as we shall see, the fluctuation from one tonal center to another creates a larger sense of container.

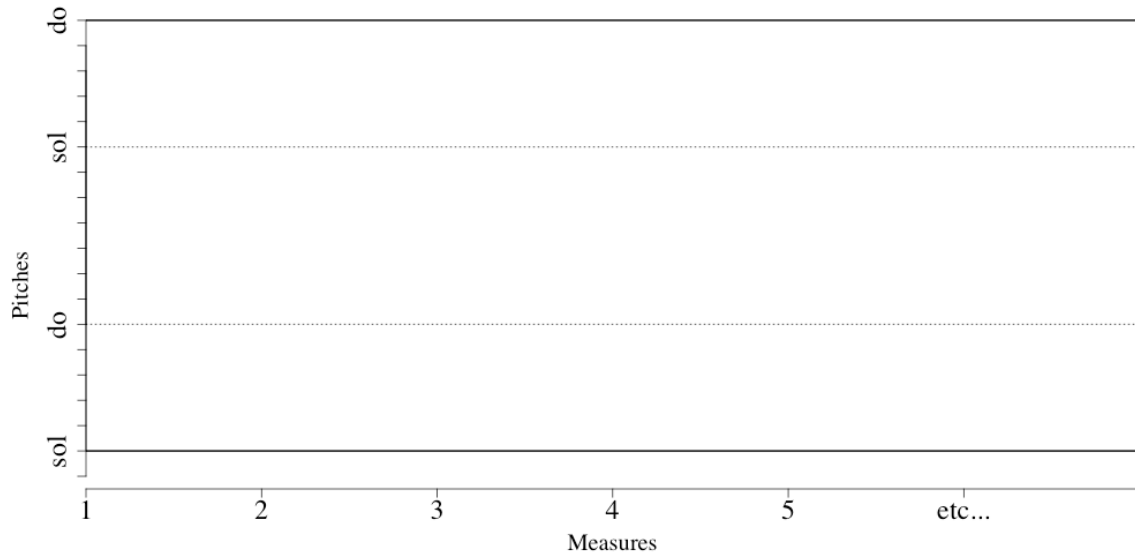


Figure 3.4. Expanded Dominant to Tonic Container

Whether we take the two tonal centers as equal (as Stein argues) or as unequal (as Anson-Cartwright argues), the fact remains that there are two tonal centers in operation. One can argue for two possible interpretations of the competing tonal centers: 1) the starting key area is the secondary key area, i.e., G^b major acts as the pre-dominant of the primary key area, D^b major, or 2) the starting key (G^b major) is the primary key area, with D^b major acting as tonicization of the dominant, and thus the piece never returns to the original starting key area.

In combining the two tonal centers and giving them equal status, we understand that they work together to create a larger tonal context. There may still be a shift of emphasis from one tonal center to another, but creating the larger container takes into consideration the equal status of both key areas, regardless of which comes first. In creating a melodic container for this particular song, we then take into consideration the outlying boundaries of the two tonal centers.

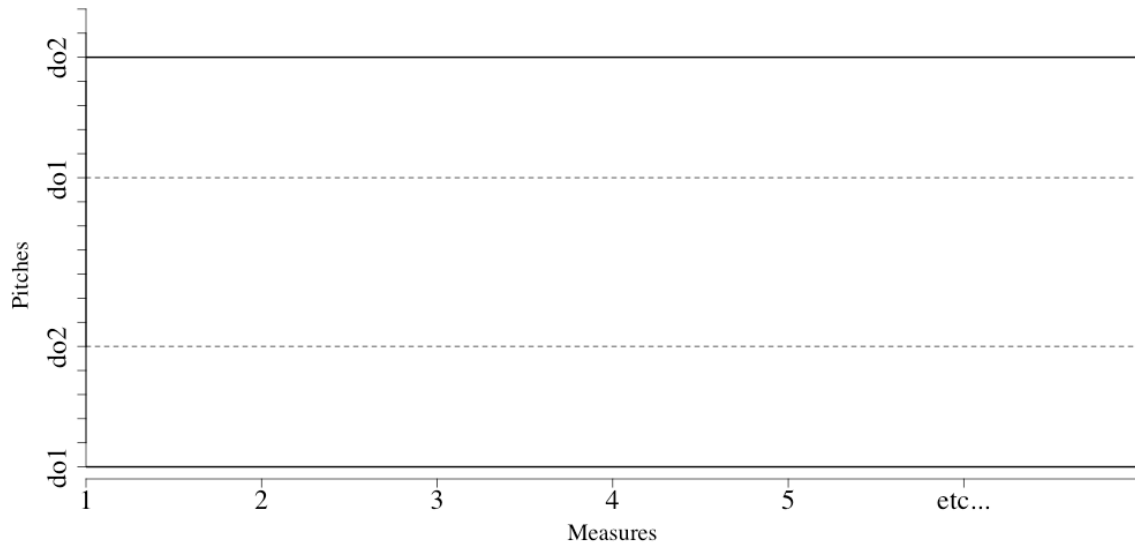


Figure 3.5. Dual Container

Our third container type (see **Figure 3.6** below) is also an extended container, but rather than extending down to the lower *sol*, our container here extended upwards to include the pitch *re*. As an example, “An eine Äolsharfe” includes the typical range from lower tonic to upper tonic, but within this song we have a persistent upper neighbor motive that focuses on the upper tonic. One can explain this container extension in two ways. First, because of the importance to the song as a whole, the upper neighbor motive makes use of F#5 often. With this understanding, we can then include this note as the upper boundary because of its recurrent nature. The second interpretation is that the upper neighbor is merely an embellishment of the upper tonic boundary and is therefore not an important escape from the upper boundary. In this way, the F#5 does not present an escape, yet the boundary must be extended so as to illustrate this as such. In either interpretation, the upper boundary must be extended to include *re* as the upper limit. As we will see, these upper neighbors are still significant in increasing the container range to a ninth, rather than an octave.

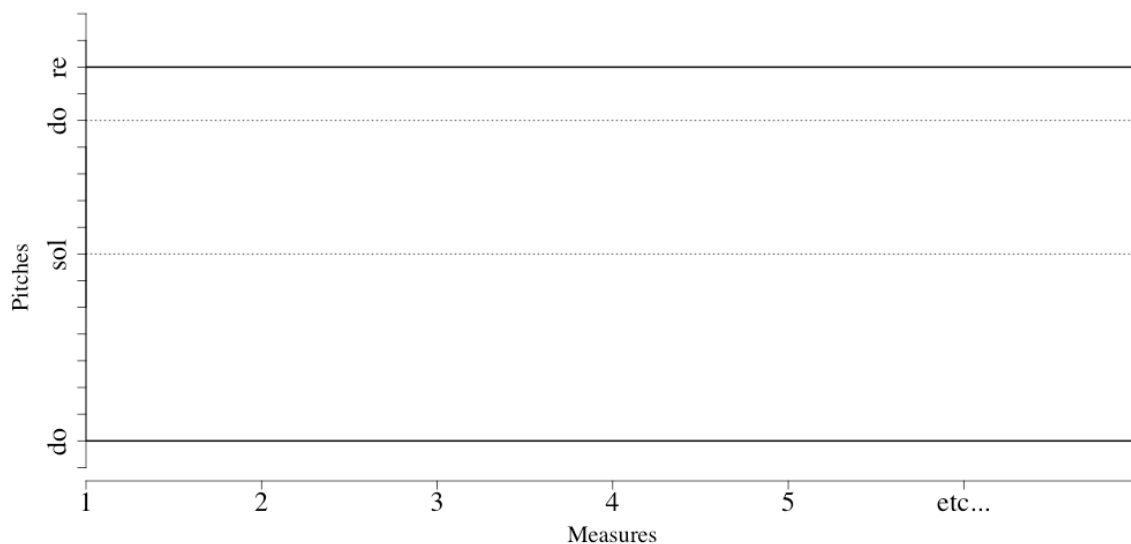


Figure 3.6. Extended Container

The fourth container type to be discussed here is the Shifted Container (see **Figure 3.7**). Brower discusses this container type as one of the most basic container types. I discuss this particular container here in more depth as it becomes relevant to our analysis of “Das verlassene Mägdlein” in Chapter V. Within this container, the melody operates within a single octave much like the most basic octave container. Rather than operating within the ranges of *do* to *do*, within the Shifted Container the melody operates between *sol* to *sol*. Because the boundaries themselves are now less-stable platforms when compared to tonic, the function of the melody within the container is in a constant state of confusion. Here, the most stable platform is still tonic³⁵, but this tonic now lies in the middle of the container rather than the boundaries. More so than the other containers, we have a stronger gravitational and magnetic pull to the middle of the container.

³⁵ In this particular song the harmonies still indicate a tonal center based on A minor. There are also some chromatic fluctuations in the second and third stanzas that blur the key center, but the beginning and ending stanzas indicate A minor.

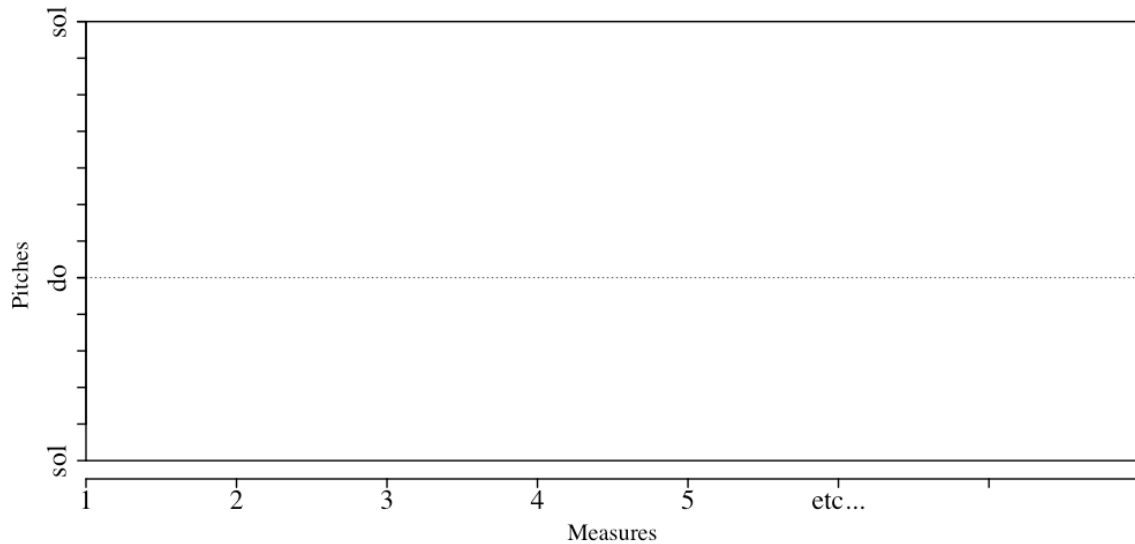


Figure 3.7. Shifted Container

Each of the containers discussed above provides a new musical space in which we experience the progression of the melody. By expanding the containers to include pitches other than *do* as our boundaries we understand that the framework for the tonal context is slightly altered from that of a completely tonal work. For example, in returning to our extended container spanning a ninth from *do* to *re*, we understand that *do* still remains our most stable platform. The fact that our tonal context in which the vocal melody operates is itself unstable creates an even stronger sense of instability.

Conclusions

Wolf was well known for giving ample attention to both poet and composer as well as giving readings of the poem before performances. Thus, the analytical method as outlined here in Chapter III takes into consideration the importance of the vocal melody within the selected Lieder. My attention is also first dedicated to the text and the instrumental element that projects the text – in this case, the vocal melodic line. In

examining the text and corresponding vocal melody, we can unearth and highlight specific elements or themes that may have also drawn the attention of the composer.

Furthermore, in focusing our attention on the vocal melody, we are also focusing our interpretation on the text through the vocal elements. The application of the four-pronged method provides a foundation from which we can map the literary elements onto the corresponding musical interpretations. In the analysis of the vocal melody, we can begin to see which moments prove to be most provocative. As we shall see, the most provocative moments occur when the melodic lines deny our expectations of musical forces.

The four methods used here each contribute some aspect of pattern identification or contribute meaning to found patterns. Both Larson's theory of musical forces and Brower's theory of musical meaning are based upon Lakoff and Johnson's cognitive metaphor theory. The two former theories provide a foundation from which we can understand musical motion and musical space. Accordingly, these two theories were also expanded for our current repertoire. I expanded these theories in the following three ways: 1) to include additional metaphorical forces in operation, 2) to create the three main conventions from which we understand how chromatic melodies operate in a tonal space, and 3) to allow for additional spaces (i.e., containers) in which our chromatic melodies operate. Each of these expansions adds crucial insight for the following interpretations.

In Wolf's songs, the innovative uses of harmonies within the piano accompaniment have attracted the most attention, but by focusing on the melodic movements and patterns we can allow for deeper interpretations. There is no doubt that

the piano accompaniment often adds commentary to the text, yet by examining the vocal melody we focus our attention on a different aspect of the lied. With this in mind, we can now turn to our analyses of the six selected songs. In the following chapter, I will discuss “Der Knabe und das Immllein,” “Ein Stündlein wohl vor Tag,” “Frage und Antwort,” and “Lebewohl.” These four songs create two pairs, respectively.

CHAPTER IV

THE CREATION OF SONG PAIRS

In this chapter, I will apply the previously discussed methodology to four songs within the Mörike collection: “Der Knabe und das Immllein,” “Ein Stündlein wohl vor Tag,” “Frage und Antwort,” and “Lebe wohl.” In applying this analytical method, I will illustrate two main ideas. First, I will demonstrate how the combined analytical approach reveals specific melodic patterns within each song. Second, I will assign relevant meaning to each pattern based upon poetic interpretation. I explain how these identified patterns provide cohesion between songs themselves.

Whereas Mörike published each poem as a single entity, Wolf seemed to build connections between songs. The poems were not “connected” within Mörike’s own publications. One such example of Wolf creating a story with two poems is seen with “Der Knabe und das Immllein” and “Ein Stündlein wohl vor Tag.” Youens argues that these two songs present the very beginning and tragic end of a young relationship, leaving the progression of the relationship up to the listener (Youens 2000, 42). Wolf appeared to have made similar connections with other songs, so as to create more pairs. I propose here that “Frage und Antwort” and “Lebe wohl,” Nos. 35 and 36, create such a pair.

Several scholars have suggested that there are more song pairs within the collection.³⁶ The three well-known paired songs, “Auf eine Christblume I & II,” “Peregrina I & II,” and “Der Knabe und das Immllein” together with “Ein Stündlein wohl

³⁶ See the works of Susan Youens, Eric Sams, and Matthew BaileyShea.

vor Tag,” have been the only song pairs to have earned a significant amount of analytical attention. With this understanding, we must ask ourselves if there are other songs that create a pair within the cycle. The songs here were chosen based upon four criteria: 1) narrative structure in their respective poems, 2) use of similar musical motives, 3) date of composition, and 4) placement within the collection. In selecting the songs, I found it was important to consider ordering within the collection in addition to poetic and musical elements.

Many factors must be considered when identifying pairs within the collection. If we examine the compositional dates of the known song pairs, we see that some were composed soon after each other. As BaileyShea has explained, the main connection between “Auf eine Christblume I” and “Auf eine Christblume II” is the link between two tonal centers – D major and F# major – which creates a strong bond between these two seemingly separate compositions.³⁷ When we consider the compositional dates of these two songs, however, we discover that “Auf eine Christblume I” was composed on April 21 and “Auf eine Christblume II,” was composed some eight months later on November 26, both in the year 1888. This proves a curious point that the compositional date is not necessarily a strong guiding factor for the song pairs. Perhaps there are other song pairs that contain similar musical material beneath the surface level yet were not composed in close succession.

³⁷ See Matthew BaileyShea’s discussion of this song pair in “The Hexatonic and the Double Tonic: Wolf’s Christmas Rose” in the *Journal of Music Theory* 51:2 (2007). He states “These songs [‘Christblume I’ and ‘Christblume II’] project an intricate pairing in D and F# tonalities that often result in various Hexatonic relationships” (BaileyShea 2007, 187).

As I turn to the analysis, I should note that the discussion of “Der Knabe und das Immlein” and “Ein Stündlein wohl vor Tag” by Susan Youens lays the foundation for what has already been deemed a song pair within the collection.³⁸ The most important feature discussed within this pair that creates the strongest bond is the appearance of the circular motive. This particular motive is not only melodic but, as we will see, it is also a unifying factor for the tonal foundation of “Ein Stündlein wohl vor Tag” and the formal structure of “Der Knabe und das Immlein.” This musical and textual framework now becomes a springboard for the additional paired analysis presented here and can aid in revealing further pairs within the cycle.

A Tale of a Young Boy and a Young Girl

“Der Knabe und das Immlein”

This song presents seven stanzas, which describe the dialogue between a young boy and a bee. One of the most noteworthy features of this poem is the narrative quality given by both the boy and the bee. These two introductory stanzas contain narrative that provides insight for the remaining dialogue; i.e., these narrative stanzas set the stage for the speech-like stanzas within the poem. The poem and translation are presented on the following page.

girl described in the third stanza (Youens 2000, 117). The young girl is not only represented by the closed-off house, but also by the sunflower. According to Ferber, a

³⁸ It should be noted that much of the following discussion of “Der Knabe und das Immlein” and “Ein Stündlein wohl vor Tag” is based upon the thorough and provocative discussion provided by Susan Youens in *Hugo Wolf and His Mörike Lieder*. In particular, see Youens Chapter 4, which, in addition to providing some musical interpretation, provides a detailed literary background for the themes within this pair on songs.

flower characteristically represents a female: “Their beauty, their beauty’s brevity, their vulnerability to males who wish to pluck them – these features and others have made flowers, in many cultures, symbolic of maidens, at least to the males who have set those cultures’ terms” (Ferber 1999, 74).

Der Knabe und das Immelein

In Weinberg auf der Höhe
Ein Häuslein steht so windebang,
Hat weder Tür noch Fenster,
Die Weile wird ihm lang.

Und ist der Tag so schwüle,
Sind all verstummt die Vögelein,
Summt an der Sonnenblume
Ein Immelein ganz allein.

Mein Lieb hat einen Garten,
Da steht ein hübsches Immenhaus:
Kommst du daher geflogen?
Schickt sie dich nach mir aus?

“O Nein, du feiner Knabe,
Es heiß mich niemand Boten gehn;
Die Kind weiß nichts von Lieben,
Hat dich noch kaum gesehn.

Was wüßten auch die Mädchen,
Wenn sie kaum aus der Schule sind!
Dein herzallerliebstes Schätzchen
Ist noch ein Mutterkind.

Ich bring’ ihm Wachs und Honig;
Ade! – ich hab’ ein ganzes Pfund;
Wie wird das Schätzchen lachen,
Ihm wässert schon der Mund.”

Ach, wolltest du ihr sagen,
Ich wüßte, was viel süßer ist:
Nichts Lieblichers auf Erden,
Als wenn man herzt und küßt!
(Mörrike 1867, 12ff.)

The Boy and the Little Bee

In the vineyard on the heights
a little house stands so wind-afraid;
has neither door nor window,
and boredom makes the day long.

And when the day is sultry
all the songbirds are silent,
a honeybee buzzes, all alone,
around the sunflower.

My sweetheart has a garden;
in it stands a darling beehive:
have you come from flying from there?
Has she sent you out after me?

“Oh no, you fine lad,
no one told me to send a message.
That child knows nothing about love,
she has barely looked at you yet.

What do you expect girls to know
when they are hardly out of school!
Your dearly-beloved little sweetheart
is still her mother’s child.

I am bringing her wax and honey;
Goodbye! – I have a whole pound.
How the darling will laugh;
her mouth is already watering.”

Ah, if you wanted to tell her,
I know something that’s much sweeter:
there is nothing lovelier on earth
than hugging and kissing!
(Youens 2000, 116)

Here, the two opening stanzas present a rural scenario, much like the opening scene from a film where the vast amount of scenery slowly comes into focus and we

begin to take in our surroundings. In the distance, an inaccessible house is described as lacking doors or windows. As Youens highlighted, the house without windows or doors, and even a house that “feels boredom,” is an apparent anthropomorphism of the young

Before we notice the young boy, we notice a bee “buzzing” around the sunflower. When the young boy finally makes an appearance in the third stanza with dialogue directed at the bee, it is almost as if we have not noticed his appearance beforehand. Here, the young boy makes reference to the garden that belongs to the young maiden (“My sweetheart has a garden”). Typically, the garden is seen as “both setting for and symbol of love encounters” (Ferber 1999, 83). With this, we realize that the young boy is “aware” of the young maiden. He asks if the bee has travelled from the place of his “dearly beloved” and whether she has sent word. These two questions indicate a naïve quality about the boy as well.³⁹

In an almost mocking way, the bee directly addresses the boy in two stanzas, stanzas four and six. These two stanzas contain direct dialogue from the bee to the boy. Within the fourth stanza, we hear the bee telling the young boy of his own insignificance, stating that the girl has hardly taken notice of the young boy. The sixth stanza then expands on the dialogue of the fourth by making it clear that the young girl would easily prefer the bee (who can offer wax and honey) to the young boy. Within these two direct

³⁹ One must question whether Mörike viewed himself as the naïve young boy in this scenario. When one recalls his tumultuous relationship with Maria Meyer, a pretty young girl who was quite impulsive, it seems impossible to not draw similarities between the naïve young boy who fell in love, the bee (representing Nature) who lures the young maiden away, and the young maiden herself whose innocence comes into question. In recalling Mörike’s history with Maria Meyer, we remember that when she returned to Stuttgart to see him, he turned her away, signifying she was left brokenhearted by his refusal to see her. This creates a bittersweet story with the two songs together, but we must remember that Wolf knew little of Mörike’s life. Wolf would most likely not have been aware of the significance to the connection he made.

dialogue stanzas, we understand the bee as presenting the dialogue. Yet within the fifth stanza, based on musical evidence to be discussed below, we imagine the dialogue is perhaps more inward. The bee sinisterly notes that young girls⁴⁰ of her age can hardly be aware of such offense. For the first time, we sense a perhaps dark foreboding. Perhaps the bee seeks to take advantage of the girl's youthfulness. With the bee's last stanza (the sixth stanza), we sense that the young maiden will, in the end, be wounded. In the final stanza, we hear the young boy suggesting that he truly knows what is sweeter. The young boy's response here to the bee is enlightening in that he suggests nothing could be sweeter than hugging and kissing – an overt sign of truly young love.

The opening two stanzas, musically speaking, are pointedly vague. There is no piano introduction here; rather the voice and piano enter together. The first stanza (if not the piano introduction) is important in setting up the tonal center, as was often the case in the nineteenth-century Lied. It seems as if Wolf purposely delays the solidification of a tonal center until we are sure who is speaking, and what is spoken about.

The parallel thirds within the piano accompaniment indicate two possible tonal centers: either B \flat major or G minor. But both of these are already cast into doubt with the chromatic C \sharp . Youens rightfully dubbed this chromatic pitch an “intruder.” This particular pitch becomes important in our later discussion of melodic motives.

The wandering chromatic harmonies appropriately match the lazy, humid day described by the narrator. There is no true sense of harmonic location until measures 7 and 8, when the left hand of the accompaniment finally sinks down into the bass register

⁴⁰ Notice that the two lines within the fifth stanza make use of the plural (“Was *wüßten* auch die Mädchen, wenn sie kaum aus der Schule *sind!*”) with “wüßten “ and “sind.” This particular verb structure indicates the plural form and that, therefore, the bee is indicating not just the young maiden here in the poem, but young girls in general.

to more firmly pinpoint our setting and present a half cadence, establishing G minor. The cadence gives us a first sense of which key we are in for these first two stanzas, although, we still shift at times from this fluid tonal center.

As we begin to feel a sense of location at the conclusion of stanza 1 (m. 8), we are again pushed into chromatic meandering. The first two vocal melodic lines of the second stanza recall the same vocal melodic lines of the first stanza but with some variation. This time, however, the underlying harmonic movement is more complex. Rather than the consistent parallel thirds and circular motive played in the piano accompaniment, we have a more solidified harmonic progression.

With the denser piano accompaniment beginning in measure 9, the upper right hand voice within the piano accompaniment creates its own melancholic counter melody that corresponds to the recurrent vocal melodic line (see **Example 4.1** below, second stanza marked with brackets). In analyzing this particular counter melody, we can see that Wolf created an expanded inversion of the original circular melody. This inverted circular melody occurs in the upper right hand piano accompaniment. Here, the melody moves through the following notes: A5 – G5 – D6 – C6 – B5 – A5. As we can see in the example below, this inverted motive is similar to our original circular melody but now reverses the upward and downward motion. With slight alterations throughout, this new countermelody adds a harmonious underpinning. Lastly, this section makes use of both the original motive and inverted motive, which travels between voices in the piano accompaniment.

5 *rit.* *tempo*
 S hat we-der Thür noch Fen - ster, die Wei - le wird ihm lang. Und
 Pno. *rit.* *pp* *tempo*

9
 S ist der Tag so schwü - le, sind all' ver-stummt - die Vö - ge-lein,
 Pno.

13
 S summt an der Son - nen - blu - me ein Imm-lein ganz al - lein.
 Pno.

Example 4.1. “Der Knabe und das Immlein,” mm. 5-16

This counter melody enhances the sense that although we have heard the original motive, we now hear something similar, yet new. We hear this new counter motive repeated twice, after which fragments of the motive are then repeated to add to the effect of repetition (i.e., circularity). Perhaps Wolf meant for the two melodic lines to compete

as a way of illustrating a similar competition by the bee and the boy for the young maiden.

Also of note in the second stanza is the inclusion of the trill within the uppermost voice of the piano accompaniment. This musical feature accompanies the first mention of the bee (m. 13) within the poem. In a sense, this “buzzing” trill is viewed as an onomatopoeia that later becomes synonymous with the bee.

After the conclusion of the second stanza in measure 16, Wolf inserted a brief piano interlude, which again interjects the chromatic C# in the uppermost voice of the piano accompaniment. Most notably, this brief piano interlude recalls the importance of the opening melodic motive, a motive that creates a strong motivic tie between “Der Knabe und das Immelein” and “Ein Stündlein wohl vor Tag.” This is the last time we clearly hear the motive until the beginning of “Ein Stündlein.”

Despite the chromatic meanderings of the first two stanzas, we are quite firmly rooted in the key area of G major beginning in the third stanza. As we have seen, the chromaticism of the first two stanzas, while wandering at times, is loosely based in G minor. In examining the vocal melodies of both the boy and bee, we shall see that the lower boundary of *do* becomes fluid; i.e., because both the boy and the bee often break through the lower boundary, we begin to view the lower boundary as flexible. In addition, the excursions below the lower boundaries at a more global view become elaborations of a pitch within the *do* to *do* boundary. Thus, we create the container that ranges from *sol* (D4) to the upper *do* (G5). By incorporating the lower boundary as *sol*, we recognize that the movement beyond the lower *do* does not typically present significant escapes.

Before examining the music of the third stanza, it is important to understand the significance of the opening motive. The opening melodic motive presents us with a sense of circular motion, a motion that becomes crucial at all levels of analysis. Beginning on the less stable platform of *sol*, we then progress to the upper neighbor – *le*.⁴¹ With musical forces in mind, we would expect gravity and magnetism to guide us easily back down to *sol*. This step down to *sol* is overshoot and we ultimately skip further down to *me*. Both *le* and *me* signify minor mode, and within this minor mode we would again expect magnetism (and gravitational pull) to continue down to *re*. Yet again we are denied the expected resolution and instead step up to *fa*. This particular pitch could turn either way as it is a whole step from both *me* and *sol*. But instead of continuing diatonically, Wolf denies our expectation (yet again!) by inserting the chromatic *fi*. This unstable pitch concludes the first statement of the circular motive. The vocal melody remains on this pitch for the entire measure, with the last quarter note starting the second poetic line and thus, repeating this same circular motive. Just as Mörike includes no end stop with regard to the first poetic line, Wolf follows suit and joins the first two lines of text to create a longer phrase of two relatively equal segments (i.e., a and a’).

Figure 4.1 illustrates how we might view this as a circular motion. Youens suggests that this circular motion is particularly important for this song pair. This same melodic motive occurs in both songs, presenting the listener with a sense of unexpected movements and denied resolutions. The more we hear this melodic pattern, the more we

⁴¹ Recall that despite the wandering nature of the opening two stanzas, it is most practical to discuss the melody here in terms of G minor, which the cadence of measures 7-8 indicates. Curiously, only by continuing ahead to the second song (“Ein Stündlein”), can we then reflect back on the motive first presented here to realize the connection between the two songs.

begin to understand this strange progression as the basis for the two songs despite the unexpected motion and denial of forces. The motive becomes fixed in our ear and, essentially, the abnormality becomes normality. As we will see throughout this pair of songs, this circular pattern is seen in the various layers (melody, harmony, and form) of these two songs.

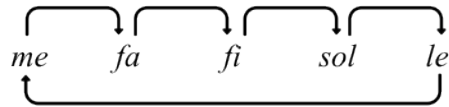


Figure 4.1. Circular Motion Schema

The chromatic harmonic progressions within the first two stanzas hint at G minor. As we can see in the previous **Example 4.1**, the harmonies indicate G minor with a more rapidly changing chordal progression. Now, however, have a clearer picture of the tonal landscape with the arrival of the third stanza, where each harmony lasts for a minimum of a single measure. The third stanza introduces the tonal center of G major and the container becomes solidified. The progression follows the standard Tonic-Predominant-Dominant pattern, with the exception of the insertion of a false dominant, B⁷, in measure 23 and again in measures 34 to 35. Otherwise, Wolf provides a safe, standard progression in G major. As seen in **Example 4.2** below,⁴² the vocal melodic line and the accompanying piano harmonies are relatively simplified when compared to the chromaticism of the opening two stanzas.

⁴² It should be noted that throughout this dissertation, I make use of functional symbols. I do not often use Roman Numeral Analysis within the excerpts, but rather within the text as necessary.

19
S Mein Lieb hat ei - nen Gar - ten, da

Pno. *fr* *p*

GM: T T(sub)

22
S steht ein hüb - sches Im - men - haus; kommst du da - her ge -

Pno. *pp* *p*

P B7 (!) D T

25
S flo - gen? schickt sie dich nach mir aus? rit. "O"

Pno. *rit.*

P B7 (!) D

Example 4.2. “Der Knabe und das Immlein,” mm. 19-27

Of special note within this third stanza is the disruptive B⁷. This particular harmony is both unexpected and discordant with the overall tonal feel of this stanza; i.e., without the B⁷, the progression presented in the third stanza would otherwise be a

standard progression. However, with the insertion of this false dominant, we begin to have the sense that although the boy is speaking, there is some “intrusion” into the story.

We see the path the vocal melodic line traces for the third stanza in which the young boy speaks in **Figure 4.2** below. The boy begins outside the boundaries for the G-major container. With a strong leap upward initiating much momentum to surge past *do*, the melody easily falls back down below the lower boundary to *la*. The melodic continuation follows a similar pattern with leaps upward and similar falls downward, while the overarching movement upward until the resting point of *ti*, yet another unstable resting point. While the long-range movement of the young boy’s first stanza is upward, the goal of reaching tonic here is thwarted. Interestingly, this final resting point of *ti*, while melodically unstable in the key of G major, is harmonically supported by a B-major harmony (m. 27). In a sense, this harmony momentarily stabilizes the unsteadiness of the pitch *ti*, but only locally.

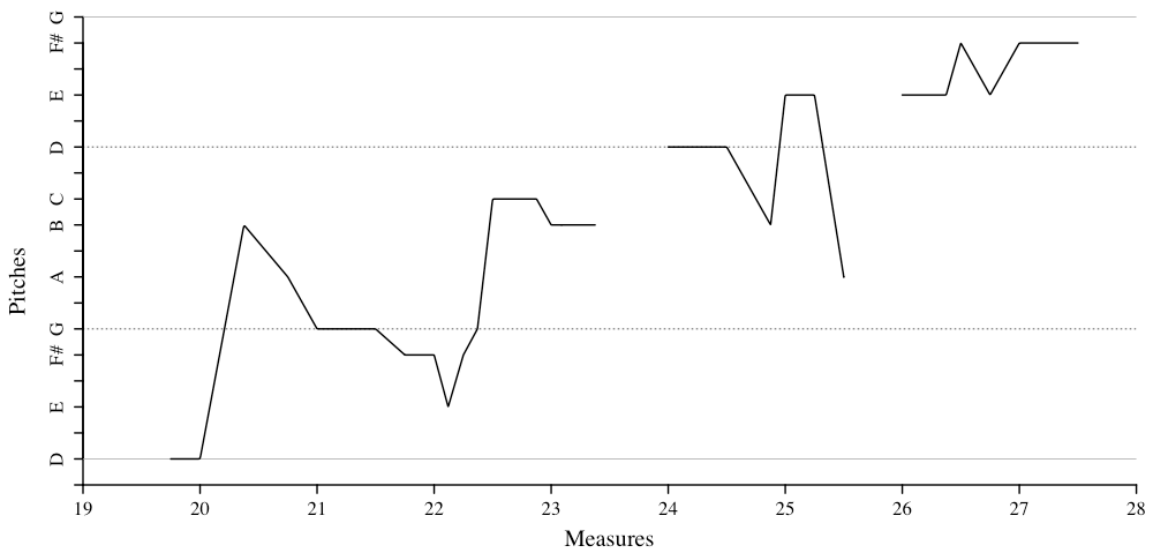


Figure 4.2. “Der Knabe,” Third Stanza Song Graph

The significance of this rising line, as illustrated in the reductive graph of **Example 4.3**, propels us to hear this unresolved F# as being magnetically drawn to the following G – a pitch that for now, only the bee provides. Furthermore, all forces that would propel the continuation to *do* (magnetism, inertia, and momentum) are denied. As we shall see later, the last stanza attempts to correct this ending by resolving to *do*. This irresolution is minimized by the sudden shift in harmonic support. Although this supporting harmony momentarily stabilizes a pitch that is unstable, the harmonic support is only locally present. In the global structure of the song this tonicization becomes extraneous.

19
Mein Lieb hat ei-nen Gar-ten, da__ steht ein hüb-sches Im-men-haus:
24
5 6 7
kommst du da-her ge-flo-gen? schickt sie dich nach mir aus?_____

Example 4.3. “Der Knabe,” Third Stanza Melody

The following three stanzas focus on the bee. In the fourth and sixth stanzas, the bee has a direct dialogue with the boy while the fifth stanza represents a more inward dialogue. The harmonic accompaniment has been altered into a more fitting pattern here (mm. 29-51) to represent the messenger of nature. The trill of the right hand (which had previously represented the bee in the second stanza) and the upbeats of the left hand

create an atmosphere of amusement and laughing, rather than seriousness. It appears that in much of his dialogue with the boy, the bee is mocking the young boy’s character.

As a response to the boy’s inability to reach the upper tonic, the bee’s first statement easily achieves this by leaping from *sol* to *do* at the very beginning of the fourth stanza (mm. 27-28, see **Figure 4.3** below). The bee also symbolizes a stronger persona with more chromatic pitches (namely the recurring C#). By incorporating more chromatic pitches with such ease, the bee can momentarily control and deny musical forces. Furthermore, the large leap of an octave coincides with “Knabe” as a way for the bee to symbolize the “emptiness” (i.e., naivety) the boy possesses. This larger octave leap sounds hollow and empty when compared to the mostly step-wise motion within the boy’s stanza. The use of chromatic pitches and large leaps exemplifies a definite strength possessed by the bee. After easily reaching the upper boundary (*do*), the melodic line explores the range of the container and concludes on the unstable pitch, *ti*.

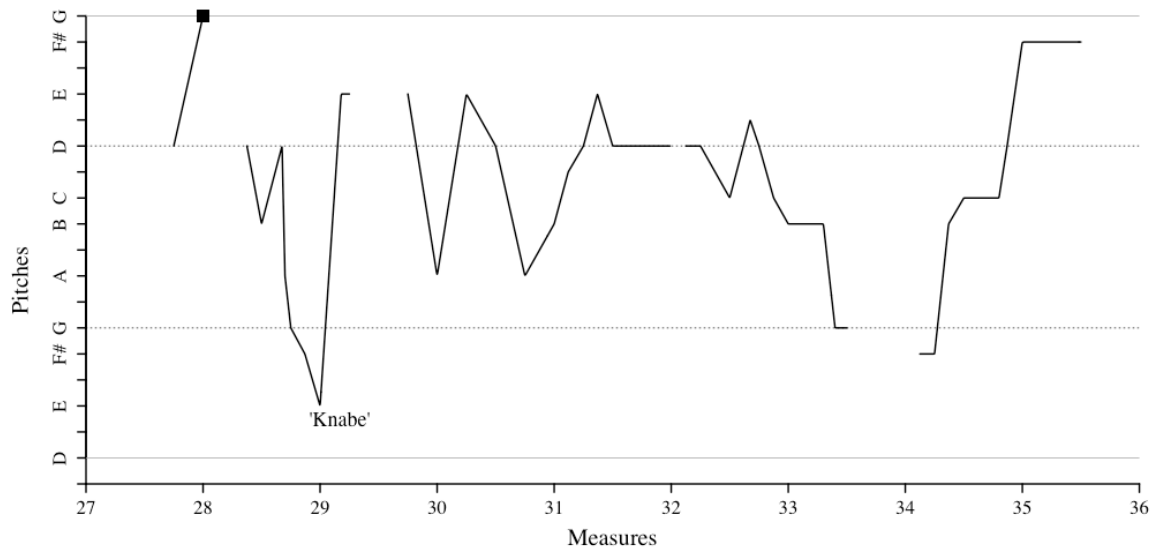


Figure 4.3. “Der Knabe,” Fourth Stanza Song Graph

The bee is still speaking at the beginning of the fifth stanza (m. 35). However, the speech is not directed to the boy, but rather inward as a thought. The most prominent piano accompaniment feature of buzzing is now absent. The right hand accompaniment changes, but still includes indications of the bee speaking. The more chromatic runs and higher register are more closely related to the bee's accompaniment rather than the boy's accompaniment.

The fifth stanza makes use of the musical material from the third stanza. The harmonic material is fairly similar, but contains more frequent changes in harmonies than the third stanza. However, the melodic material of the fifth stanza precisely repeats the melodic material from the third stanza in which the young boy speaks – but with a single important alteration. When the bee mentions “Dein herzallerliebste Schätzchen” (“Your dearly-beloved sweetheart”) in measure 40, we again hear this intrusive C# – now recognizable as symbolizing the bee, who is the “intruder” in the relationship between the young boy and young girl. This occurs on the specific word “herzallerliebste” almost as if to tell the young boy, while he may love her, he will never truly be with her. However, the C# is immediately corrected with the original C[♮] used by the boy in his melody.

This slight alteration underscores the bee's mimicry of the boy. By repeating the melodic material from the boy, we understand that the bee is fully aware of the ironic situation and clearly mocks the young boy. We see how closely related these two stanzas (the third and the fifth) are related melodically in **Figure 4.4** below. The dotted line represents the boy's previous stanza while the solid line represents the bee's melody. Although there are small rhythmic differences, the melodic trajectories follow a very similar path.

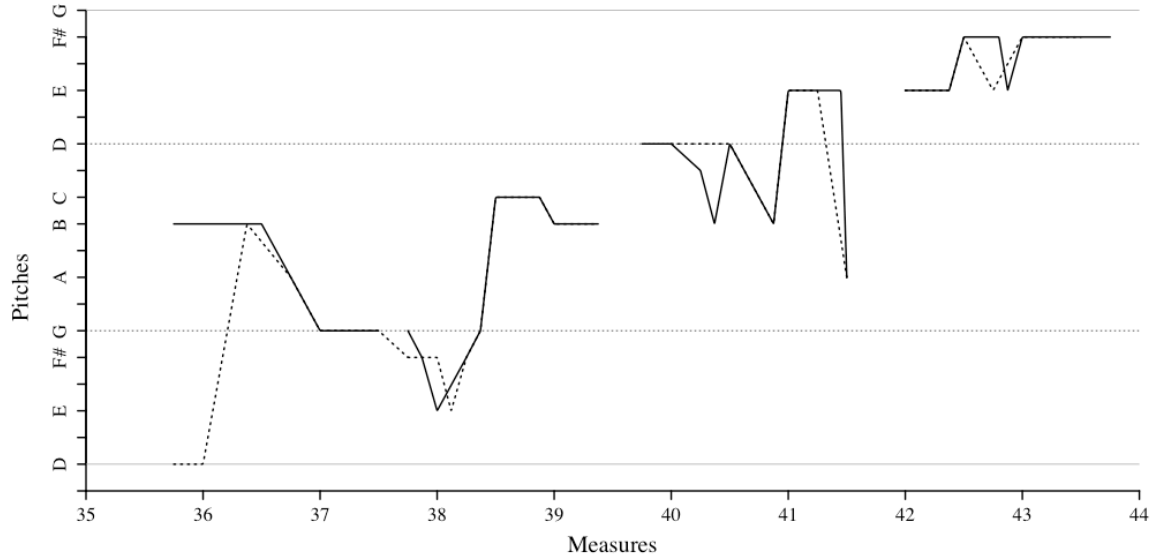


Figure 4.4. “Der Knabe” Third and Fifth Stanza Song Graph Overlay

With the sixth stanza, we hear the resumption of the bee’s dialogue to the young lad. The material here now recalls the fourth stanza with both the melodic and harmonic material being repeated. Similarly, after the bee’s stanza of inner dialogue, this sixth stanza resumes the harmonic accompaniment and melodic structure of the fourth stanza as a way of indicating the bee is resuming his dialogue with the boy. The bee teases the boy one last time by saying he will bring the girl “wax and honey” – a gift the boy will not be able to give.

The seventh and final stanza proves intriguing because it is here the boy finally takes a stance against the bee and shows his melodic capabilities. We finally have the sense that the naïve young boy now understands what the bee represents. Within this stanza, we see the widest range for the vocal melody extending from D4 (*sol*) to A5 (*re*). This latter pitch symbolizes a breach of the upper boundary. The melodic line begins quite similarly to the third stanza, but noticeably changes in measure 56. Rather than

continuing downward to the C-natural (which the bee has previously altered to C# in the sixth stanza and corrected), the vocal melody leaps to the upper boundary. This is the first time the boy has reached the upper boundary and coincides with “Lieb-(lichers)” (lovely). **Figure 4.5** presents the melodic structure of the seventh stanza.

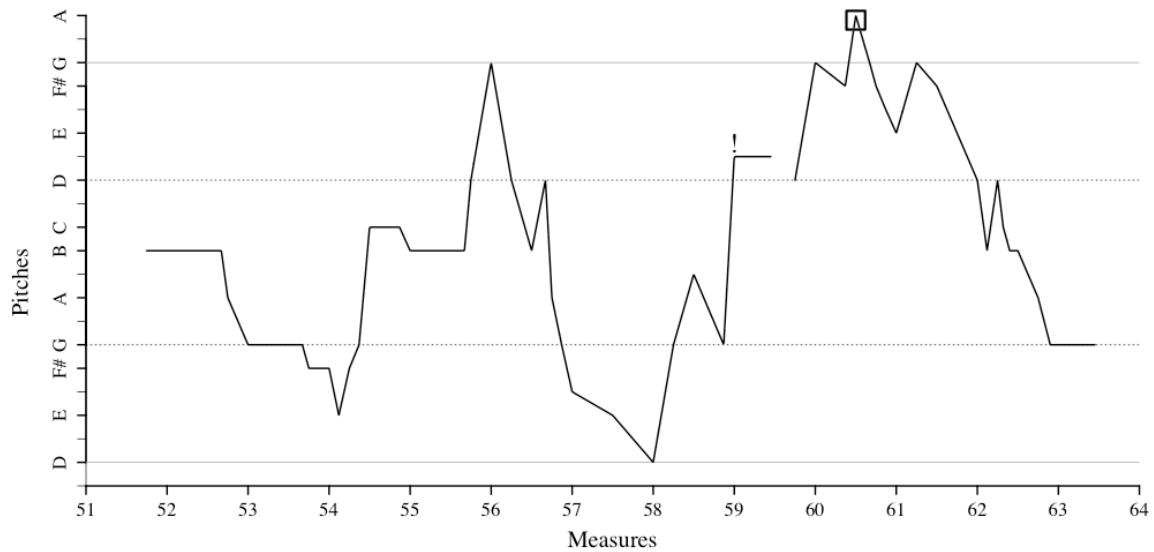


Figure 4.5. “Der Knabe,” Seventh Stanza Song Graph

After reaching the upper boundary, the melodic line again falls, but this time continues to fall until the lowest boundary is reached. The chromatic pitches on the descent blur our sense of tonality and seem to indicate (again, albeit briefly) G minor. While we might expect a quick return to G major, our expectations are denied when the vocal melody continues swiftly upwards, this time reaching the very unstable pitch of *le* (marked with an exclamation mark). This pitch produces instability yet the duration and harmonic support of the pitch indicate a sense of perseverance. Much like the previous pitches of F# having locally stable support, this E \flat also has stable harmonic support in the form of an E \flat -major triad. With this, we imagine that although the boy finally

understands what the bee represents, he is saddened yet resolved to pursue his sweetheart. This resolution and determination (although, all too late) is sensed in the repetition of the last line⁴³ within the stanza to conclude properly in G major.

This brief hint towards G minor concludes the original poem by Mörike as a way of indicating that the young boy has finally become aware of the trouble and competition the bee symbolizes. He is shocked to discover the dishonorable deed of the bee and is thrown off course from the original tonality. The bee has apparently taken his sweetheart and, as it appears, the young maiden has fallen for the bee instead of the boy. With the repetition of the last poetic line, now back in G major, we sense that although the boy is aware of the outcome, he has become more resolute in his search for love. The repetition provides a sense of determination in correcting one's past mistakes.

The concluding piano postlude is quite unlike any material we have previously heard in "Der Knabe." Almost Chopin-esque, the varied rhythmic patterns, flowing scalar runs, and syncopation of triplets are highly fitting of Romanticism – Wolf indicates such a passionate touch with the indication of "leidenschaftlich" ("passionately" or "impassioned"). Such a conclusion with musical elements not yet experienced in this song suggests that, in the end, more than hugging and kissing were involved.

When we examine the overall form of this composition, we can imagine such a breakdown as seen in **Table 4.1**. Two interpretations of this song are easily explainable. First, we can examine this as a 5-part Rondo form, introduced by two stanzas of introductory material. The second interpretation allows for an overall ternary (ABA') form to be established, which also includes two stanzas of introductory material. The first

⁴³ Recall that the repetition of poetic lines by Wolf was rarely used and only in cases to emphasize specific points.

A coincides with stanza 3, the B is interpreted as the dialogue and narrative provided by the bee (which itself is also ABA' form), and finally with the last stanza as the later A section. Despite the consistency of tonal center, the melodic material still provides enough support to hear these sections as different.

Table 4.1. Form of “Der Knabe”

	Stanza 1	Stanza 2	Stanza 3	Stanza 4	Stanza 5	Stanza 6	Stanza 7
Ternary Form	Introduction		A Section	B Section			A' Section
Binary Form	Introduction		'A' Melodic Material	'B' Melodic Material	'A' Melodic Material	'B' Melodic Material	'A' Melodic Material
Order of speakers	Narrator		Boy speaks	Bee speaks	Bee “inner dialogue”	Bee speaks	Boy speaks
Represented Tonalities	Harmonies/Tonality unstable		GM:	hints of G minor (mm. 31-32)	GM:	hints of G minor (mm. 47-48)	hints of G minor (mm. 57-59)

Each of these interpretations would be viable as each have supporting evidence. What becomes important is that both of these forms create (and add to) the cyclical effect of the overall song. The melodic motive introduced in the very beginning is the first aspect of cyclicity that we understand, but on hearing the whole piece, we hear the repetitive vocal melodies that increase this overall effect of cycles. Both of these forms are themselves cyclical.

“Ein Stündlein wohl vor Tag”

This song, while representing the end of love, still contains similar literary and musical themes that connect this song with its predecessor. One of the more interesting similarities between these two poems is that Mörike chose nature to be the bearer of bad news. In “Der Knabe,” the bee imparts to the young boy that his sweetheart knows not of him, while in “Ein Stündlein,” the swallow brings back news to the young girl of an unfaithful lover.

Ein Stündlein wohl vor Tag

Derweil ich schlafend lag,
Ein Stündlein wohl vor Tag,
Sang vor dem Fenster auf dem Baum
Ein Schwälblein mir, ich hört’ es kaum,
Ein Stündlein wohl vor Tag:

“Hor an, was ich dir sag’!
Dein Schätzlein ich verlag’:
Derweil ich dieses singen tu,
Herzt er ein Lieb in guter Ruh,
Ein Stündlein wohl vor Tag.”

O weh! nicht weiter sag!
O still! nichts hören mag!
Flieg ab! flieg ab von meinen Baum!
– Ach, Lieb’ und Treu’ ist wie ein Traum
Ein Stündlein wohl vor Tag.
(Mörike 1867, 21)

An Hour before Daybreak

While I lay sleeping,
about an hour before daybreak,
a little swallow sang to me – I barely heard it –
from the tree in front of my window,
an hour before daybreak.

“Listen to what I tell you.
I accuse your sweetheart:
as I am singing this to you,
he hugs another love, quite content,
an hour before daybreak.”

Oh woe! speak no further!
Oh, be quiet! I don’t want to hear of it!
Fly away, fly away from the tree!
– Ah, love and faithfulness are like a dream,
an hour before daybreak.
(Youens 2000, 121)

In this poem, we finally receive the female viewpoint. The indication given by the swallow of “Herzt *er* ein Lieb in guter Ruh,” within the second stanza indicates “he” as the unfaithful one. The similar poetic meter between these two songs, iambic trimeter, lends the musical material to be reused in each song. Unlike “Der Knabe,” Mörike employs to a strict rhyming scheme (aabba aacca aabba) within “Ein Stündlein” so as to

indicate the confines of the new reality for this young girl. With this revelation, she cannot escape from the fact that her relationship is severely altered. The punctuated end stops of the third stanzas highlight the emotional turmoil of the female protagonist. Her exasperation is revealed by the many exclamation marks, and the deep sighs are represented by the pauses posed by the semicolons and periods.

It is shortly before dawn when the swallow delivers the unexpected and devastating news of an unfaithful lover. The time of day was also important as it appears in both the title and concludes each stanza. Typically, dawn has represented a time of change, the end of one entity (night) and beginning of another (day). For the young girl, this particular time also represents a significant change – the realization that her lover was unfaithful.

The opening melodic line of “Ein Stündlein,” mirrors the melody of “Der Knabe.” The piano introduction also evokes a recollection of the circular melodic motive of “Der Knabe,” a motive that was last heard in the piano interlude (mm. 16-19) between stanzas two and three of “Der Knabe.” Although the cyclic motive begins in the same manner, the conclusion of the short introduction with a half cadence (m. 4), we hear more solidly than in “Der Knabe” the tonal center of G minor. In short, this piano introduction provides a tonal context that “Der Knabe” did not.

The tonal center becomes clearer with the entrance of the vocal melody in “Ein Stündlein” even without the arrival of a solid, root position tonic chord. Yet as soon as this tonal center is established, the harmonies begin to indicate another key area. In fact, a stable G-minor tonic chord never arrives before we shift upwards by a semitone to focus on $A\flat$ (m. 9). **Figure 4.6** below illustrates the corresponding first stanza song graph, and

notates the shift in tonal center to A^b major. This particular tonal center includes one important modal shift from A^b major to A^b minor at the conclusion of the stanza.

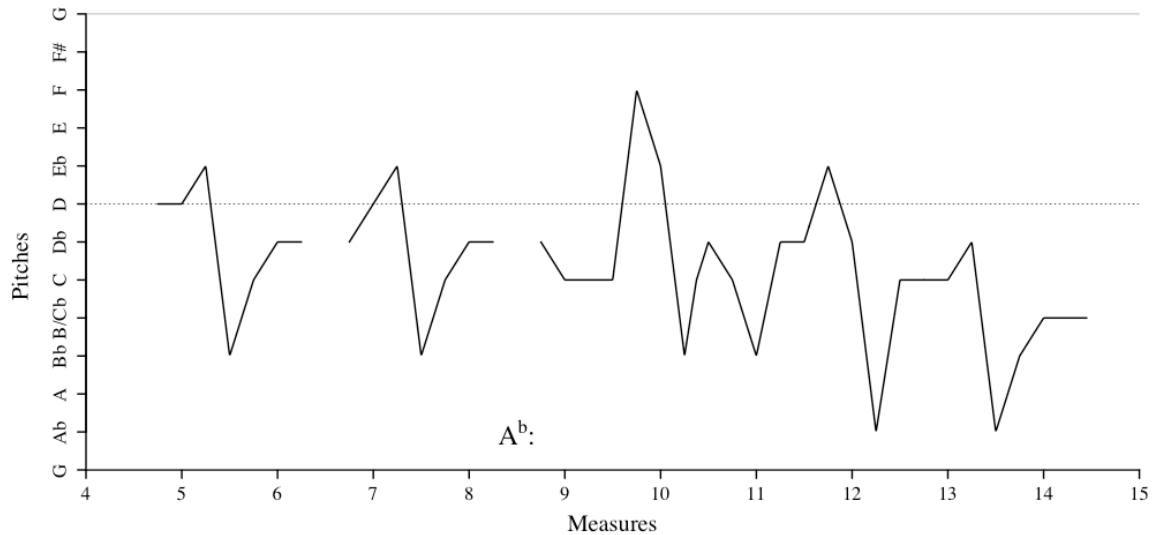


Figure 4.6. “Ein Stündlein,” First Stanza Song Graph

The first stanza concludes the vocal melodic line (m. 14) on *me*, which is a relatively stable pitch. But here, *me* is supported by a IV^7 . With this harmonic support, *me* is the seventh of the IV^7 chord and is therefore unstable. As an unstable pitch, *me* should typically resolve in a downward motion, but the pitch is left unresolved in the vocal melody. The piano accompaniment, however, which also supplies *me* in a higher register, then resolves the pitch appropriately (m. 14-16).

After the vocal melodic line concludes the first stanza, the piano accompaniment then appropriately shifts to a stronger cadential figure ending on V, providing a half cadence. The beginning of the second stanza provides the much needed tonic chord of A^b minor, although similar to the first stanza, a complete, root position tonic chord is

missing. In fact, as we will see with the remainder of the song, a complete tonic chord is often either avoided or delayed after modulation to a new tonal center.

Beginning in measure 20, the same semitone upward shifting in tonality occurs again, this time to A major. This brief major tonality coincides with the two lines in which the bird accuses the maiden's lover of sleeping with another person. The second stanza vocal melody again concludes with *me*. This is again supported by a pre-dominant harmony (IV) and followed by a half cadence (also in A minor) in the piano accompaniment.

One of the most crucial melodic moments occurs within the third and final stanza. Here, the young girl has just received the devastating news of her unfaithful lover. She begins the stanza in a similar manner as the first and second stanzas, yet cannot melodically continue in this way. In a sense, she can no longer continue the repetition of the melody as her world has suddenly changed with the news from the bird. As illustrated in **Figure 4.7**, the female protagonist ultimately reaches her highest pitch, the upper boundary of our container (m. 32). It is this arrival at the upper boundary that indicates the young maiden cannot escape the truth and must move forward, despite her hesitance and sadness. She attempts three times to escape from this container, yet three times she is denied. This blockage and failure to escape is marked by the smaller, filled-in squares on the vocal melodic line.

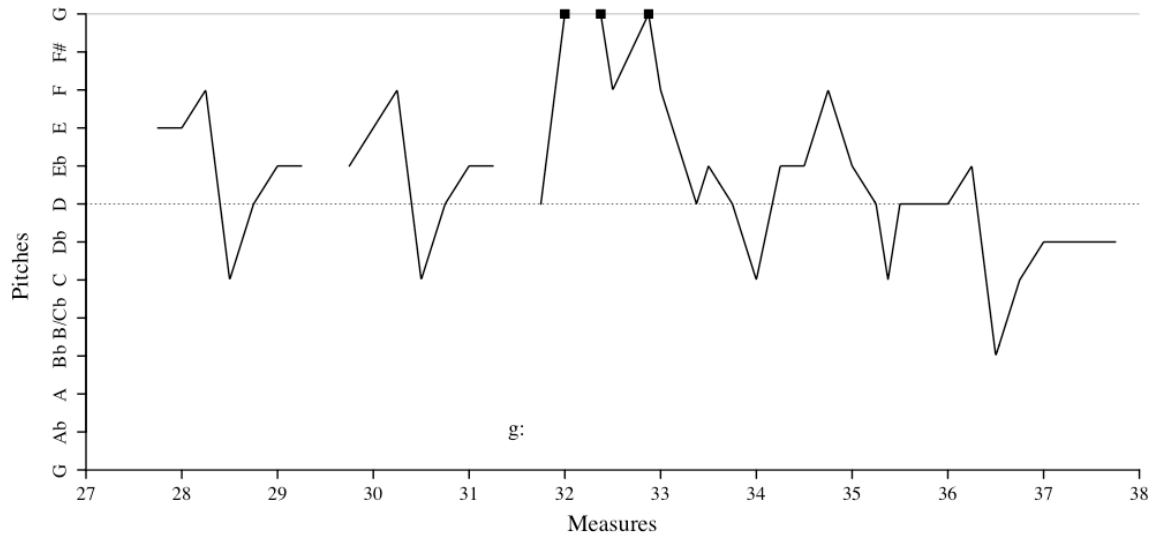


Figure 4.7. “Ein Stündlein,” Third Stanza Song Graph

After this final shift of tonality (m. 31-32), we continue in our original key of G minor for the remainder of the song. In contrast to the previous stanzas, Wolf concludes the melodic line of the final stanza with *fî*, which is supported an unstable Fr^{+6} chord. Both of these elements, the melodic pitch and the supporting harmony, are unstable and require resolution. The underlying harmony of the augmented sixth yearns strongly for resolution since both *fî* and *le* are magnetically drawn to *sol*. With the conclusion of each stanza, the vocal melodic line does not participate in the resolution of the unstable pitch. Despite shortly thereafter resolving unstable pitches within the piano accompaniment, our ears focus on the vocal melody and often miss these subtle resolutions. Even here at the conclusion, we still yearn for the resolution of the vocal melodic pitch. This yearning for resolution suggests a parallel between the pitches seeking resolution as well as the young girl seeking resolution. The inability of the vocal melodic line to participate in the proper resolution suggests that the young maiden is distraught about her unfaithful lover and

simply cannot complete the phrase on a stable pitch as this might suggest coming to terms with the disappointing news.

Correspondingly, the piano postlude and song culminate in an indecisive manner. The song concludes with a half cadence as if to suggest the protagonist's question "What do I do now?" Although appropriately resolving the $^{+6}$ chord, the V chord still seeks resolution to tonic, which is then denied. In a gesture that inevitably and forever ties these two songs together, Wolf ends "Ein Stündlein" with the open half cadence, almost as if to suggest that this song pair could be repeated infinitely. This half cadence ties directly back to the opening of "Der Knabe," which is, as we recall, in G minor. Therefore, the concluding V of "Ein Stündlein" can find its resolution in the opening G-minor tonality of "Der Knabe."

The upward shift of tonal centers by half-step increases the overall tension of "Ein Stündlein." If we recall, the tonal center of "Der Knabe" was relatively stable and focused on a single key area (G major, with an introduction based upon the parallel minor). The tension created by the semitone shift in tonal centers contrasts the two pieces, yet draws our attention to the emotional planes of the opening and closing of relationships. In the beginning, we imagine much happiness and simplicity, as suggested by the singular major tonality, while this relationship ends in a most harsh and tense fashion, represented by the tension-filled tonal center shifts. The semitone shift in tonal centers creates a strong imbalance, an element that Wolf employs with appropriate timing. The tension increases more and more through the short lied, but the moment the young girl demands the bird to leave, she slips back into the melancholic opening key of G minor as she sings of how love and faithfulness were only a dream.

One final element that makes this particular song so vivid is the use of a constant time-keeping component. We sense the time ticking by with the (almost) non-stop pace of the quarter notes. This seemingly non-stop quarter note movement provides an ongoing momentum for the duration of the song. Wolf seemed sensitive to the concept of time within this poem, considering the given indication of “Stündlein” in the title, and appropriated the consistency of the quarter note as the time-keeping pulse.

Two moments are brought to our attention when this ticking effect falters. At the conclusion of the 4-measure piano introduction, the harmonies are rhythmically lengthened and essentially stop after reaching the dominant seventh (m. 4). By rhythmically lengthening and inserting rests before the beginning of the first stanza, we have essentially lost all momentum. While the harmony is still resonating, the voice finally enters, seemingly without support from the piano. The second faltering of time happens at the conclusion of the first stanza, during measures 15 and 16. The piano continues to the half cadence, again in a slowed manner. Both piano and vocal melody take a quarter rest in measure 16. Again, these pauses create a loss in momentum.

Both instances seem to indicate that a longer breath, perhaps even a sigh, is drawn. If we consider that the first stanza reflects the young maiden recalling the story that took place at dawn, then the insertion of pauses seems fitting. With the pauses, she can regain composure and continue to tell her story. The use of past tense within the first stanza indicates that she is retelling the course of events. The second instance of pausing also happens before the bird conveys the story of her unfaithful lover. It seems that with these pauses, the great sadness of what has happened for the protagonist is too much to bear. Correspondingly, the absence of a pause before the beginning of the third stanza

coincides with the rush one feels when dismissing something or someone who has just delivered terrible news. The overwhelming emotion of what she has experienced is too much and she must, as quickly as possible, dismiss the bearer of bad news.⁴⁴

The Beginning of the End

“Frage und Antwort” and “Lebewohl” have not been previously discussed as a song pair. In its own right, “Lebe wohl” has garnered some attention over the years, particularly by Deborah Stein, for its use of directional tonality.⁴⁵ On the other hand, “Frage und Antwort” has received little attention. My proposal here is that “Frage und Antwort,” and “Lebe wohl” also form a song pair.

As we shall see, the musical evidence to support the pairing of these two songs is undeniable. “Frage und Antwort” and “Lebe wohl” each contain similar musical motives that create a strong bond between the two songs. The opening motive that corresponds to the expression “Lebe wohl” is used throughout both songs. Furthermore, the harmonic structures of the two songs intertwine in such a way so as to suggest that “Lebe wohl” is perhaps the answer to the questioning “Frage und Antwort.” Namely, the wandering chromatics in “Frage und Antwort” at times suggest a dominant arrival, but the dominant is then either denied or a foreign dominant occurs. To that, one of the clearest moments in the first few measures of “Lebe wohl” is the very dominant ($E\flat^7$) that would have been

⁴⁴ Interestingly, it seems as though Wolf originally thought to include yet another pause here. The measure before the third stanza includes a measure-long pause, but this is the measure that Wolf scratched through. In the printed version today, there is not pause between the second and third stanza.

⁴⁵ See in particular pages 168-180 of Stein’s “Hugo Wolf’s *Lieder* and Extensions of Tonality” (1985).

desired in “Frage und Antwort.” And finally, despite the differences in container types for each song, both songs have the same note for a climax with the same supporting harmony: a Ger⁺⁶ in A \flat major. Overall, the use of musical motives, denial and delayed arrival of dominants, and similar climaxes not only create strong emotional meaning behind the music but also act as a binding agent between the two songs, thus creating a newfound pair within the Mörike collection.

Mörike’s poems (“Frage und Antwort” and “Lebe wohl”) were published back to back in his 1867 edition of collected poems, the last edition that Mörike edited himself. It is also known that Wolf possessed the 1867 edition of Mörike’s collected poems when composing his *Mörike-Lieder*. It is not known whether Mörike placed these poems back-to-back so as to suggest a pairing, but by examining the two songs together, it becomes apparent that Wolf viewed these two songs as a pair.

Both of the poems at hand discuss the ending of a relationship. “Frage und Antwort” poses the questions one might ask another when the relationship is unstable or perhaps has been insecure for some time. “Lebe wohl” on the other hand, discusses the emotional pain felt by the protagonist when one lover says “Farewell.” Because both poems (“Frage und Antwort” and “Lebe wohl”) establish a failing or doomed relationship, Wolf sought to create another song pair with this topic in mind. In his frenzied composition pace, Wolf composed “Frage und Antwort” on March 29th and two days later, composed “Lebe wohl.”

“Frage und Antwort”

“Frage und Antwort” consists of three stanzas, the first and second of which ask a question while the final stanza supplies the answer. While seemingly straightforward in construction, there are several interpretations for this particular poem. According to Sams, the poem can be understood as the first stanza representing a direct question, while the second and third stanzas represent rhetorical responses, both a rhetorical question (second stanza) and a rhetorical answer (third stanza) (Sams 1983, 117). With this interpretation, Sams claims Wolf’s setting is confusing for performers. He argues that because the first stanza is the only stanza to ask a direct question, the melodic material should not connect the first and second stanzas, but rather the second and third.

Frage und Antwort

Fragst du mich, woher die bange
Liebe mir zum Herzen kam,
Und warum ich ihr nicht lange
Schon den bittern Stachel nahm?

Sprich, warum mit Geisterschnelle
Wohl der Wind die Flügel rührt,
Und woher die süße Quelle
Die verborgnen Wasser führt?

Banne du auf seiner Fährte
Mir den Wind in vollem Lauf!
Halte mit der Zaubergerte
Du die süßen Quelle auf!
(Mörike 1867, 65)

Question and Answer

You ask me, from where the timid
Love came to my heart,
And why I have failed until now
To pluck its bitter dart?

Speak, why with spirits speed
Wind lifts the feathered wing,
And from whence the sweet spring
Draws the hidden waters?

Hold the winds at bay for me
On their full-blown course
And stop with a magic wand
Sweet spring waters at their source!

Because the first and second stanzas consist of musical similarities then, we understand that Wolf was more sensitive to the fact that the first two stanzas asked questions, whether rhetorical or not, while the final stanza supplies the answer.

Accordingly, the first two stanzas have similar melodic and harmonic material, while the

third stanza provides new musical material. It is this particular musical structure that informs us of Wolf's interpretation.

The poem makes use of nature, much like the previous pair. Here, the wind and the water spring represent nature. We must immediately recognize that these two particular aspects of nature are impossible to quell. We cannot capture wind nor can we stop a spring of water just as love represents an unstoppable force.

The particular words Mörike used to describe the love within the relationship are particularly revealing. The "bange" or timid love that found its way into the lover's heart seems as though this lover was originally reluctant. Furthermore, the lover asks why s/he failed to pluck the bitter dart ("bittern Stachel") earlier. The bitterness of the dart is ironic here and indicates that perhaps, from the beginning, the relationship (or love) was unstable. One does not typically imagine the arrow shot from Eros to be bitter. On the contrary, this act of falling in love should be a joyful time.

The second stanza makes use of the imperative form "Speak" ("Sprich") to demand an answer to the previous question. In a more lyrical way, the second stanza effectively repeats the first stanza. The same reason why the protagonist did not remove the "bitter dart" symbolizes the ability to answer why wind picks up the wing's feathers from where the spring starts. Nature is at times difficult to explain, as is love. The final stanza reiterates the enigmatic path of love.

As we turn to the musical analysis, it is first important to examine the container that pertains to this song. The extended dominant to tonic container for "Frage und Antwort" spans from the low dominant (E \flat 4) to the upper tonic (A \flat 5). The harmonic content indicates a tonal center of A \flat major, especially during the piano introduction and

the final stanza. **Example 4.4** below on page 122 provides an excerpt of the piano introduction for “Frage und Antwort,” which helps identify A \flat major as our tonal center. The melodic line, despite the chromaticism, also indicates a tonal center based on A \flat major. In this song, the vocal melody is responsible for expanding the container to its larger size. Rather than functioning solely in a single octave, the vocal melody includes larger leaps (most commonly the sixth) as the first interval starting each stanza. Furthermore, the avoidance of the lower boundary (E \flat 4) in the beginning and a single lower boundary escape (D \sharp 4 in m. 11) both indicate significant events and support the boundary at E \flat 4.

The piano introduction provides not only the musical motives that will occur throughout this song, but also supplies the connection between the two songs in the present pair. Here, the opening chordal progression indicates a type of auxiliary cadence. Beginning on the IV, the introduction then moves by progressing through ascending chromatic melodic lines until concluding on the dominant seventh (E \flat ⁷) in measure 4; this all precedes the opening tonic (see **Example 4.4** below). In the midst of the rising chromatic lines, the harmonies suggest a foreign D⁷ chord.⁴⁶ Almost as if to attempt the opening again and rectify the foreign harmony, the IV chord returns (m. 3), this time progressing “correctly” to the E \flat ⁷ (V⁷). Despite the tonic chord not being present in the introduction, these four measures provide one of the few stable harmonic moments within “Frage und Antwort.” The D \flat ⁷ and E \flat ⁷ indicate A \flat major as our current tonal center.

⁴⁶ The harmonic progression supplied in **Example 4.4** includes the symbol “(p)” which is used to indicate the passing harmonies. They create no significant harmonic change, but due to the descending and ascending chromatic lines, there are at times non-diatonic harmonic structures.

Musical score for "Frage und Antwort," mm. 1-5. The score is in 3/4 time, Ab major key signature, and common time. It features a vocal line and a piano accompaniment. The vocal line starts with a rest in measure 1, then enters in measure 2 with the lyrics "Fragst du mich, wo -". The piano accompaniment consists of chords and moving lines in both hands. Chords are labeled below the bass staff: Ab, Db7, (p), D7 (!), Db7, (p), Eb7, Ab. Dynamics include "ausdrucksvoll" and "p".

Example 4.4. "Frage und Antwort," mm. 1-5

Despite two moments within the first stanza, the harmonies continue to represent the Ab-major key area. There are only a few chromatically altered harmonies (in addition to the chromatically moving melodic line) that blur the Ab-major tonal center. Despite this chromaticism, we do retain some sense of Ab-major tonality here within the first stanza. What proves more significant are the only two instances of avoidance or withholding of a stable harmony, which occur in measures 8 and 12. In both instances, the harmonic progression indicates that a dominant should occur. **Example 4.5** presents the first stanza and highlights these two moments when the expected dominant (Eb⁷) is instead replaced with a foreign dominant seventh. Each occurrence of a foreign dominant is marked with a box.

The image displays two systems of a musical score. The first system (measures 4-8) features a vocal line (S) and a piano accompaniment (Pno.). The vocal line begins with a rest in measure 4, followed by the lyrics: "Fragst — du mich, wo - her die ban-ge Lie-be mir zum Her - zen kam". The piano accompaniment includes a dynamic marking of *p* and a boxed section in measure 8. The harmonic analysis below the piano part lists: Ab: (p), Eb7, Ab, F7, Db (Bbm), Db, and G7 (!). The second system (measures 9-12) continues the vocal line with lyrics: "und wa-rum ich ihr nicht lan - ge schon den bit - tern Sta - chel nahm?". The piano accompaniment includes a dynamic marking of *p* and a boxed section in measure 12. The harmonic analysis below the piano part lists: Ab: Eb+, cm, Ab+, fm, fm, viio/V, and Gb7 (!).

Example 4.5. “Frage und Antwort,” mm. 4-12

In each box above, we expect the real dominant ($E\flat^7$) to occur. The progression of harmonies indicates movement to the dominant. Even more peculiar is the occurrence of the Farewell motive that coincides with each false dominant. These foreign dominants are boxed in the figure below. These three elements combine to heighten our awareness that something significant is occurring.

The second stanza begins to suggest $C\flat$ major, but this is soon erased as a foreign $F\flat^7$ (yet another foreign dominant) enters in measure 15. Unlike the first stanza, the tonal center quickly blurs and is lost amid the unresolved dominant sevenths, diminished triads, and augmented triads. Yet the conclusion of the second stanza introduces the standard closing harmonic progression of V^7/V to V in $A\flat$ major. With this conclusion we have

another clear harmonic moment that leads directly into a repetition of the auxiliary cadence from the piano introduction. This time, the material from the piano introduction is repeated as a piano interlude between the second and third stanza (mm. 21-24).

Contrary to the previous two stanzas, the “answer” stanza presents the longest and clearest stable harmonic progression solely in $A\flat$ major (mm. 25-32, see **Example 4.6**). In examining the poetic content of this stanza, we sense the irony presented by Wolf. The answer is indeed clear, as the harmonies suggest. One simply must hold the winds at bay and suppress the water flowing from its spring – both of which represent impossible tasks.

25
S
Ban - ne du auf sei - ner Fähr - te mir den Wind in vol lem Lauf!

25
Pno.
p
Ab: Ab (Eb7) Ab (Eb7) Ab7 Db7

29
S
pp
Hal - te mit der Zau - ber - ger - te du die süs - sen Quel - len auf ...

29
Pno.
pp
Bb7 Ger+6 Ab Bb Eb7

Example 4.6. “Frage und Antwort,” mm. 25-32

As we have previously seen in **Example 4.5**, the harmonic accompaniment of “Frage und Antwort” also introduces the Lebe wohl (or Farewell⁴⁷) motive (see **Example 4.7** below). For now, we are unaware of the meaning behind this particular motive (discussed in greater detail below). Twice within the accompaniment (m. 7 and 15), the upper voice of the piano inserts this semitone descending motive. Each occurrence is significant because the previously established rhythmic pattern of quarter-half-quarter chordal movement is broken. In addition, we have seen that the occurrence of this motive coincides with melodically large leaps.



Example 4.7. “Lebe wohl” Motive, m. 1

Wolf also inserts a similar motivic pattern in two other instances, the first between measures 11 through 13 and briefly again in measure 14. As previously mentioned, the first instance of the altered Lebe wohl motive (mm. 11-13) is extended beyond the original span of a second to a fourth (see **Example 4.5**). Here again, the occurrence is in the upper accompaniment and breaks the rhythmic pattern previously established. The second alteration of the motive occurs shortly after, but this time in an inner piano voice. The pattern is not $\frac{1}{2}$ step, $\frac{1}{2}$ step, but rather $\frac{1}{2}$ step, whole step. These brief but altered mentions of the Lebe wohl motive foreshadow what will ultimately occur in the second

⁴⁷ Note that “Farewell” is simply the translation of “Lebe wohl.” I will often switch between the names, but the two names indicate the same motive.

song. The final and most poignant occurrence of the *Lebe wohl* (or Farewell) motive within “Frage und Antwort” occurs within the piano postlude, which will be discussed shortly.

Now that we have fully examined the harmonic basis of this song, we can turn to the melodic analysis of “Frage und Antwort.” In the melodic analysis, we see further support that Wolf interpreted the poem as two questions followed by a single answer. In anticipation of the first question, the vocal melodic line enters on the last beat of measure 4, seemingly a beat early. The question word “Fragst” (“You ask”) is extended for two and a half beats, twice the length of similarly stressed syllables within this poem. In this way, Wolf highlights the importance of the question. It seems as though the protagonist could no longer wait to ask the question and in entering early, *mi* clashes slightly with the underlying dominant harmony. This opening tension is quickly resolved as we arrive at the first tonic harmony (m. 5).

The opening of the vocal melody begins with a falling minor sixth to the chromatic pitch *si*. In a way, this sudden, downward movement is an attempt to gain enough momentum to surge upward. We can imagine inertia and gravity to continue carrying this pitch downward and magnetism to draw *si* to the more stable lower boundary *sol*, but Wolf instead begins an immediate ascent, exceeding past the opening pitch. Almost solely in half steps, the vocal melody ascends from the unstable *si* to the stanza’s highpoint of F5 (m. 7). This particular movement also exemplifies the concept of melodic elasticity. By leaping downward, the equal and opposite reaching is to move upward by step (either chromatic or diatonic) and possibly past the originating pitch. As we see, the melody has done exactly that. The chromatic ascent increases tension by not

resting on stable reference pitches, but rather by steadily moving upward. Furthermore, these chromatic pitches create friction in the upward rising line. By constantly moving in such small steps, the upward motion is seemingly held back. The progression of the vocal melody within the first stanza is illustrated in **Figure 4.8**. After reaching the highest point within this stanza, the melody takes another large leap downward to A♭4. The melody briefly gives in to gravity by moving downward to A♭4, but shortly thereafter defies magnetism by stopping to rest on G4, an unstable note (m. 8). Similar to “Der Knabe,” Wolf undermines the instability of *ti* by supporting the pitch with a G⁷ (a dominant seventh). This harmony indicates a shift in tonal centers. While locally supporting this chromatic pitch (G4) with the G⁷ harmony, we have a bit more sense of stability. However, on the more global level of the song as a whole, this G⁷ harmony is indeed foreign as well as unstable.

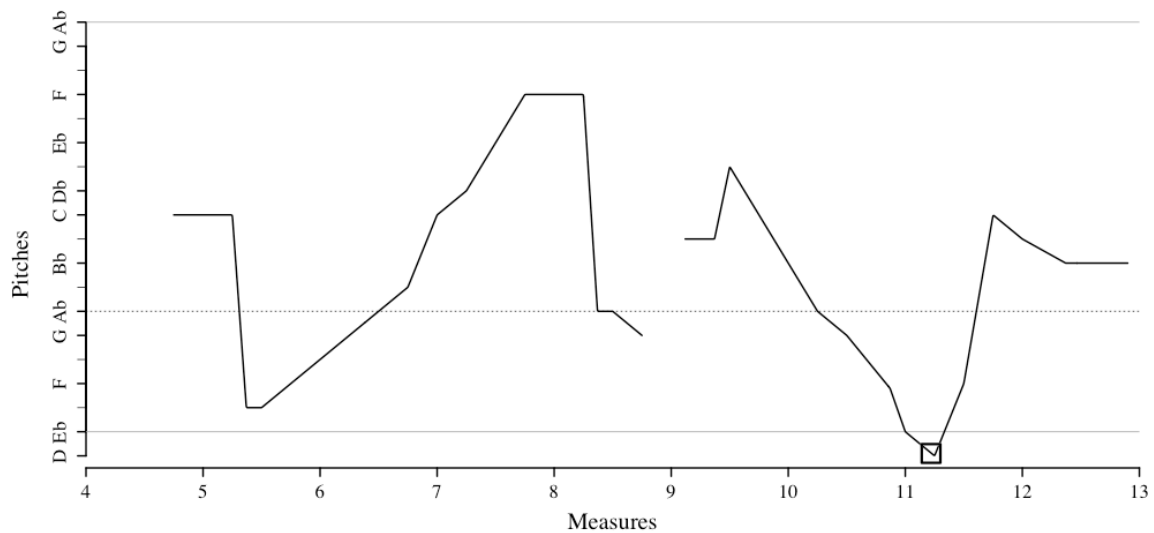


Figure 4.8. “Frage und Antwort,” First Stanza Song Graph

The third and fourth poetic lines of the first stanza move in seemingly mirrored motion when compared to the first two poetic lines. In addition, the first escape through a lower boundary occurs (m. 11). This escape, marked with the box, occurs after the long and steadily moving downward melodic line. In moving downward, the vocal melody has reached its lowest point, not just of the first stanza, but of the entire song. It is here, at the mention of “bittern Stachel,” that the protagonist recalls the instability with which the relationship began. In addition, the words “[bit-]tern Stachel” are set to the first Lebe wohl motive that appears in the vocal melody (refer back to **Example 4.7**). We have already discussed the Lebe wohl motives as they appear in the piano accompaniment, but here we have the first instance of the motive within the vocal melodic line.

This almost simultaneous occurrence of large leaps and the Farewell motive again alert the listener that a significant moment has occurred. Because the movement in the melody thus far has proven to be mostly by semitones, the inclusion of larger leaps preceding the Lebe wohl motive now sounds foreign to our ears. Inertia, magnetism, and gravity are all denied when the melody leaps upward twice in measure 11. With the occurrence of the Farewell motive the vocal melody suddenly gives in again to the three forces. This momentary struggle and denial of forces is possibly an attempt to deny the forthcoming events. However, upon remembering the “bitter thorn,” the protagonist realizes that the relationship might not succeed.

The overall melodic contour of the second stanza similarly parallels the first stanza. The opening downward leap, this time a seventh from Eb5 to F4, is present as well as the similar highpoint of F5. Both this opening leap and highpoint recall the structure of the first stanza. If we recall, this stanza makes use of the imperative “Speak,” which is

marked with the exclamation mark in the graph below. Rather than connect the imperative word with the remainder of the poetic line, Wolf treats this word as a true exclamation. The word is set as a single melodic fragment and because of this, we fully sense the imperative character of the word. By setting this word as a single melodic fragment, we miss the connection of the downward leap that was used in the first stanza.

As we can see in **Figure 4.9**, the second stanza includes more alterations in upward and downward movement, which are indicative of the emotional turmoil facing the protagonist. Although the protagonist is simply rephrasing the original question, s/he has become seemingly more and more distraught.

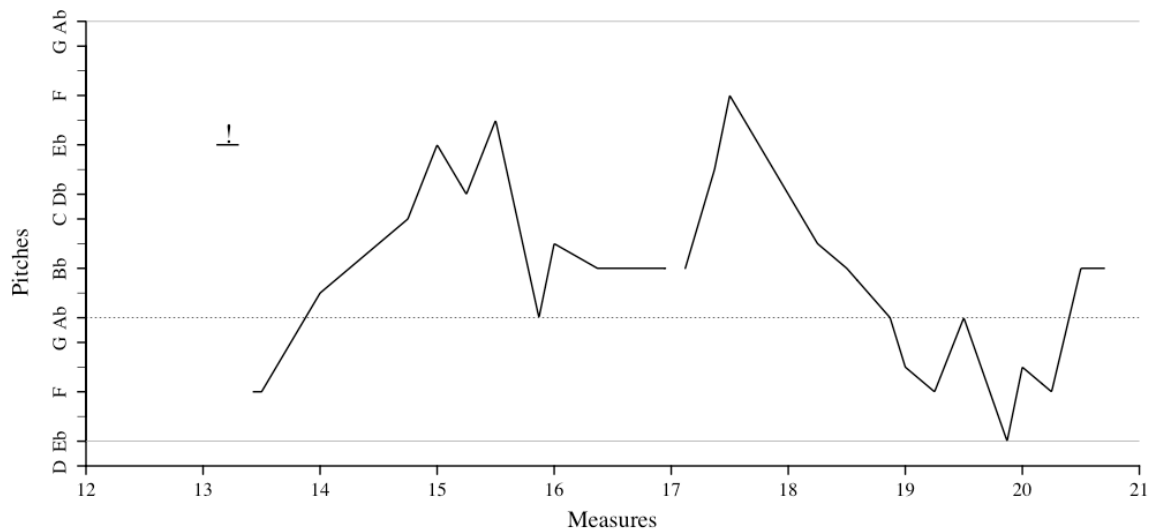


Figure 4.9. “Frage und Antwort,” Second Stanza Song Graph

During the second stanza, rapid shifts in direction occur in measures 15 and throughout measures 19 and 20. These alterations in upward and downward movement coincide with reference to nature, both the wind and the spring of water. In both cases, the melody could have continued in a step-wise motion, to the final resting pitch, as

illustrated in **Figure 4.10** below. In the graph below, the dotted lines closely represent the smooth melodic motion of the first stanza. Wolf, however, made use of more jagged and erratic motion to the melodic lines, thus symbolizing the unpredictable elements within nature. These sudden undulating gestures of the second stanza break free from the forces of inertia, magnetism, and gravity. The constant upward motion defies gravity and often continues past stable pitches, which denies magnetism. Inertia also fails to be established by the quick changes in upward and downward motion. In addition, momentum is reduced due to the constantly changing motion, while melodic elasticity is exaggerated with the numerous upward and downward shifts. Such drastic changes draw our attention to exactly what the protagonist is saying.

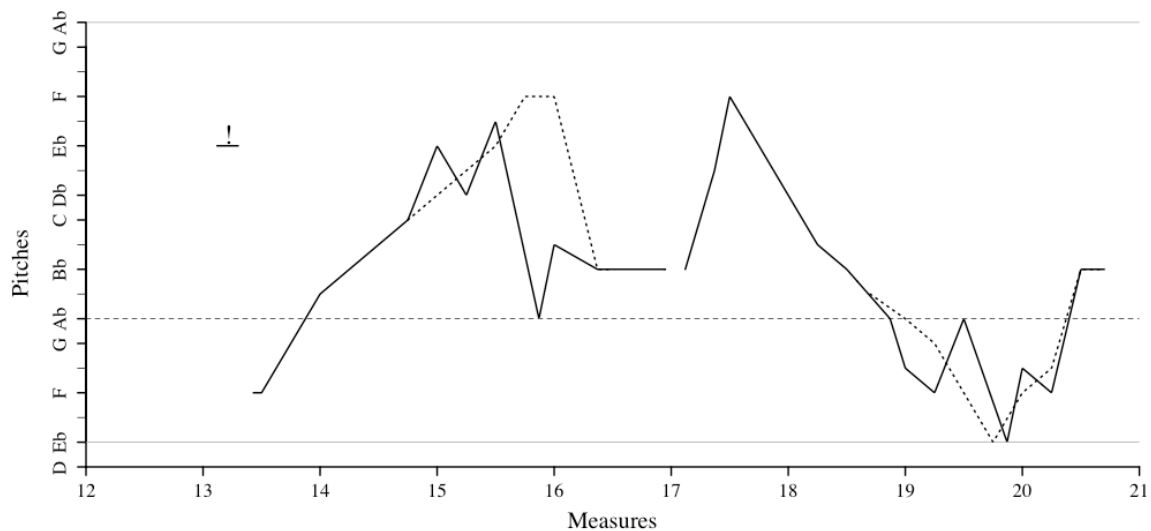


Figure 4.10. “Frage und Antwort,” Second Stanza Song Graph with First Stanza Overlay

The first instance of the alternating motion delays the highpoint of this stanza until the entrance of the third poetic line (m. 17). As we see with the dotted line, had the vocal melody continued in a similar manner to the first stanza, the highpoint would have

occurred in measure 15 or 16. As it is, the highpoint of the second stanza is delayed until measure 17. Here, the opening line achieves a highpoint of F \flat 5. Similarly, the low-point of the stanza is avoided due to the sharp upward turn shortly before reaching the D \sharp 4 as in the first stanza. Rather, here in the second stanza the low-point is the E \flat 4 (m. 19), the lowest point within our container. Despite these erratic movements, the vocal melody stays within the container. This is not the case in the third stanza.

With the entrance of the third stanza, the melody opens with another large leap. This time, the leap of a sixth is upward rather than downward like the first two stanzas. Furthermore, this leap “corrects” the chromatic leap of C5 down to E \flat 4 in the first stanza to the diatonic sixth from E \flat 4 up to C5 (*sol* to *mi*). Because this stanza is so firmly grounded in A \flat major, the vocal melodic line reflects this by leaping between stable, diatonic pitches. **Figure 4.11** illustrates the vocal melodic movement of the third stanza.

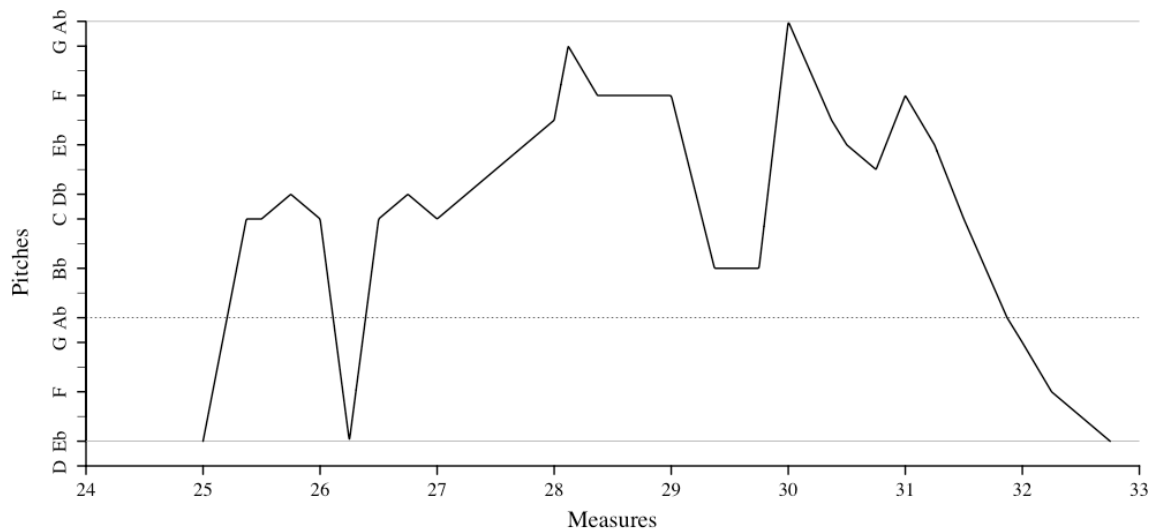


Figure 4.11. “Frage und Antwort,” Third Stanza Song Graph

The vocal melody continues to oscillate between these two pitches (E \flat 4 and C5), with the upper neighbor of D \flat 5 as elaboration, before finally moving more assuredly to the highpoint of the stanza and climax of the entire song. Sams uses this exact vocal line to illustrate his Motive 11, the motive for adoration. Sams summarizes that, “The contexts in which the motif occurs show its meaning: all are songs of adoring love” (Sams 1983, 23). This Adoration motive used here seems to indicate that the protagonist one held adoration for his/her lover. But certainly when reading the poem, one can understand that even though there may have been “adoring love,” it has now vanished. The clarity of the harmonic accompaniment and the rising and falling sixths still provide some hope for the protagonist that the relationship will continue. The harmonic clarity summarizes the poetic meaning proposed by Wolf; namely, that despite the seemingly impossible tasks, one can still achieve love. Only upon hearing “Lebelwohl” do we realize that the given tasks of controlling nature are impossible and ultimately the bitter thorn must be removed.

Within these final six measures of the piano postlude, the Adoration motive transforms into the Farewell motive, with each motive outlined in boxes (see **Example 4.8**). The piano postlude acts as support for this interpretation by once again recalling the Adoration motive with the lower voice of the piano accompaniment (m. 33). The half step within the Adoration motive becomes the springboard for the transformation and is then used to create the Farewell motive (mm. 36-37). This half step, originally of upward motion, now is inverted and becomes a descending structure for the Farewell motive. The transformation from Adoration to Farewell tells the story of these two lovers more concisely than the pair of poems.



Example 4.8. Transformation from Adoration Motive to Farewell Motive

Within “Frage und Antwort,” the concluding announcement of the *Lebe wohl* motive speaks in the lowest register of the piano accompaniment. In such a low register, one could easily miss this pronouncement of “farewell.” The mutation of the Adoration motive into the Farewell motive is also significant in predicting the outcome of the relationship, although we have yet to hear the motive in connection with the actual words. When we finally hear the motive in conjunction with the words “*Lebe wohl*” in the following song, we realize, for the first time, that the relationship was destined to end. This motive provides the best launching point into the second song of the present pair.

“Lebe wohl”

Mörike’s *Lebe wohl* presents us with a protagonist who is distraught over his lover’s departure. Contrary to the first pair of songs discussed in this chapter, Mörike does not make direct reference to gender within these paired poems. There are no specific pronouns to dictate whether we are observing the view of a male or female. With no specific protagonist, Mörike made these two poems applicable to all people who have ever suffered such a loss.

Lebe wohl

„Lebe wohl!“ – Du fühltest nicht,
Was es heißt, dies Wort der Schmerzen;
Mit getrostem Angesicht
Sagest du's und leichtem Herzen.

Lebe wohl! – Ach tausendmal
Hab ich mir es vorgesprochen,
Und in nimmersatter Qual
Mir das Herz damit gebrochen.
(Mörike 1867, 66)

Farewell

'Farewell!' – You do not feel
What it means, this word of pain;
With cheerful countenance
You said it and with a light heart.

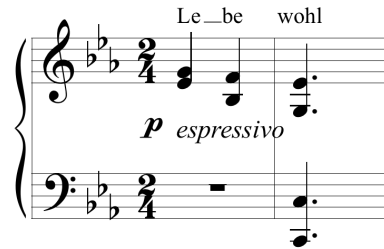
Farewell! – Ah, a thousand times
I have uttered it aloud,
And with never-ending anguish
Have broken my heart in doing so.
(Derived from Stokes 2005, XX)

The particular phrase “Lebe wohl” is not merely “Farewell” in English. In fact, “Lebe wohl” is more accurately translated as “Live well for we will not see each other again.” The protagonist is emotionally distraught by these very words. She feels not only the pain from this specific word, but she is also distraught in the manner that the terms were delivered. The lover seemingly had no trouble saying “Farewell.” The protagonist not only feels the anguish from the words being said at the time of departure, but s/he also relives the departure and thereby causes him or herself further distress.

Wolf portrays this emotional turmoil particularly well within “Lebe wohl.” From the lack of a single clearly defined tonal center to the melodic fragments that propel the song, Wolf brings to the forefront the emotional upheaval one might go through when dealing with such a loss. Furthermore, Sams makes use of the Lebe wohl motive as an exemplar for his Motive 22: Sorrow. Here, the heaviness of the descending half steps seemingly pulled or pushed downward indicate the heaviness one might feel with sorrow.

Interestingly, Beethoven also makes use of a very similar motive within his Piano Sonata No. 26, seen in **Example 4.9** below. Titled his *Adieu* Sonata, the first motive occurs in the piano over which, Beethoven inscribed the words “Lebe wohl.” This particular motive is also descending, but here descends down by whole step, rather than

in half steps used by Wolf. In contrast, the final note of Beethoven’s *Lebe wohl* motive is harmonically supported compared to the pure melodic strains provided by Wolf.



Example 4.9. Beethoven’s Piano Sonata No. 26, mm. 1-2

We can imagine that Wolf might have been aware of this particular piano sonata and upon hearing the main theme in conjunction with these particular words, was moved to compose “*Lebe wohl*” in a similar format. However, for Wolf the use of whole steps apparently did not convey enough of the distraught emotion felt by the protagonist. By creating the motive with half steps, instead of whole steps, the tension and friction are increased.

The two competing tonal centers of “*Lebe wohl*” indicate a more complex container. As discussed in Chapter III, the dual container consisting of two competing tonal centers is suitable for the analysis here. There is a progression from one tonic center to another, but as discussed below, this fluctuation creates a larger sense of container. Furthermore, neither tonal center is strongly defined within the song. One can argue for two possible interpretations of the competing tonal centers. The first interpretation views the starting key area as an tonicization of some secondary area leading to the primary tonal area. For example, we could view G \flat major as the pre-dominant to the primary tonal area of D \flat major. The second interpretation views the opening tonal area as the primary tonal area and the second tonal area as a tonicization. In this interpretation, the

song does not conclude in the original key. In either instance, we place primacy on one key area.

In combining the two tonal centers and giving them equal status, we understand that they work together to create a larger tonal context. There may still be a shift of emphasis from one tonal center to another, but creating the larger container takes into consideration the equal status of both key areas, regardless of which comes first. In creating a melodic container for this particular song, we take into consideration the outlying boundaries of the two tonal centers. In “Lebe wohl” then, the container is now expanded to contain the two key areas and ranges from $D\flat_4$ to $G\flat_5$.

Due to the dual tonal centers, the tonality of “Lebe wohl” appears unstable. Contrary to “Frage und Antwort,” the tonal center of “Lebe wohl” is never clearly established. By the second measure, we are confronted with the strange, although not completely foreign progression of $IV - V^7/III - III$ in $G\flat$ major. This particular progression does not aid in clearly defining $G\flat$ as the tonal center. Shortly thereafter, the progression seems to indicate moving to the dominant, yet the dominant that arrives is not the $D\flat_7$ as expected, but rather $E\flat_7$. The further the song progresses, the more unpredictable the harmonies become. It is almost impossible to determine the harmonic progressions, except at very emotional moments.

As the song progresses, we realize that the melodic fragments are the driving force behind this song. The opening Farewell motive has already offered the catalyst for this song and is pervasive throughout the entire song in either the piano or the vocal line. As we progress then, we realize that the melodic fragments that propel this song forward symbolize the “thousand” echoes of “Lebe wohl.”

Wolf makes use of similar techniques with “Lebe wohl” that Wagner did within the Prelude to *Tristan und Isolde*. Essentially, Wolf uses the same half step ascending or descending melodies to create temporary harmonies based upon thirds. Starting from the original Lebe wohl motive in measure 1, these melodic fragments within the piano accompaniment are lengthened, inverted, or augmented.

The first measure of “Lebe wohl” (seen in **Example 4.7**) provides the quintessential example of this Wagnerian technique. The descending Lebe wohl motive appears in the upper right hand of the piano accompaniment and is also echoed by the vocal melody. The lower voice of the right hand parallels this motive by starting on D \flat 4 and descending to C \flat 4, albeit with an altered rhythm. The upper left hand voice inverts the original motive and counters the right hand by ascending chromatically from D \flat 3 to E \flat 3. The lowest voice maintains a constant G \flat 2. These motivic gestures are seen in **Example 4.10** below. As we progress, we see that tertiary harmonies are created as they coincide with the sliding semitone motive movements.

The musical score shows three staves. The top staff is the vocal line in treble clef, starting with a rest followed by a half note G4, a quarter note F4, and a half note E4. The middle and bottom staves are the piano accompaniment in grand staff. The right hand (treble clef) has a descending eighth-note melody: G4, F4, E4, D4, C4. The left hand (bass clef) has an ascending eighth-note melody: G3, A3, B3, C4, D4. The key signature is three flats (E-flat major/C minor), and the time signature is common time (C). Dynamics include 'p' (piano) for the vocal line and 'pp' (pianissimo) for the piano accompaniment.

Example 4.10. Motive of “Lebe wohl” with Piano Accompaniment

In tracing these descending and ascending movements, we can see how Wolf has built the piano accompaniment based upon extended melodic fragments. At times, we have moments of clarity (see m. 4), such as the emerging $E\flat^7$ with a 9-8 and 4-3 suspension, but we must ask to which tonal center would this harmony fit; i.e., would the $E\flat^7$ be appropriate for either tonal center? Or could this chord act as a dominant seventh in $A\flat$, the “Frage und Antwort” tonal center?

In recalling the elusive dominants sevenths in measures 8 and 12 of “Frage und Antwort,” we finally realize that the missing dominant seventh from the first and second stanzas is finally presented. The dominant seventh does not fit easily into either tonal center for “Lebe wohl,” yet the $E\flat^7$ is the dominant of $A\flat$ major – the key area for “Frage und Antwort.” This does not seem to be a mere coincidence, as this suddenly clear moment strongly sticks out in our ear while highlighting “Wort der Schmerzen” (“painful word”).

We might also ask ourselves what these sudden moments of clarity signify. The example just discussed of the $E\flat^7$ (m.4) with suspensions coincides with the phrase “Wort der Schmerzen,” which refers to the painful “Lebe wohl.” It seems as though Wolf provided a moment of clarity so as to not hide these words, but rather to bring them to the forefront. We understand that as we listen to the song, the unexpected movements of the chromatic fragments blur the text somewhat, but it is in these moments of clarity that the harmonic progression lets us understand the words.

In the measures following this moment, the piano accompaniment resumes its use of chromatic melodic fragments. In these indistinguishable moments, the melodic fragments often move at varied rhythmic paces so as to “throw off” any attempt at

grabbing hold of a harmony. As soon as we think we hear something indicating a harmony, the moment has already slipped past and the next chromatic passage is beginning.

The vocal melodic line also makes use of melodic fragments within the first stanza. After presenting the first Farewell motive in measure 1, the vocal melody quickly changes course. In all, there are five separate melodic fragments that make up the first stanza (See **Figure 4.12** below). Much like in “Frage und Antwort,” Wolf separates the words “Lebe wohl” from the remainder of the poetic line. In doing this, we can clearly understand these words. Shortly thereafter, the highpoint of $G\flat 5$ is quickly attained in measure 3. This highpoint stands out because it is leapt to and from, therefore leaving a trace of this pitch in our ears. Much like “Ein Stündlein” and “An eine Äolsharfe” (discussed in the following chapter), these melodic fragments suggest a character weakened by such a heavy sadness that they are unable to maintain a consistent melody. Furthermore, in recalling the protagonist of “Frage und Antwort” we remember that the sudden ups and downs suggest further emotional turmoil. With this in mind, we begin to feel the full weight of the emotional unrest felt by the protagonist here in “Lebe wohl.”

The second stanza presents a similar struggle, but here, the protagonist is struggling to get past the turmoil felt by the lover saying “farewell.” The vocal melody approaches the upper boundary three times, yet each approach only attains $F5$ (*ti* of our $G\flat$ tonal center). Each time this unstable pitch is attained the melody then turns downward. This contradicts magnetism, which would normally pull the unstable pitch upward to *do*. In measure 11, *ti* ($F5$) actually leaps to the octave below ($F4$) and then

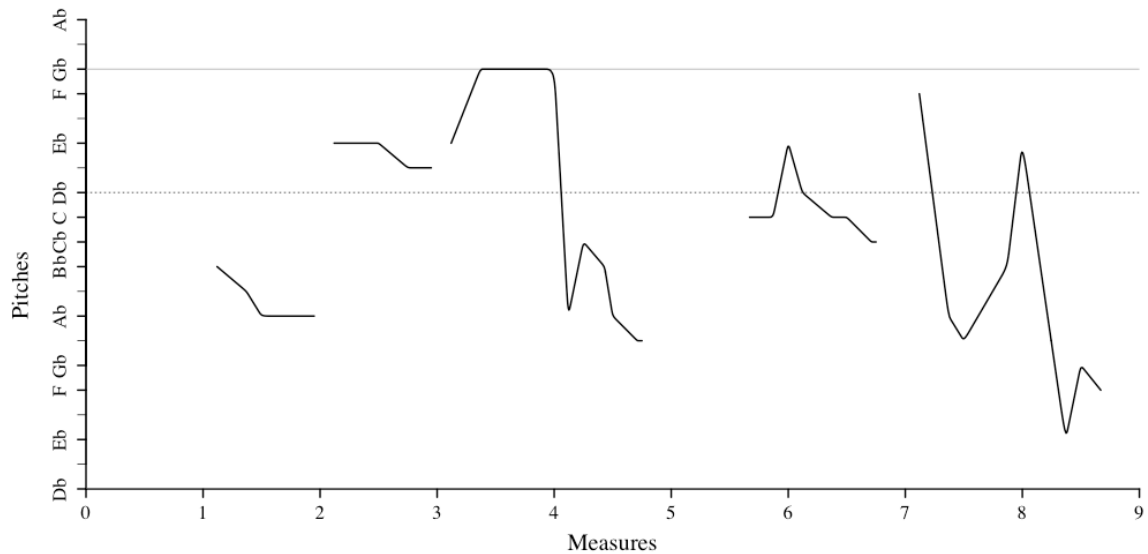


Figure 4.12. “Lebe wohl,” First Stanza Song Graph

moves upward to attain the $G\flat 4$ tonic. The approach begins to the upper boundary, but again, upon reaching the upper *ti*, the melody moves away from the upper tonic. This time the departure from *ti* is not as far as the previous attempt.

The third and final attempt to reach the upper boundary in measure 13, is seen in **Figure 4.13**. This figure illustrates that the melody again falters in moving past *ti*, before gaining enough momentum to push past the upper boundary up to the $A\flat 5$. In doing so, the melody thrice defies gravity by surging upward, and this time, past the boundary. In addition, the vocal melody also defies magnetism by moving chromatically from $F 5$ (*ti*) to $G\sharp 5$ (*di*) and then to $A\flat 5$. In the process of moving beyond the upper boundary, the upper tonic was avoided. This avoidance of the upper tonic boundary further heightens our awareness that this is a significant moment. The half-step created between $G\sharp 5$ and $A\flat 5$, creates magnetism to the more stable pitch – in this case, $A\flat 5$. In the graph below, the exclamation mark (!) draws our attention to the length of this escape. As we have

seen before, these are often fleeting moments, yet here, the escape lasts for just over half the measure.

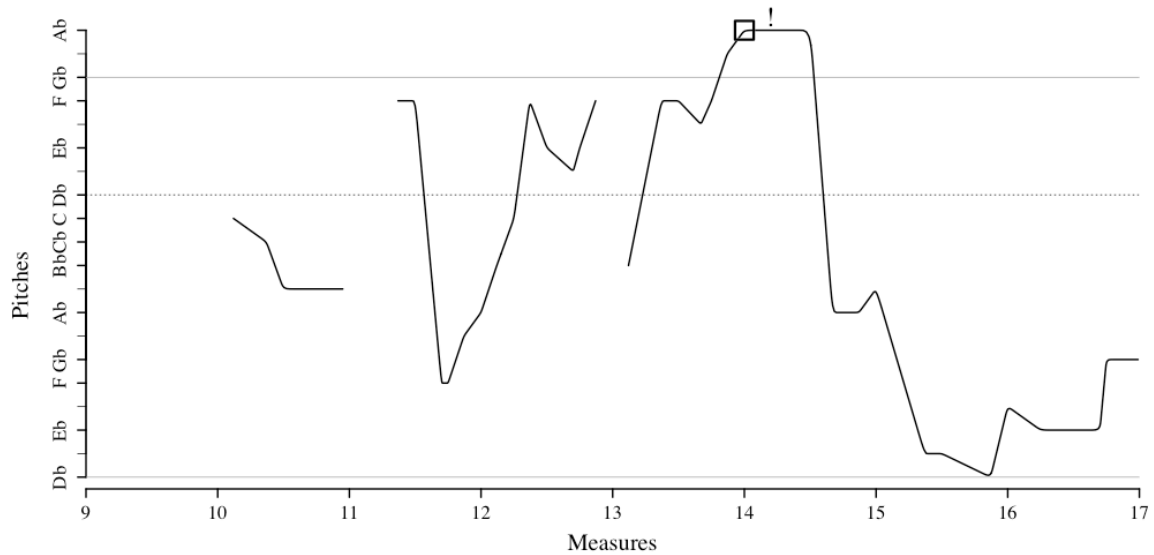


Figure 4.13. “Lebe wohl,” Second Stanza Song Graph

This climax in “Lebe wohl” stands out not only because of the height of the vocal melodic line, but also due to the shifting harmonies. The note is rhythmically extended through three separate harmonies ($A\flat$ major, $D\flat$ major, and a Ger^{+6} of $A\flat$) for two-and-a-half beats. The vocal melody reaches the highest point yet of the song and in doing so, breaks through the uppermost boundary of the container. The conjunction of highpoint and shifting harmonies highlights this moment in the piece. Our attention is strongly drawn to this moment of anguish (“Qual”) felt by the protagonist.

The conclusion of the second stanza maintains heightened emotional upheaval and remains tense by the insertion of a chromatic dominant seventh, namely the D^7 , which is foreign to both tonal centers. This foreign harmony coincides with “Herz” so as to highlight the pain felt by the words “Lebe wohl” and the end of the relationship.

The last poetic line speaks for the first time of a broken heart. This contrasts the previous mention of “Herz” at the conclusion of the first stanza, when the protagonist mentions the “light heart” with which the lover said “farewell.” Perhaps in admitting the pain of a broken heart, the protagonist can finally begin his or her recovery. The conclusion of the vocal melody ends with the $G\flat_4$, yet this final pitch is supported by the $A\flat^7$ – the V of $D\flat$ major. The final vocal pitch is the seventh of this dominant seventh chord and necessitates a downward resolution – a resolution we are denied within the vocal melody. Because the seventh remains unresolved, we yearn for a sense of solid resolution. In this case, the piano accompaniment does not resolve this pitch. By closing the second stanza in an “open” manner, we realize that we have only taken a glimpse at the grieving protagonist, and that the grieving will most likely continue. Perhaps the protagonist will begin his or her recovery, perhaps not. This particular narrative detail will never be revealed.

Wolf created a comparable loop between these two songs, similar to “Der Knabe” and “Ein Stündlein.” “Lebe wohl” does not end as openly as “Ein Stündlein,” which concludes with a half cadence. However, “Lebe wohl” ends with an unusual cadential structure. The vocal melody participates in a half cadence, yet does participate in the resolution. The piano postlude of “Lebe wohl” simply oscillates between two chords $D\flat$ major and $G\flat$ minor, highlighting the two tonal centers. Upon closing the piano postlude, the rhythms are lengthened from quarters and eighths to accentuate these two chords. Ultimately, the final $D\flat$ -major harmony imparts an open quality due to the open fifths. These final three chords, beginning in measure 19, consist of openly spaced sonorities, either spaced apart by fifth or sixth. This spacing creates hollowness and lacks a sense of

complete resolution. Because we previously heard the resolution from the $A\flat 7$ harmony (m. 16) as resolved with the movement to the $D\flat$ -major harmony, this latter harmony sounds in our ear as tonic. Yet the constant shifting between the $G\flat$ minor and the $D\flat$ -major harmony weakens this previous resolution. Despite the conclusion on the $D\flat$ -major harmony, we do not have a strong sense of resolution. The return to the beginning of “Frage und Antwort” answers this instability. In this way, these two songs create a pair, just like “Der Knabe und das Immlein” and “Ein Stündlein wohl vor Tag.”

Summary

Paired songs allow us to create an overarching narrative, whereas a single song only tells a portion of the story. In both pairs above, we hear only two parts of the story, leaving the listener to determine the remainder of the narrative. In analyzing each pair we see how the narrative develops and how the vocal melodic line represents the emotional meaning of the text.

It is not the innovative use of harmony that proves most insightful here. Without a doubt, Wolf created some hauntingly beautiful harmonic progressions that also emphasize the emotional meaning of the text and these have rightfully gained discussion and analysis. In contrast, the most interesting moments of Wolf’s composition are those based in the melodic realm. Wolf used melodic motives to tie these four songs into their respective pairs. There is no doubt that these melodic fragments created beautiful harmonic moments, yet the attention to melodic analysis seems necessary.

In analyzing these four songs, one begins to see the connections Wolf himself possibly saw in the original poems. “Der Knabe und das Immlein” and “Ein Stündlein

wohl vor Tag” are tied together by the circling motive that appears as the main melodic motive in each song. As we have also seen, this particular cyclic structure influences the harmonic and formal structure of each song.

“Frage und Antwort” and “Lebe wohl,” the second song pair, made use of a step-wise chromatic motive that permeated both melody and harmony. In a particular Wolfian twist, we only understand what this chromatic motive indicates when we listen to the second song “Lebe wohl.” Only by listening to this song, and hearing the Farewell motive, do we become more aware of its uses within “Frage und Antwort.” Furthermore, the missing dominant of “Frage und Antwort” is found only later in “Lebe wohl.”

These musical motives (both the circular motive of the first pair and the Farewell motive of the second pair) represent a trait that Wolf often used in his song compositions. As we have seen, he was particular about presenting motivic material in the beginning, but in a sense, not providing context for this material. Only later is the context revealed or understood. As we saw with the pair of “Frage und Antwort” and “Lebe wohl,” we only realized what the descending, chromatic motive meant when hearing the words in conjunction with “Lebe wohl.” We had previously heard this motive throughout “Frage und Antwort,” but the motive had no meaning until “Lebe wohl.” This process of slowly uncovering the meaning behind the music leads to a highly effective narrative effect and we have seen this in each of the songs discussed above.

CHAPTER V

TWO CASE STUDIES: “AN EINE ÄOLSHARFE” AND “DAS VERLASENNE MÄGDLEIN”

Two of the most emotionally provocative poems within the *Mörrike-Lieder* are “An eine Äolsharfe”⁴⁸ and “Das verlassene Mägdlein.” The poems by themselves are highly tantalizing, yet Wolf’s settings magnify the protagonist’s emotional unrest. While many others within the *Mörrike-Lieder* could easily fit this categorization, these two songs are the focus of this chapter. In the previous chapter, we saw that the use of metaphors and containers aid in revealing musical meaning. With this in mind, we can ask ourselves, what can this methodology reveal about non-paired songs?

While the methodology applied here is the same, these songs are typically seen as having no connection to each other or to their surrounding songs. Yet I present these two songs together because they both represent poetic dichotomies in musical terms. As stated before, this analytical method is especially insightful in illuminating patterns within the songs. In the following analyses, I examine how patterns are used and pay close attention to the motive’s relationship with the text. In turn, these patterns provide a foundation for musical meaning.

⁴⁸ The following discussion of “An eine Äolsharfe” was published in volume 7 of the Book Series *Methodology of Music Research*, in June 2012 under the title “Music, Imagery, Meaning, and Emotion in Hugo Wolf’s “An eine Äolsharfe: An Analytical Triangulation via Schenkerian Analysis, the Theory of Musical Forces, and Cognitive Metaphor Theory.” The analysis presented in that article forms the basis of the discussion here. I would also like to thank Dr. Stephen Rodgers, Dr. Susan Youens, Dr. Deborah Stein, and Dr. Arnie Cox for their thoughtful and supportive comments on an earlier draft of this paper.

As a poem, “An eine Äolsharfe” makes use of three dualities: Spring (as a season) versus Death, Poet versus Harp, and Sense versus Sound. These three binaries then influence our poetic interpretation. Wolf was sensitive to the dualities portrayed within the text and sought to present these dualities within his song. Wolf was also sensitive to the protagonist’s emotions and represented these in a variety of ways. Most importantly, Wolf created three moments of escape and paid particular attention to the vocal melody’s role in cadences.

Similarly, “Das verlassene Mägdlein” presents a single duality: Reality versus Daydreaming. Here, I use the daydreaming state to represent the state in which the young girl is waking from sleep as well as her avoidance of reality. Throughout this song, we see a clear shift between the verses in which the young girl is daydreaming and the single verse in which reality comes to the forefront.

“An eine Äolsharfe”

This poem has been praised by several literary critics and is generally found to be a highly provocative and passionate poem. Jethro Bithell writes, “Seldom did Mörike write with such passionate intensity; his grief, renewed after so many years by the melancholy strains of the wind in the harpstrings, and finding its counterpart in Nature around him, is beautifully and powerfully expressed in the irregular unrhymed strophes of the elegy” (Bithell 1959, 119). Another critic, Helga Slessarev, describes the poetry of Mörike as melodious and forward thinking with regards to French Symbolism. She states, “The poem is very melodious. Even if we could not understand the words, the rhythm would indicate the changes from calm to longing and to eager expectation. . . . Such

verses, where language speaks so directly to the listener ... can be compared to the *poésie pure* or the French Symbolists” (Slessarev 1970, 34).

Jack Stein also offers a stimulating interpretation of the poem by highlighting the three dualities mentioned above: Spring versus Death, Poet versus Harp, and Sense versus Sound. If we assume that the poet is partly expressing his or her sensations through the sounds of the harp, we can combine Poet versus Harp and Sense versus Sound into the same duality. Therefore, it is my understanding that two of these dualities can be combined into one. Furthermore, it can also be explained that the “poet” and protagonist are one in the same – Mörike. The loss of his brother is believed to have been the catalyst for this particular poem. Considering this context in which the poem was written, it seems justifiable that Mörike is writing to express his grief, and that he is simultaneously the protagonist in the poem. Both the poet and the protagonist remember a lost loved one. Therefore, for the remainder of the analysis, poet and protagonist assume the same identity.

Wolf’s setting has garnered positive and negative attention. While Jack Stein finds the poem itself provocative, he writes that in Wolf’s setting “the true subtlety [of the poetry]...eluded Wolf,” noting that “[t]he vocal line does not bind together the wonderfully evocative associations of the poem in any way” (Stein 1967, 22-26). In short, Stein claims “An eine Äolsharfe” is a “miss” within the *Mörike-Lieder*. On the other hand, Youens asserts that Wolf was “someone who cared more about poetry, served it faithfully, [and] delved into it more deeply than other lieder composers” (Youens 2000, x). In their *Grove Music Online* entry on Wolf, both Eric Sams and Susan Youens conclude that Wolf “incorporated detailed readings of his chosen poems in the

compositional decisions he made about every aspect of song: harmonic nuances, tonal form, melodic design, vocal declamation, pianistic texture, the relationship of voice to piano, etc.” (Sams and Youens 2001). Considering Wolf’s reputation as a sensitive setter of poetry, could this song indeed be a “miss” within the collection? It seems unlikely that Wolf would set the provocative poem in such a simplistic way. The following pages offer analytical evidence to support the claims of Sams and Youens. The poem and translation are as follows:

An eine Äolsharfe

Angelehnt an die Epheuwand
 Dieser alten Terrasse,
 Du, einer luftgebornen Muse
 Geheimnisvolles Saitenspiel,
 Fang an,
 Fange wieder an
 Deine melodische Klage!

Ihr kommet, Winde, fern herüber
 Ach! von des Knaben,
 Der mir so lieb war,
 Frisch grünendem Hügel.
 Und Frühlingsblüten unterwegs streifend,
 Übersättigt mit Wohlgerüchen,
 Wie süß bedrängt ihr dies Herz!
 Und säuselt her in die Saiten,
 Angezogen von wohl lautender Wehmut,
 Wachsend im Zug meiner Sehnsucht
 Und hinsterbend wieder.

Aber auf einmal,
 Wie der Wind heftiger herstößt,
 Ein holder Schrei der Harfe
 Wiederholt, mir zu süßem Erschrecken,
 Meiner Seele plötzliche Regung;
 Und hier – die volle Rose streut, geschüttelt,
 All’ ihre Blätter vor meine Füße!
 (Mörke 1867, 51-52)

To an Aeolian Harp

Supported by the ivy-covered wall
 of this old terrace,
 o, mysterious harp
 of an aerial muse,
 begin,
 begin again
 Your sweet complaint!

Winds, you come from far away,
 ah, from the fresh green grave
 of the boy
 who was so dear to me.
 And touching the spring flowers along the way
 satiated with fragrance,
 how sweetly you oppress my heart,
 and gently sigh in the strings,
 full of melodious melancholy,
 swelling with my longing
 and dying away again.

But all at once,
 as the wind blows stronger,
 a glad cry from the harp
 echoes, awakening a sweet alarm
 suddenly in my soul.
 And lo! the full-blown rose, shaken, strews
 all her petals at my feet.
 (Miller 1973, 174-75)

With the background of the poem in mind, we can now turn to our musical analysis. The development of the first stanza allows us to understand that the container itself is not actually solidified until the latter half of the first stanza. Much like “Der Knabe und das Immllein” from the previous chapter, this introductory section of “An eine Äolsharfe” presents the listener with an unstable beginning. The opening harmonies and melody vaguely suggest C# minor as our tonal center. The harmonies provide weak support via the subdominant triad (iv) while the melodic line includes several non-diatonic pitches for C# minor. **Example 5.1** illustrates a Schenkerian reduction of this first stanza. The first harmony can be reinterpreted in two ways – either as a iv chord in C# minor or as a ii chord in E major. Yet when examining the first stanza as a whole, we see that the opening harmonies actually serve as a type of cadential structure (namely, an auxiliary cadence) for our formal tonal center – E major.

Example 5.1. Schenkerian Reduction of “Äolsharfe,” First Stanza, mm. 1-12

As illustrated above, both melodic lines struggle against the force of melodic gravity; the upper melodic line *ascends* from C#5 to E5 while the lower melodic line also *ascends* from C#4 to the joining of both lines at B4 (m. 11). While both of these lines battle against the downward gravitational pull, it becomes very noticeable when they give into this gravitational force and finally descend.

It is these two melodic lines that recall Sams's Love I motive. The opening C# is itself elaborated, but ultimately combines with the lower, rising melody at B4 (m. 11). Yet in this poem, we have no semblance of two lovers coming together. In fact, this poem presents quite the opposite; the protagonist is mourning the loss of his brother. With this, we understand that the merging of these two lines is not two lovers coming together, but rather that the merge more appropriately represents the protagonist giving in to the coming wind.

Furthermore, the opening stanza presents the clearest sense of dualities, both musically and textually. The compound melodic lines are more prevalent and easily recognizable in this stanza than the following two. This is not to say that textual dualities and melodic dualities are not present within the following stanzas, but rather that the dualities presented within the first stanza are more clearly defined. There are specific words in the poem that represent spring, such as "Efeuwand" (ivy-covered wall), as well as those phrases that represent sound, such as "Geheimnisvolles Saitenspiel," and "melodische Klage." While these binaries do not directly correspond to the dualities revealed by Schenkerian analysis, they do seem to emphasize that Wolf was aware of such dualities. It would be difficult to claim that the upper melodic line is one portion of the binary (i.e., Spring) while the lower line represents the second portion (i.e., Death) or any other combination.

The container similarly undergoes a transformation within the first stanza. Because the tonal center of C# minor is harmonically weakly supported and the E major tonal center is not established until the conclusion of the first stanza, we cannot claim solidified boundaries within this stanza. These weakly defined boundaries do not become

solidified until the second stanza. In a broader sense, the melody and harmony are operating in a weakly bounded container and as such the container boundaries (illustrated in **Figure 5.1**) are created in such a way so as to illustrate their permeability. In a sense, the boundaries fluctuate with the melodic flow.

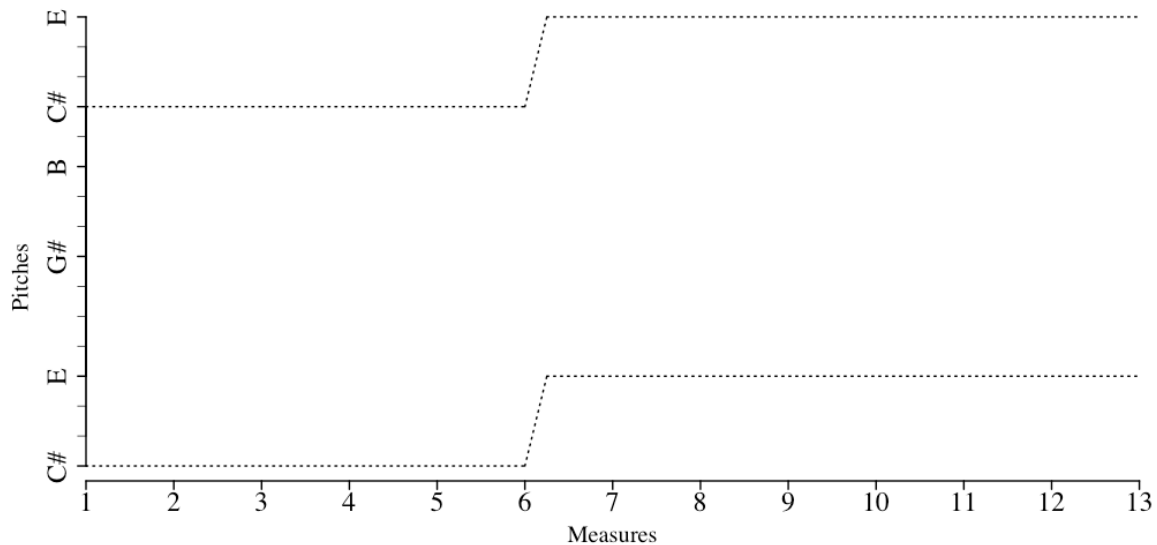


Figure 5.1. Unspecified and Permeable Boundaries of First Stanza, mm. 1-13

Melodically speaking, the opening stanza presents the listener with particularly jagged and undulating gestures. These melodic fragments are seemingly connected as they often begin on the same pitch the previous fragments ended on. This connective element and numerous pauses between poetic lines suggest that our speaker is having difficulty expressing his emotionally painful thoughts in a single statement. These broken melodic fragments correspond to these stuttering gestures one might make when emotionally distraught (see **Figure 5.2**). One exception occurs with statement of the third line, “Du, einer luftgebor'nen Muse” (You, an air-born muse) in measures 4-6. This

poetic line refers directly to the Wind itself, the air-born muse. With direct reference to this Muse, the vocal melody reaches the highest point within this container. This highpoint of E5 helps to gradually solidify our tonal center. More importantly, this high point illustrates the importance of the Wind-Muse, for without the wind, the aeolian harp will not sound.

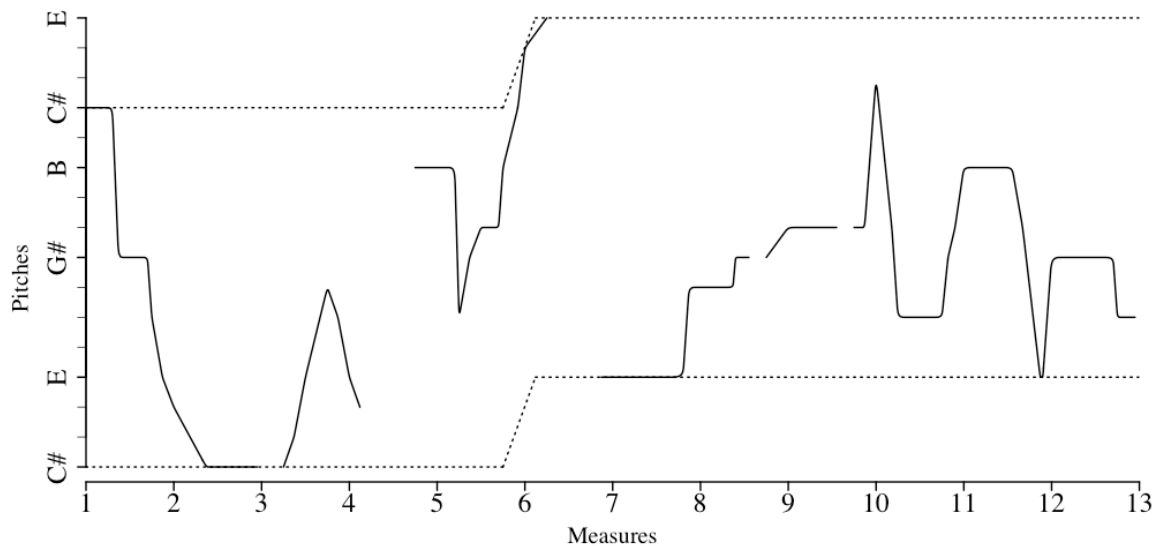


Figure 5.2 “An eine Äolsharfe,” First Stanza Song Graph

The remaining melodic gestures within this stanza serve to highlight the expressive text. “Geheimnisvolles Saitenspiel” (figuratively translated as mysterious air-born muse”) is represented through the fourth melodic fragment with the augmented second (m. 6-7). This particular melodic fragment exemplifies Wolf’s use of altered chromatic patterns to highlight the mysterious nature of the text. The pattern 1-#2-3-4, seen in **Example 5.2** below, emphasizes the text “Geheimnesvolles Saitenspiel.” Furthermore, this reference to the muse here is indirect, while previously in measure 6 the

reference was direct. This combination of indirect reference and chromaticization of *re* highlights the fickleness of the particular Muse.

Example 5.2. “An eine Äolsharfe,” mm. 6-9

The augmented second is directly followed by the half-step resolution to G#4. For a moment, we seem to have arrived on a stable pitch. But shortly thereafter, the melody displaces the resolution by continuing up the scale another half step to A4. Yet just when we begin to expect the arrival of B4, the melody leaps upward to D#5 (m. 10). With the sudden shifts in direction in measure 10, we sense that perhaps the wind is finally beginning to arrive. With this brief gust, the melodic line that was previously struggling against gravity finally reaches its goal of B4 (m. 11). With the arrival of B4, we have a sense that our goal has been attained. This achievement applies not only to reaching a stable platform for the melody, but also to the arrival of the wind. With that, the melodic fragment of “Deine melodische Klage” (“Your melodious lament”), progresses downward to F#4, so as to allow the wind to play the harp.

One of the most provocative moments within the first stanza occurs during this final gesture. If we refer back to **Example 5.1** from above, we see the two previously

ascending melodic lines join on the words “melodische Klänge” and descend together from $\hat{5}$ (B4) to $\hat{2}$ (F#2). These particular words, in conjunction with the descent of the newly joined melodic line, heighten the listener’s awareness that this particular song is indeed meant to be a “melodious lament.” This stanza is crucial in setting the stage for the remainder of the song. The weakly supported C#-minor tonal center now clearly gives way to E major. With that, the tonal center is finally defined with the evaded authentic cadence that concludes the stanza.

The arrival of the second stanza solidifies the tonal center of E major. The container, however, is not simple the octave container from E3 to E4. Rather, because the voice operates primarily between E4 to F#5, the container coincides with this range. Therefore, for the remainder of the song, the container spans not an octave, but a ninth. There are two reasons for selecting this range as the boundary of our container. First, the F#5 appears in conjunction with specific words as a means of highlighting their importance. The F#5 occurs in the third, sixth, and ninth poetic lines and corresponds to the most descriptive of words: “so lieb,” “Wohl[gerüchen]” and “[wohllauten]der Weh[mut]” (“so lovely,” “sweet scents,” “harmonious melancholy”). These words represent the protagonist’s arousal of senses brought on by the Wind. In doing so, these particular words recall the Sound versus Sense binary previously mentioned.

Secondly, each of these descriptive words occurs with a specific musical gesture – the double neighbor. In two cases, this double neighbor appears around E5 (mm. 18-19 and 34-35), thus requiring the container to expand for this higher tone. In fact, in the song graph below, we could also imagine the boundary lying at E5. However, because this

upper neighbor motion is so insistent throughout the stanza and appears here at the very foreground level, we take F#5 as the upper boundary.

In another case, the leap from A#4 to F#5 (mm. 24-25) accompanies the words “mit Wohl[gerüchen].” If we recall, leaps leave traces of both pitches in our ear. Therefore, F#5 blends with the previous pitch. Furthermore, after leaping upward, this melodic gesture gives into melodic gravity and falls back down to A4 (m.25). By stepping away from F#5, the pitch is then replaced with E5. This upward leaping gesture then is simply an elaboration of the more middleground gesture in which the A#4 (of m. 24) is itself an lower neighbor of B4. (See **Example 5.3** on page 162, which produces a Schenkerian reduction graph of the entire second stanza.) In correspondence with the specific descriptive words, these elaborations consisting of F#5 are exactly that – descriptive leaps that elaborate a more important pitch.

Nevertheless, one pitch in particular lies outside this established range. This outlying pitch, outlined with a box in **Figure 5.3** (following page), is crucial to this particular stanza specifically *because* it lies outside the boundaries. As we have seen in previous analyses, when an escape occurs, we realize that a significant event has taken place.

Within this stanza, the upper and lower boundaries of the container are approached numerous times. In the beginning of the second stanza, the vocal line begins on G#4 – a relatively stable pitch. However, because this pitch is not the most stable pitch, we sense some uncertainty and the need to progress to a more stable pitch. Instead of giving in to gravity, the melodic fragment progresses upward.

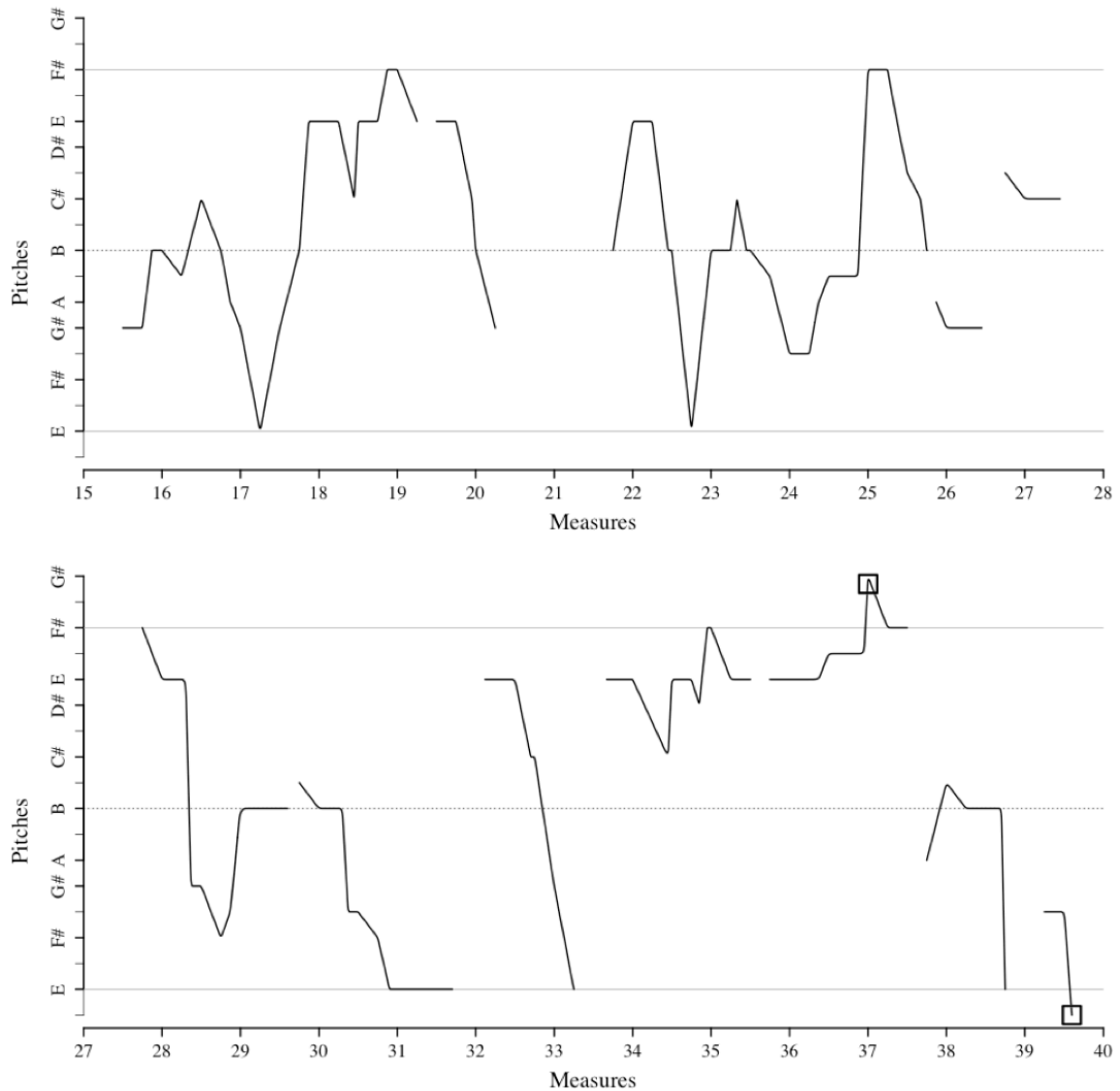


Figure 5.3. “An eine Äolsharfe,” Second Stanza Song Graph

After climbing as high as C#5, the melodic fragment falls downward to the most stable platform and the lower boundary – E4. This quick fall to E4 gathers the momentum necessary to then reach the highpoint of the container shortly afterward (m.18-19). This quick ascent to E5 is embellished with a double neighbor, and slowly descends to back the mediant – the beginning pitch of this stanza. In these first two melodic fragments, we

have already explored the entire range of our container and therefore, provide context for the expanded container. Furthermore, these first two melodic gestures depict melodic elasticity. The melodies suggest flexibility by expanding both upward and downward, yet returning to the original starting pitch.

The melodic contour within this stanza involves a variety of leaping ascents, repeated fragments, and incongruent segments as well as various lengths in the gestures. Similar to the first stanza, this stanza presents little consistency among melodic gestures. The upward leaps, as seen in the first melodic fragment (m. 17), work against melodic gravity. In particular, this gesture presents a leap (minor third) followed by a larger leap (perfect fourth), defying melodic elasticity and gravity. In denying melodic elasticity, we are drawn to the painful revelation of the protagonist, who speaks of a loved one who has recently passed. Furthermore, the increase in leap sizes defies the downward pulling force of gravity. These leaps are briefly followed by a descent, which symbolizes giving in to gravity. Almost immediately after this submission, the melody moves upward again to E5. After returning up to E5, the melody remains at this upper boundary. The melody gives in to magnetism by circling this upper tonic pitch, yet simultaneously defies gravity by not moving downward. Yet again, these dramatic shifts and denial of forces draw attention to the vocal melodic line. Furthermore, the constant fluctuations between giving in to and denying musical forces indicate a protagonist who is also emotionally unstable. Here, the poet refers to the grave of the one “who was so dear to me” (mm. 18-19). The dramatic, abrupt rise to the E5 and quickly changing motion of the double neighbor motive emphasize these specific words in the text and remind us of the poet’s loss. Directly thereafter, the slower and stepwise descent in the second melodic fragment (mm.

19-20) displaces this instability and reintroduces stability. This giving in to musical forces suggests the protagonist is also giving in to their emotions.

The third melodic fragment (m. 21 and following) begins with leaps, but these leaps outline the consonant pitches of the tonic harmony. These skips simply serve as an embellishment of *sol*. The dominant is then replaced with a chromatically raised subdominant, *fi* (A#4). This dissonant A#4 moves an augmented second to *me*, the minor mediant. To counter this stepwise motion, the melody then leaps upward from A#4 to F#5. This leap, seen in measure 24, is the largest leap encountered thus far within this stanza and increases the instability introduced by the chromatic pitches. The chromatic shifting and large leaps further emphasize the text, “Übersättigt mit Wohlgerüchen” (“satiated with fragrance”). In the given context, we realize the protagonist is alluding to the Wind with this statement, and therefore we understand the chromaticism and larger leaps symbolize the uncertainty of the Wind. This movement to the upper boundary of the container recalls the similar movement in the opening stanza with the first mentioning of the Wind (m. 6).

In measure 25, the melody descends as expected (according to gravity) from the F#5 down to B4. Normally, we would expect momentum and gravity to carry the melody further down to tonic as a final resting point. This could, in fact, have easily been the case. We are lead to believe that this is indeed the case with the first statement of “wie süß,” which continues this downward trajectory. But with the chromatic repetitions of “wie süß,” the melodic line is carried upward yet again to the highest point within our container. These repetitions of “wie süß” (mm. 26-28) deny our expectations by reversing the trajectory of the vocal line with a slow-rising upward motion. The higher

pitch that coincides with the words “wie süß” always resolves down, thus giving in (albeit, very briefly) to gravity and magnetism. The insertion of these repetitions interrupts our expectation of the upcoming cadence and makes us yearn for a resolution all the more. This initial avoidance of the cadence signifies the protagonist’s reluctance to accept the truth.

Yet despite the increasingly higher repetitions of “wie süß,” it is within this stanza that we hear our first conclusive cadence. This cadence is, ironically, quite misleading, as it does not occur, as one might expect, at the conclusion of the stanza. We have yearned for a resolution and finally receive the satisfying cadence, yet this cadence occurs in the middle of the second, longer stanza. The one and only perfect authentic cadence with participation from the voice occurs at the conclusion of the seventh poetic line, “wie süß, bedrängt ihre dies Herz” (“how sweetly you oppress my heart”). The fact that the only secure cadence within the song coincides with “dies Herz” (literally, “this heart”) suggests the protagonist is focusing on his own emotions. In a way, the wind pulling on the strings of the aeolian harp is providing comfort for the grief stricken poet. At the same time, we also understand that even though the protagonist wished for the wind to play the harp, the wind also renews the memory of his brother’s death. This bittersweet moment is short-lived when the stanza quickly resumes.

After this cadence, the vocal melody leaps upward to the upper tonic, only to descend stepwise back down to the lower boundary (E4). After leaping upward again to E5, the melody continues to operate in this upper region. The upper tonic is prolonged throughout several measures and is elaborated by chromatic inflections as well as both upper and lower neighbors. With this play around E5, the vocal melody suddenly leaps

upward, past the upper boundary, to G#5. This first escape (m. 37) aligns with the word “Sehnsucht” (longing). By leaping outside the boundaries for this brief moment, the listener has reached a crucial moment. It is now that we realize the numerous approaches and explorations of the upper boundary represented a longing to break free from the emotional turmoil. However short, this upper escape reinforces the idea that all attempts of previous escape have been blocked. We can also examine the quick return to within the boundaries of the container as a sign of uncertainty on behalf of the poet. Perhaps the protagonist, even in wanting to relinquish his sorrow, cannot move on from the past so easily.

The remaining melodic fragment presents a similar escape, yet this escape is through the lower boundary. More importantly, this last melodic fragment (m. 39) displaces the previous tonic of measure 31 to conclude upon the unstable leading tone, D#4. The D#4 is not merely an embellishment and provides an essential moment precisely because it moves below the lower boundary. Furthermore, the leading tone is left unresolved and does not resolve to the tonic. The closeness of the upper escape and lower escape readily illustrates the rapidly changing emotions of the poet and his recurring mournful feelings. Whereas the previous escape broke through the upper boundary, and therefore represents more positive images of escape (i.e., freedom or elation), we can imagine that an escape through a lower boundary represents saddening thoughts, such as depression or resignation. Indeed, the wind has died down and left the poet alone once again to contemplate his emotions. This lower escape is also highlighted because it participates in the cadential gesture (a half cadence) for the end of the stanza. Yet another aspect that makes this leading tone stand out is that the pitch is approached by a leap of an

augmented fourth – an unstable and dissonant interval. With this unresolved leading tone, the previous authentic cadence has been completely erased from memory. Likewise, the previous comfort experienced by the poet is equally erased.

The Schenkerian reduction, illustrated in **Example 5.3** (on the following page), reveals the only perfect authentic cadence in which the vocal line participates. This cadence is solidified due to the fact that the vocal melodic line descends in a step-wise motion. All previous approaches to the lower boundary tonic were made by leaps and were therefore less secure.

Recall that the perfect authentic cadence occurs in conjunction with a complete repetition of the phrase, “Wie süß, bedrängt ihr dies Herz!” (“how sweetly you oppress my heart!”) in measure 30. After having a conclusive cadence, we are slightly jarred when the stanza continues. This strong cadence was quickly erased in our ears with the following melodic gestures. With the continuation of the final melodic fragments, we ultimately continue to a half cadence, as seen in **Example 5.3**.

The structure of the poem is important in understanding how Wolf set the words to music. The first and third stanza each consist of seven lines, while the second stanza is the longest with eleven lines. Mörike wrote the second stanza without pause or break between the seventh and eighth lines. Wolf, however, incorporates a pause at the end of the seventh line by inserting the one and only perfect authentic cadence. In fact, this secure ending upon “dies Herz!” gives the listener the sense that this particular stanza is concluding. Yet the following four lines of text remain to be set with the second stanza.

15 18 20 26 29 31 35 39

PAC HC

Example 5.3. Schenkerian Reduction of “Äolsharfe,” Second Stanza, mm. 15-39

Finally, the recurrent piano accompaniment melody slowly fades and finally falters with the final cadential gesture of the second stanza. We see this gradual loss of momentum in the piano accompaniment melody in **Example 5.4**. Beginning after the perfect authentic cadence (m. 31), we see the piano accompaniment melody, marked with brackets, repeating about every two measures. Yet beginning in measure 35, the piano melody falters and continues to falter until the cadence in measure 39. It is here that we realize this particular melody is symbolic of the constantly blowing Wind. With the final poetic lines of the second stanza, however, the melody wanes, signifying the ceasing wind.

Fragmentation and winding down of piano melody...

Example 5.4. “An eine Äolsharfe,” Piano Accompaniment of mm. 31-39

Before the beginning of the third stanza, Wolf introduces a short four-measure piano interlude. Through this short piano interlude, the wind (represented by the piano accompaniment melody) gains strength again. The small melodic fragments suggest the wind attempting to blow again, but not quite gaining enough strength to continue. But when the piano accompaniment melody (i.e., the wind) finally gains enough momentum to begin again, the melody is altered. Here, the piano melody (i.e., Wind) takes on a different, stronger character. The previously slower piano melody is now replaced by the insistent and forceful triplet rhythmic motive. The piano accompaniment also reaches its intense dynamic point as well, swelling to forte. **Example 5.5** illustrates the transition from the slower piano interlude to the intense melody that drives the third stanza. Furthermore, it is this stark, harsh wind, which the protagonist had originally begged to come, that now blows the petals from the blooming rose.

40 Attempting to gust... Gathering strength...

a tempo

43 More aggressive piano melody

f *p* *f*

Example 5.5. “An eine Äolsharfe,” mm. 40-45

Here, Wolf brilliantly represents the fickleness of nature originally illustrated in Mörike's poem. The reference to the Wind Muse as "geheimnessvolles Saitenspiel" (mysterious air-born muse) was foreshadowing this very moment. In the beginning of the second stanza, the Muse plays a sweeter melody that appeases the protagonist. Yet now, with this sudden change, the Muse represents the darker side of nature. Moreover, this darker side of nature (revealed in the piano interlude) is further highlighted by the oscillation between C# minor and E major. Because the wind has exposed its darker side, it is no longer able to maintain the harmonious E major tonality. The piano accompaniment fluctuates between these two keys, thus highlighting the two faces of nature.

The vocal melody presents two significant moments within this stanza. First, the vocal melody does not reach the lower tonic (E4) within this stanza. This is in sharp contrast to the previous stanza where we have our first cadential moment (m. 31) that includes tonic in the vocal melody. In addition to avoiding the lower boundary, the vocal melody also avoids participation in the final cadential moment. The vocal melody eludes participation in this cadence, even more so than in previous cadences. This cadential avoidance within the vocal melody is discussed below.

The broken and jagged melodic fragments in this stanza never again reach the lower tonic – E4 – as if to suggest the protagonist cannot yet let himself be "grounded" and fully accept the unfortunate events. **Figure 5.4** below illustrates these melodic lines within the third stanza. The complete avoidance of resolution to the lower tonic increases the intensity and instability of melodic gravity. The lower tonic is approached several times, yet each approach to E4 is abruptly stopped and is followed by a change in melodic direction. We encounter the supertonic several times but following each arrival

of $\hat{2}$, the melody is stopped (by short rests) and the direction is shifted upwards and almost always leaps to the higher pitch. The short rests break the momentum to continue to tonic while the abrupt turn in motion denies the gravitational and magnetic pull to tonic. The urge to resolve this tendency tone grows stronger with each arrival and ultimately increases our longing for resolution.

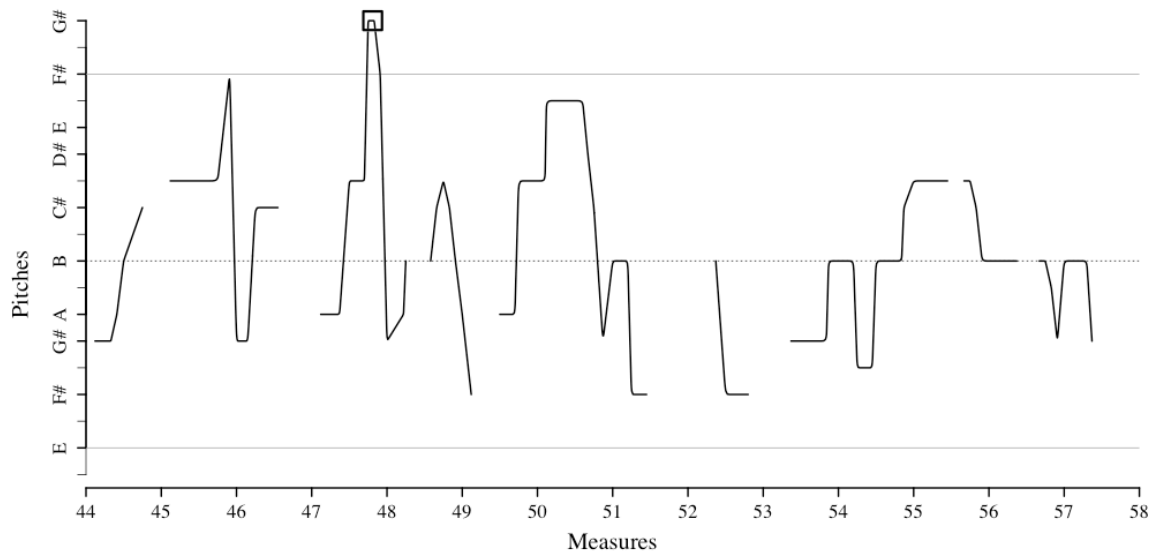


Figure 5.4. “An eine Äolsharfe,” Third Stanza Song Graph

The second significant moment within the third stanza is the final escape. This last escape occurs in measure 47 and coincides with the word “Harfe.” The upper boundary escape of G#5 is momentary and immediately returns to F#5. In this instance, the escape and return happen within a single beat, which makes this escape weaker than the previous. However, both upper escapes (mm. 37 and 47) incorporate an appoggiatura motion. Whereas the previous upper escape was approached from a small interval (minor third), this escape is approached from a larger interval (an augmented fourth). This

approach is important as the motion (approached by a leap) momentarily leaves a trace of the pitch in our ears. We can examine the approach to the boundary from a larger interval as the poet having a stronger desire to break through the boundaries. Furthermore, this upper escape perfectly contradicts the previous lower escape, which was also approached by an augmented fourth. This last upper escape leaves the listener with a sense of hope that replaces the previous despair put in place by the lower boundary escape.

Both of these elements, the avoidance of the lower boundary and the upper boundary escape, combine in this final stanza to emphasize the emotional state of the poet. Yet again, the protagonist seeks to break free from the emotional turmoil (represented by the upper boundary escape), but even in doing so, he refuses to fully accept his loss (refusal to participate in cadence).

Within this stanza, these broken melodic gestures appropriately correlate to the sudden shift in wind (see **Figure 5.4** above). The abrupt changes in direction between higher pitches and lower pitches again instill a sense of instability. The momentum of the melodic gesture is broken twice with short insertions of a rest – once in measure 45 and again in measure 48. These melodic fragments could easily be joined as a continuous motion, but Wolf interrupts this movement by inserting short rests. These brief pauses again indicate the emotional state of the protagonist. Finally, as the stanza moves toward a conclusion, the swells (representative of the violent and strong Wind) of the surging melodic lines become less dramatic. As the wind begins to calm again we begin our ascent to tonic. But just as in the conclusions of previous stanzas, the vocal melody concludes without arrival upon tonic.

The final measures of the third stanza (mm. 55-57) give the listener a sense of moving towards resolution, yet this resolution never occurs. The lack of resolution in this stanza is more intense than in previous stanzas. The final resting note of the vocal melody (G#4) in measure 57 aligns with the dominant harmony. With this supporting harmony, *mi* appears as an unstable pitch. This particular cadence recalls the evaded cadence at the conclusion of the first stanza. Yet here, the uppermost voice of the piano accompaniment moves from *mi* to *re*, creating an even stronger need to resolve to tonic. The fact remains that the vocal melody does not engage in this resolution. The resolution simply never happens within the vocal melodic line. Just as we began with a sense of uncertainty and ambiguity, we end with comparable vagueness and indecisiveness.

The third stanza's inconclusive ending lends itself well to the return of the calmer wind melody. Just as with the conclusion of the first stanza, the piano postlude enters with the same piano accompaniment melody that began the second stanza. More importantly, this postlude solidifies E major as our final tonal center. This is despite the hesitation within the third stanza and the fluctuation between E major and C# minor. Yet because the piano postlude ends with the return of the sweeter, more peaceful piano melody, we are left with a sense of hope that remains for the protagonist. In this ending, the piano postlude acts as further commentary as if to say, the protagonist will recover from his loss.

“Das verlassene Mägdlein”

Mörike's *Das verlassene Mägdlein* is quite effective in expressing its story in four succinct stanzas. Rightfully so, this poem is one of Mörike's most well-known poems. The forsaken or abandoned maiden was a popular figure in literature of the 19th century.

In fact, the story of the abandoned girl is one that is particularly well known during Mörike's time and is retold not only in literature, but paintings as well.⁴⁹ Mörike's poem presents the story of a young girl, attending to her daily duties, and in doing so, recalls her unfaithful lover. With these memories of the unfaithful lover, she becomes emotionally distraught. The poem and translation are as follows:

Das verlassene Mägdlein

The forsaken Maiden

Früh, wann die Hähne krähn,
Eh' die Sternlein verschwinden,⁵⁰
Muß ich am Herde stehn,
Muß Feuer zünden.

Early, when the cock crows,
Before the little stars disappear,
I must stand before the hearth;
Must kindle the fire.

Schön ist der Flammen Schein,
Es springen die Funken;
Ich schaue so darein,
In Leid versunken.

Beautiful is the glow of the flames;
The sparks leap about.
I gaze therein,
Lost in sorrow.

Plötzlich, da kommt es mir,
Treuloser Knabe,
Daß ich die Nacht von dir
Geträumet habe.

Suddenly, it comes to me,
Faithless boy,
That all night
I dreamt of you.

Träne auf Träne dann
Stürzet hernieder;
So kommt der Tag heran –
O ging er wieder!
(Mörike 1867, 81)

Tears upon tears then
Stream down;
Thus the day approaches, –
O would it go away again!
(Bottge 2009, 176)

The analysis presented here, like “An eine Äolsharfe,” focuses heavily on the vocal melodic line; it is crucial to remember the precedence of the vocal melodic line for Wolf. As we will see, the vocal melodic line within this song presents itself as

⁴⁹ For example, Bottge references the painting by Rudolf F. Wasmann (1805-86) entitled *Schlafendes Mädchen am Herdfeuer* from 1843 (Bottge 2009, 179).

⁵⁰ Here, Wolf removes the first syllable to create a simpler version: “schwinden” within the lied. Both words (verschwinden and schwinden) mean to dissolve or to disappear.

commentary on the poetic story. At times, however, it is impossible to avoid discussion of the underlying harmonies, and so where appropriate, harmonies will also be discussed. Finally, my analysis strives to illuminate one important binary within this poem: Reality versus Daydreaming. Throughout the poem, the young maiden slips from reality to daydreaming. The analysis here reveals the musical motives that emphasize this binary.

In reading the text closely, we begin to understand some of Mörike's inferences. First, Mörike delicately indicates that the young maiden spoken about here is most likely within the servant class. The indications of "muß" ("must") in third and fourth lines of the first stanza indicate the young girl is in no position to put off her daily tasks. Namely, they suggest a girl who is in the servant class. It is also crucial to understand that the protagonist is already "sunk in grief" before the recollection of the unfaithful lover. With this, we understand that the young maiden is already unhappy, most likely due to the failed relationship.

Hugo Wolf's setting is arguably one of his most recognized from the *Mörike-Lieder* and has drawn attention for the innovative uses of harmony. Don McLean discusses the harmonic progression of "Mägdlein" with reference to the "creeping chromaticisms"⁵¹ that often guide the underlying harmonies in the piano accompaniment (McLean 2007). Karen Bottge analyzes Wolf's "Mägdlein" as well as Schumann's composition of the same poem and discusses (with regard to Wolf's composition) the wide and chromatic harmonic movements of the piano accompaniment (Bottge 2009).

⁵¹ Here, McLean defines creeping chromaticisms as "the tendency to voice-lead by chromatic step, or measure diatonic and chromatic combinations, in vocal part of accompaniment" and other methods as well. These specific chromatic movements occur in the accompaniment in measures 13-14, 21-22, and 33-37 (McLean 2007, 195).

Both of these scholars have presented analyses of “Mägdlein,” but almost solely focused on the chromatic harmonies.

In creating the container for this particular song, we must closely examine the vocal melody. The harmonies provide the A minor context for the container, but it is the melody that sets the boundaries for our container. The vocal melody within “Mägdlein” does not make use of the *do* to *do* range of A minor, but rather the *sol* to *sol* range of A minor. The vocal melodic line exists almost solely between E4 and E5, with only two escapes to F5 – a half step away from the upper boundary. The range is significant here because we have just realized this particular young maiden is of the servant class. She is not of the upper class, and therefore, does not have the same container as those who belong to the upper classes. Rather, her container is shifted to represent her contrast to the other classes.

Despite the vocal melody making use of the A minor tonal center, the harmonies presented are chromatic and make use of numerous augmented chords. These augmented chords are especially effective in blurring the tonal boundaries. Much like the beginning of “Der Knabe und das Immelin,” the piano introduction makes use of seconds and thirds by themselves, without supporting harmony. This lack of chords makes the tonal center difficult to define. It is not until measure 8 that we finally have a conclusive progression that directs us to A minor. This type of bare accompaniment is fitting for our young maiden for she is seemingly quite alone in her world – even incomplete, we might say because she has lost her lover.

The specific motive associated with the grief in this poem is presented with the first words, “Früh, wann die Hähne kräh’n” (“Early, when the cock crows”). This

particular motive is both melodically and rhythmically driven. As the motive develops, we begin to understand the emotional turmoil facing the young maiden. In true Wolfian style, we do not have a particularly strong association for this motive until the end of the second stanza when we hear the word “in Leid versunken” (“sunk in grief”). The first appearance presents the following rhythm: ♪♪♪|♪♪♪. This particular rhythmic pattern is present for the entire first and second stanzas with slight rhythmic alterations as the stanzas progress. See **Example 5.6**, which illustrates this transformation.

The piano accompaniment then repeats the motive in the upper voice for the entirety of the third stanza as if to amplify the grief stricken emotions of the young girl. It is here, that we realize how truly inescapable this particular rhythmic/melodic motive is throughout the song.

When the young maiden gazes into the fire at the end of the second stanza (m. 19), the tonal center slips down by a single half step. The harmonies toggle between $A\flat$ major and its “dominant,” which is substituted with the $E\flat^+$. The relationship between these two chords suggests an $A\flat$ tonal center. The slippage down by half step indicates an alternate reality for the young protagonist. It is this very shift in tonal centers that begins the overall chromatic wandering of the third stanza. With this harmonic transition, we understand that the young maiden has also slipped into daydreaming.

As illustrated in the song graph in **Figure 5.5** on page 174, we can see how the vocal melody toggles between two seemingly different voices. The dotted lines below serve merely as reference and to highlight the path each voice takes. One voice operates in the upper half of the container while the second voice operates in the lower half of the container. Furthermore, each voice spans a descending fourth. With this stanza then, we

see how the two realms (reality and daydreaming) are divided along the tonic line; neither crosses into the other.

The image displays a musical score for the song "Das verlassenene Mägdlein" in 2/4 time. It features three systems of vocal and piano parts. The first system (measures 1-6) includes a Soprano line starting with a *pp* dynamic and a piano accompaniment. The second system (measures 7-12) continues the vocal line with lyrics "eh' die Stern-lein schwin den, muss ich am Her-de stehn, muss Feu-er zün-den." and piano accompaniment. The third system (measures 13-18) includes lyrics "Schön ist der Flam-men Schein, es sprin-gen die Fun-ken;" and piano accompaniment. The fourth system (measures 19-24) includes lyrics "ich scha-ue so da-rein, in Leid ver-sun-ken." and piano accompaniment, with a *ppp* dynamic marking. A specific melodic line in the Soprano part, spanning measures 13-18, is enclosed in a box and connected by a line to the text above. The piano accompaniment consists of chords and moving lines in both hands.

Example 5.6. Transformation of Grief Motive, “Das verlassenene Mägdlein,” mm. 1-25

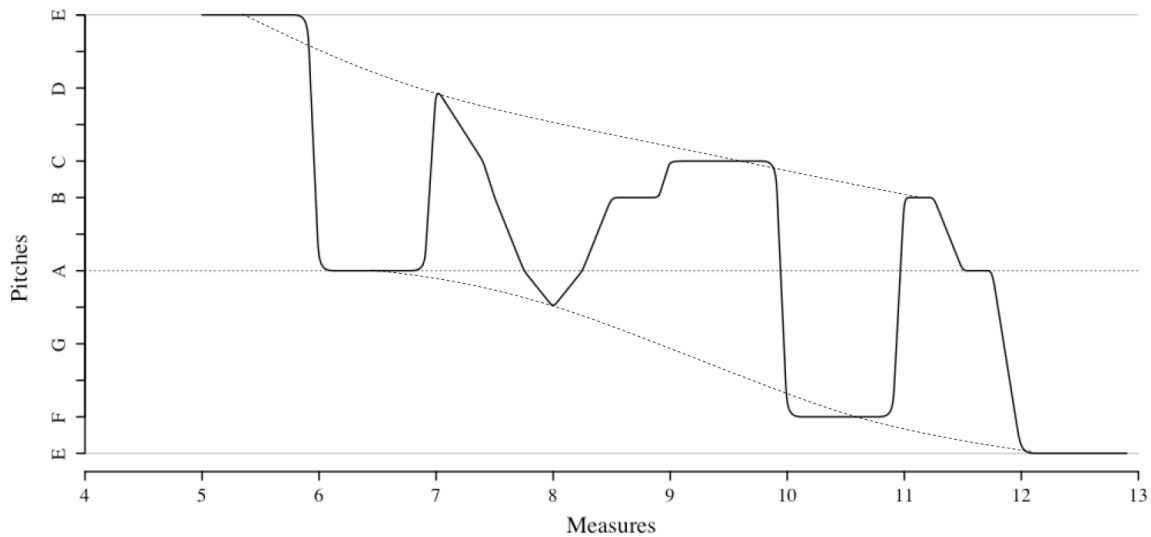
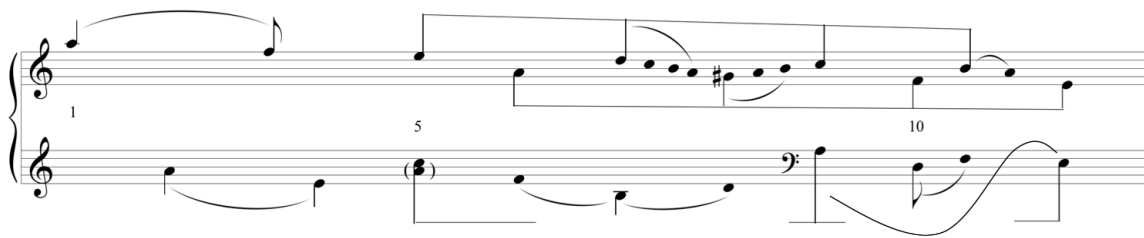


Figure 5.5. “Das verlassene Mägdlein,” First Stanza Song Graph

The song graph of the first stanza clearly illustrates the vocal melody operating between two realms. Much like “An eine Äolsharfe,” these two realms represent the binary division between reality and daydreaming for the abandoned maiden. It becomes clear through the poetic text that the young girl is waking quite early in the morning. Through personal experience, we might imagine the difficulties of fully waking at such an early hour. Therefore, the presence in both realms here is reasonable.

This parallel motion of the first stanza is also seen in the following Schenkerian reduction of the first stanza (see **Example 5.7**). Similar to “An eine Äolsharfe,” Wolf makes use of this dual descending line to highlight two specific realms in which the character thinks. One can imagine that by attending to daily duties one might be attentive, but also not fully aware of their motions, as the routine has become habit. Each state of mind presents its own unique challenges to the protagonist, as each proves difficult to manage. In reality, the young maiden *must* attend to her duties, such as attending to the

fire in the early morning hours. Yet in attending to the fire, the protagonist begins to daydream (and hence a departure from reality). All too soon, in her daydreaming state, the maiden remembers her past lover and becomes emotionally distraught. It is this conflict between the two realms that becomes apparent here.



Example 5.7. Schenkerian Reduction of “Mägdlein,” First Stanza, mm. 1-12

The second stanza, in which the young maiden daydreams, makes use of “peaks” (as illustrated in **Example 5.5**). These peaks are created by quick, upper neighbor melodic gestures. We see this quick upper neighbor motion in measures 16, 18, and 20. Each “peak” is marked with a box. Moreover, each “peak” begins and ends on an unstable pitch. With this, we understand that magnetism is denied by returning to the unstable pitch. This denial of magnetism additionally creates a sense of unease within this stanza.

We expect the same peaking pattern to occur with the fourth poetic line (“in Leid versunken”), but here, the “peak” occurs at the beginning of the line (see **Figure 5.6**). In addition, the upward movement is extended from a half step to a minor third. Here, “versunken” (“sunk”) appropriately corresponds to the last downward melodic gesture. It is with this final melodic fragment that we recall the opening rhythmic motive. Yet it is not until now that we understand what this particular rhythmic motive represents – the underlying grief felt by the protagonist. Although she herself could not yet identify this

grief, she still felt saddened. It becomes clear in the third stanza what exactly has caused the maiden so much sorrow.

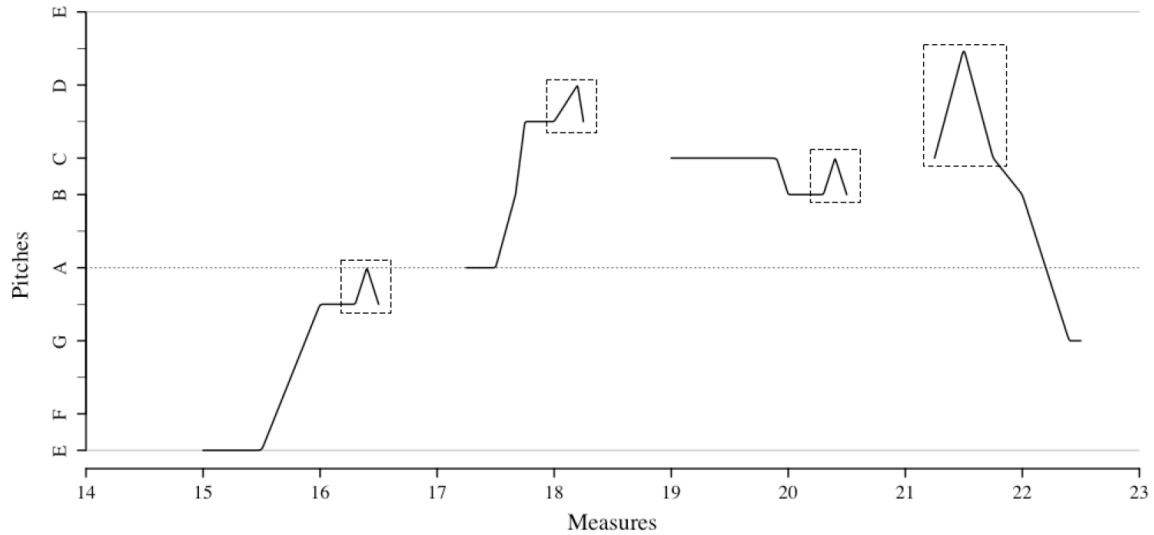


Figure 5.6. “Das verlassene Mägdlein,” Second Stanza Song Graph

The rhythmic motive presented in the first stanza (♩♩♩|♩♩♩) is consistent throughout the entire composition with the exception of the third stanza. The unremitting repetition of the rhythmic motive in the first, second, and fourth stanzas is indicative of the young maiden’s repetitive daily routine. It is only here in the third stanza, when the young maiden remembers her dreams of the unfaithful lover, that the rhythmic motive is broken. Day in and day out, the young girl must attend to her duties. Suddenly, the monotony of her daily routine breaks as she recalls her dream and reality of her situation sets in. In this stanza, she has been jerked into reality; she has only just begun to feel emotional.

If we recall, the protagonist gazes into the fire during the second stanza. In doing so, she recalls what she dreamed the night before. Yet the abandoned girl does not reveal

what she dreamed of until the beginning of the third stanza. With a melodic gesture akin to the shout of “Ah!” she begins the third stanza and shares the sudden revelation – her lover was unfaithful. Directly after this revelation, the melody exceeds past the upper boundary not once, but twice (see **Figure 5.7**). These sudden escapes defy all primary musical forces. Leaping upward defies gravity. Magnetism is also denied because the escapes are approached by leap. Furthermore, by moving rapidly between F5 and A4, inertia fails to be established. Only momentum can aid in explaining how the vocal melody attains such escapes. By leaping downward, the protagonist can gain enough momentum to manage brief escapes.

These brief escapes allow for the protagonist to outwardly express her emotions of frustration, sadness, and grief. The leaps up to each pitch (F5) suggest quick outbursts of emotion, but each are quickly reigned in as the melodic line quickly returns to the stable platform of *do*. In expressing her emotions, she is breaking the rules of musical forces – something that would have been looked down upon for someone in her caste. She must have control over her emotions as she attends to her duties, and therefore, these brief escapes must not be allowed to happen again.

The remainder of the third stanza (mm. 30-35) introduces steadier melodic gestures. These are in contrast to the previous sudden outbursts of emotion. After the two brief escapes, we sense the protagonist is becoming overwhelmed with emotion. Despite these calmer motive gestures, the true emotional feelings come to the forefront in the fourth stanza. The vocal melody approaches the upper boundary once again but here the vocal melody remains within the boundaries. The young maiden realizes that despite her distress, she must not show her emotions. With this, we realize that the protagonist no

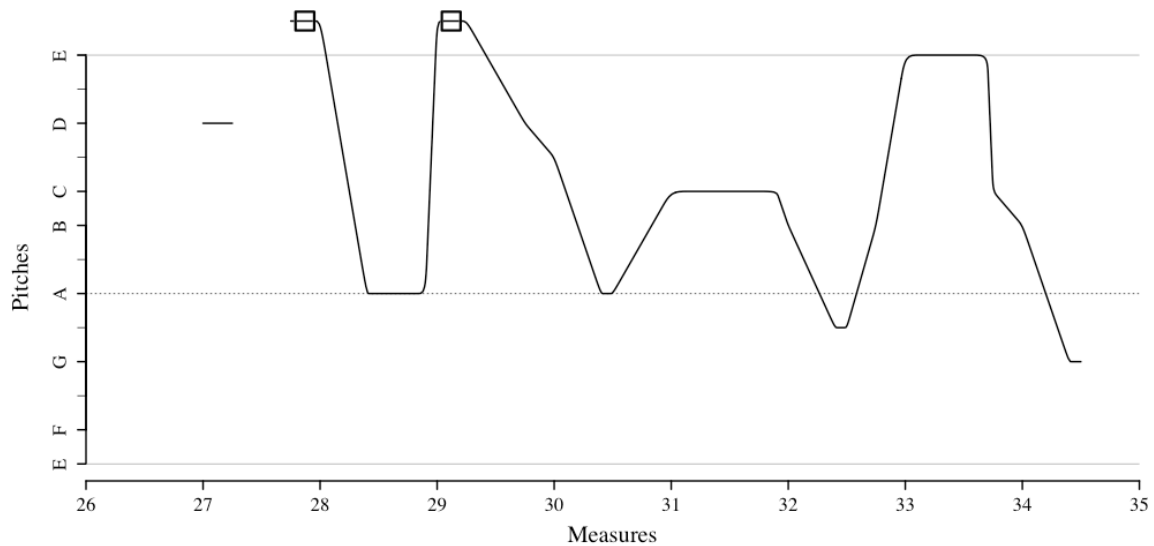


Figure 5.7. “Das verlassene Mägdlein,” Third Stanza Song Graph

longer has the strength to move past these feelings and becomes overwhelmed with emotion. The following three measures of the piano interlude help to make this clear.

The piano interlude between the third and fourth stanzas makes prominent use of the grief motive’s second half (see **Example 5.8**). This latter half of this motive (♩♩♩) now becomes the driving force for our return to A minor and is repeated each measure (mm. 34-37). The repetition of the shortened motive creates repetition, much like an echo. We sense that the repeated rhythmic fragments are a constant reminder for the girl of her current situation. The young maiden is now overwhelmed by all that makes her grieve. Her emotions build with each repetition of the motive fragment until she can no longer bear her own thoughts; sadness overwhelms her and she begins to weep.

31

S

dass ich die Nacht von dir ge - träu - met ha - be.

p

31

Pno.

p

pp

rit.

Example 5.8. “Das verlassene Mägdlein,” mm. 31-37

This piano interlude not only builds tension by repetition but also helps ease the wandering chromatics of the third stanza back to A minor at the beginning of the fourth stanza. Remarkably, the melodic material of the fourth stanza recalls the same material from the first stanza. Although the melody is similar, we now have three fragments to the melody rather than the smoother, single melodic line of the first stanza. There are two significant pauses or breaks, as seen in **Figure 5.8**, which seemingly indicate the heavy sighs of the crying protagonist. She has realized that she cannot outwardly express her emotions as in the third stanza, but must carry on with her chores. It is here that we realize she is actually carrying on with her daily duties, but is inwardly still shattered. The pauses here within the melodic line indicate the pauses or perhaps, deep breaths, taken by the protagonist to steady herself and continue the day. In support of this, the piano accompaniment pauses and lets the vocal melody sing alone. This is notably the only time in which the piano accompaniment pauses for a whole measure, letting the vocal melody fittingly sing alone.

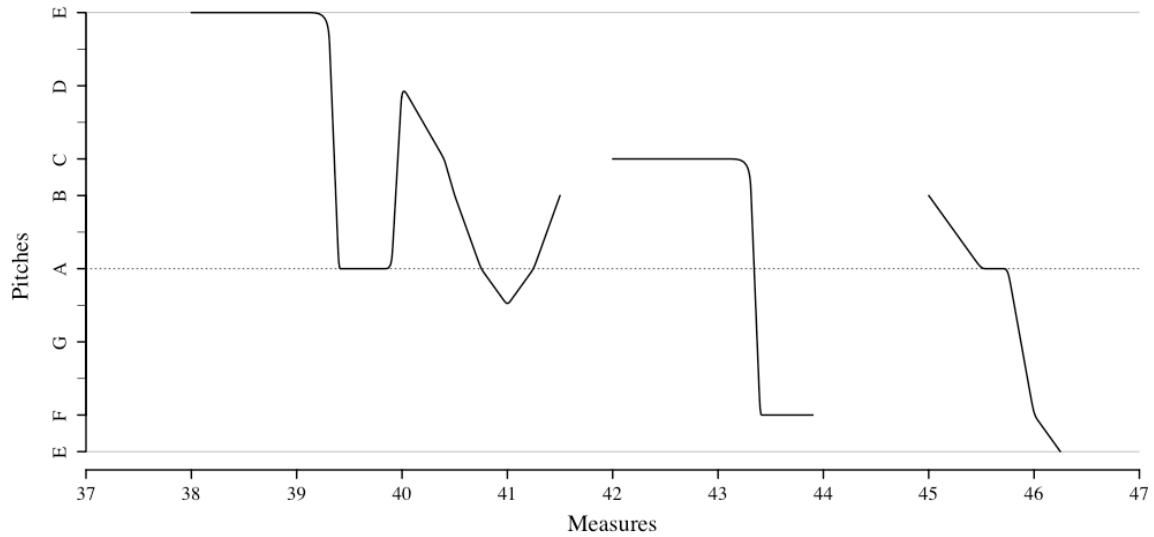


Figure 5.8. “Das verlassene Mägdlein,” Fourth Stanza Song Graph

In breaking this previously smooth melodic line into three separate segments, we begin to lose the previous momentum. We can see in **Figure 5.9** below that the overlap between the first and fourth song graphs identifies exactly how similar they are, yet the differences are the most remarkable feature. Here, the dotted melodic line represents the melodic structure from the first stanza. In this overlay, we can see how the fourth stanza delays or prolongs some pitches or melodic fragments. This seemingly slower progression indicates how the heavy weight of grief is slowing the protagonist down.

With the conclusion of the final stanza, the melody sinks again to the lowest point in the container. In wishing for the day to be gone, the young maiden slips back down to the lower region of the container, which signifies her return to daydreaming. Yet the vocal melody concludes on *sol*. This particular pitch yearns for resolution to *do*, but this resolution is denied. By leaving the abandoned maiden’s vocal melody unresolved, we realize that, despite her attempt to carry on, the young maiden is denied any solace.

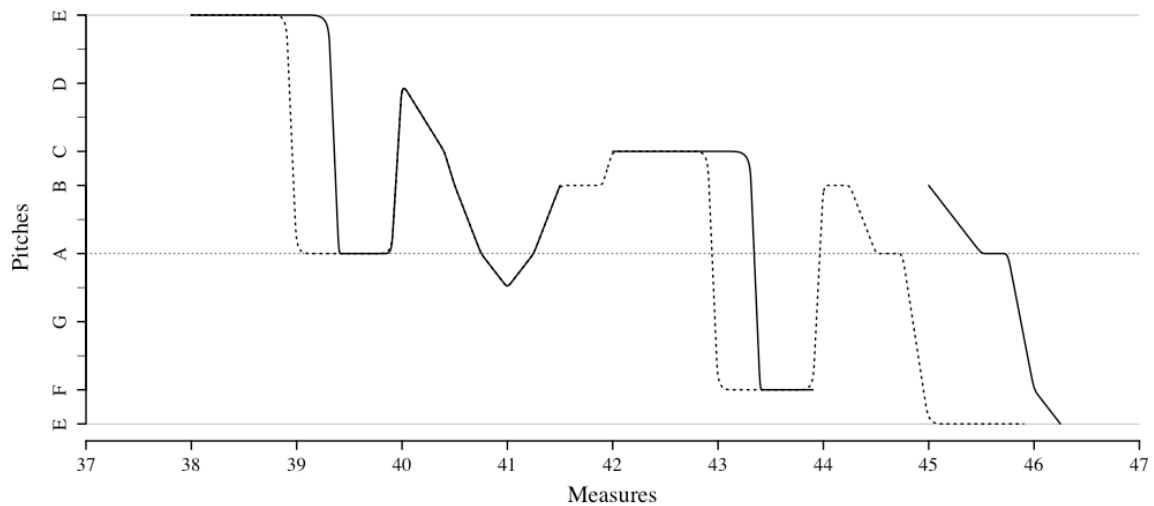


Figure 5.9. “Das verlassene Mägdlein,” First and Fourth Stanza Song Graph Overlay

The piano postlude begins with a restatement of the young maiden’s last melodic fragment during the harmonies. The harmonies in the remainder of the oscillate between open and closed position as if to suggest the girl will continue her day with the same fluctuation between reality and daydreaming. The final unfilled harmony echoes the maiden’s desolation.

Summary

Both poem and song represent highly emotional works by Mörike and Wolf. In his settings, Wolf sought to highlight the dualities within each poem. In “An eine Äolsharfe,” Wolf highlighted the tension between the protagonist and the wind through the three escapes. Each escape signifies the emotional ups and downs felt by the protagonist who has recently lost a loved one. The vocal melodic line’s avoidance at specific cadence points also indicates reluctance on the part of the protagonist to fully

accept the truth. Yet when the vocal melody partakes in the only perfect authentic cadence, it occurs in the middle of the second, longer stanza – an unexpected location. Despite this, the poignant moment draws our attention to the word “Herz,” and in doing so, captures the emotional characteristic of the song.

“Das verlassene Mägdlein” also made use of a binary: Reality versus Daydreaming. This particular binary is highlighted throughout the song by the rhythmic grief motive as well as the vocal melodic structure. The absence of the grief motive in the third stanza serves to highlight the one stanza in which the young maiden is entirely in reality. Furthermore, the vocal melody’s structure provided meaning for the protagonist’s emotional unrest. The combination of “peaks,” repeated rhythmic fragments, and broken melodic lines all serve to underscore the maiden’s emotional struggle.

CHAPTER VI

CONCLUSIONS

Music theorists and philosophers have been interested in deriving meaning from or applying meaning to music since Greek antiquity;⁵² this concept is certainly not new. Even today, scholars are still interested in identifying *how* we perceive music as an expressive art form. Thanks to recent theories of musical metaphor, we have been able to better grasp how we understand music as representing meaning or emotion. The metaphors of Musical Forces As Physical Motion and Musical Motion As Physical Space allow us to base our understanding of an abstract idea (in this case, music) on a more readily understandable concept (here, motion and containers).

This dissertation has investigated two main questions. First, I investigated how our knowledge of pattern can reveal meaning within the selected Lieder of the Mörike collection; more specifically, I discussed how melodic patterns and containment could inform meaning within each Lied. Secondly, I asked how these patterns led to a better understanding of cohesion and unity within the collection. As we saw in Chapter IV, these patterns can help us to identify further song pairs within the collection.

In deriving meaning from the songs, I applied a synthetic methodology. This approach utilized the concepts of pattern finding and containment so as to establish meaning with six songs of the *Mörike-Lieder*. The uncovered melodic patterns were important to their respective song or song pair by revealing meaning. By examining how musical patterns correspond to or deny musical forces and how they function within their

⁵² Most notably here, I am referring to the writing of Plato, Aristotle, and Aristoxenus.

respective containers, we can more fully understand the relationship between the music and text.

Chapter II provided brief biographies of both Eduard Mörike and Hugo Wolf. While Hugo Wolf's biography is fairly well-known among musicians, Mörike's is less familiar, despite the fact that his poems inspired many musical settings, not just by Schumann, Wolf, and Brahms, but also by Max Reger, Alban Berg, and Hugo Distler (Sams 1975, 533). In understanding Mörike and Wolf's historical and cultural backgrounds, we can better understand their respective art forms.

In addition, Chapter II discussed several of the existing manuscripts available in the Österreichisches Nationalbibliothek. In exploring these manuscripts, it became quite apparent that the melody was an important source for Wolf, which is in part why the analyses within my dissertation focused heavily on the vocal melody. Based on the hastily jotted down melodies at the bottom of some manuscripts, I surmise that Wolf either used these melodies as reference points or as germinal motives from which the songs grew. It seems likely that in his hurried compositional pace, Wolf simply had a melodic idea in mind and composed the piece from this melodic motive.

Chapter III discussed each of the four analytical tools in detail, so as to highlight what each method provides for the synthetic methodology. In the second half of this chapter, I also provided a further discussion of Larson's and Brower's theories and considered how their theories, when expanded, could also enrich our understanding of more chromatic music. With regard to Larson's musical forces, I only discussed three specific additional forces: momentum, friction, and the difference between local and global gravity. There are, perhaps, other explanations that can be beneficial for our

analyses. We certainly use many other physical forces to describe music. For example, “The music was *propelled* forward” or “After the climax, the symphony seemed to *decompress*” are just a few of the statements we use to describe our reactions to music. Perhaps, we might consider how propulsion or decompression could be viewed as additional metaphorical musical forces.

With regard to Brower’s theory, we could also equally expand the possibilities for containers. I only considered four new containers, yet other possibilities are conceivable. For example, we could easily imagine the Extended Container being expanded to other points within the scale. Perhaps the upper boundary could extend to *mi*, *fa*, or even *la*. These types of extensions depend heavily upon harmonic context, of course; still, they are viable options. We could also imagine the Shifted Container to be shifted to other points within the scale. The dominant-to-dominant shift is likely the second most common option, yet *mi* also represents another somewhat stable platform. Perhaps we could also imagine a melody functioning within the boundaries of *mi* to *mi*.

In Chapter IV, I analyzed two pairs of songs, the first of which (“Der Knabe und Das Immelein” and “Ein Stündlein wohl vor Tag”) have received some prior analytical attention but not been explored in as much detail as I provide here. Using this pair as a basis, I then examined a new pair within the collection that has yet to be discussed as such: “Frage und Antwort” and “Lebewohl.” My analytical approach helped to define patterns that tie songs together, while at the same time providing information on the larger groups of songs within the collection. Yet we must ask, could there be still more song pairs within the collection?

In examining some other songs within the collection, we can see surface-level connections between certain songs. For example, Wolf employs a similar motive in the uppermost voice of the piano accompaniment within “Auf ein altes Bild” and “Zum neuen Jahr,” songs No. 23 and 27, respectively. The motive appears first as a double neighbor motive (C#-D-C#-B-C#) in “Auf ein altes Bild.” In “Zum neuen Jahr,” this same motive occurs, but this time in inversion (C#-B-C#-D-C#). Furthermore, this very same musical pattern occurs in the opening vocal melody of “Gebet.” This particular song directly follows “Zum neuen Jahr,” so this double neighbor motive would certainly be present in our ear. These songs are linked by their religious-based texts, yet they are organized into different *Hefte* and have different compositional dates.⁵³ Perhaps, with further investigation, we might find other similar motives that tie these pieces together. Another fruitful area of research would be to investigate particular motives that occur in other *Hefte*.

Chapter V employed the same methodological procedure as Chapter IV, but in this chapter I discussed two non-paired songs, “An eine Äolsharfe” and “Das verlassene Mägdlein.” Each song contains one of the motives identified by Sams. Yet, as I illustrated, these motives could also have another interpretation. What also proves interesting here is the use of dualities within each poem (namely, the Poet versus Harp duality in “Äolsharfe” and the Reality versus Daydreaming duality of “Mägdlein”). These dichotomies aided in our understanding of the motives uncovered by Sams.

⁵³ “Auf ein altes Bild” appears in *Heft 5* and was composed on April 14th while “Zum neuen Jahr” was composed in the following *Heft 6* and was composed later in the year on October 5th. Both of these *Hefte* are dominated by textual religious themes.

Future Research

In this dissertation, I applied my synthetic approach to only six songs from the Mörike collection. Yet we also know that this particular collection was only the beginning of Wolf's mature compositions. With this in mind, the melodic structures within his mature lieder become a valuable source for further discoveries. For example, one might also apply this method to songs belonging to another collection. The *Goethe-Lieder* contains 51 songs, yet, as with the *Mörike-Lieder*, scholars have focused mostly on Wolf's advanced harmonic technique. If we were to focus on the melodic structure of the well-known "Anakreon's Grab," for example, we might also discover valuable insights into Wolf's perception of the text. In examining the hauntingly beautiful melody, we see that the range is only an octave – an octave from *do* to *do* in the home key of D major. These firm boundaries highlight the confinement of Anakreon's grave. Furthermore, the melody highlights the differences between life and death; here the upper boundary corresponds to words like "spring" and "life," while the lower boundary corresponds to contrary words, such as "winter" and "rest." In short, the six songs analyzed in this dissertation are only the start to further research, not just in the *Mörike-Lieder*, but also in other collections as well.

Furthermore, this methodological approach has applications not only in texted music but also in instrumental music of a more chromatic nature. With an accompanying text, we can use the poetry as a guide to direct our interpretations. Yet we might even use text to guide our interpretation of the music even when text is not present, such as within symphonic poems. But what directs our interpretations of instrumental music? I believe that the metaphors used here aid in creating narrative in songs and can also help to

determine narrative when text is not present. The symphonic poem repertoire could easily lend itself to this analytical method. Franz Liszt composed several symphonic poems based on literary narratives and even encouraged Wolf to write his own symphonic poem, *Penthesilea*.

In addition, we can further apply this approach to music beyond the tonal realm. Hatten briefly applied Larson's theory of musical forces to *Drei Klavierstücke* by Schoenberg (Hatten 2012), yet little to no research using these methods has been applied to atonal music. By understanding how melodies operate within an atonal realm, we can then modify the theories of musical forces and containment to allow for new harmonic containers and melodic movements.

Finally, with this understanding of physical forces and containment (to varying degrees) as similar experiences for everyone, what implications does this theory have for music of other cultures? The two particular theories of musical forces and musical meaning might possibly shed light on other musical systems. For example, do the numerous ragas of Indian classical music function in a similar way, with a single pitch (or pitches) seen as a gravitational center(s) and other pitches seen as having a magnetic pull?

I hope that these theories and methods can be expanded to include all musics. It is important to realize that not all music operates according to the same harmonic or formal rules, and we must take into account these different systems. In doing so, we allow for deeper understanding of why some music might arouse our emotions while other music does not. The methodological approach presented certainly only discusses a small portion of Western music, but I believe that its application to other musics is possible.

APPENDIX A

MÖRIKE-LIEDER PUBLICATION ORDER AND COMPOSITIONAL DATES

Hefte	No.	Title	Composition Date
1	1	Der Genesene an die Hoffnung	March 6
	2	Der Knabe und das Immlein	February 22
	3	Ein Stündlein wohl vor Tag	February 22
	4	Jägerlied	February 22
	5	Der Tambour	February 23
2	6	Er ist's!	May 5
	7	Das verlassene Mägdlein	March 24
	8	Begegnung	March 22
	9	Nimmersatte Liebe	February 24
	10	Fußreise	March 21
3	11	An eine Äolsharfe	April 15
	12	Verborgenheit	March 13
	13	Im Frühling	May 8
	14	Agnes	May 3
	15	Auf einer Wanderung	March 11
4	16	Elfenlied	March 7
	17	Der Gärtner	March 7
	18	Citronenfalter im April	March 6
	19	Um Mitternacht	April 20
	20	Auf eine Christblume I	April 21
	21	Auf eine Christblume II	November 26
5	22	Seufzer	April 12
	23	Auf ein altes Bild	April 14
	24	In der Frühe	May 5
	25	Schlafendes Jesuskind	October 6
	26	Karwoche	October 8

6	27	Zum neuen Jahr	October 5
	28	Gebet	March 13
	29	An den Schlaf	October 4
	30	Neue Liebe	October 4
	31	Wo find' ich Trost?	October 6
7	32	An die Geliebte	October 11
	33	Peregrina I	April 28
	34	Peregrina II	April 30
	35	Frage und Antwort	March 29
	36	Lebe wohl	March 31
	37	Heimweh	April 1
8	38	Lied vom Winde	February 29
	39	Denk' es, o Seele!	March 10
	40	Der Jäger	February 23
	41	Rath einer Alten	March 22
	42	Erstes Liebeslied eines Mädchens	March 20
	43	Lied eines Verliebten	March 14
9	44	Der Feuerreiter	October 10
	45	Nixe Binsefuß	May 13
	46	Gesang Weylas	October 9
	47	Die Geister am Mummelsee	May 18
	48	Storchenbotschaft	March 27
10	49	Zur Warnung	February 25
	50	Auftrag	February 25
	51	Bei einer Trauung	March 1
	52	Selbstgeständnis	March 17
	53	Abschied	March 8

APPENDIX B

FULL SCORES OF SELECTED *MÖRIKE-LIEDER*

Der Knabe und das Immlein

(E. Mörike)

Hugo Wolf

Voice

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

Piano

pp

6 *rit.* *tempo*

Fen - ster, die Wei - le wird ihm lang. Und ist der Tag so schwü - le, sind

11

all_ ver-stummt die Vö - ge-lein, summt an der Son - nen - bli - me ein Imm-lein ganz al -

16

lein. Mein Lieb hat ei - nen Gar - ten, da

dim. *p*

22 steht ein hübsches Im - men - haus: kommst du da - her ge - flo - gen?

pp *p*

26 schickt sie dich nach mir aus? rit. "O nein, du fein - ner Kna - be, es

rit. *sehr zart* *rit.* *einfach*

30 hiess nach Nie-mand Bo - ten - gehn; diess Kind weis - s nichts von Lie - ben,

tr *tr* *tr* *tr* *tr* *tr*

34 hat doch noch kaum ge - sehn. Was wüss - ten auch die Mäd - chen, wenn sie

poco rit. *tempo* *pp* *tempo* *ppp* *poco rit.* *pp (scherzando)*

38

kaum aus der Schu - le sind! Dein herz - al - ler - lieb - tes Schätz - chen

8va

42 *poco rit.* *tempo* *(munter)*

ist noch ein Mut - ter - kind. Ich bring' ihm Wachsund

8va

poco rit. *tempo* *p*

45

Hö - nig; a - de! ich hab' ein gan - zes Pfund;

8va

48

wie wird das Schätz - chen la - chen, ihm wäs - sert schon der

8va

51 *rit. innig tempo*
 Mund — Ach, woll - test du ihr sa - gen, ich wüss-te, was viel sü - sser ist. nichts

51 *mf pp rit. tempo*
p mf p pp

56 *f (hingebend)*
 Lieb - li - chers auf Er - den als wenn man herzt und küsst! Nichts Lieb - li - chers auf

56 *pp f*

61 *poco rit.*
 Er - den als wenn man herzt³ und küsst! (*leidenschaftlich*)

61 *p f poco rit.*
p f

64 *(nachlassend)*
ff p dolce dim. pp

Ein Stündlein wohl vor Tag

(E. Mörike)

H. Wolf

Mässig (leise)

Voice

Piano

p

Der -

5 weil ich schla - fend lag, ein Stünd - lein wohl vor Tag, sang vor dem Fen - ster

pp

10 auf dem Baum ein Schwälb - lein mir, ich hört' es - kaum, ein Stünd - lein wohl vor Tag:

15 Hör' an was ich dir sag', dein

(mit gesteigertem Ausdruck)

p

19 *p*

Schätz-lein ich ver - klag': der - weil ich die - ses sin - gen thu', herzt er ein Lieb in

19 *pp*

24 gu - ter__ Ruh', ein Stünd - lein wohl vor Tag. O weh! nicht wei - ter

24 *f* *p*

(schmerzlich)

29 sag! O still! nichts hö - ren mag! Flieg' ab, flieg' ab von mei - nem Baum! _Ach,

29 *f* *p* *f* *p*

p

34 Lieb und Treu' ist wie ein Traum ein Stünd - lein wohl vor Tag.

34 *pp* *dim.* *ppp*

Frage und Antwort

(E. Mörike)

Hugo Wolf

Voice

(ausdrucksvoll)

Piano

p

4

p

Fragst — du mich, wo — her die ban — ge Lie — be mir zum Her — zen kam —

9

und wa-rum ich ihr nicht lan — ge schon den bit — tern Sta — chel nahm? Sprich, wa-rum mit

p

mf

14

Gei — ster — schn — elle wohl der Win die Flü — fel rührt, und wo-her die sü — sse Quel — le

pp

19

die ver-borg - nen Was - ser führt?

25

Ban - ne du auf sei - ner Fähr - te mir den Wind in vol - lem Lauf!

29

Hal - te mit der Zau - ber - ger - te du die süs - sen Quel - len auf -

33

(ausdrucksvoll)

Lebe wohl

(E. Mörike)

Hugo Wolf

Voice *p*

"Le - be wohl" Du füh - lest nicht, — was es heisst,

Piano *pp* *cresc.* ab -

4

— dies Wort der Schmer zen; mit ge - tro - stem An - ge - sicht

7

sag - test du's und leich - tem Her - zen. Le - be wohl! —

7

pp

11

Ach tau-send-mal hab ich mir es vor-ge-spro-chen; und in nim-mer-sat-ter Qual mit das

15

Herz da - mit ge - bro - chen!

17

17

An eine Äolsharfe

(E. Mörike)

Hugo Wolf

p

An - ge - lehnt an die E - pheu - wand die - ser al - ten Ter -

immer pp

pp

4 ras - se, du, ei - ner luft - ge - bor - nen Mu - se ge -

7 heim - niss - vol - les Sai - ten - spiel, fang' an, fan - ge

Detailed description: The image shows a musical score for the song 'An eine Äolsharfe' by Hugo Wolf. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is E major (three sharps) and the time signature is 3/4. The first system starts with a piano (*p*) dynamic. The piano accompaniment features a series of chords with a tremolo effect, marked *immer pp*. The second system begins at measure 4 and includes a piano (*pp*) dynamic marking. The third system begins at measure 7. The lyrics are written below the vocal line.

10 wie - der an dei - ne me - lo - di - sche Kla - ge!

13 Ihr kom - met,

Gleiche Bewegung

pppp

pp

16 Win - de, fern her - ü - ber, ach! von des Kna - ben, der mir so

19 lieb war, frisch grü - nen - dem Hü - gel. Und

p

22

Früh - lings blü - then un - ter - we - ges strei - fend, ü - ber sät - tigt mit

25

Wohl - ge - rü - chen, wie süß, wie süß, wie

pp

28

süß, be - drängt ihr dies Herz! wie süß be - drängt ihr dies

dim.

31

Herz! Und säu - selt her in die Sai - ten, an - ge -

ppp

34

zo - gen von wohl lau - ten - der Weh - muth, wach - send im Zug mei - ner

34

cresc.

37

Sehn - sucht, und hin - ster - bend wie - der.

37

f dim. p pp rit.

40

a tempo

40

a tempo

43

A - ber auf ein - mal, wie der Wind hef - ti - ger

43

f p f

46 her stösst, — ein hol-der Schrei-der Har - fe wie - der holt, mir zu süß-em Er -

49 schreck - en, mei-ner See - le plötz - li - che Reg - ung;

52 und hier — die vol - le Ro - se streut, ge -

55 schüt - telt, all' — ih - re Blät - ter vor — mei-ne Fü - ße.

etwas zurückhaltend

58

58

ppp

61

61

ppp

64

64

pppp

67

67

(verklingend)

Das verlassene Mägdlein

E. Mörike

Hugo Wolf

Voice *pp*

Früh, wann die Häh - ne krähn, eh' die Stern - lein

Piano *pp*

8

schwin den, muss ich am Her - de stehn, muss Feu - er zün - den. Schön ist der

16

Flam - men Schein, es sprin - gen die Fun - ken; *pp* ich scha - ue so da - rein, in Leid ver -

16

ppp

22

sun - ken.

22

pp

Das verlassene Mägdlein

26 Plötz - lich da kommt es mir, treu - lo - ser Kna - be,

31 dass ich die Nacht vondir ge - träu - met ha - be.

38 Thrä - ne auf Thrä - ne dann stür - zet her - nie - der; so kommt der Tag her-an — o ging' er

46 wie - der!

The image shows a musical score for the song 'Das verlassene Mägdlein'. It consists of four systems of music, each with a vocal line and a piano accompaniment. The first system (measures 26-30) features a vocal line with lyrics 'Plötz - lich da kommt es mir, treu - lo - ser Kna - be,' and piano accompaniment with dynamics *f* and *rit.*. The second system (measures 31-37) has lyrics 'dass ich die Nacht vondir ge - träu - met ha - be.' and piano accompaniment with dynamics *p*, *pp*, and *rit.*. The third system (measures 38-45) contains lyrics 'Thrä - ne auf Thrä - ne dann stür - zet her - nie - der; so kommt der Tag her-an — o ging' er' and piano accompaniment with dynamics *pp*. The fourth system (measures 46-50) has the lyric 'wie - der!' and piano accompaniment with dynamics *ppp*. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

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