

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

U·M·I

University Microfilms International
A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
313/761-4700 800/521-0600

Order Number 9218257

Text-music relationships in the lieder of Johannes Brahms

Platt, Heather Anne, Ph.D.

City University of New York, 1992

Copyright ©1992 by Platt, Heather Anne. All rights reserved.

U·M·I
300 N. Zeeb Rd.
Ann Arbor, MI 48106

A

TEXT-MUSIC RELATIONSHIPS IN THE LIEDER OF JOHANNES BRAHMS

by

HEATHER ANNE PLATT

A dissertation submitted to the Graduate Faculty in Music in
partial fulfillment of the requirements for the degree of
Doctor of Philosophy, The City University of New York

1992

© 1992

HEATHER ANNE PLATT

All Rights Reserved

This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

Jan. 22, 1992
Date

Charles Burkhardt
Chair of Examining Committee

23 January 1992
Date

Ann - W. Hays
Executive Officer

Carl Schachter

Rufus Hallmark

Joel Lester

Supervisory Committee

The City University of New York

Abstract

TEXT-MUSIC RELATIONSHIPS IN THE LIEDER OF JOHANNES BRAHMS

by

Heather Anne Platt

Adviser: Professor Carl Schachter

While Brahms's contemporaries report that he emphasized the relationship of text and music in his lieder, many of the secondary sources from Wolf onwards claim that he was insensitive to the texts. The contradiction between these sources suggests that the text-music relationships in Brahms's lieder should be reassessed. In this dissertation I examine the text-music synthesis in eighteen of Brahms's songs. These songs have been selected because they exhibit one of three unusual tonal structures: the first note of the fundamental line is delayed by an extended arpeggiation, and arrives only in the song's final phrases; the tonic arrives only at the end of a stanza or an entire song; the expected structural dominant is suppressed.

Through a two-fold approach to eighteen of Brahms's songs, this dissertation demonstrates that: 1) currently, text-based analyses of Brahms lieder emphasize correct declamation at the expense of other aspects of the text's structure that are also depicted by the music, including punctuation and line structure; and 2) tonal analyses of the songs using Schenkerian techniques reveal numerous subtle relationships between the music and text in both foreground and middleground structural levels. My analyses demonstrate that the relationship between the text and music in Brahms's lieder is much closer than is commonly asserted.

Preface

In 1983 I was asked to write the program notes for a performance of Brahms's *Magelone* cycle (op. 33). At that time I was much surprised by the dearth of material concerning the word-music relationships of the individual songs. Some six years later, when I began my dissertation, the situation had not changed to any great extent. Although a number of publications on Brahms's songs had appeared, including those by George Bozarth, essays exploring the many aspects of the text-music synthesis in Brahms's songs were still quite rare. Edward Laufer's essay on "Wie Melodien" (op. 105, no. 1) was one of these articles, and it influenced on my approach to Brahms's songs. In addition to this work, my understanding of lieder has been influenced by the writings of Carl Schachter, Charles Burkhart, and Rufus Hallmark, all of whom have served as readers for this dissertation.

With any dissertation there are a large number of people whose assistance should be acknowledged. Carl Schachter has supervised my work from its initial inception, and I am indebted to him for the ideas he has generously shared with me, and his assistance in developing the analyses of the songs. Joel Lester and Rufus Hallmark have served as the main readers, and they have made many useful suggestions for refining my arguments. James Webster and Kofi Agawu read earlier versions of chapter 5, and I am grateful for their criticisms. I would also like to thank Charles Burkhart, Kofi Agawu, Joseph Kraus, and Thomas Leibnitz all of whom made unpublished papers available to me. Leibnitz also assisted me with my work with the manuscript sources at the Österreichische National

Bibliothek. Suzanne Osborne offered advice and interpretations of the song texts. Finally, my thanks to Frank Samarotto who acted as the sounding board for many of my analytical ideas, and who patiently assisted me with proofreading and gave advice on computer problems.

During 1990 I visited the three libraries in Vienna that now hold Brahms's library, his notebook copies of poems, and some of his manuscripts. This trip was made possible by the financial support of the American Brahms Society, and the City University Graduate Center. The awards from these groups also defrayed many of the other expenses incurred in the preparation of this work.

Table of Contents

Preface	iii
List of Songs in the Appendix	vi
Chapter 1: Introduction	1
Chapter 2: Music and Poetic Structure	31
Chapter 3: Word Painting	84
Chapter 4: Phrase Structure	123
Chapter 5: Arpeggiations to the <i>Kopftion</i>	178
Chapter 6: Non-tonic Openings	227
Chapter 7: Suppressed Dominants	298
Chapter 8: Conclusion	359
Appendix	378
Bibliography	469

List of Songs in the Appendix

"In der Fremde" (op. 3, no. 5)	379
text	381
"Parole" (op. 7, no. 2)	382
text	385
"An eine Aeolsharfe" (op. 19, no. 5)	386
text	391
"Der Strom" (op. 32, no. 4)	392
text	395
"Du sprichst" (op. 32, no. 6)	396
text	399
"Ruhe, Süßliebchen" (op. 33, no. 9)	400
text	407
"Von ewiger Liebe" (op. 43, no. 1)	408
text	414
"Regenlied" (op. 59, no. 3)	415
text	423
"Nachklang" (op. 59, no. 4)	425
text	428
"Vom Strande" (op. 69, no. 6)	429
text	436
"Willst du, daß ich geh'?" (op. 71, no. 4)	438
text	442
"In Waldeseinsamkeit" (op. 85, no. 6)	443
text	446
"Mit vierzig Jahren" (op. 94, no. 1)	447
text	450
"Kein Haus, keine Heimat" (op. 94, no. 5)	451
text	452
"Vorschneller Schwur" (op. 95, no. 5)	453
text	455
"Es schauen die Blumen" (op. 96, no. 3)	456
text	459
"Auf dem Schiffe" (op. 97, no. 2)	460
text	464
"Immer leiser" (op. 105, no. 2)	465
text	468

Chapter 1

Introduction

In his famous article of 1853, Schumann wrote of Brahms's earliest songs that their "poetry would be intelligible even to one who didn't know the words."¹ Since that time there have been numerous commentaries on Brahms's songs, many of which, like Schumann's remark, have touched on the relationship between the music and the structure or meaning of the text. Reviews of Brahms's published songs and their performances appeared in the music press regularly throughout Brahms's career. In addition, the first biographies of the composer describe some of these works. The authors of these volumes, including Hermann Deiters, were often friends of Brahms,² and the letters of many of his other friends also contain critical judgements of the songs. Most of these people were talented amateur or professional musicians, including Clara Schumann, Elizabeth von Herzogenberg, Hermann Levi, and Theodor Billroth.

¹"New Paths," reprinted in *Schumann on Music: A Selection from the Writings of Robert Schumann*, trans. & ed. Henry Pleasants (1965; rpt. New York: Dover, 1988), 199. At this stage Schumann knew of two sets of songs, which probably included op. 3.

²Hermann Deiters, "Johannes Brahms," *Sammlung Musikalischer Vorträge*, ed. Paul Graf Waldersee (Leipzig: Breitkopf & Härtel, 1880), 317–74.

Brahms himself was not a diligent letter writer, and those of his letters that have survived include few details concerning the technical characteristics of the songs.³ By contrast, the recollections of Brahms's student Gustav Jenner demonstrate that Brahms had quite specific ideas on the methodology of song composing.⁴ According to Jenner, Brahms placed importance on expressing both the structure and meaning of a text. In particular, he discusses Brahms's use of strophic form, as well as his attitude to representing the texts' declamation and punctuation. References to Brahms's method of composing songs are also to be found in the recollections of some of his colleagues, including those of the singer Georg Henschel.⁵ Christiane Jacobsen has gathered together many of these sources and she discusses them in a chapter devoted to Brahms's attitude to songwriting.⁶ In every case, these sources indicate that Brahms placed great value on forging relationships between the text and music.

Few of Brahms's songs, however, were analyzed during his lifetime, and even today many have gone unnoticed by the scholarly community.⁷ Those that have been discussed

³Eduard Hanslick, "Erinnerungen und Briefe" (1899); English translation by Susan Gillespie in *Brahms and His World*, ed. Walter Frisch (Princeton: Princeton University Press, 1990), 163–64.

⁴Gustav Jenner, *Johannes Brahms als Mensch, Lehrer und Künstler: Studien und Erlebnisse* (Marburg in Hessen: N.G. Elwert'sche Verlagsbuchhandlung, 1905; 2nd. ed. 1930; rpt. Munich: Wollenweber, 1989). Excerpts of Jenner's essay have been translated by Susan Gillespie. They appear as "Johannes Brahms as Man, Teacher, and Artist," in *Brahms and His World*, 185–204.

⁵*Personal Recollections of Johannes Brahms* (Boston: R. G. Badger, 1907).

⁶*Das Verhältnis von Sprache und Musik in ausgewählten Liedern von Johannes Brahms, dargestellt an Parallelversionen* (Hamburg: Wagner, 1974).

⁷One of the earliest and most comprehensive review of a song by Brahms was published in 1854 in "Opus 1–4 von Joh. Brahms," *Süddeutsche Musikzeitung* 3/18–20 (1854), 77–79. This article describes "In der Fremde" (op. 3, no. 5) and it is not signed.

are frequently cited as demonstrating Brahms's disregard for the text. Commonly, writers have maintained that Brahms ignored the poetic structures and overwhelmed the literary sentiment with his complex music.⁸ But such interpretations are clearly at odds with Brahms's concern with depicting the text, which is evidenced by the primary sources.

These contradictions between primary and secondary sources suggest that Brahms's songs should be reconsidered. I believe that a fair judgement of these pieces can be established only through a rigorous analysis of individual songs. In order to reexamine the nature of the relationship between the text and music in Brahms's lieder, I have analyzed eighteen songs.⁹ Before proceeding to these analyses, however, it may be useful to describe briefly the current approaches to lieder analysis in general, and to survey the most important literature on the relationship between words and music in Brahms's lieder. After this general introduction, I give an outline of this dissertation and an overview of the songs analyzed in the subsequent chapters.

CURRENT APPROACHES TO LIEDER ANALYSIS

Scholars have approached nineteenth-century lieder in a variety of ways. As Austin Clarkson has demonstrated, the approach often hinges on how the writer defines song. He offers three paradigms: song can be viewed as music, as text accompanied by music, or as

⁸See, for instance, Jack Stein's discussion of Brahms's songs: *Poem and Music in the German Lied from Gluck to Hugo Wolf* (Cambridge, Mass. : Harvard University Press, 1971), 129–50. A number of writers support Stein's views, and they are quoted in chapters 2 and 3.

⁹These songs are listed in Table 1.1 (p. 27). I discuss the reasons for selecting this particular group at the end of this chapter.

an independent genre in which music and text coexist.¹⁰ Kofi Agawu has made similar observations, though he groups the literature into four categories:¹¹

1. Assimilation model
2. Separatist model
3. Equal-partnership model
4. Song as an independent genre

The assimilation model is asserted by the philosopher Susanne Langer: "Song is not a compromise between poetry and music, though the text taken by itself be a great poem; song is music."¹² In this view the words are transformed into musical elements. Edward T. Cone argues along similar lines, suggesting the poem is "raw material" to a composer.¹³ Agawu also favors the assimilation model, and he suggests that a rigorous tonal analysis, using Schenkerian techniques, could be a useful methodology in exploring this type of word-music synthesis.¹⁴ He then exemplifies his approach by analyzing the first song of Schumann's *Frauenliebe und Leben* (op. 42).

¹⁰"Brahms, Song op. 105, no. 1: A Literary-Historical Approach," *Readings in Schenker Analysis and Other Approaches*, ed. Maury Yeston (New Haven and London: Yale University Press, 1977), 231–32.

¹¹"Theory and Practice in the Analysis of the Nineteenth-Century Lied," paper read at Columbia University, November 1990. I use different titles for Agawu's third and fourth categories.

¹²*Feeling and Form* (New York: Charles Scribner's Sons, 1953), 152.

¹³*The Composer's Voice* (Berkeley: University of California Press, 1974), 20–21.

¹⁴Prior to "Theory and Practice in the Analysis of the Nineteenth-Century Lied" Agawu had stated that Schenkerian analysis was not useful in discussing text-music relationships. "On Schubert's 'Der greise Kopf'," *In Theory Only* 8/1 (July 1984), 3–22; and "Structural 'Highpoints' in Schumann's *Dichterliebe*," *Music Analysis* 3/2 (July 1984), 159–80.

Studies exemplifying the separatist approach examine the structural qualities of the text and seek musical equivalents. The major topics of concern are declamation and the relationship between the form of the text and that of the music. At best, the expressive quality of music is interpreted as a supplement to the text. This type of analysis is driven by matters relating to the text, whereas in the assimilation model the analysis is driven by the music. The separatist approach yields direct correlations between the text and music, as for instance, between poetic and musical meters. By contrast, studies using the assimilation model are often characterized by subjective analogies, such as relating tonality to mood. The separatist model has been applied to many of Brahms's songs, but it often results in a negative assessment, as I demonstrate below and in chapter 2.

In the equal-partnership model the text and music are viewed as having equal status. Lawrence Kramer is one of the proponents of this model, and he argues that a text retains a life of its own, even when it is set. He repudiates Cone's claim that the text cannot be heard independently.¹⁵ According to Kramer, a composer sets only certain aspects of a poem, and ignores others. Nevertheless, these other elements still play some sort of role in the finished product. Kramer uses this argument to deconstruct such well-known works as "Der Erlkönig."¹⁶ Ann Clark Fehn and Jürgen Thym have suggested a somewhat similar approach, but their interpretation is not as radical and they do not seek to deconstruct the songs. In their analysis of Wolfgang von Schweinitz's cycle *Papiersterne* (1981), they suggest that the composer cannot fully appropriate the texts because the poems by Sarah

¹⁵*The Composer's Voice*, 21.

¹⁶*Music and Poetry: The Nineteenth Century and After* (Berkeley: University of California Press, 1984), 125–70.

Kirsch are so well known and are autobiographical.¹⁷ Nevertheless their approach is not without controversy; their stance is based on the claim that a male composer may not be able to interpret fully the very personal poetry of a female.

Whereas in the equal-partnership model the text retains an individual identity, in the independent-genre model the text and music are enmeshed. Thus song is a unified signal, or a confluence of text and music, and not merely a set of tonal characteristics to be compared with verbal characteristics (as in the separatist model). This interpretation of song is quite close to the assimilation model, but in the latter the music is the dominant partner. Clarkson opts for this model, but in practice it is hard to see how his analysis of Brahms's "Wie Melodien" (op. 105, no. 1) would differ from one following the separatist approach. Perhaps David Mosley's work better represents this model.¹⁸ In his discussion of Schumann's *Liederkreis* (op. 39), he provides semiotic analyses of the texts and Schenkerian analyses of the music. But, unlike Clarkson, he goes on to hypothesize about the nature of the merger. Following the semiotician Charles Sanders Peirce, Mosley suggests that "in a song the poetic form is a sign of the poetic content and the musical gesture serves as interpretant."¹⁹ For each song, he locates the word that forms the crux of the poem (the *seme*) and the most significant musical gesture, and he shows that these combine to convey the meaning of the poem. Although Mosley's general hypothesis is

¹⁷"Who Is Speaking? Edward T. Cone's Concept of Persona and Wolfgang Schweinitz's Settings of Poems by Sarah Kirsch," *Journal of Musicological Research* 11/1-2 (1991), 1-31.

¹⁸David Mosley, "Gesture, Sign and Song: An Interdisciplinary Approach to Robert Schumann's *Liederkreis* op. 39" (Ph.D. diss., Emory University, 1988).

¹⁹Mosley, 69.

worthy of merit, his “Schenkerian” analyses are quite problematic and the musical gesture that he selects often has little structural significance.²⁰

The literature representing the equal-partnership and independent-genre models includes some of the most idiosyncratic ways of interpreting song. Most discussions of song, however, can be classified as demonstrating the separatist or assimilation models. Although these two categories are neither airtight, nor made explicit by individual authors, I will use them to group my survey of the literature on Brahms songs. Most of publications belong to the separatist model, but there are also sources representing the assimilation model. Like Agawu, I believe that Schenkerian analysis can be used in discussions of text-music relationships. Although only a few scholars have published Schenkerian analyses of Brahms’s songs, there are a number of writers who have used Schenkerian techniques to explore the text-music synthesis in the songs of Schubert and Schumann. Some of the compositional issues that these analysts describe may also have relevance to my exploration of Brahms’s songs, and therefore, I also survey their publications. Studies of Brahms’s songs that do not focus specifically on the text-music synthesis, may, nevertheless, mention this topic, and I cite some of these publications in the final section of the literature survey.

Studies on Brahms Lieder that Demonstrate the Separatist Model

As I indicate above, separatist studies focus upon such topics as form and declamation. The first study specifically devoted to the relationship between form and text in Brahms

²⁰Despite his claim that he uses Schenkerian analysis, Mosley’s graphs have little in common with conventional Schenkerian graphs. The foreground level includes only a few stemmed notes and no slurs to indicate linear progressions.

lieder was published in 1933 by Rudolph Gerber.²¹ Gerber concludes that most of Brahms's songs use strophic-variation form, and he describes these works in some detail. He also discusses ternary and through-composed songs. Although this is a good introduction to Brahms's strophic-variation songs, Gerber does not fully explore the relationship between the text and music in through-composed songs. This is largely owing to the fact that his analysis relies on comparing large sections of similar music — a technique that is not usually applicable to through-composed songs.

Recently, Guido Salvetti used Gerber's findings as a starting point for his own study of Brahms's forms.²² He notes that the form of many of Brahms's songs is so complicated that it defies simplistic formulas such as ABA, and he attempts to find a system of notation that more accurately represents the form. He concludes that, owing to these complexities, Brahms's music does not always reflect the text. For instance, he suggests that Brahms's ABA structure in "Nicht mehr zu dir zu gehen" (op. 32, no. 2) is not suited to the text, which builds to a climax in the last stanza. Nevertheless, he considers only five songs in detail, and in fact does not significantly improve on Gerber's work. Simona Simonini further elaborates Salvetti's discussion by codifying the types of variations Brahms frequently uses. Her discussion, however, does not include text-music relationships.²³

²¹"Formprobleme im Brahms'schen Lied," *Jahrbuch der Musikbibliothek Peters für 1932* vol. 29 (Leipzig, 1933), 23–42.

²²"Il problema formale nel Lied brahmsiano," *I Lieder di Johannes Brahms*, ed. Guido Salvetti, Quaderni di Musica/Realtà 12 (Milan: Edizioni Unicopli, 1986), 183–92. Salvetti provides a table summarizing the form of each of Brahms's songs.

²³"Le tecniche della variazione nei Lieder di Brahms," *I Lieder di Johannes Brahms*, 193–215.

Remarks concerning Brahms's declamation date from his contemporaries. For instance, Adolf Schubring, writing in 1862, criticizes the declamation of opp. 3 and 6.²⁴ Perhaps the single most influential study on Brahms's declamation was published by Hugo Riemann, at the beginning of this century.²⁵ Riemann was extremely critical of Brahms's declamation and he rebar passages to correct the accentuation. Although the rebarrings often have the effect of changing Brahms's phrase structure so that it conforms to four-measure models, Riemann does point to the metrical displacement that characterizes many of Brahms's songs. This aspect has also been discussed by Walter Hammermann, and more recently by Walter Frisch.²⁶ Hammermann's 1912 monograph is the most extensive of the early studies exemplifying the word-to-music approach to Brahms's lieder.²⁷ He covers such topics as word painting and rhyme, but more than half of his volume is devoted to declamation. Although strongly influenced by Riemann, Hammermann's assessment of Brahms's declamation is not as negative.

Konrad Giebeler's book represents the most extensive study of the relationship between the structure of the texts and Brahms's music.²⁸ Although Giebeler discusses the

²⁴"Schumanniana Nr. 8, Die Schumann'sche Schule," *Neue Zeitschrift für Musik* 56/13 (March, 1862), 104. In this series of articles, concerning Schumann's successors, Schubring signed himself DAS. Walter Frisch discusses Schubring's criticisms in "Brahms and Schubring: Musical Criticism and Politics at Mid-Century," *19th-Century Music* 7/3 (April 1984), 271–81.

²⁵"Brahms' Taktfreiheit im Lied," *Die Musik* 45/12 (1912–13), 10–21.

²⁶Walter Frisch, *Brahms and the Principle of Developing Variation* (Berkeley: University of California Press, 1984), 153–54; and "The Shifting Bar Line: Metrical Displacement in Brahms," *Brahms Studies: Analytical and Historical Perspectives*, ed. George S. Bozarth (Oxford: Oxford University Press, 1990), 159–63.

²⁷*Johannes Brahms als Liedkomponist: Eine theoretisch-ästhetische Stiluntersuchung* (Münster: Spamer, 1912).

²⁸*Die Lieder von Johannes Brahms: Ein Beitrag zur Musikgeschichte des neunzehnten Jahrhunderts* (Münster: Kramer, 1959).

relationship between poetic and musical forms, he focuses on Brahms's declamation. He criticizes the incorrect metrical placement of accented syllables, the stretching out of words across numerous beats, and Brahms's text repetitions. Although he points to numerous details in each song, including musical rhymes and some word paintings, he often ignores the tonal design and its contribution to the interpretation of the text. Thus, Giebelier concludes that there are numerous cases where Brahms does not establish a close relationship between the text and the music.

Three years after Giebelier's book was published, Siegfried Kross suggested that in Brahms's songs, accented syllables may be associated with a number of musical parameters, including pitch, and not just with the music's metric accents.²⁹ Although this technique allows for a more positive assessment of Brahms's text setting, Giebelier's conclusions are still favored by many authors. Owing to the influence of such views, many writers, including Eric Sams, have described Brahms's songs as approaching instrumental or absolute music. Sams believes that Brahms's technique of instrumental writing overshadows the texts, and he states:

Thus Brahms inhabits that hinterland of the lied where song borders on absolute music, while Hugo Wolf occupies the opposite frontier where song aspires to the condition of poetry or recitation.³⁰

²⁹"Rhythmik und Sprachbehandlung bei Brahms," *Bericht über den Internationalen Musikwissenschaftlichen Kongress Kassel 1962* (Kassel: Bärenreiter, 1963), 217–219. Kross's approach is discussed during the section on declamation in chapter 2.

³⁰*Brahms Songs*, BBC Music Guides (Seattle: Washington University Press, 1972), 5. Despite this comment, Sams goes on to depict some of the possible types of relationships between musical motives and a text. In addition to this book, Sams has published surveys concerning the lieder of Schumann and Wolf. He shows a great deal of sensitivity to this genre and his work on motives in Schumann's songs is particularly interesting. *The Songs of Robert Schumann* (London: Eulenburg, 1969; rpt. 1975); *The Songs of Hugo Wolf* (London: Eulenburg, 1983).

Sams's comment implies that Brahms often does not portray the structure or meaning of a text. Such a point of view, of course, is a vestige of the Brahms-Wolf bipartisanism that was fueled by Wolf's criticisms of Brahms. This polarity was further perpetuated by the Wagnerian Ernest Newman who made the following claim:

That Brahms was too much dominated by purely instrumental notions of form will be disputed by nobody who has studied his songs in connection with those of a master of a more flexible lyrical speech, like Wolf.³¹

In this view, Brahms is seen as the antithesis of Wolf, and a number of brief articles have discussed the two composers' differing responses to the same poems.³² Furthermore, such unfavorable comparisons with Wolf inform not only the assessment of Brahms's declamation, but also his use of word painting. I discuss this issue in chapter 3.

Studies on Brahms Lieder that Demonstrate the Assimilation Model

Perhaps the earliest example of the music-to-text approach (i.e. the assimilation model) applied to Brahms's lieder is Paul Mies's 1923 monograph.³³ Aside from discussing the form of the songs, Mies codifies musical devices which Brahms consistently uses to express the meaning of his texts. The compositional techniques that he discusses include:

³¹"Brahms and Wolf as Lyrists," *Musical Times* 56/872 (October, 1915), 585.

³²Robert Hirschfield, "Hugo Wolf's Lyrik [im Vergleich zu Brahms]," *Zeitschrift der Internationalen Musikgesellschaft* 4 (1902/03), 459–63. Barbara Kinsey, "Mörike Poems set by Brahms, Schumann and Wolf," *Music Review* 29/4 (November 1968), 257–67. Anton Tausche, "'An eine Äolsharfe': Eine vergleichende Studie der Vertonungen von Eduard Mörikes Gedicht durch Johannes Brahms and Hugo Wolf," *Musikerziehung* 6/4 (June 1953), 295–9.

³³*Stilmomente und Ausdruckstilformen in Brahms'schen Lied* (Leipzig: Breitkopf & Härtel, 1923).

piano figuration; harmonic devices (for example, pedal points, alternating major and minor harmonies, chords of the subdominant, dominant seventh, and Neapolitan sixth — all described in Riemannesque terminology); cadences and their melodic lines; ornaments; and rhythm. According to Mies, the affect of each device is altered through its association with other parameters, such as dynamics and tempo. For example, he suggests that the syncopated, inverted pedal point in the right-hand piano part of “Anklänge” (op. 7, no. 3) conveys the blurred twilight referred to in the text. By contrast, in “Du sprichst, dass ich mich täuschte” (op. 32, no. 6) a syncopated bass pedal coupled with descending scale figures in the treble conveys the painful resignation of a jilted man. In these examples the affect of a syncopated pedal is varied by register and its combination with other motives.

Some fifty years later, Sister Mary Baptist Stohrer carried out a similar investigation, attempting to ascertain whether Brahms used the same musical devices to set similar texts.³⁴ Unlike Mies, she concludes that Brahms’s responses were so governed by the individual context that generalizations on the word-tone synthesis cannot be established. The disparity between these two researchers is perhaps due to their methodology. Mies begins with a detailed analysis of small passages of music, and then proceeds to the text. By comparison, Stohrer, in her analyses of entire songs, is more concerned with the impression conveyed by the song as a whole than with seeking subtle relationships between individual words and small segments of music.³⁵

While Mies surveys all of Brahms’s songs, other writers favoring the music-to-text approach offer analyses of a selection of songs, and, in particular, Jacobsen investigates

³⁴“The Selection and Setting of Poetry in the Solo Songs of Johannes Brahms” (Ph.D. diss., University of Wisconsin, Madison, 1974).

³⁵Stohrer’s dissertation also includes chapters that cite examples of word painting in a number of different songs. The examples in these chapters better illustrate the subtlety of Brahms’s word paintings than her analyses of complete songs.

the word-music relationship in sixteen Brahms songs.³⁶ Her work, however, does not fit clearly into either the assimilation or separatist model; rather she uses analytical techniques of both schools. She examines the poems and then considers the musical representation of the structure and meaning of the text. This analysis is arranged according to ten categories including harmony and declamation. In general, her discussions of the poems and of Brahms's declamation are extremely informative. By comparison, her description of the tonal language of some of the songs is not as detailed and she occasionally ignores unusual tonal events, such as the strange progression to the final tonic of "An eine Aeolsharfe" (op. 19, no. 5).³⁷ The texts of these sixteen songs had also been set by other composers (Schubert, Schumann, Wolf, and Franz), and Jacobsen analyzes these songs too, offering numerous points of contrast and similarity with the settings of Brahms. Jacobsen applies Emil Staiger's literary categories of lyric, epic, and dramatic to the texts and the songs, and she concludes that most of Brahms's songs are a mixture of epic and lyric qualities, a description previously used by Arnold Schoenberg.³⁸ By contrast to Giebel, she concludes that there are many cases in which Brahms's music reflects the structure or meaning of a text, though the nature of this fusion may vary with individual songs.

Jacobsen discusses a significant number of different types of text-music relationships. By comparison, other analysts concentrate on the relationship between the text and a single compositional technique. For instance, some discuss the relationships between motivic

³⁶The songs that Jacobsen analyzed are: op. 3, no. 5; op. 6, no. 1; op. 19, no. 5; op. 33, nos. 3 and 9; op. 43, no. 2; op. 46, no. 4; op. 47, no. 5; op. 48, no. 5; op. 59, no. 5; op. 69, no. 8; op. 71, no. 5; op. 85, no. 4; op. 86, no. 1; op. 96, no. 4; and WoO 21.

³⁷This passage is discussed in chapter 7.

³⁸"Brahms the Progressive" (1947), *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. Leonard Stein, trans. Leo Black (1975; rpt. Berkeley: University of California Press, 1984), 440.

structure and a text. Motivic analysis of songs is widely used, not only for Brahms's songs but also for Schubert's. In particular, Thrasybulos Georgiades, followed by Hans Heinrich Eggebrecht and Arnold Feil, discusses the relationship between rhythmic and melodic motives and the text.³⁹ By contrast, other authors do not connect motives with the text, and Christian Schmidt has published a motivic analysis of Brahms's "Die Mainacht" (op. 43, no. 2) without reference to the text.⁴⁰ Indeed, he specifically states that the music is autonomous. "Die Mainacht" is particularly attractive to scholars interested in motivic analysis because Brahms commented that its main motive was like a seed corn that grew of its own accord.⁴¹ Frisch also analyzes this song, in addition to "Die Kränze" (op. 46, no. 1) and "Die Schale der Vergessenheit" (op. 46, no. 3), but unlike Schmidt, he is able to establish ties between the motives and the text. Frisch draws on Schoenberg's *Grundgestalt* techniques, and Schoenberg himself provides an analysis of "O Tod, wie bitter bist du!" (op. 121, no. 3) in the last part of his article "Brahms the Progressive." Frisch enlarges on this analysis and, unlike Schoenberg, associates some of the motivic transformations with the text.⁴²

³⁹Thrasybulos G. Georgiades *Schubert: Musik und Lyrik* (Göttingen: Vandenhoeck und Ruprecht, 1967); Arnold Feil, *Franz Schubert: 'Die schöne Müllerin'; 'Winterreise'*, trans. Ann C. Sherwin (Portland, Oregon: Amadeus Press, 1988); Hans Heinrich Eggebrecht "Prinzipien des Schubert-Liedes," *Archiv für Musikwissenschaft* 27/2 (1970), 89–109. These three authors have concentrated on songs from *Die schöne Müllerin* and *Winterreise*.

⁴⁰"Überlegungen zur Liedanalyse bei Brahms' 'Die Mainacht' op. 43. 2," *Brahms-Analysen Referate der Kieler Tagung 1983*, eds. Friedhelm Krummacher and Wolfram Steinbeck (Kassel: Bärenreiter, 1984), 47–55.

⁴¹Henschel, 22–23. See Frisch's comments in *Brahms and the Principle of Developing Variation*, 33, footnote 60.

⁴²Frisch, *Brahms and the Principle of Developing Variation*, 151–56. Frisch discusses the three other songs on pp. 97–109.

A few other writers, including Ira Braus, have sought correlations between the tonal design of Brahms's songs and the text. Braus selects a number of songs, and demonstrates the relationship between rhetorical figures, such as *chiasmus* and *anaphora*, and Brahms's harmony.⁴³ For each of the songs, he gives an excellent rhetorical analysis of the poems followed by a tonal analysis of the music. Nevertheless, he does not always make clear correlations between these two groups of findings. In part this is because the analyses of the music concentrate on the tonal aspects; indeed the songs were selected because they begin with unusual "colorings" of the tonic. Thus in some cases rhetorical figures that are suggested in the melody go unnoticed during the analysis of the music. Braus's work is particularly noteworthy for its description of the educational curriculum current in Brahms's childhood, and for his attempt to prove that Brahms would have understood the rhetorical devices of his texts.

Aside from dissertations, there have been few extended analyses of individual Brahms songs. Even in the journal *19th-Century Music*, there are far more analyses of the lieder of Schubert and Schumann than those of Brahms. With this in mind, the symposium on "Wie Melodien" (op. 105, no. 1) in *Readings in Schenker Analysis and Other Approaches* is somewhat of a jewel. It includes essays by Clarkson and Edward Laufer.⁴⁴ As mentioned above, Clarkson asserts that song exists in its own right and is not just a combination of elements belonging to the text or to the music. He gives an interesting commentary on the declamation of "Wie Melodien" as well as describing some of its tonal and motivic characteristics. He makes comparisons with a number of other Brahms songs that have

⁴³"Textural Rhetorical Organization and Harmonic Anomaly in Selected Lieder of Johannes Brahms" (Ph.D. diss., Harvard University, 1988). Braus analyses the following songs: op. 3, nos. 3 and 6; op. 6, no. 6; op. 14, no. 6; WoO 33, no. 38; op. 32, nos. 1, 5, and 8; op. 46, no. 3; op. 69, no. 6; op. 85, nos. 1 and 2; op. 94, no. 2; and op. 105, no. 4.

⁴⁴ Clarkson, 230–53, and Edward Laufer, "A Schenkerian Approach," 254–72.

texts of similar metric structure, or that use similar musical forms. By contrast, Laufer's analysis is closer to the assimilation model. In general, Laufer agrees with Clarkson's description of the motivic design, but he is able to make text-music associations more concretely than Clarkson. He uses Schenkerian analysis to reveal subtle relationships between the text and the motives that appear in the foreground as well as in the deeper structural levels. (The Schenkerian view of motive differs from that of Schoenberg in that motives are usually derived from structural tonal events.)

While the studies representing the separatist model generally focus on declamation, studies using the assimilation model include a much wider variety of analytical techniques. Although scholars using the separatist model often chide Brahms for his insensitivity to the structure of the poems, those following the assimilation model are able to establish close correlations between the text and Brahms's music.

Schenkerian Analyses of Lieder

In 1891 Schenker reviewed Brahms's op. 107, which comprises five songs. Although he does not provide an extended analysis of any of these songs, his discussion concentrates on the text-music relationships.⁴⁵ Thirty years later, his essay on Schubert's "Ihr Bild" (*Schwanengesang*, no. 9) also describes this fusion, and offers numerous subtle observations on the relationship between the text and the melody and harmony.⁴⁶ At the time of writing these essays, Schenker had still to reach a complete formulation of his

⁴⁵"Kritik: Johannes Brahms. Fünf Lieder für eine Singstimme mit Pianoforte, op. 107," *Musikalisches Wochenblatt* 22/40 (October 1, 1891), 514–16.

⁴⁶"Franz Schubert: 'Ihr Bild'," first published in *Der Tonwille* 1 (1921); trans. by William Pastille in *Sonus* 6 (1986), 31–37.

views on tonal structure, and consequently they do not illustrate the types of relationships that may exist between the middleground structural level and a text. In an essay first published shortly before Schenker's death, Schenker's student Oswald Jonas illustrates the diverse ways in which Schenkerian analysis may be used to discuss *lieder*.⁴⁷ Jonas quotes a number of songs by Schubert and Brahms, and, in particular, he shows how the motives of "Die Liebende schreibt" (op. 47, no. 5) integrate the song as well as reflect the structure of the poem. Carl Schachter has also used this type of analysis in his discussion of the motives and texts in four Schubert songs, as well as in Mozart's "Das Veilchen."⁴⁸ Walter Everett, taking Schachter's lead, uses Schenkerian analysis to show that the songs of Schubert's *Winterreise* are motivically related, and that these motives are often bound to the texts.⁴⁹ The motives discussed by these authors not only appear in the foreground but are also prolonged through phrases and entire sections of music. Similarly, Charles Burkhart and Joel Lester have both shown that the opening bass motive of Schubert's "Erlkönig" is prolonged throughout the composition, and that, with the exception of the outer notes, the notes of the expanded motive coincide with entries of the 'Erlkönig'.⁵⁰

⁴⁷"The Relation of Word and Tone," *Introduction to the Theory of Heinrich Schenker*, Appendix A. Trans. and ed. John Rothgeb (New York: Longman, 1982), 156–57.

⁴⁸"Motive and Text in Four Schubert Songs," *Aspects of Schenkerian Theory*, ed. David Beach (New Haven: Yale University Press, 1983), 61–76; and "Mozart's 'Das Veilchen': An Analysis of the Music," *Musical Times* 130/1753 (March 1989), 151–55.

⁴⁹"A Schenkerian View of Text-Painting in Schubert's Song Cycle *Winterreise*" (Ph.D. diss., University of Michigan, 1988).

⁵⁰Charles Burkhart, "Schenker's 'Motivic Parallelisms'," *Journal of Music Theory* 22/2 (fall 1978), 157–160; Joel Lester, *Harmony in Tonal Music*, vol. II (New York: Knopf, 1982), 222. Two other authors have also commented on the relationship between the introduction and the main part of the song: Ann K. McNamee, "The Role of the Piano Introduction in Schubert's *Lieder*," *Music Analysis* 4/1–2 (March–July 1985), 95–106; and Harald Krebs, "Some Addenda to McNamee's Remarks on 'Erlkönig'," *Music Analysis* 7/1 (March 1988), 53–57. The relationship between musical motives and the characters and events in the "Erlkönig" have been further explored by Deborah Stein in "Schubert's

Aside from discussing motivic structure, Schenkerian analysts have also explored the relationship between enharmonic changes and a text. Thus far, most of these analyses have dealt with songs by Schubert; they include Schachter on "Nacht und Träume" (D. 827); Eytan Agmon on "Letzte Hoffnung" (D. 911) and "Der Doppelgänger" (D. 957); Deborah Stein on "Die Liebe hat gelogen" (D. 751); and Raphael Atlas on "Der Atlas" (D. 957).⁵¹ Enharmonic changes may be associated with a variety of different meanings. For instance, in his analysis of "Letzte Hoffnung," Agmon associates B $\sharp$ with hope and C $\flat$ with despair. But in her analysis of "Die Liebe hat gelogen," Stein associates an enharmonic change with the portrayal of a character who feels deceived.

Some other writers have dealt with songs in which the tonic is delayed or is ambiguous. For instance, Charles Burkhart discusses Schumann's "Mondnacht" and "Schöne Fremde" (op. 39, nos. 5 and 6), and Brahms's "Die Mainacht" (op. 43, no. 2) and "Es träumte mir" (op. 57, no. 3). These songs are characterized by a long delay in the arrival of the tonic, a tonal design that Burkhart associates with the meaning of the texts.⁵² Burkhart, following Schenker, views these songs as being in one key. By contrast, Harald

Erkönig: Motivic Parallelism and Motivic Transformation," *19th-Century Music* 13/2 (fall 1989), 145–58.

⁵¹Schachter, "Motive and Text in Four Schubert Songs," 71–76; Agmon, "Music and Text in Schubert Songs: The Role of Enharmonic Equivalence," *Israel Studies in Musicology* 4 (1987), 49–58; Stein, "Schubert's 'Die Liebe hat gelogen': The Deception of Mode and Mixture," *Journal of Musicological Research* 9/2–3 (1989), 109–31; Atlas, "Enharmonic Trompe-l'oreille: Reprise and the Disguised Seam in Nineteenth-Century Music," *In Theory Only* 10/6 (May 1988), 22–27.

⁵²"Departures from the Norm in Two Songs from Schumann's *Liederkreis*," *Schenker Studies*, ed. Hedi Siegel (Cambridge: Cambridge University Press, 1989), 146–64. Burkhart analyzes the two Brahms songs in his paper "The Delayed Tonic Effect in Brahms," which he read at the International Brahms Congress, Wayne University, Detroit, April 12, 1980.

Krebs has interpreted a number of Schubert's songs as consisting of two keys, and he demonstrates that the change in tonality is related to the text.⁵³

Recently, Schenkerian analysis has been harshly criticized by musicologists interested in a type of hermeneutics fashionably labeled as "criticism." Leo Treitler has repeatedly challenged Schenkerian analysis in a series of articles beginning in 1966, and his views have been championed by Joseph Kerman in his book *Contemplating Music*.⁵⁴ Treitler believes that Schenkerian analysis does not offer insights into the meaning of a work. Rather, he says, it demonstrates its theoretical system or it offers explanations of how a work is unified.⁵⁵ Despite Treitler's claims, Schenkerian analysis can be used to interpret the meaning of a work, as the publications listed above readily demonstrate. Furthermore, James Webster has recently addressed this misperception of the value of Schenkerian analysis, and he concludes that writers following Treitler and Kerman "fail to appreciate the overtly interpretative orientation of all the best analysts, notably including Schenker and what we may call the orthodox Schenkerian tradition."⁵⁶

⁵³"Third Relation and Dominant in Late 18th- and Early 19th-Century Music" (Ph.D. diss., Yale University, 1980). Krebs has published his findings in a number of articles, but only one is devoted entirely to the relationship of the tonal design and the text: "Tonart und Text in Schuberts Liedern mit abweichenden Schlüssen," *Archiv für Musikwissenschaft* 47/4 (1990), 264–71.

⁵⁴Leo Treitler, "Music Analysis in a Historical Context" (1966); this article was reprinted, with a number of others, which argue along similar lines, in *Music and the Historical Imagination* (Cambridge, Mass.: Harvard University, 1989), 67–78. All of the essays by Treitler that are cited in this dissertation are included in this book. Joseph Kerman, *Contemplating Music: Challenges to Musicology* (Cambridge, Mass.: Harvard University Press, 1985).

⁵⁵"History, Criticism, and Beethoven's Ninth Symphony," 32.

⁵⁶Haydn's "Farewell" *Symphony and the Idea of Classical Style* (Cambridge: Cambridge University Press, 1991), 6.

Other Related Studies of Brahms Lieder

There are a number of other studies on Brahms's lieder that do not focus upon the issue of the text-music synthesis, but nevertheless offer a few comments on this topic. These publications fall into a number of categories: Brahms's life and works; surveys of Brahms's songs; descriptions of his song cycles; source studies; and investigations of the influences on Brahms.

The first comprehensive study of Brahms's life and works was written by the composer's friend Max Kalbeck. To this day these four volumes remain the most informative books on Brahms's life.⁵⁷ This work also includes observations on Brahms's compositions including valuable source information about contemporary performances. Kalbeck's analysis of individual songs is somewhat similar in style to Richard Capell's discussion of Schubert's songs.⁵⁸ In addition to sensitive descriptions of how Brahms projects the mood and meaning of his texts, Kalbeck often suggests songs by Schubert and Schumann that may have influenced Brahms. In general, Kalbeck discusses the songs more than any other author of a monograph on Brahms's life and works.⁵⁹

The earliest survey of Brahms's songs was published by Edwin Evans in 1912.⁶⁰ Evans considers each song in turn, offering advice to performers and occasional insights into the meaning of the music as it relates to the text. Max Friedländer's book, which appeared some ten years later, also provides concise descriptions of each song, though

⁵⁷*Johannes Brahms* (Berlin: Deutsche Brahms-Gesellschaft, 1910–14).

⁵⁸Richard Capell, *Schubert's Songs* (1928; rpt. New York: Da Capo, 1977).

⁵⁹Compare, for instance, Kalbeck's work with the most recent volume on Brahms, written by Malcolm MacDonald. *Brahms* (New York: Schirmer, 1990).

⁶⁰*Historical, Descriptive and Analytical Account of the Entire Works of Johannes Brahms: Handbook to the Vocal Works* (1912; rpt. New York: Burt Franklin, 1970).

with less emphasis on the performance aspect.⁶¹ Within these ten years, a considerable number of important publications concerning Brahms had appeared, including Kalbeck's biography and much of Brahms's correspondence. Friedländer draws on this material, in addition to citing such useful information as Brahms's alterations of the original poems and wrong notes in the published editions of the songs.

During the 1970s at least three English-language surveys of Brahms's songs were published. These books are by Craig Bell, Max Harrison, and Eric Sams.⁶² Of the three, Sams is the most informative; the other two are strongly influenced by Friedländer, and rarely offer new interpretations of the music. All three books are much narrower in scope than the surveys by Evans and Friedländer. Few of the songs are given detailed analyses, and discussion of the relationship between the text and music is limited to mentioning the role of the piano or the overall mood of the music. These authors briefly discuss Brahms's selection of poor texts, his alterations of texts, and his faulty declamation. In all three cases, the assessment of Brahms's treatment of his texts seems to have been strongly influenced by the text-setting principles of Wolf.

By far the largest number of analytical studies concerning Brahms's songs have concentrated upon the two cycles, *Romanzen aus Magelone*, op. 33, and *Vier ernste Gesänge*, op. 121. Yet many of these studies are more concerned with the nature of a song cycle, and the relation of these two sets to this genre, than with the individual songs. A number of dissertations have been written on op. 33, most of which include brief analyses

⁶¹*Brahms' Lieder* (1922; trans. into English by C. Leonard Leese, Oxford: Oxford University Press, 1928).

⁶²Craig A. Bell, *The Lieder of Brahms* (Darley: The Grian-Aig Press, 1979); and Max Harrison, *The Lieder of Brahms* (New York: Praeger, 1972). The Sams book is cited in footnote 30 of this chapter.

of many of the songs.⁶³ In general, these authors concentrate on the overall mood of the songs, and hardly discuss Brahms's tonal language. Of these dissertations, that of Ronald Turner should be singled out for its informative discussion of Tieck's language.⁶⁴ Two more recent articles have concentrated on specific characteristics of op. 33: John Daverio has attempted to establish the relationship between the songs of op. 33 and the operatic aria, and Peter Jost has discussed Brahms's response to the romantic irony in Tieck's poems.⁶⁵ Similarly, publications on op. 121 have dwelt on its cyclic properties. For instance, Malcolm Boyd suggests the fourth song of op. 121 does not belong to the cycle because of its contrasting mode and text.⁶⁶ Arnold Whittall, by comparison, offers thorough analyses of the songs, but he too concentrates on their cyclic properties.⁶⁷ Recently, scholars have begun investigating the cyclic properties of the songs that Brahms

⁶³Margaret Gene Boyer, "A Study of Brahms's Setting of the Poems from Tieck's *Liebes Geschichte der schönen Magelone und des Grafen Peter von Provence*" (Ph.D. diss., Washington University, Missouri, 1980); and Dwight Christian Jack, "The Romantic Song Cycles: An Analytical Description of the Schumann Eichendorff *Liederkreis II*, op. 39, and the Brahms-Tieck Romanzen aus *Magelone*, op. 33" (DMA, University of Miami, Florida, 1973). A number of articles on this cycle are little more than introductions: Maurice J. Brown, "Neapolitan Brahms," *Music and Musicians* 13 (1954), 31; and Arthur Henry Fox Strangeways, "Brahms and Tieck's 'Magelone'," *Music and Letters* 21/3 (1940), 211–29.

⁶⁴"A Performer's Guide to Johannes Brahms's *Die schöne Magelone*, op. 33" (DMA, The Southern Baptist Theological Seminary, 1976).

⁶⁵John Daverio, "Brahms's *Magelone Romanzen* and the 'Romantic Imperative,'" *The Journal of Musicology* 7/3 (summer 1989), 343–365. Peter Jost, "Brahms und die romantische Ironie: Zu den Romanzen aus L. Tieck's *Magelone* op. 33," *Archiv für Musikwissenschaft* 47/1 (1990), 27–61.

⁶⁶"Brahms and the Four Serious Songs," *Musical Times* 108/1493 (July 1967), 593–95.

⁶⁷"The *Vier ernste Gesänge* op. 121: Enrichment and Uniformity," *Brahms: Biographical, Documentary and Analytical Studies*, ed. Robert Pascall (Cambridge: Cambridge University Press, 1983), 191–207.

grouped under single opus numbers. In particular, Imogen Fellingner discusses the significance of Brahms's ordering within opus numbers.⁶⁸

Despite the scarcity of Brahms's sketches and autographs, a few studies have revealed details of Brahms's compositional process. Most notably, George Bozarth has examined the manuscript sources for the songs dating from 1868 to 1871.⁶⁹ His description of the compositional process of the three songs with the most numerous sources — “Unbewegte laue Luft” (op. 57, no. 8), “Während des Regens” (op. 58, no. 2), and “Vorüber” (op. 58, no. 7) — includes extremely sensitive observations concerning the text-music synthesis.

Recent years have witnessed a proliferation of studies concerning the relationship between Brahms and his predecessors, both in terms of influence, and his use of borrowed material. Most of these studies deal with instrumental music, especially the influence of Schubert and Schumann, or with the influence of Baroque and pre-Baroque music on Brahms's choral works.⁷⁰ In studies of his songs, Brahms is frequently referred to as Schubert's heir, and Schubert's influence on Brahms's songs has been discussed by

⁶⁸“Cyclic Tendencies in Brahms's Song Collections,” *Brahms Studies: Analytical and Historical Perspectives*, 379–88. In a forthcoming study George Bozarth explores the cyclic nature of opp. 32 and 57.

⁶⁹“The Lieder of Johannes Brahms —1868–1871: Studies in the Chronology and Compositional Process” (Ph.D. diss., Princeton University, 1978). See also, “Synthesizing Word and Tone: Brahms's Setting of Hebbel's ‘Vorüber’,” *Brahms: Biographical, Documentary and Analytical Studies*, 77–98.

Imogen Fellingner offers a chronology of op. 59, nos. 3 and 4, and WoO 23, but this does not amount to a study in compositional process. “Zur Entstehung der ‘Regenlieder’ von Brahms,” *Festschrift Walter Gerstenberg zum 60. Geburtstag*, ed. Georg von Dadelsen and Andreas Holschneider (Wolfenbüttel and Zürich: Mösseler, 1964), 55–58.

⁷⁰For example: James Webster, “Schubert's Sonata Form and Brahms's First Maturity (II),” *19th-Century Music* 3/1 (1979), 52–71; Constantin Floros, “Studien zur Brahms' Klaviermusik,” *Brahms-Studien* 5 (1983), 25–63; Charles Rosen “Influence: Plagiarism and Inspiration,” *19th-Century Music* 4/2 (1980), 87–100; and Virginia Hancock, *Brahms's Choral Compositions and His Early Music Library* (Ann Arbor: UMI Research Press, 1983).

Hartmut Krones.⁷¹ Both composers were influenced by popular music and folk songs, and the influence of folk music on Brahms's lieder has been examined by Werner Morik and Siegmund Helms.⁷² The latter cites many instances of material borrowed from other composers as well as from folk songs. A few of these borrowings can be related to the meaning of the text. For instance, in "Auf dem Kirchhofe" (op. 105, no.4) the last phrases resemble the passion chorale "O Haupt voll Blut und Wunden." As William Mitchell observes, this incipit draws attention to the contrast in meaning of the last line's *genesen* (released) and the *gewesen* (deceased) of the previous sentence.⁷³

OUTLINE OF THE DISSERTATION

My survey of the existing literature on Brahms's lieder shows that studies classified under the assimilation model tend to produce more favorable assessments of the text-music synthesis than those under the separatist model. Furthermore, I briefly describe a number of studies that use Schenkerian analysis to reveal relationships between the text and music in the lieder of Schubert and Schumann. Although I am primarily interested in this type of analysis, the nature of the text-music synthesis in nineteenth-century lieder is quite complex and embodies a number of parameters. Therefore, in my analyses of eighteen of Brahms's

⁷¹"Der Einfluss Franz Schubert auf das Liedschaffen von Johannes Brahms," *Brahms-Kongress Wien 1983: Kongressbericht*, ed. Susanne Antonicek and Otto Biba (Tutzing: Schneider, 1988), 309–24.

⁷²Werner Morik, *Johannes Brahms und sein Verhältnis zum deutsche Volkslied* (Tutzing: Schneider, 1965); Siegmund Helms, "Die Melodiebildung in den Liedern von Johannes Brahms und ihr Verhältnis zu Volksliedern und volkstümlichen Weisen" (Inaugural diss., Freien Universität, Berlin, 1968).

⁷³Mitchell's comment is contained in a page of notes relating to Schenker's graph of "Auf dem Kirchhofe." This page has now been quoted in full by Hedi Siegel in her introduction to "Heinrich Schenker: Graphic Analysis of Brahms's *Auf dem Kirchhofe* (op. 105, no. 4)," *Theory and Practice* 13 (1988), 3. See also the related comments by Arthur Maisel and Ira Braus in *Theory and Practice* 13 (1988), 14 and 29, respectively.

songs I also use analytical techniques normally considered as belonging to the separatists. This dissertation thus falls into two sections: Chapters 2 and 3 follow the separatist model, while chapters 4–7 follow the assimilation model. In combining these different approaches I am adopting Webster's view that a comprehensive understanding of a piece of music is not achieved through one type of analysis.⁷⁴

Chapter 2 concerns the structure of the poems, and it discusses the musical representation of such details as line structure, punctuation, and declamation. Chapter 3 is entirely devoted to Brahms's word painting. Both chapters include more detailed descriptions and evaluations of the literature than that given in the preceding survey. The motivation behind these chapters is to find out whether the separatist approach to Brahms's lieder has been fully explored, and whether the pervasive negative assessment of these songs, which I note above, is deserved. In both chapters, relevant examples are drawn from all of the eighteen songs that I have selected for detailed analysis.

Chapters 4–7 seek to uncover relationships between the text and the tonal design of the music. Chapter 4 concerns phrase structure. For most earlier writers, including Hammermann, phrase structure is related to the metrical structure of a poem. By contrast, I maintain that it can also be related to other aspects of a poem's structure or meaning. As in chapters 2 and 3, the examples in this chapter are drawn from my selected eighteen songs. The remaining three chapters offer tonal analyses of individual songs. These songs have been selected because they demonstrate one of three unusual tonal structures:

1. The *Kopftön* (the first note of the fundamental line) is delayed until the final phrases of a song;⁷⁵

⁷⁴Webster (*Haydn's "Farewell" Symphony*, 4) states that his ideas on analysis have been strongly influenced by researchers in opera, who practice "multivalent" analysis.

⁷⁵"Immer leiser" (op. 105, no. 2); "Vorschneller Schwur" (op. 95, no. 5); "Willst du, daß ich geh'?" (op. 71, no. 4); and "Von ewiger Liebe" (op. 43, no. 1).

2. The tonic is delayed until the final cadence of a stanza, or of an entire song;⁷⁶
3. The expected structural dominant in the final stanza or section of a song is suppressed.⁷⁷

These groups of songs are discussed in chapters 5, 6, and 7, respectively. In these chapters I use Schenkerian analysis to explore the extent to which Brahms's motivic and tonal designs are related to a text. Whereas the preceding chapters concentrate on foreground events, these final three chapters describe the texts' relationships to the deep middleground structural level.

THE 18 SONGS: AN INTRODUCTION

Table 1.1 lists the Brahms songs analyzed in this dissertation in chronological order. These songs span almost Brahms's entire output from "In der Fremde," which is one of his earliest songs, to "Immer leiser," which he wrote in 1886. This table also gives the names of the poets of each of the texts, and translations of these texts are located in the Appendix, along with the scores of each song. In the remaining sections of this chapter I briefly discuss the texts and the extant manuscript sources of these songs.

⁷⁶"Auf dem Schiffe" (op. 97, no. 2); "Regenlied" (op. 59, no. 3); "Nachklang" (op. 59, no. 4); "Parole" (op. 7, no. 2); "Vom Strande" (op. 69, no. 6); "Ruhe, Süßliebchen" (op. 33, no. 9); and "Mit vierzig Jahren" (op. 94, no. 1).

⁷⁷"In der Fremde" (op. 3, no. 5); "Du sprichst, daß ich mich täuschte" (op. 32, no. 6); "Kein Haus, keine Heimat" (op. 94, no. 5); "In Waldeseinsamkeit" (op. 85, no. 6); "Es schauen die Blumen" (op. 96, no. 3); "An eine Aeolsharfe" (op. 19, no. 5); and "Der Strom, der neben mir verlauschte" (op. 32, no. 4).

Table 1.1: Songs

Song	Year ⁷⁸	Poet
"In der Fremde" (op. 3, no. 5)	Nov. 1852	Joseph v. Eichendorff
"Parole" (op. 7, no. 2)	Nov. 1852	Joseph v. Eichendorff
"An eine Aeolsharfe" (op. 19, no. 5)	Sept. 1858	Eduard Mörike
"Der Strom, der neben mir verdrauschte" (op. 32, no. 4)	Sept. 1864	August v. Platen
"Du sprichst, daß ich mich täuschte" (op. 32, no. 6)	Sept. 1864	August v. Platen
"Ruhe, Süßliebchen" (op. 33, no. 9)	July 1868	Ludwig Tieck
"Von ewiger Liebe" (op. 43, no. 1)	1864	trans. from Wendisch ⁷⁹
"Regenlied" (op. 59, no. 3)	1873	Klaus Groth
"Nachklang" (op. 59, no. 4)	1873	Klaus Groth
"Vom Strande" (op. 69, no. 6)	March 1877	trans. from Spanish by Joseph v. Eichendorff
"Willst du, daß ich geh'?" (op. 71, no. 4)	March 1877	Karl Lemcke
"In Waldeseinsamkeit" (op. 85, no. 6)	May 1878	Karl Lemcke
"Mit vierzig Jahren" (op. 94, no. 1)	April 1883	Friedrich Rückert
"Kein Haus, keine Heimat" (op. 94, no. 5)	1883/1884	Friedrich Halm
"Vorschneller Schwur" (op. 95, no. 5)	1883/1884	trans. from Serbian by Siegfried Kapper
"Es schauen die Blumen" (op. 96, no. 3)	1884	Heinrich Heine
"Auf dem Schiffe" (op. 97, no. 2)	May 1885	Christian Reinhold [Köstlin]
"Immer leiser wird mein Schlummer" (op. 105, no. 2)	August 1886	Hermann Lingg

The Texts

The texts come from a wide variety of sources, ranging from the folk text of "Vorschneller Schwur" to the sophisticated Heine text of "Es schauen die Blumen." Others

⁷⁸The dates of each song are from Margit L. McCorkle, *Thematisch-Bibliographisches Werkverzeichnis* (Munich: Henle, 1984).

⁷⁹According to McCorkle (p. 155) the text of "Von ewiger Liebe" was translated from Wendisch by Leopold Haupt. Brahms incorrectly wrote on the autograph that the text was by Joseph Wenzig. Eric Sams also discusses the origins of this text but it would appear that he was not familiar with the Haupt translation, and he suggests that Brahms used a translation by Heinrich Hoffmann von Fallersleben. "Zwei Brahms-Rätsel," *Österreichische Musikzeitung* 27/2 (1972), 83.

are poems by Brahms's friends, including Klaus Groth. Such a wide cross-section of styles and quality of texts is characteristic of Brahms's lieder as a whole. In general, however, Brahms is noted for his selection of second-rate texts, as opposed to Wolf, who more frequently chose poets of the highest standard.⁸⁰ Despite this, the contents of Brahms's library, which included the collected works of such poets as Heine and Eichendorff, attests to his formidable knowledge of German literature. Many of these volumes include small annotations (often in blue crayon) next to the poems that Brahms set.⁸¹

The texts of "In der Fremde," "An eine Aeolsharfe," "Ruhe, Süßliebchen," and "Immer leiser" were also set by other composers. "In der Fremde" was set by Schumann (op. 39, no. 1); "An eine Aeolsharfe" by Wolf (Mörike, 11);⁸² and "Immer leiser" was set by a number of others after Brahms including Wilhelm Kienzl (op. 24, no. 2) and Hans Pfitzner (op. 2, no. 6). The text of "Ruhe, Süßliebchen" was also used by Robert Franz, but he titled his setting "Schlummerlied" (op. 1, no. 10).⁸³ Comparisons between these settings and those of Brahms are made throughout this dissertation, noting the differences and

⁸⁰I will not be discussing Brahms's choice of texts, a topic well covered in numerous essays, including Stohrer's dissertation (pp. 25–42). Stohrer (pp. 202–17) also provides brief biographies for each of the poets.

⁸¹A large portion of Brahms's library is now owned by the Gesellschaft der Musikfreunde in Vienna. The contents of this collection are listed by Kurt Hoffmann, *Die Bibliothek von Johannes Brahms: Bücher-und Musikalienverzeichnis Schriftenreihe zur Musik* (Hamburg: Karl Dieter Wagner, 1974).

⁸²Throughout this dissertation Wolf's songs will be referred to by an abbreviation of the title of the songbook in which they appear. In this instance "An eine Aeolsharfe" is the eleventh song in the Mörike songbook.

⁸³The autograph of Brahms's setting of this text shows that originally Brahms had also used this title. (See Bozarth, "The Lieder of Johannes Brahms—1868–1871," 38.)

similarities in the other composers' text-setting techniques and their interpretations of the texts.

Source Material

The source material for the songs selected for this dissertation is quite sparse. Of the eighteen songs there are autographs for only four: "Ruhe, Süßliebchen," "Von ewiger Liebe," "Du sprichst," and "Regenlied."⁸⁴ But these are completed scores which contribute little to a discussion of the relationship between text and music, or even to an investigation of compositional process. Aside from these autographs the only other source material is Brahms's handwritten copies of some of the poems. Brahms copied a large number of poems into small notebooks, and he drew a blue crayon slash through the texts that he set. Three of these small notebooks have survived and are now owned by the Wiener Stadt- und Landesbibliothek. One of these books dates from *ca.* 1853, while the other two were begun by March 1877.⁸⁵ As Bozarth has noted, some of the poems have pencil annotations relating to Brahms's interpretation of the accentuation.⁸⁶ The two later

⁸⁴A *Stichvorlage* for "Ruhe, Süßliebchen" and a fair copy of "Von ewiger Liebe" are housed at the Washington Library of Congress. A fair copy for "Du sprichst" is housed at the Österreichische Nationalbibliothek; and a fair copy of "Regenlied" is owned by the Sibley Music Library, Eastman School of Music, Rochester, NY. (The last thirteen measures of "Ruhe, Süßliebchen" are also preserved in a manuscript in a private collection in Switzerland.) Bozarth describes the autographs of "Ruhe, Süßliebchen" and "Von ewiger Liebe" in his dissertation and Imogen Fellingner describes that of "Regenlied" in "Zur Entstehung der 'Regenlieder' von Brahms," 57–58.

⁸⁵Bozarth provides an excellent inventory of these notebooks in "Brahms's Lieder Inventory of 1859–60 and Other Documents of his Life and Work," *Fontes Artis Musicae* 30/3 (July–September 1983), 110–12.

⁸⁶Bozarth discusses the markings on Friedrich Halm's poem "Beim Abschied," which Brahms set as op. 95, no. 3, in "The Musical and Documentary Sources for Brahms's Lieder: Evidence of Compositional Process," booklet to Deutsche Grammophon's *Johannes Brahms Lieder* (Hamburg: Polydor International, 1983), 42–43.

notebooks include a number of the texts of songs analyzed in this dissertation; they are: "Vom Strande," "Kein Haus, keine Heimat," "Vorschneller Schwur," "Immer leiser," "In Waldeseinsamkeit," "Mit vierzig Jahren," "Es schauen die Blumen," and "Auf dem Schiffe."⁸⁷ Not all of these texts, however, are annotated. Furthermore, the annotations in "Auf dem Schiffe," "Vorschneller Schwur," and "Vom Strande" seem to refer to the stanzaic arrangement of Brahms's settings, and not to the declamation. I examined these copies of the texts during July 1990, and I describe my findings during the discussion of these songs in chapters 2, 4, and 5.

AIM

Through the two-fold approach to eighteen of Brahms's songs, this dissertation demonstrates that: 1) currently, text-based analyses of Brahms lieder emphasize correct declamation at the expense of other aspects of the music, which are also tied to the text's structure; and 2) tonal analyses of the songs using Schenkerian techniques reveal numerous subtle relationships between the music and text on both foreground and middleground structural levels. My analyses demonstrate that the relationship between the text and music in Brahms's lieder is much closer than is commonly asserted.

⁸⁷The texts of the first four songs are in Ia 79.563; those of the remaining songs are in Ia 79.564.

Chapter Two

Music and Poetic Structure

In chapter 1, I show that most studies of Brahms's lieder focus upon the musical representation of a text's structural properties. Even though Brahms is reported to have told many of his contemporaries that he was interested in reflecting the structure of a text, his songs have not fared at all well in these types of investigations. Because I find this incongruity troublesome, I would like to review these publications in more detail, and assess whether this type of text-based analysis has indeed been thoroughly explored. I begin by analyzing the musical depiction of large-scale structural characteristics of the poems and progress to smaller details concerning individual words. Thus, this chapter falls into the following sections: the form of the songs as it relates to the structure and content of the texts; Brahms's text repetitions; and the musical representation of the texts' rhymes, line-structures, punctuation, and, finally, declamation. In each section I make comparisons with the techniques of other lied composers in an attempt to ascertain whether Brahms's treatment of the texts departs from standard practices.

FORM

A number of writers, including Gerber and Mies, have already outlined the types of musical forms used by Brahms.¹ In general these investigations compare the form of Brahms's songs with the stanzaic structure of his texts. Table 2.1 gives the form of each of the eighteen songs analyzed in this dissertation.

Table 2.1 Forms in Brahms Songs.

Songs	Form
"In der Fremde" (op. 3, no. 5)	strophic variation
"Parole" (op. 7, no. 2)	ternary
"An eine Aeolsharfe" (op. 19, no. 5)	ternary
"Der Strom" (op. 32, no. 4)	ternary
"Du sprichst" (op. 32, no. 6)	strophic variation
"Ruhe, Süßliebchen" (op. 33, no. 9)	strophic variation
"Von ewiger Liebe" (op. 43, no. 1)	through-composed
"Regenlied" (op. 59, no. 3)	ternary
"Nachklang" (op. 59, no. 4)	ternary
"Vom Strande" (op. 69, no. 6)	ternary
"Willst du, daß ich geh'?" (op. 71, no. 4)	strophic variation
"In Waldeseinsamkeit" (op. 85, no. 6)	ternary
"Mit vierzig Jahren" (op. 94, no. 1)	strophic variation
"Kein Haus, keine Heimat" (op. 94, no. 5)	strophic variation
"Vorschneller Schwur" (op. 95, no. 5)	strophic variation
"Es schauen die Blumen" (op. 96, no. 3)	binary
"Auf dem Schiffe" (op. 97, no. 2)	through-composed
"Immer leiser wird mein Schlummer" (op. 105, no. 2)	strophic variation

¹Gerber, "Formprobleme in Brahms'schen Lied," and Mies, *Stilmomente und Ausdruckstilformen*.

The form of these songs is bound to their tonal structures, which will be discussed in detail in chapters 5–7. For the moment though, I will briefly describe examples of Brahms's strophic variation, ternary, and through-composed songs.

Strophic-Variation Songs

According to Jenner, Brahms believed that the musical form of a song should correspond to its text.² In particular he recalls that Brahms favored strophic songs, and recommended that every song that could be set in strophes should be. In this respect, Brahms greatly admired Schubert's songs. As Gerber has noted, few of Brahms's songs are strictly strophic; after the first stanza Brahms usually alters the music to accommodate the text of the subsequent stanzas.³ In stanza 1 of "In der Fremde" the second and third lines are not enjambed, but in stanza 2 the second and third lines are enjambed. When Brahms repeats the first stanza of music to the second stanza of text, he alters the music to accommodate the enjambment (example 2.1).

Example 2.1a: "In der Fremde," mm. 7–10.

2. Da kommen die Wolken her.

3. Aber Vater und Mutter sind lange tot,

da kom-men die Wol-ken her. A - ber

Va - ter und Mut - ter sind lan - ge tot,

²Jenner, 30–31.

³Gerber, 29.

Example 2.1b: mm. 19–23.

2. Da ruhe ich auch und über mir

3. Rauscht die schöne Waldeinsamkeit,



Similar changes to reflect enjambments occur in many other songs, including “Ruhe, Süßliebchen” (op. 33, no. 9), which is discussed during chapter 4 (pp. 150–60). In most cases these changes affect the phrase structure.

In the example from “In der Fremde,” the initial stanza of music is altered to accommodate a structural change in the text. In other instances, Brahms adapts the music to reflect the differing moods of a text, as is demonstrated by “Ruhe, Süßliebchen.” The second and third stanzas of this song are based on the first, and they include transpositions of each of the first stanza’s phrases, as shown in table 2.2.⁴ In addition to these changes Brahms alters the piano’s figuration to fit the mood of each stanza. This song is the ninth of the *Magelone* cycle, which tells the story of a valiant knight, Peter, who falls in love with Magelone, the daughter of the King of Naples. Although Magelone is betrothed to another, she and Peter elope, and Peter sings “Ruhe, Süßliebchen” to Magelone as they take a rest during their journey. Throughout the first stanza the lower part of the piano has

⁴The transpositions are also shown by Mies (*Stilmomente und Ausdruckstilformen*, 11).

Table 2.2: Motivic Relationships in "Ruhe, Süßliebchen."

stanza 1	stanza 2	stanza 3
mm. 1–4 Piano prelude.		
mm. 5–10 One phrase in which the first two measures are repeated.	mm. 49–56 A sequence with each segment beginning with a transposition of mm. 5–6	mm. 93–100 Measure 94 is a transposition of m. 5. The piano has a sequence, which is similar to the structure of stanza 2.
mm. 11–20 Two phrases, the second being a repetition of the first.	mm. 57–64 The first phrase is a transposition of mm. 13–15, and is repeated sequentially.	mm. 101–107 The first phrase is a transposition of mm. 13–15, and is followed by a varied sequential repetition.
mm. 21–24 Descending melody ending with a cadence in E ^b major.	mm. 65–68 New melody, but also ends in E ^b major.	mm. 108–112 New ascending melody ending on e ^b 2, with a cadence in E ^b major.
mm. 25–48 Four phrases, the first of which repeats the rising motive introduced at the beginning of the prelude (mm. 1–2). The last phrase is followed by a piano interlude.	mm. 69–92 Repeats mm. 25–48, but alters the piano figuration.	mm. 113–129 The piano figuration is altered again. The interlude is repeated, now as the postlude, and it is extended by two measures.

a syncopated pattern, creating a gentle rocking motion.⁵ During the second stanza, the figuration comprises continual eighths and the rocking motion is suggested by the oscillating, octave motion in both hands. From m. 57 to m. 65 the right-hand part of the piano doubles the melody at an octave higher, and this higher register suggests the birds, which Peter describes. By comparison, the busy sixteenth-note, rising and falling

⁵Jacobsen (p. 414) describes this figuration as creating a stark atmosphere that reflects the darkness of the night.

arpeggios of the third stanza depict the babbling brook. These give way to more expansive Schumannesque ascending arpeggios as Peter rhapsodizes on his love for Magelone.

Because Gerber has already provided numerous examples of Brahms's strophic variation songs, I will describe only one other work, "Mit vierzig Jahren" (op. 94, no. 1). This is a setting of a Rückert poem that comprises three stanzas. The first describes a forty-year-old man looking back to the happiness of his childhood and youth. The second depicts his realization that, at forty, his life is not yet over, and the third suggests that the trials of his later years are less difficult and that eventually he will succumb to death.

Many of the variations in the music of the second and third stanzas reflect the meaning or structure of the text.⁶ Compare, for instance, the slow rate of the accompaniment in mm. 8–10 of stanza 1 with the eighth-note motion in the parallel passage in stanza 2 (example 2.2). The former describes the quietness of childhood, and the latter the climb onwards through life. Furthermore, the changes in the melody reflect the different structure of the lines of text. In stanza 2 Rückert subdivides the third and fourth lines with commas, and Brahms sets each of the resulting segments to its own melodic segments. In addition, the long note on the word "breiter" (wider), the dramatic tritone leap on "Hier nicht," and the rapid descent on the words "drüben gehts hinab" (the way leads downward) vividly convey the meaning of the text.

⁶I discuss the programmatic implications of the first segment of each stanza during chapter 6, p. 291.

Example 2.2a: "Mit vierzig Jahren," mm. 8–11.

se - hen wir der Kind - heit stil - les lie - gen, und dort der Ju - gend lau - tes Glück, der

dolce

Example 2.2b: mm. 20–25.

Hin - dehnt ein Ber - ges - rü - cken sich, ein brei - ter, und

hier nicht, drü - ben gehts hin - ab.

p

In stanza 3 Rückert places a semicolon after the second line and then changes the subject. During the first two lines he refers to the onward climb, but in the last two he describes the downward turn to death. Brahms underscores this change by slowing the tempo and pausing on the last word of line 2 (mm. 30–31). Whereas the other stanzas end their first phrases with a quarter note and an echo of the melody (mm. 6–7 and 18–19), here “fort” is set to three quarters, and the piano is relatively still. But then it anticipates the first measures of the next phrase, suggesting the text’s description of being drawn imperceptibly downward. Brahms further conveys this image by the melody’s descent and by repeating each note in both the inner parts and the voice (mm. 33–34).

During the last phrase of stanza 3 Brahms departs even farther from the preceding two stanzas. He repeats the final line and halves the declamation rate. The first statement of this line covers three measures (mm. 35–37), but the second covers four (mm. 38–41). These phrases are distinguished from the rest of the song by a slower harmonic rate and by a new accompaniment, characterized by wide arpeggios and triplets. All of these devices create a more relaxed atmosphere, and suggest that the protagonist will find peace in death — an image that is not present in the other stanzas.

Ternary Songs

In a small number of instances, ternary form may be suggested by the repetition of a stanza of text at the beginning, in the middle, and at the end of a poem, as is the case in “Vom Strande” (op. 69, no. 6). The text of “Vom Strande” was translated by Eichendorff from the Spanish. It begins with a four-line stanza and it is repeated after each of the two following sixteen-line stanzas. I refer to this repeated stanza as the refrain. Brahms follows this structure by using the same music for each of these refrains, with contrasting music for the long stanzas. The form of this song could thus be represented as: ABABA.

“Regenlied” (op. 59, no. 3) offers a similar example whereby the repetitions in the text suggest ternary form. Klaus Groth’s poem comprises eight stanzas. The first two and last two depict a melancholy protagonist looking back on his youth, and stanzas 1 and 7 begin with the words “Walle, Regen,” (pour down, rain). By contrast the inner stanzas describe the innocence and joy of youth. Brahms sets the outer pairs of stanzas to the same music, and he conveys the contrasting mood of the inner stanzas by changing the mode and piano figuration.

In other ternary songs the last section of music is not exactly the same as the first. Nor does the final section of text include words and lines from the first. Usually the first and

last stanzas are characterized by the same mood or sentiment, as is the case in “In Waldeseinsamkeit” (op. 85, no. 6). This song is a setting of a three-stanza poem by Karl Lemcke. Whereas the outer stanzas describe a scene in the forest at twilight, the middle stanza depicts the anxiety of the protagonist. Brahms begins his outer stanzas with the same phrase, but he concludes them differently. The first ends on the dominant, while the third ends on the tonic and is slightly longer. He contrasts these stanzas with the busy rhythms and chromatic harmonies of stanza 2 (which reflect the agitation of the protagonist).

By contrast to these songs, “Parole” (op. 7, no. 2) is not such a simple example of ternary form; nor is its text so clearly related to the music’s structure. This Eichendorff poem comprises five stanzas. Brahms set stanzas 1 and 2 to the same strophe of music, stanzas 3 and 4 to another strophe, and stanza 5 to a third strophe. The third strophe begins with the same music as the first (mm. 6–12 are repeated in mm. 29–32), but it concludes with two new phrases. Because of the repetition of the first phrase, and the contrasting nature of the harmony and melody of strophe 2, the form of this song could be classified as modified ternary. The narrative of the text, however, does not suggest this form. In the first stanza a girl longs for her sweetheart, who is a hunter. In stanzas 2–4 she goes into the fields and hears shots from his gun, and in stanza 5 she excitedly sends greetings to him. The first and last stanzas are thus quite different in mood and content. Despite the divisions into three strophes Brahms unifies the whole song by a large-scale progression to the tonic at the final cadence. This tonal structure, which I describe in chapter 6, better reflects the text than the three-part form. But then again, perhaps Brahms’s subdivisions were not totally unfounded. In fact, his strophes follow the text’s

changes in tense. The first two stanzas use past tense, the second two present, and the last one returns to past tense.⁷

“An eine Aeolsharfe” represents a more complicated ternary form: Both of its “A” sections are preceded by a recitative; the final “A” section is a modified repetition of the first; and this section includes a new ending. Although the poem comprises three stanzas, Brahms does not simply set the first and last stanzas to the same music, with contrasting music for the second. Instead, he sets the entire first stanza to a recitative, which establishes the scene and mood of the poem, and introduces the mournful strains of the harp. He divides the second, and longest, stanza into two sections. The first describes the death of a young boy, while the second describes the protagonist’s oppressive mourning. Brahms sets the former to a lyrical section of music (“A”), and the latter to a contrasting section (“B”). The final stanza returns to the harp, and Brahms sets the first two lines to a recitative and then restates and varies the music of “A.”

Through-Composed Songs

This dissertation includes two through-composed songs, both of which may be subdivided into sections that are suggested by the structure or meaning of the text. “Von ewiger Liebe” comprises three stanzas each spoken by a different character — a narrator and a boy and girl. Each character is represented by contrasting music: the narrator has the lowest range, while the girl has the highest; and the piano figuration is changed for each stanza. In stanza 2 the twos against threes and the hemiola (mm. 68–76) depict the boy’s troubled mood. By contrast, the third stanza’s relaxed 6/8 meter and change to the major mode depict the girl’s soothing words. Despite these changes, the song is subtly integrated

⁷Suzanne Osborne brought these tense changes to my attention.

through motivic repetitions in the foreground and middleground structural levels, as demonstrated in chapter 5.

The text of "Auf dem Schiffe" comprises one twelve-line stanza. Brahms copied Reinhold's text into his notebook collection of poems, and he subdivided it into four groups, as shown in table 2.3.⁸ In his setting, he repeats the music of lines 1–4 for lines 5–7 (mm. 9–18 and 19–28). However, this poses a number of problems. The first section of text consists of four lines, but the second includes only three. Therefore Brahms repeats Reinhold's seventh line to create another quatrain (see table 2.3). Nevertheless, this line is not complete in itself — it runs on from line 6. Furthermore, the repetition does not emphasize an important aspect of the text. The next group comprises lines 8 to 10, and once again Brahms creates a quatrain by repeating one line. This time, however, he repeats the first line of the group (line 8), and perhaps this repetition could be interpreted as emphasizing the protagonist's envy of the bird. Brahms's last group includes only lines 11 and 12 (mm. 45–63), but owing to his slower declamation rate and his word repetitions, this passage of music is almost twice as long as the period comprising the first quatrain (mm. 9–18). Brahms's divisions at lines 4, 7, and 10 correspond to Reinhold's punctuation. The poet ends line 4 with a comma (the first in the poem), line 7 with a period, and line 10 with an exclamation mark.

Brahms's setting comprises two large parts, the first includes a repeated period, while the second consists of two sections (table 2.3). The first part ends in m. 28, and it is followed by the sharpest change in texture in the whole song. At the beginning of the second section of part 2, Brahms repeats the first phrase of the prelude (mm. 45–48). In this instance, the repetition may have been inspired by the text: This first phrase represents

⁸Wien Stadt- und Landesbibliothek, Ia 79. 564.

a bird in flight, and Brahms repeats it during line 11, which also refers to the bird. Perhaps this return suggests that the song should be classified as being in modified ternary form. The repetition, however, occurs only in the piano part, and the voice continues with the slow declamation rate and melodic design of the preceding section (mm. 29–44). Furthermore, the bipartite division, grouping lines 1–7 and 8–12, reflects Reinhold's change in focus from the bird to the feelings of the sailor. The poet indicates this shift by the dash following the word "Glut" (line 7).

Table 2.3 "Auf dem Schiffe".

Reinhold	Rhyme	Brahms	Measures	Form
1. Ein Vögelein	a	Ein Vögelein	9–18	Part 1
2. Fliegt über den Rhein	a	Fliegt über den Rhein		
3. Und wiegt die Flügel	b	Und wiegt die Flügel		
4. Im Sonnenschein,	a	Im Sonnenschein,		
5. Sieht Rebenhügel	b			
6. Und grüne Flut	c	Sieht Rebenhügel	19–28	
7. In goldner Glut.—	c	Und grüne Flut		
8. Wie wohl das tut,	c	In goldner Glut,		Part 2
9. So hoch erhoben	d	In goldner Glut.—		
10. Im Morgenhauch!	e			
11. Beim Vögelein droben,	d	Wie wohl das tut,	29–44	
12. O, wär' ich auch!	e	Wie wohl das tut,		
		So hoch erhoben		
		Im Morgenhauch!		first section
		Beim Vöglein droben,	45–63	
		O, wär' ich auch!		
		O wär ich, wär ich auch!		second section

Aside from analyzing the structure of this poem by examining the punctuation, one may analyze its rhyme scheme (table 2.3). Reinhold's rhymes unify the poem by bridging

sections demarcated by punctuation. For instance, line 3, which falls before the first comma, rhymes with line 5, which comes after the comma. Similarly, lines 7 and 8 are separated by a dash and a change of subject, but they are linked by a rhyme. Brahms's division of the poem disrupts Reinhold's rhyming scheme, breaking the rhymes between lines 3 and 5, and 7 and 8, but, as mentioned above, these divisions follow the poet's punctuation (table 2.3).

BRAHMS'S TEXT REPETITIONS

Brahms's alterations to the text of "Auf dem Schiffe" typify the ways he treats one-stanza poems. In general, he subdivides these poems, and often repeats lines within each section. Bozarth has already demonstrated this practice in his description of "Es träumte mir" (op. 57, no. 3).⁹ In this song, Brahms creates eleven lines of text from the original seven by repeating the last two lines. Such repetitions of groups of lines were also used by other nineteenth-century composers, as is demonstrated by Schumann's setting of Mörike's nine-line "Er ist's" (op. 79, no. 23). Schumann twice repeats the last line of this poem and extends the second statement with a number of word repetitions. He sets these lines to an extended coda that is just over half the length of the main section of the song. Wolf, not known for using text repetitions, also repeats these last lines in his setting of the same text (Mörike, no. 6).

Similarly, Schubert and Schumann use text repetitions in their settings of Goethe's "Wandrer's Nachtlid," which comprises eight very short lines. Cone has compared Schubert's setting of this text with that of Zelter. He points out that Zelter's setting, which does not include word repetitions, is less satisfactory than Schubert's, because it lacks the

⁹"The Lieder of Johannes Brahms—1868–1871," 80–81.

structural balance that Schubert was able to produce with the repetitions. Cone concludes that altering the stanzaic form of a poem through repetitions does not necessarily violate it, but rather a musical structure that best conveys the poem's structure may need repetitions.¹⁰ Similarly, Rufus Hallmark has argued that text repetitions in Schumann play an essential role in his interpretation of the text, and are not used just to extend the music.¹¹

Brahms has frequently been criticized for word repetitions made purely for the purpose of extending the melody.¹² While most of the above examples concern the lengthening of a brief poem, many other instances of word repetitions occur in texts comprising more than one stanza. Typically, Brahms repeats the last line of a stanza, as is the case in the third and fourth stanzas of "Parole" (op. 7, no. 2). In such instances he changes a regular four-line stanza to an asymmetric five lines. Similar repetitions are to be found in the songs of many other composers, including Schumann and Schubert. For instance, in "Der Wegweiser" (*Winterreise*, no. 20) Schubert's repetitions create stanzas of differing lengths, even though the original stanzas each comprise four lines.

Brahms does not always repeat the last line of a stanza exactly. Instead he often repeats the most important word or phrase. As Cone has argued, composers frequently use

¹⁰"Words into Music: The Composer's Approach to the Text," *Sound and Poetry*, ed. Northrop Frye (New York: Columbia University Press, 1957), 6-7.

¹¹"Schumann's *Frauenbild*: An Essay in Comparative Style Analysis," read at the AMS/SEM/SMT Oakland Conference, 1990. This paper includes a discussion of the purpose of Schumann's return of the first verse at the end of "Er, der Herrlichste von Allen" (op. 42, no. 2). See also Hallmark's "Schumanns Behandlung seiner Liedtexte: Vorläufiger Bericht zu einer neuen Ausgabe und zu einer Neubewertung von Schumanns Liedern," *Schumanns Werke — Text und Interpretation, 16 Studien*, ed. Akio Mayeda and Klaus Wolfgang Niemöller (Mainz: Schott, 1987), 30-31.

¹²Stein, *Poem and Music*, 139; Sams, *Brahms Songs*, 8.

repetition to underscore words that would be important to a reading of the poem.¹³ For example, in the first stanza of “Ruhe, Süßliebchen” Brahms repeats “ewig” an additional time within the repeat of the final line, emphasizing the depth of Peter’s commitment (table 2.4).¹⁴ By contrast Franz, in his setting of the same text (op. 1, no. 10), simply repeats the entire last line.

Table 2.4: “Ruhe Süßliebchen,” Last Line of Stanza 1.

Tieck: Ewig bin ich dein
 Brahms: Ewig bin ich dein, ewig, ewig bin ich dein.

In “Du sprichst” Brahms repeats the last line of stanzas 1 and 2 and the words “du liebst.” And similarly, in stanza 3 he repeats the last line and the word “liebe” (table 2.5). In this poem the repetitions emphasize the topic of the poem, that the protagonist was once loved.

Table 2.5: “Du sprichst,” Last Line of Each Stanza.

Stanzas 1 and 2 Platen: Allein du liebst nicht mehr.
 Brahms: Allein du liebst nicht mehr, du liebst, du liebst nicht mehr!

Stanza 3 Platen: Und liebe mich nicht mehr!
 Brahms: Und liebe mich nicht mehr, und liebe, liebe mich nicht mehr!

¹³Cone, “Words into Music,” 11–13. This type of word repetition is quite common among lied composers, and may be found in the songs of Schumann and Wolf; see Jürgen Thym, “The Solo Settings of Eichendorff’s Poems by Schumann and Wolf” (Ph.D. diss., Case Western Reserve University, 1974), 165 and 276–78.

¹⁴This passage is quoted in example 2.25.

The line repetitions in this song are slightly different from those described in the previous paragraph. In this poem Platen repeats the last line of the first stanza at the end of the second, and varies it at the end of the third. Brahms follows Platen by using the same, or slightly varied, music for these lines. The last line of each stanza by itself, however, would be too short for a complete musical phrase, and consequently Brahms extends the text. Although he thus changes the structure of the poem, he retains its general spirit.

A similar example of a refrain occurs in “Willst du, daß ich geh’?” (op. 71, no. 4). In this Lemcke text the question, that is also the title of the poem, recurs at the end of each stanza. As in “Du sprichst,” Brahms sets the repeated line to the same music, but once again a single line of text would be too short for an entire musical phrase. Consequently Brahms repeats the question and the first two words of the line so that the text spans three measures within a six-measure period (table 2.6). As in “Du sprichst,” Brahms also uses these word repetitions for emphasis.

Table 2.6: “Willst du, daß ich geh’?” Last Line of Each Stanza.

Lemcke: Willst du, daß ich geh’?

Brahms: Willst du, daß ich geh’? Willst du, willst du, daß ich geh’?

Once again, Brahms was not the only lied composer to use such repetitions. For example, Schubert also uses text repetitions within the musical refrains of “Ungeduld” and “Die liebe Farbe” (*Die schöne Müllerin*, nos. 7 and 16).¹⁵

¹⁵Aside from introducing word repetitions, composers also change words. Although this occurs frequently in Schumann’s lieder, it is less common in the lieder of Brahms. His most frequent type of change involves contracting multi-syllable words. For instance, in the second part of “Immer leiser” (op. 105, no. 2) the words “wehen” and “sehen” are compressed to one syllable to fit a repeated phrase of music (mm. 39 and 45, as compared to mm. 12 and 18). In the first line of “Willst du, daß ich geh’?” Brahms changes “saust” to “weht,” perhaps to intensify the onomatopoeic effect of the repeated “w”. In general, it seems that many of Brahms’s text changes were made to emphasize a particularly important

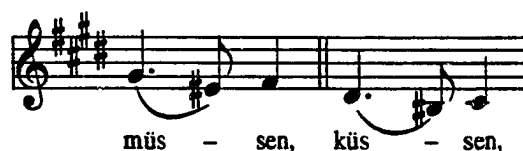
RHYME

A poem's rhyming scheme, although an essential part of its structure, is not always completely rendered in a musical setting. In part this is because the frequent recurrence of melodic or rhythmic formulae at the end of consecutive or alternating phrases becomes rather trite. Most of Brahms's texts have a rhyming scheme, and it is not unusual for him to reflect some, but not all, of the rhymes with melodic or rhythmic patterns that coincide with the rhyming syllables. In "Immer leiser" the end-rhyme of the first two lines of stanza 1 is reflected by a repeated rhythm, while that of stanza 2 is reflected by repeated rhythmic and melodic patterns (example 2.3a and b). By contrast, in his setting of the same text Pfitzner ignores the rhymes (op. 2, no. 6), but Kienzl (op. 24, no. 2) represents them by an inverted dyad (example 2.3c).

Example 2.3a: Brahms, "Immer leiser," mm. 2 and 5.



Example 2.3b: mm. 29 and 32.



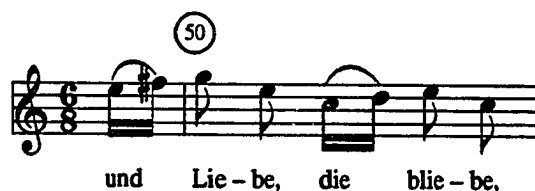
sound. Examples of this type of change are also discussed by Braus, "Textual Rhetorical Organization," 167 and Stohrer, 80.

Example 2.3c: Kienzl, "Immer leiser" (op. 24, no. 2), mm. 3 and 5 (repeated as mm. 29 and 31).



Other texts include lines that are characterized by internal rhymes, or rhyming couplets in which the rhyme falls at the beginning of each line. These patterns are less frequent occurrences, but Brahms often writes a melody that reflects the rhyme. In "Vom Strande" the third line of stanza 2 is characterized by two rhyming segments, and Brahms sets them to a melodic sequence (example 2.4).¹⁶ The last lines of each stanza are also characterized by internal rhymes, and in these passages Brahms repeats the same pitches for each of the rhyming words (mm. 32 and 69). This poem also includes a number of end-rhymes, some of which Brahms observes. The ends of the second and fourth lines of the refrain rhyme, and Brahms sets the rhyming syllables to rising fifths (mm. 3–4 and 7–8). By comparison, he does not observe the end-rhymes in the two long stanzas.

Example 2.4: "Vom Strande," m. 50.



¹⁶This setting seems to fit the text of the second stanza better than that of the first. The third line of the first stanza does not include an internal rhyme and it is not divided into two small segments.

In “In Waldeseinsamkeit” the third and fourth lines of stanza 2 begin with a rhyme, which Brahms reflects in the melody (example 2.5). Throughout most of this song, Brahms uses an upbeat of an eighth or quarter note to begin lines starting with an unaccented syllable. In stanza 2, however, he places the first three syllables of both lines three and four before the downbeat, and sets them to three eighths. In all, he sets these lines to two melodic segments, the second of which is a transposed variation of the first. The first three notes are transposed exactly, and they convey the internal rhyme of “und meine” and “um deine.”¹⁷ The relationship between these two segments is emphasized by the rests that separate them; but this break destroys the enjambment. It would seem that in this case Brahms sacrificed the enjambment for the rhyme.

Example 2.5: “Im Waldeseinsamkeit,” mm. 15–16.

und mei - ne be - ben - den Hän - de um dei - ne Knie ich schloß,

LINE STRUCTURE

Descriptions of the form of Brahms’s songs and his treatment of the stanzaic arrangement of the texts offer some insight into the music’s relationship to the text. Nevertheless, these relationships hardly differ from the text-setting practices of minor composers, and by themselves do not account for Brahms’s mastery of this genre.¹⁸ By

¹⁷This does not occur when the line is repeated: compare m. 16 and m. 17.

¹⁸Similarly, Frisch concludes that this type of formal analysis reveals little about Brahms’s songs. *Brahms and the Principle of Developing Variation*, 98.

comparison, there are numerous subtle details involving the structure of individual lines and couplets that Brahms carefully observes, but which have often gone unnoticed by other writers.

“Von ewiger Liebe” is particularly noteworthy for the attention Brahms pays to the poem’s line-structure. The text contains a number of lines comprising two clauses linked by the word “und,” and the second clause often repeats words from the beginning of the first. Brahms reflects this structure by subdividing his phrases into two related melodic segments. Such lines, and their accompanying melodic structures, occur in at least three places (example 2.6): in mm. 14–17 the second melodic segment is an inversion of the first; in mm. 61–64 the original ascending third is repeated with embellishments; and in mm. 87–90 the descending third is repeated, though the passing $a\sharp$ is altered to an $a\sharp$.

Example 2.6a: “Von ewiger Liebe,” mm. 14–17.



Example 2.6b: mm. 61–64.



Example 2.6c: mm. 87–90.



A similar structure also occurs in mm. 45–48 of the same song (example 2.7a). In this passage Brahms places the unaccented “und” on a downbeat (m. 47) and the accent in “betrübest” on a weak, second beat. Nevertheless, he compensates for this placement by ornamenting “trü” with an accented passing note and by setting it to the highest notes of the segment. By placing “und” on the downbeat, Brahms underscores the melodic similarity of the two phrase-segments, which in turn reflects the relationship between the two verbal clauses. When he repeats the same music for the third line of the stanza, which is not subdivided, he rewrites the phrase so that it is not segmented (example 2.7b).

Example 2.7a: “Von ewiger Liebe,” mm. 45–48.

Leidest du Schmach und betrübest du dich



Example 2.7b: 53–56.

Werde die Liebe getrennt so geschwind,



Brahms set Halm's two-stanza poem "Kein Haus, keine Heimat" as op. 94, no. 5. The first two lines of each stanza are subdivided into two segments, and the second segments repeat the first word of their respective lines (example 2.8). Halm uses these short segments and word repetitions for emphasis, and to convey the protagonist's world-weary attitude. Brahms begins each stanza with the same music, and his melody reflects the similar structure of these lines. The first melodic segment (which sets the first lines of both stanzas) begins on the tonic, leaps a third and returns to the tonic. Similarly, the second begins on the tonic, leaps a fifth and returns once more to the tonic (example 2.8). Brahms's return to the initial pitch (d1) at the end of the second segment also highlights the alliteration of the first and last words of the initial couplet of stanza 1: "Kein" and "Kind."

Brahms also represents the word repetitions within the lines through pitch repetitions, though the words are not always repeated with the same note. For instance, in line 2 of stanza 1, the word "kein" is first set to d1, but when it is repeated it is set to a1 (mm. 4–5, example 2.8). A precise correlation between pitch and words could have been achieved by simply repeating the first dyad of each segment (d1–f1 and d1–a1), but the resulting melody is not very convincing. By repeating each dyad in retrograde (as shown in example 2.8) Brahms achieves a smooth melodic line, while preserving the severe character suggested by Halm's word repetitions.

Example 2.8: "Kein Haus, keine Heimat," mm. 3–6 (repeated in mm.12–15).



1. Kein Haus, kei – ne	Hei – mat,	kein Weib und kein Kind,
2. Well' auf und Well' nie – der,	bald dort und bald hier;	

“Ruhe, Süßliebchen,” like “Kein Haus, keine Heimat,” includes a number of couplets in which the two lines are constructed in a similar manner. As in the example above, Brahms writes a melody to reflect these verbal relationships. The third and fourth lines of stanza 1 begin with the same word, and their second and last words end with the same syllables. Brahms observes this similarity by setting these lines to the same music (example 2.9a). By comparison, the third and fourth lines of the other stanzas are not so closely related. In stanza 2 both lines begin with “es” and their last words begin and end with the same syllables. In stanza 3 the lines are related only by their last syllables. Instead of repeating the same music for these pairs of lines, Brahms uses sequential repetitions (example 2.9b and c). The lines in stanza 3 are the least similar, and consequently Brahms makes more alterations, varying both the melody and the accompaniment, but preserving the melodic rhyme at the end of the phrases.¹⁹

Example 2.9a: “Ruhe, Süßliebchen,” mm. 13–19.



¹⁹Braus (“Textual Rhetorical Organization,” 246) points out a similar verbal construction in “Die Schale der Vergessenheit” (op. 46, no. 3). In the text of this song the fourth and fifth lines begin “Dort, wo.” Nevertheless, Braus does not comment on the melody’s relationship to the text. As in the examples discussed above, the verbal similarity is paralleled by the use of a sequential repetition.

Example 2.9b: mm. 57–63.

Es lauscht der Vö - gel Ge - drän - ge,
es ru - hen die lau - ten Ge - sän - ge,

Example 2.9c: mm. 101–07.

Schö - ne Lie - bes - phan - ta - si - en
spre - chen in den Me - lo - di - en,

Enjambments

Brahms usually follows enjambments, as Giebeler has noted.²⁰ That Brahms was attentive to this structure from his very earliest songs is evidenced by his setting of the second stanza of “In der Fremde,” which I describe at the beginning of this chapter (example 2.1). Further evidence of the importance of this device is to be found in Brahms’s autograph of “Die Schnur, die Perl” (op. 57, no. 7). Bozarth demonstrates that at first Brahms ignored the enjambment between the last two lines of the first stanza by

²⁰Giebeler, 48 and 119.

separating them with a rest (example 2.10a). Before the song was published, however, he altered this passage, omitting the rest and placing “sie” (the first word of the last line) in the same measure as the penultimate line (example 2.10b). In this way he removed the break between the two lines, and thus preserved the enjambment.²¹

Example 2.10a: “Die Schnur, die Perl” (op. 57, no. 7), mm. 23–27, original.²²

Mit Seligkeit berauschet
sie, diese Götterlust.

mit Se - lig - keit be - rau - schet

sie, die - se Göt - - ter__ lust.

Example 2.10b: mm. 23–27, published version.

mit Se - lig - keit be - rau - schet sie,

die - se Göt - - ter__ lust.

²¹Bozarth, “The Lieder of Johannes Brahms —1868–1871,” 113–114.

²²This excerpt is taken from Bozarth, “The Lieder of Johannes Brahms —1868–1871,” example 3.20, p. 113b.

Another instance of Brahms's sensitivity to this technique occurs in "In Waldeseinsamkeit." In this poem the third line of stanza 1 comprises two words, the first of which is followed by a comma ("Windesatmen," example 2.11). The second word, "Sehnen," runs on into the next line. Brahms's setting reflects the break in line 3 and the following enjambment. He sets "Windesatmen" to a four-note motive, which he slurs. He transposes this motive for "Sehnen," and then modifies it so that it continues directly into the rest of the phrase, just as "Sehnen" continues into line 4.

Example 2.11: "In Waldeseinsamkeit," mm. 7–10.

3. Windesatmen, Sehnen

4. Ging durch die Wipfel breit.



It is rare that Brahms misses an enjambment, but in some strophic songs enjambments are ignored. For example, in "Parole" the third and fourth stanzas are set to the same music. The third and fourth lines of the former are enjambed, while those of the latter are separated by a colon. Brahms's setting, in which a rest separates the melodic segments containing these lines, better reflects the structure of the lines in the fourth stanza than those in the third (example 2.12).

Example 2.12: "Parole," mm. 22–25.

3. das sind die Re-he, die gra-sen am schat-ti-gen Ber-ges-hang.
4. da steht sie stil-le zu lau-schen: "das war mei-nes Lieb-sten Gruß!

Similarly, enjambments are occasionally ignored when Brahms repeats a passage of music to a new text, as is the case in the last section of “An eine Aeolsharfe.” In the third stanza of this poem, the third and fourth lines are enjambed, as shown in example 2.13. Brahms, however, neglects the comma after “wiederholt” and sets this word with the fourth line (example 2.13a). In this passage, the composer may have been confined by his repetition of mm. 27–30. Although he modifies the melody, he retains the phrase structure of the earlier passage, in which the lines are not enjambed.²³

Example 2.13a: Brahms, “An eine Aeolsharfe,” mm. 79–86.

3. Ein holder Schrei der Harfe
4. Wiederholt, mir zu süßem Erschrecken,

ein hol-der Schrei der Har-fe wie-der-
holt mir zu sü--ßem Er-schre--cken

Wolf, in comparison, observes the comma and the enjambment, by placing the word “wiederholt” with the words of line 3, and then following it with a rest (example 2.13b).

Example 2.13b: Wolf, “An eine Aeolsharfe,” mm. 47–49.

ein hol-der Schrei der Har-fe wie-der-holt, mir zu süß-em Er-
schre-cken,

²³The phrase structure of this song is described in chapter 4.

PUNCTUATION

Jenner recalled that Brahms carefully observed his texts' pauses and punctuation, and that he recommended marking the pauses when learning a new poem. This seems to have been a particularly important matter because Jenner devotes almost three paragraphs to pauses. Indeed he states:

He [Brahms] placed great importance on these pauses and their treatment, and they are often, in fact, an unmistakable sign that the composer is an artist who creates with freedom and assurance, not a dilettante groping in the dark, influenced by every chance occurrence.²⁴

Jenner goes on to equate punctuation with musical cadences:

...just as the poet, in his purposeful construction, ties his sentences more or less closely together using commas, semicolons, periods, etc., as his external signs, so the musician, similarly, has at his disposal perfect and imperfect cadences in a variety of forms to indicate the greater or lesser degree of coherence of his musical phrases.²⁵

This statement is supported by the songs themselves, which show that Brahms often distinguishes lines ending with periods from lines ending with commas. For instance, in

²⁴ Jenner, translated by Gillespie, 197.

²⁵ Jenner, translated by Gillespie, 198. Harrison (p. 107) paraphrases Jenner's report, but he then discounts its importance. He does not, however, discuss examples from Brahms's songs that support his opinion. By contrast, Jacobsen, like myself, does find correlations between Brahms's melodic structures and the pauses in a text. See, for instance, her analyses of "Ruhe, Süßliebchen" (p. 418) and "An eine Aeolsharfe" (pp. 680–82). Jacobsen, however, often does not equate the piano's phrase structure with the text's punctuation. But, as chapter 4 demonstrates, I believe that it is possible to make this type of connection.

the long stanzas of “Vom Strande” he pairs the text’s periods with authentic cadences and commas with half-cadences (compare m. 12 with m. 15).²⁶ In other songs, sentences are further distinguished by interludes. For example, in “An eine Aeolsharfe” Brahms separates each of the three sentences in stanza 2 with brief interludes, as does Wolf in his setting of the same text.²⁷

A poet may use a dash to divide a stanza into contrasting sections, and Brahms often observes these divisions, as is the case in “Auf dem Schiffe” (see table 2.3 and the accompanying discussion). Similarly, Daumer’s six-line poem “Wenn du nur zuweilen lächelst,” which Brahms set as op. 57, no. 2, is divided into two three-line groups by a dash at the end of the third line. During the first section the protagonist beseeches his sweetheart to smile, but during the second he focuses his attention on himself. Brahms reflects this change in emphasis by dividing the song into two sections (mm. 1–7 and 8–25). Giebeler, however, overlooks the punctuation and the accompanying change in the text, and criticizes Brahms’s division as being “subjective.”²⁸ Dashes may also occur within lines, as for instance in the third stanza of “An eine Aeolsharfe.” The penultimate line of the final stanza begins: “Und hier — die volle Rose” (and here, the full rose). Owing to the dash, Brahms inserts rests between “hier” and “die” (example 2.14).²⁹

²⁶In his notebook collection of texts, Brahms noted the structure of the stanzas in “Vom Strande” by placing a slash mark after each sentence. (Wien Stadt- und Landesbibliothek, Ia 79.564, r8.)

²⁷The structure of the second stanza of Brahms’s setting is analyzed in chapter 4, pp. 161–63.

²⁸Giebeler, 52.

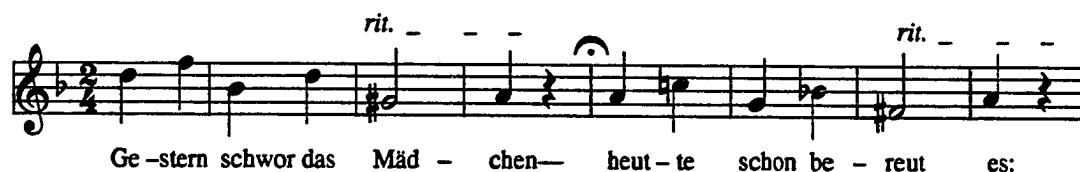
²⁹Wolf also pauses for two beats after the word “hier.”

Example 2.14: “An eine Aeolsharfe,” mm. 91–93.



Brahms also observes the dash at the end of the first stanza of “Vorschneller Schwur” (op. 95, no. 5). The last couplet of this stanza forms a transition into the second stanza: “Gestern schwor das Mädchen — heute schon bereut es:” (The girl swore that oath yesterday, and already regrets it today:). The first line of this couplet is the only line in the poem to end with a dash. To reflect this pause Brahms slows the tempo, inserts a rest on the second beat, and a pause over the bar line (example 2.15). By comparison, the antecedent phrases of the other periods end with full measures. The second line of this couplet ends with a colon, and again Brahms slows the tempo and inserts a rest after the final word. In both phrases Brahms conveys the sense of incompleteness indicated by the punctuation by ending with an ascending motion.

Example 2.15: “Vorschneller Schwur,” mm. 25–32.



Just as Brahms differentiates periods from commas, so too he often differentiates colons from commas. In “Nachklang” (op. 59, no. 4) each stanza comprises two couplets. While the couplets in the first stanza are separated by a comma, the couplets in the second

are separated by a colon. Similarly, Brahms uses two quarter rests to separate the couplets in the first stanza, but a four-measure interlude to separate those of the second. This interlude is the same length as the interlude between the two stanzas, but this is justified not only by the colon but also by the text's change in mood. The couplet preceding the colon describes the shining sun, while the one following it returns to the poem's main theme — sadness and tears.³⁰ At the same time Brahms unifies the stanza by beginning the phrase after the colon on the same note that ended the previous phrase (c#2).

Aside from observing the punctuation at the end of lines, Brahms also observes punctuation within lines, as is demonstrated by example 2.14. In this passage, the rests in the melody correspond with a dash, and there are many similar examples whereby pauses reflect a comma. Note, for instance, the insertion of a rest to reflect the pause after the very first word of "Von ewiger Liebe" (m. 5). The fourth line of the same stanza begins with "ja" followed by a comma. Although one might expect this accented syllable to be placed on the (strong) downbeat of m. 18, Brahms observes the pause by pushing "ja" back to m. 17 (the end of the previous line) and inserting a quarter rest on the downbeat of m. 18 (example 2.16). In this instance the accent of "ja" is reflected by the pitch; c#2 is the highest note of this phrase.

Example 2.16: "Von ewiger Liebe," mm. 17–21.

3. Nirgend noch Licht und nirgend noch Rauch,
4. Ja, und die Lerche sie schweiget nun auch.



³⁰Groth's poem consists of two stanzas, which may at first suggest a strophic setting. The text's meaning, however, suggests a ternary form, which Brahms uses.

Such close attention to punctuation is hard to maintain when the same music is repeated for a different text. Nevertheless, the first stanza of "Von ewiger Liebe" exemplifies the subtle ways in which Brahms may adapt a passage of music to fit more than one text. This stanza comprises two groups of four lines, which Brahms sets to the same music (mm. 1–21 and 21–41). As I show in example 2.16, the music for the beginning of the last line of the first group (line 4) reflects the pause after "ja." Brahms alters this phrase when he repeats it for the final line of the stanza (which does not include a similar internal comma). In this instance, he precedes the line by a rest and places the first syllable on a downbeat (mm. 38–41, example 2.17). Similarly, the music for the ends of these lines is also varied to accommodate the different punctuation and meaning of the text. Whereas line 4 ends with a period, line 8 ends with a colon. Brahms concludes the melody of the former on $\hat{1}$ (mm. 20–21, example 2.16), but he concludes the latter on $\hat{5}$, providing a less definitive ending (mm. 40–41). The end of the first section describes a lark falling silent, and Brahms conveys this through a *decrescendo* and by marking the following interlude *piano*. At the end of the second section the narrator introduces the boy, who will speak in the second stanza. Brahms prepares for the new speaker by increasing the dynamic level and marking the following interlude *mezzo forte*.³¹ Furthermore, he links the second stanza to the first by beginning on the same note that ended the first ($\hat{5}$, m. 45). Carl Schachter suggests that this repetition also reflects the repetition of the last syllable of the first stanza ("lei") at the beginning of the second.³²

³¹The *crescendo* at the end of this line is also marked above the vocal part. Although Brahms frequently wrote dynamic indications above the vocal line of early lieder publications (opp. 3–19), such indications are less common from op. 32 onwards.

³²Personal communication.

Example 2.17: "Von ewiger Liebe," mm. 38–41.



DECLAMATION

Chief among the concerns of lied critics is the correct representation of a text's accentuation. This is usually analyzed by examining the correlation between accented syllables and strong beats. Brahms has been the target of numerous jibes because his accentuation is reportedly quite careless. That Brahms and his circle were aware of these problems is evident from a letter written by Elizabeth von Herzogenberg in which she refers to the criticisms of Karl Kipke.³³ Nevertheless, the recollections of Brahms's friends, including Jenner, state that the composer did emphasize the importance of correct declamation.³⁴ Similarly, Richard Heuberger recalls that when he showed Brahms one of his songs, the composer criticized the accentuation and suggested that an inexperienced

³³Frau von Herzogenberg's letter concerns the duet "Walpurgisnacht" (op. 75, no. 4). After praising this piece she requests Brahms's permission to place the word "Ob" (m. 31) on a downbeat. But it is not clear how she would accommodate the rest of the line. During this passage she briefly refers to the criticisms of Karl Kipke. Letter of March 1, 1878. *Johannes Brahms: The Herzogenberg Correspondence*, ed. Max Kalbeck, trans. Hannah Bryant (New York: Da Capo, 1987), 48.

³⁴Jenner, 35.

songwriter should first place the text in empty measures, so that the words fell in the metrically correct positions.³⁵

The opening of “Wie bist du, meine Königin” (op. 32 no. 9) has been cited as an example of Brahms’s insensitive declamation by a number of commentators, including Wilhelm Kienzl.³⁶ In this song the first weak accent is placed on a strong beat and the last syllable of “Königin” is given more emphasis than the first (example 2.18).

Example 2.18: “Wie bist du, meine Königin,” (op. 32, no. 9), mm. 6–15.



Schenker, perhaps viewing Brahms’s critics with some contempt, praises this passage and in particular the setting of the syllables that have attracted the most attention:

The poetic meter is delightfully treated within the 3/8 time, especially the first syllables in measures 6 and 12, and the syllable “Lenz” on the fourth sixteenth in measure 13.³⁷

³⁵Richard Heuberger, *Erinnerungen an Johannes Brahms*, 2nd ed., ed. Kurt Hofmann (Tutzing: Schneider, 1976), 14.

³⁶*Die musikalische Declamation dargestellt an der Hand der Entwicklungsgeschichte des deutschen Gesanges* (Leipzig: Heinrich Matthes, 1885), 80. For a more recent assessment of this song see Giebeler, 35–37.

³⁷Schenker, *Free Composition*, 131. There is also a graph of this song in fig. 152, 5.

Brahms's declamation errors have been compared to those of Schubert, and both composers are often compared unfavorably with Wolf. Although Capell defends many of Schubert's declamation errors he also cites Brahms's "Wie bist du, meine Königin" and harshly concludes:

...arbitrariness in Schubert is casual, and rare at that. In principle he was all against such high-handedness as is found in Brahms, who can hardly have had an ear for prosody, and who in some of his supremely fine songs seems to have fitted verses to an existing melody.³⁸

Newman also criticizes the declamation of this song, and, like Capell, he has harsh words for Brahms's work, while defending similar errors by Schubert:

We can look indulgently on Schubert's wholesale deconstruction of verbal values in the interests of a four square melodic line, but we cannot extend the same indulgence to anyone who came after Wolf.³⁹

More recently, Thym has concluded that the precision of Wolf's representation of verbal stresses has been exaggerated, and he describes some of the declamation errors in Wolf's Eichendorff settings.⁴⁰ Nevertheless, this point of view has not gained common currency and has not altered the historical assessment of Brahms and Wolf as songwriters.

³⁸Capell, 45.

³⁹"Brahms and Wolf," 524. Although, strictly speaking, Brahms did not "come after Wolf," this sentence occurs in the midst of a passage that centers on Brahms's problematic declamation, and seems to refer to him.

⁴⁰Thym, 315.

In his 1912 study, Hammermann concluded that Brahms's declamation was generally quite good.⁴¹ Most writers, however, do not agree with this statement, and they claim that Brahms does not pair accented syllables with strong beats, and that he is often insensitive to the stresses within individual words. Riemann, in particular, strongly criticized Brahms's placement of accented syllables. He rebarred "Immer leiser" and "Das Mädchen spricht" (op. 107, no. 3) and inserted a number of changes of time signature.⁴² While most scholars accepted Riemann's view, Oswald Jonas suggested that the musical meter in the songs of Schubert and Brahms corresponds to the poetic meter, while emphasis relating to the meaning of the text is achieved through composing-out.⁴³ This interpretation contrasts with Riemann, who placed bar lines according to the emphasis achieved by the composing-out, that is according to the tonal and melodic structure. Jonas, however, cites only examples from Schubert's songs, and there is only one instance where an accented syllable falls on a weak beat. (He concludes that such deviations are rare in Schubert, and that they usually can be justified.) Although Jonas arrives at a better understanding of the relationship of text and music than Riemann, his essay has largely been ignored by Brahms scholars.

It was not until 1956 that Riemann's views were again challenged. Helmut Federhofer defended Brahms's declamation in "Das Mädchen spricht" by demonstrating that the voice leading conveys the correct emphasis.⁴⁴ Nevertheless, many writers have continued to

⁴¹Hammermann, 68.

⁴²Riemann, 11–17. Riemann's rebarring is described in chapter 4, pp. 167–69.

⁴³"The Relation of Word and Tone," 151–53.

⁴⁴"Zur Einheit von Wort und Ton im Lied von Johannes Brahms," *Kongress-Bericht Gesellschaft für Musikforschung. Hamburg 1956* (Kassel: Bärenreiter, 1957), 97.

follow Riemann's views. This is the case with Giebeler's comprehensive study of Brahms's lieder, which appeared two years after Federhofer's comments were published. He cites numerous examples of declamation errors, and, although he does not rebar songs, there are instances in which he suggests that a text could have been better served by a different meter.⁴⁵

Kross extended Federhofer's ideas and suggested that aside from the relationship between musical meter and word accent, pitch, rhythm, and harmony may also convey a text's metric accents.⁴⁶ This wider interpretation of the relation of verbal accents to music is supported by Cone who argues against a simplistic correlation between verbal accents and musical meters.⁴⁷ Similarly, Thym has shown that in Wolf's songs melodic construction and durations may also be related to a text's metric structure.⁴⁸ In the case of Richard Strauss, Barbara Petersen concludes that when an accented syllable does not fall on a strong beat Strauss emphasizes it by a "higher or longer note or by using a melisma or syncopation."⁴⁹ Bozarth arrives at a similar conclusion in the case of Brahms's settings. In particular, he shows that the accented syllables in "Beim Abschied" (which Brahms marked in his copy of the text) correspond to high pitches, rather than to strong beats (op.

⁴⁵Giebeler, 81–82.

⁴⁶Kross, 217. Also see Kross's discussion of Brahms's choruses: *Die Chorwerke von Johannes Brahms* (Berlin - Halensee: Max Hesse, 1958), 623.

⁴⁷Cone, "Words into Music," 14–15.

⁴⁸Thym, 313–15.

⁴⁹*Ton und Wort: The Lieder of Richard Strauss* (Ann Arbor: UMI Research Press, 1977), 55.

95, no. 3).⁵⁰ Examples 2.7a and 2.16, from “Von ewiger Liebe,” offer similar instances whereby an accented syllable is emphasized by pitch.

In light of the conclusions of Kross and Jonas perhaps some of the passages formerly criticized for poor declamation may be reconsidered. For instance, Wallace Berry cites the second phrase of the first stanza of “Willst du, daß ich geh’?” as an example of Brahms’s insensitivity to a text’s accentuation.⁵¹ In this passage the accented words “Graus” and “Nacht” fall on the music’s weak beats while the less important (but nevertheless accented) “in die” fall on the strong beat (example 2.19). Both “Graus” and “Nacht” are, however, emphasized by pitch, and “Nacht” is set to one of the longest notes of the phrase. This passage thus demonstrates the ways in which composing-out may convey the meaning of a text.

Example 2.19: “Willst du, daß ich geh’?” mm. 6–10.

1. Willst du, daß trotz Sturm und Graus in die Nacht ich muß_
 2. fe - get Stra - ßen, Schlucht und Teich mit den wei - ßen Flü -

hin - - aus, ich muß ich muß hin - - aus.
 - - geln - gleich, den wei - - ßen Flü - - - geln gleich.

Like “Nacht,” the word “muß” is emphasized by duration. It may seem rather strange to emphasize such an unimportant word, but it is an essential part of Brahms’s interpretation of the poem. During this phrase the main character in the drama implies that

⁵⁰“The Musical and Documentary Sources for Brahms’ Lieder,” 40.

⁵¹“Text and Music in the Alto Rhapsody,” *Journal of Music Theory* 27/2 (fall 1983), 242.

he wants to remain with his sweetheart. Brahms suggests this by the repetitions of “ich muß,” which he sets to the repeated dyad $b\sharp_1-c_2$ (example 2.19). The second stanza of the poem also uses this music, but its syntax is quite different. In this instance, the rhythm no longer has a programmatic function and the pairing of two syllables with the semitone dyad is not as effective: the first and third times the dyad coincides with the syllables “*weißen Flügeln*”, and the second time with “*den weißen*” (example 2.19).

In the final stanza of “Willst du, daß ich geh’?” Brahms again uses rhythm and pitch to emphasize what seems to be an unimportant word. Here he extends the word “eine” for three beats, and emphasizes it through melodic ornaments (example 2.20). This emphasis suggests that being allowed to stay for even *one* night is extremely important to the man. Similarly, Berry suggests that Brahms may distort a poem’s inflections to emphasize his interpretation of the text. Berry quotes a somewhat similar passage from the *Alto Rhapsody*, where Brahms sets the indefinite article to a downbeat and further emphasizes it by pitch and duration (m. 120). Berry suggests that this reflects the emphasis that a reader of the text would use, and he demonstrates this as: “is there, Father of Love, *one* tone of thy psaltery perceptible to his ear?”⁵²

Example 2.20: “Willst du, daß ich geh’?” mm. 35–38.



⁵²Berry, 241–42.

Even with a wider understanding of the musical representation of verbal accents, one can find a number of rather ungainly passages in Brahms's songs. Some of the most glaring mistakes in accentuation are to be found in Brahms's early songs, up to and including op. 32.⁵³ Nevertheless, errors persist throughout his entire oeuvre. In general, his declamation problems can be associated with a few types of events, and the following sections provide illustrations of these problems; they are: repeated passages of music or repeated rhythms for different texts; changes in declamation rates; and the placement of melodic ornaments.⁵⁴ This discussion of Brahms's declamation concludes with two sections emphasizing more positive aspects of his text-setting techniques. The first concerns a passage in which the composer sacrifices the correct accentuation so that he can reflect the text's line structure, while the second includes examples of his declamation that have programmatic significance.

Repetitions of Music or Rhythmic Motives

Brahms frequently uses strophic settings, and there are instances where repeating the same music for a new set of words causes declamation errors. For example, in "In der Fremde" Brahms repeats and varies the first stanza of music for the second stanza of text, but this results in the accented "Wald" being placed on the last eighth of a measure (m. 22, example 2.1). By comparison, Schumann sets this syllable to a downbeat of a 4/4

⁵³In his survey of changes in Brahms's compositional periods, Giebeler does not take declamation into consideration. However, his detailed discussion of each period seems to indicate that, although one can find errors throughout Brahms's lieder, misplaced accented syllables occur less frequently after opus 32.

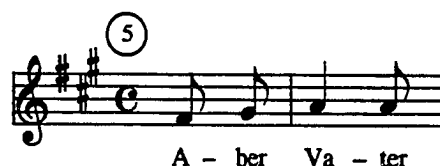
⁵⁴Giebeler also seems to suggest that songs in 3/4 have more problems than those in other meters. See, for instance, his discussions of "Minnelied," op. 71, no. 5 (p. 80) and "Vergebliches Ständchen," op. 84, no. 4 (p. 74).

measure, and then, when he repeats the line, he sets it to a third beat (op. 39, no.1, mm. 18 and 20). “In der Fremde” is one of Brahms’s earliest songs and already in 1862 Adolf Schubring remarked on this placement.⁵⁵ This song also illustrates another type of accentuation problem. Brahms repeats a syncopated rhythm between each of the phrases and as a result the unimportant word “aber” is stretched to three beats (example 2.21a). By contrast Schumann set the same word to a short upbeat (example 2.21b).

Example 2.21a: Brahms, “In der Fremde,” mm. 9–10.



Example 2.21b: Schumann, “In der Fremde” (op. 39 no. 1), mm. 5–6.



In a letter to Melanie Köchert, Wolf attacks Brahms’s setting of “Salome” (op. 69, no. 8), and in particular he criticizes Brahms’s rhythm.⁵⁶ Newman makes similar remarks, and suggests that the squareness of Brahms’s rhythm is due to the influence of folk

⁵⁵Schubring, 104.

⁵⁶Letter dated August 20, 1890. *Hugo Wolf Briefe an Melanie Köchert*, ed. Franz Grasberger (Tutzing: Hans Schneider, 1964), 11–12. Frank Walker, in defense of Brahms, suggests that Wolf’s setting of the same text is not much better. *Hugo Wolf: A Biography* (New York: Knopf, 1968), 265–66.

song.⁵⁷ Giebeler, however, tends to discount this theory.⁵⁸ Stohrer has also commented on these repeated patterns but she attempts to justify them through programmatic associations. She cites the repeated occurrence of the rhythm ♩| ♩ in 3/4 and 6/4 in some thirteen songs, and in eight of these, including “Kein Haus, keine Heimat,” she suggests that the rhythm corresponds to the texts’ loneliness, coldness, nostalgia, and sadness. This association, however, does not hold up in other songs, as she readily admits.⁵⁹

By comparison to the fluid declamation of Wolf, Brahms’s surface rhythms are quite repetitive. Rudolf Steglich demonstrates the contrasting styles of these two composers by calculating the number of times a duration occurs in the first three lines of their respective settings of “An eine Aeolsharfe.”⁶⁰ He concludes that Brahms uses the same durations more frequently than Wolf, and that he uses a smaller number of different note values. Schubert’s and Schumann’s rhythms are not as varied as those of Wolf, but unlike Brahms they tend to differentiate accented from unaccented syllables with durations.⁶¹ For

⁵⁷“Brahms and Wolf,” 585.

⁵⁸Giebeler, 118.

⁵⁹The songs Stohrer cites are: op. 7, nos. 3 and 4; op. 14, no. 4 and 7; op. 32, no. 3; op. 48, no. 7; op. 63, nos. 1, 2, and 8; op. 71, no. 3; op. 94, no. 5; op. 106, no. 3; and op. 121, no. 2 (pp. 90–126).

⁶⁰“Zum Kontrastproblem Johannes Brahms-Hugo Wolf,” *Kongress-Bericht Gesellschaft für Musikforschung Lüneburg 1950*, ed. Hans Albrecht, Helmuth Osthoff, and Walter Wiora (Kassel: Bärenreiter, n.d.), 140–41. The declamation of these two settings of the Mörike text has also been analyzed by Kinsey (pp. 258–61). Unlike Steglich, Kinsey’s evaluation of Brahms’s song is fairly even-handed. I describe the word painting of these two settings in chapter 3, and some of the passages that include contrasting accentuations are quoted in examples 3.13–3.17.

⁶¹Susan Youens describes Schubert’s varied rhythmic patterns in settings using the same meter in “Poetic Rhythm and Musical Metre in Schubert’s *Winterreise*,” *Music and Letters* 65/1 (January 1984), 28–40.

example, in Schumann's "In der Fremde" the first syllables of "Heimat" and "Blitzen" (mm. 2 and 3, respectively) are set to dotted quarters, and the second syllables to eighths. Typically, Brahms does not differentiate between these syllables, and sets them to notes of the same length (mm. 5 and 6).⁶² When Brahms uses a dotted pattern it tends to be as a rhythmic motive rather than to represent the accentual pattern of a word. For example, the two-syllable words in the outer stanzas of "In Waldeseinsamkeit" have dotted rhythms, but the two-syllable words in the middle stanza are set to notes of even durations.

Like Wolf, Giebeler also criticizes Brahms's rhythm and he concludes that it was common for Brahms to introduce a rhythmic pattern at the beginning of a song and to repeat it throughout, with little respect to the individual words.⁶³ "Die Schnur, die Perl" (op. 57, no. 7) provides an example of this practice, as does "Nachklang" (op. 59, no. 4). In the latter the words "aus den" and "in das" are set to unusually long notes (example 2.22), and, furthermore, the first pair are ornamented.

Example 2.22: "Nachklang," mm. 1–7.



⁶²Kinsey (p. 261) makes a similar observation about Brahms's declamation when she compares his setting on "An eine Aeolsharfe" with that of Wolf.

⁶³Giebeler, 118.

Schubring also criticized this type of ungainly emphasis of prepositions in “Lied” (op. 3, no. 6),⁶⁴ and Hermann Levi makes similar comments regarding “Dämmerung senkte sich von oben” (op. 59, no. 1). Levi goes on to describe Brahms’s declamation as naïve.⁶⁵

“Vorschneller Schwur” also includes examples of prepositions receiving long notes and it demonstrates some of the types of problems created by a repeated phrase of music. Brahms sets the three-foot lines of text to four-measure phrases, which are paired to form eight-measure periods. Owing to the uneven relationship between feet and measures, some of the words are extended over more beats than others. These extensions usually take place in the third measure of the antecedent phrases and in the last of the consequents. Brahms repeats and varies the first eight-measure period throughout the song; it occurs three times in the first stanza and four times in the second.⁶⁶

The text of stanza 1 includes a number of line repetitions, but these repetitions are not synchronized with Brahms’s repetitions of the initial period of music. For instance, lines 2 and 3 are the same, but Brahms sets line 2 to the consequent of the first period (mm. 5–8) and line 3 to the antecedent of the second (mm. 9–12). Similarly, lines 4 and 5 are the same but they are also set to different music (mm. 13–16 and 17–20). Owing to the line

⁶⁴Schubring, 104.

⁶⁵Levi discusses his view of Brahms’s declamation in two letters to the singer Julius Stockhausen. Although Stockhausen’s replies are not published, it is clear from Levi’s second letter, that he does not agree with Levi. The letters are dated January 17, 1899 and February 14, 1899. *Julius Stockhausen: Der Sänger des deutschen Liedes*, ed. Julia With, née Stockhausen (Frankfurt am Main: Englert & Schlosser, 1927), 482–85.

⁶⁶See mm. 1–8, 9–16, and 17–24 in stanza 1; and mm. 35–42, 43–50, 51–59, and 60–67 in stanza 2.

repetitions and to Brahms's repeated period of music, the preposition "zu" in lines 3 and 5 is given an entire measure (mm. 11 and 19, example 2.23a).⁶⁷

In the second stanza there are no line repetitions and the repeated period of music is coordinated with the text in a much more satisfactory manner. Here the antecedent and consequent phrases of music are paired with the text's cause and effect couplets. Furthermore, the most important word of each line consistently falls in the measures in which Brahms draws out the declamation rate to fit the lines of text across four measures (example 2.23b). Perhaps the text setting of these two stanzas has a programmatic purpose. In the first stanza the repetitions and accentuation contribute to the portrayal of an awkward young girl, whereas the more appropriate text alignment in the second suggests her new-found gracefulness and assuredness.

Example 2.23a: "Vorschneller Schwur," mm. 9–17.



⁶⁷The phrase structure of this first stanza is also problematic. The first line is an introduction, and it is separated from the second line, which begins the list of vows, by a colon. This arrangement, however, does not suggest the type of antecedent-consequent phrase structure that Brahms uses.

Example 2.23b: mm. 35–43.

35 *Animato ma grazioso*
Anmutig belebt

„Wenn ich Blu - men - trü - ge, wär ich doch noch schö - ner! Wenn ich

dolce

Alterations in the Declamation Rate

As mentioned above, many of Brahms's songs end with the repetition of the last line, and many of these repetitions use a slower declamation rate.⁶⁸ Occasionally, the longer notes of the repeated words approximate the rhythmic proportions of the original statement. As, for instance, in the repetitions of “Nachtigall” at the end of “In Waldeseinsamkeit” (example 2.24).

Example 2.24: “In Waldeseinsamkeit,” mm. 29 and 31–32.

Nach - ti - gall,

Nach - ti - gall.

More frequently, however, these repetitions include a change in rhythm. At the end of stanzas 1 and 3 of “Du sprichst” the words “du liebst nicht mehr” are first set to a dotted

⁶⁸Hammermann (pp. 5–6) has defended such repetitions and concludes that they are operatic. Similarly, Daverio (p. 357) has noted the operatic style of the word repetitions in op. 33.

rhythm and then repeated in even half notes (mm. 11–14 and 24–27). In other cases, the change in rhythm creates a declamation error. Brahms ends stanza 1 of “Ruhe, Süßliebchen” by repeating the last line and sustaining the words “ewig” and “bin” (example 2.25). Although the extension of “ewig” takes on programmatic significance, both underlying the importance of Peter’s promise and equating duration with eternity, the long note on “bin” is particularly ill-placed. This word is rather unimportant and the vowel “i” is not suited to such a long duration. Moreover, the word is not extended because of its intrinsic value, but because it coincides with Brahms’s prolongation of the dominant.

Example 2.25: “Ruhe, Süßliebchen,” mm. 35–41.



It is precisely these types of changes in accentuation, predicated by the music rather than the text, that have generated numerous harsh comments from Brahms’s critics.⁶⁹ By comparison, Schumann often repeats words using the same declamation rate and accentuation. Schubert’s settings are closer in style to those of Brahms. In some cases, such as “Liebesbotschaft” (*Schwanengesang*, no. 1), he slows the declamation of an entire repeated line, while in others he extends only the most important word in the line, as in

⁶⁹See for example, Donald Ivey, *Song: Anatomy, Imagery and Styles* (New York: Free Press, 1970), 205; and also Giebeler (p. 47) in relation to “Die Kränze” (op. 46, no. 1).

“Der Schatzgräber” (D. 256).⁷⁰ His songs also include examples of ungainly accentuation, such as the emphasis on “auch” in mm. 88 and 98 of “Erstarrung” (*Winterreise*, no. 4).

Melodic Ornaments

Another type of problem related to word accentuation is the incorrect use of melodic ornaments. For instance, Giebeler criticizes the appoggiatura in m. 31 of “Der Frühling” (op. 6, no. 2) because it emphasizes unaccented words. This is a strophic setting consisting of three stanzas, and the appoggiatura coincides with the words “ans”, “da”, and “du”, in the respective stanzas.⁷¹ This problem occurs because Brahms repeats a melody from the piano prelude, which includes the appoggiatura. Similarly, in “Vorschneller Schwur,” a triplet ornament, which is an essential characteristic of the melody and perhaps alludes to the Serbian origin of the text, always recurs on prepositions. In the first stanza it falls on “zu” and in the second on “noch” (example 2.23).⁷²

Line Structure and Declamation

Occasionally a declamation error occurs because Brahms follows the structure of the whole line of text rather than the accentuation of each word. Kienzl criticizes Brahms’s habit of ignoring the differing weights of syllables within the same word. In particular, he

⁷⁰Walter Wiora concludes that such emphatic word repetitions, including a melisma, are typical of romantic lieder. *Das deutsche Lied: Zur Geschichte und Ästhetik einer musikalischen Gattung* (Wolfenbüttel: Mösseler, 1971), 32. According to Thym (pp. 182–83 and 312–13) examples of similar repetitions are also to be found in the songs of Schumann and Wolf.

⁷¹Giebeler, 24.

⁷²Helms (p. 87) notes that the melody of this song is a “stereotypical Serbian folksong.”

points to the differing accentuations of “Mägdelein” in mm. 80–81 of “Von ewiger Liebe.”⁷³ At first the word is set to five eighths and is followed by a rest, but when it is repeated it spans a full measure and the second syllable falls on a quarter note instead of an eighth, as in m. 80 (example 2.26). The first “Mägdelein” is followed by a comma, and it falls at the end of one of Brahms’s melodic segments. The second “Mägdelein,” however, comes at the beginning of a segment and is followed by the accented word “spricht.” Brahms needs to place both the first syllable of “Mägdelein” and the word “spricht” on downbeats, and thus he is forced to spread “Mägdelein” across a full measure. Although it may have been possible for the composer to set the last two syllables of this word to an eighth followed by a quarter, as in m. 80, this does not make a lot of sense. Such a syncopated pattern is not characteristic of this section of music, and the final quarter would not have led into the next word as well as an eighth. In this instance, Brahms follows the structure and punctuation of the text, even though it necessitates changing the stress on the last two syllables of “Mägdelein.”

Example 2.26: “Von ewiger Liebe,” mm. 79–82.



⁷³Kienzl, 78.

The Programmatic Function of Declamation

Despite these examples of Brahms's errors, there are also a number of passages that demonstrate that Brahms was not insensitive to a text's declamation. For instance, Schenker praises the text setting in "Salamander" (op. 107, no. 2).⁷⁴ Kienzl believed that Brahms's declamation was generally quite good and he singles out several passages in "Von ewiger Liebe" for particular praise, including the setting of "Fest ist der Stahl" (steel is strong, example 2.6c).⁷⁵ This passage not only reflects the structure of the text, in which "Fest" is far more important than the following words, but the long note on this word also suggests stability.

A number of other songs also offer examples of the programmatic function of Brahms's declamation. For instance, the slow declamation rates in the closing sections of "Auf dem Schiffe," "Im Waldeseinsamkeit," and "Es schauen die Blumen" (op. 96, no. 3) help to convey the melancholy dreaming of the respective protagonists. This is an essential characteristic of Brahms's interpretation of the text, and it is very effective, even though it alters the structure of the poem by changing the proportional relationship between the last lines and those preceding.

Schumann also introduces a slower declamation rate to capture the change of mood in the last two stanzas of "Es leuchtet meine Liebe" (op. 127, no. 3). As in the Brahms songs, a slower declamation rate, as well as line repetitions, alters the proportional relationship of Heine's stanzas. Schumann sets each of the first two four-line stanzas to four measures (mm. 3–6 and 7–10). Then he slows the declamation rate at the opening of

⁷⁴"Kritik: Johannes Brahms. Fünf Lieder für eine Singstimme mit Pianoforte, op. 107," 515. Schenker, however, also criticizes m. 49 of "An die Stolze" (op. 107, no. 1) because the two syllables of a word are separated by a rest.

⁷⁵Kienzl, 77–78.

the third stanza, perhaps to depict the young girl whom Heine describes as standing as still as a painting. He repeats the second line of the fourth stanza to a slower declamation rate, and he changes the rhythmic pattern so that it illustrates the knight's stumbling journey home (mm. 24–26). Owing to the slower declamation rate, the last two stanzas are each set to eight measures (mm. 11–18 and 22–29)⁷⁶

“Mit vierzig Jahren” also includes a number of examples of this type of word painting. The first stanza of this Rückert text begins with a five-foot line followed by a four-foot line. Despite the difference in length, Brahms sets both lines to the same number of measures (mm. 3–4 and 5–6, example 2.27). He does this by compressing most of the first line into one measure, and using longer note values for the second. The text of the first segment, which describes climbing the hill of life, is illustrated by an ascending melody, and the speed at which forty years have been lived is depicted by the pace of the ascent. The second segment describes the protagonist standing still to reflect. The note values are longer and after the initial neighbor motion the melody descends. Note, in particular, that the word “Still” is set to a dotted quarter (m. 5). This is only the second time that this duration has been used, and it is an unusually long note, compared with the surrounding notes.

⁷⁶Similar examples of this type of change in declamation rate are to be found in a number of other Schumann songs, including “Aus alten Märchen” (*Dichterliebe*, no. 15). Hallmark observes that the slower rate of the last two stanzas coincides with a change in mood in the text (personal communication).

Example 2.27: "Mit vierzig Jahren," mm. 3–6.

Mit vier - zig Jah - ren ist der Berg er - stie - - gen, wir
ste - hen still und schaun zu - rück;

Although the third line of this stanza also has five feet, Brahms spreads it across three measures, rather than two (example 2.2a). This time he depicts the quietness of childhood by longer notes and by a less active accompaniment. By contrast the next line returns to the faster declamation and faster harmonic rate to depict the loudness of youth (mm. 10–11). (Brahms repeats this last line to a slower declamation to bring the stanza to a close.) Similar instances of a composer's declamation also serving a programmatic function are to be found in the songs of Schubert and Wolf, as well as in those by Schumann.⁷⁷

CONCLUSION

Giebeler and Hammermann provide excellent introductions to Brahms's lieder through the separatist model. Giebeler applies many of the techniques discussed in this chapter to analyze over one hundred of Brahms's songs, but he concludes that the music and text are not meshed together; rather, the music provides a "shell" for the text.⁷⁸ This conclusion

⁷⁷Ann Clark Fehn and Rufus Hallmark have explored the possibilities of the expressive role of declamation in several of Schubert's songs: "Text and Music in Schubert's Pentameter Lieder: A Consideration of Declamation," *Music and Language, Studies in the History of Music Vol. 1* (New York: Broude, 1983), 223–44. For examples of this technique in Wolf songs, see Thym, 317–22.

⁷⁸Giebeler, 139–40.

conforms to the common perception of Brahms's songs. Giebeler, however, has a very restricted view of declamation, and he seems to consider this element to be the most important type of text-music relationship. Furthermore, his criteria for evaluating declamation, like that of some of Brahms's contemporaries including Levi, is based on the type of declamation developed by Wagner and Wolf. That is, aside from demanding that accented syllables be placed on strong beats, Giebeler claims that the accentuation of each syllable should be reflected by the rhythm. Clearly, Brahms did not follow this theory, and his songs reflect the declamation practices of earlier composers, including Schubert. The songs I analyze include few instances where an accented syllable is treated incorrectly, and, contrary to Giebeler, I note passages in which the declamation reflects the meaning of individual words.

Aside from challenging Giebeler's assessment of Brahms's declamation, I contend that, although declamation is an important element in any discussion of text-music relationships, it does not have the priority that he favors. I quote numerous examples that demonstrate Brahms's sensitivity to the poetic line and to small pauses, many of which have gone unnoticed by Giebeler and others. Although the number of songs that I have analyzed is much smaller than Giebeler's, my findings suggest that a more detailed discussion of the musical depiction of such elements as punctuation and the syntax of individual lines will allow for a more positive assessment of Brahms's treatment of texts.

Chapter Three

Word Painting

While Brahms's handling of the structure of his texts has had a mixed reception, there has been general agreement that he conveys the mood of the texts. Indeed, the books by Harrison, Bell, and to a lesser extent Sams, are largely concerned with describing the musical depiction of the overall mood of each song.¹ Despite this concordance, there is less agreement concerning Brahms's use of word painting. Typically, Giebeler concludes that Brahms frequently establishes the mood of a text, but does not pay attention to small details.²

Already in 1912, according to Hammermann, the notion that Brahms did not use word painting was so widely spread that it went uncontested.³ Hammermann disproves this notion, citing examples of word painting from a number of Brahms's songs. Nevertheless, almost sixty years after Hammermann's book, Brody and Fowkes maintained the idea that Brahms was not concerned with word painting.⁴ And twenty years

¹See chapter 1, footnote 62.

²Giebeler, 129.

³Hammermann, 21.

⁴Elaine Brody and Robert A. Fowkes, *The German Lied and its Poetry* (New York: New York University Press, 1971), 135.

later, in the most recent volume on Brahms's life and works, MacDonald notes that Brahms had a "disinclination for word-painting."⁵ Critics of the nineteenth century, however, recognized examples of word painting in Brahms's songs, though even they imply that he did not use this technique very often. Hermann Kretzschmar, in an 1874 review of Brahms's output, acknowledges the reserve of his word painting.⁶ And one year later, in a generally positive review of Brahms's songs, La Mara made a similar observation. In the 1911 revision of her book, she repeats this idea, and also gives a number of examples of such word painting.⁷ Furthermore, Mies and Stohrer provide many more examples of Brahms's word painting.⁸ Nevertheless, it would seem that all these publications have been passed over by other scholars.

This chapter demonstrates that Brahms used word painting more frequently than is commonly reported, and that many of the devices he used to express a particular word or sentiment derive from a long tradition of word painting. Similar examples of word painting are to be found in the songs of Brahms's contemporaries, including their settings of the texts also used by Brahms.

⁵MacDonald, 219.

⁶"Neue Werke von J. Brahms," *Musikalisches Wochenblatt* 5/4 (January 23, 1874), 43.

⁷La Mara (alias for Marie Lipsius), *Musikalische Studienköpfe aus der Jüngstvergangenheit und Gegenwart: Charakterzeichnungen von Moscheles, David, Henselt, Franz, Rubenstein, Brahms, Tausig, nebst den Verzeichnissen ihrer Werke* (Leipzig: Heinrich Schmidt and Carl Günther, 1875), 270–71. *Johannes Brahms von La Mara: Neubearbeiteter Einzeldruck aus den Musikalischen Studienköpfen*, 8th ed. (Leipzig: Breitkopf & Härtel, 1911), 27–28. The latter makes reference to the article by Kretzschmar. La Mara was a member of the Liszt circle, and in both publications she reveals that she prefers the songs of Robert Franz to those of Brahms.

⁸See chapter 1, footnotes 33 and 34.

The difference between word painting and conveying the atmosphere of a poem is somewhat arbitrary. The latter category refers to the general mood of the song being taken from the text as a whole. For instance, in “Der Strom, der neben mir ver-rausch-te” (op. 32, no. 4) the fast tempo (which Brahms notates as *Moderato, ma agitato*), the minor mode, fluctuating dynamics, dotted rhythm of the melody, and the busy triplet accompaniment convey the agitation of the protagonist. By comparison, word painting is more specific. *The New Harvard Dictionary of Music* defines it as “the musical illustration of the meaning of words.”⁹ The resulting musical motive may occur only with the respective word, or it may recur throughout a song. I discuss both categories, beginning with the latter.

Kretzschmar and La Mara cite a number of songs in which a single image permeates an entire piece; they include “Regenlied” (op. 59, no. 3) and “Während des Regens” (op. 58, no. 2). In these songs Brahms uses staccato to depict the rain that is mentioned in the text.¹⁰ Similarly, he uses staccato to depict falling snow in “Willst du, daß ich geh’?” (op. 71, no. 4), and to depict falling tears in “Nachklang” (op. 59, no. 4). In all of these songs the staccato accompaniment is used throughout entire sections, and not just at the word rain, snow, or tears.¹¹ Other Brahms songs in which extended passages are pervaded by a

⁹*The New Harvard Dictionary of Music*, ed. Don Randel (Cambridge, Mass.: Harvard University Press, 1986), 935. Stohrer (pp. 48–66) has a much stricter definition of word painting. She limits it to the “literal reproduction of a natural sound,” for instance, the sound of a bird. By contrast, she uses the term tone painting as the “representation of the meaning of the word.” With such a confined definition of word painting, she is able to find only a handful of examples in Brahms’s songs.

¹⁰Kretzschmar, 43; and La Mara, *Johannes Brahms von La Mara*, 28. La Mara states that in “Während des Regens” the staccato notes do not so much depict the rain literally, as suggest the emotions of the protagonist.

¹¹Similarly, Schubert uses staccato to represent tears in “Gefror’ne Thränen” (*Winterreise*, no. 3), and Schumann uses it in “Aus meinen Thränen spriessen” (*Dichterliebe*, no. 2).

motive or figuration suggested by one word include: "Vom Strande" (op. 69, no. 6), where the ocean's waves are depicted by various types of wide arpeggio figurations; and the third stanza of "Ruhe, Süßliebchen" (op. 33, no. 9), where a babbling brook is also depicted by arpeggios. Similarly, Schubert frequently uses arpeggios to depict water, as for instance in "Der Müller und der Bach" (*Die schöne Müllerin*, no. 19).¹² Both Wolf and Brahms use arpeggio figurations to represent the harp in their settings of Mörike's "An eine Aeolsharfe," and Schubert uses the same technique in "Dem Unendlichen" (D. 291b) and "Nachtstück" (D. 672).

In "Parole" (op. 7, no. 2) Brahms uses many traditional word-painting techniques to evoke the image of a huntsman, including ascending arpeggios, 6/8 meter, and a dotted, repeated-note figure.¹³ Wiora has noted the traditional nature of these sound symbols and cites other instances of their use in the lieder of Johann Friedrich Reichardt, Anselm Weber, and Felix Mendelssohn.¹⁴ In the prelude and mm. 24–27 of "Parole" the dotted figure is associated with open, "horn" fifths. Frisch has observed the use of such horn calls in Schubert's "Andenken" (D. 99) and "Nähe des Geliebten" (D. 162), as well as in Schumann's "Waldesgespräch" (op. 39, no. 3). He suggests that in addition to representing the literal sound of the hunt, these horn calls evoke images of the forest, and

¹²Schubert's water motives are discussed by Capell, 64–65.

¹³He used similar devices in the chorus "Der Jäger" (op. 22, no. 4) and the solo song with the same text, which he published as op. 95, no. 4.

¹⁴Wiora, 129.

more abstractly of separation.¹⁵ These interpretations are also applicable to Brahms's "Parole."

This type of word painting, in which one image permeates an entire composition, is evident in a large number of Brahms's songs, and Stohrer and Claudia Rondelli provide a number of other examples.¹⁶ As suggested by the examples above, this procedure was also followed by many other nineteenth-century lieder composers including Schubert and Wolf.¹⁷ By comparison, instances of the other type of word painting, in which a musical image coincides only with a specific word, are less obvious. For this type of depiction Brahms frequently relies upon subtle turns of melody and harmony, rather than piano figuration. Jenner states that Brahms's word painting effects are woven into the fabric of a composition, so that they never disrupt the melodic flow, and he reports that:

Brahms believed strongly in something that can be briefly characterized as "word expression" [*Wortausdruck*]. Often one will find in his songs remarkable melodic turns of phrase that have evidently been brought about by certain individual words in the text.¹⁸

¹⁵"Schubert's *Nähe des Geliebten* D. 162: Transformation of the *Volkston*," *Schubert: Critical and Analytical Studies*, ed. Walter Frisch (Lincoln: University of Nebraska, 1986), 192–93.

¹⁶Stohrer, 51. Claudia Rondelli, "Figuralismi e descrittivismi nella parte pianistica," *I Lieder di Johannes Brahms*, 280–94.

¹⁷For descriptions of Wolf's accompaniments see: Mosco Carner, *Hugo Wolf Songs*, BBC Music Guides (London: BBC, 1982), 8; and Hans Eppstein, "Zum Problem von Hugo Wolfs Liedästhetik," *Archiv für Musikwissenschaft* 46/1 (1989), 70–85.

¹⁸Jenner, translated by Gillespie, 200.

Jenner concludes that Brahms eschewed songs comprising nothing but a series of word paintings. Rather, he frequently passed over opportunities for such effects in favor of working out a single melodic turn to its fullest extent. Despite Jenner's statements, few critics have fully appreciated the extent of word painting in Brahms's songs.

The following sections describe some of the musical devices that Brahms uses for the purpose of word painting. They are: register and melodic contour; affective melodic figures; rhythm; mode and key; counterpoint; and dynamics. These sections include examples from a number of different Brahms songs, as well as a few by other composers. Although this discussion focuses on cases in which a musical depiction coincides with the corresponding word, there are also examples of illustrative figures that permeate sections or entire pieces, as well as a few examples of mood painting. This chapter ends with a comparison of the word painting in Brahms's and Wolf's settings of Mörike's "An eine Aeolsharfe."

REGISTER AND MELODIC CONTOUR

Register and melodic contour have been used for word painting by a vast number of composers. The literature abounds with examples of the use of melodic direction to indicate motions suggested by the text, as for instance in Thomas Weelkes's madrigal "As Vesta Was from Latmos Hill Descending." Aside from such fairly literal representations, composers have used ascending and descending lines to symbolize a variety of emotions and ideas, including happiness and sadness, respectively.¹⁹ Brahms is no exception to this tradition, as the following examples demonstrate. The first group of examples concerns

¹⁹Petersen (p. 55) notes that throughout the songs of Richard Strauss low notes are associated with descent, darkness, sadness, and death, while high notes are associated with floating, springing, sunlight and heavens.

high pitches and ascending melodies, while the second concerns low pitches and descending lines.

High Pitches and Ascending Lines

In “Auf dem Schiffe” (op. 97, no. 2) Brahms uses a high register to depict a bird’s flight. In the first four measures of the prelude the lowest part remains in the treble register and the left hand returns to this register as the voice begins. As example 3.1 demonstrates, the high register of the left hand coincides with the words “Vögelein” and “über,” and later, in a similar passage, it coincides with the words “Beim Vöglein” (mm. 45–46).²⁰

Example 3.1: “Auf dem Schiffe,” mm. 9–12.



Similarly, in “In der Fremde” (op. 3, no. 5) Brahms conveys the meaning of the word “über” (mm. 20–21) by setting it to a sustained e2, one of the highest notes of the song.²¹

²⁰Brahms contracts “Vögelein” to “Vöglein” in order to fit the words to a three-note melodic segment.

²¹This passage is discussed in chapter 2, example 2.1.

In his setting of the same text, Schumann also sets this word to a high note (op. 39, no. 1, m. 16).

Just as high registers depict height, so too rising melodies may depict an ascent described in the text. For instance, in “Mit vierzig Jahren” (op. 94, no. 1) a rising melodic line symbolizes the journey through life, which Rückert metaphorically describes as climbing a mountain.²² A rising melodic line may also depict an awakening. For example, the first movement of Bach’s “Wachet auf, ruft uns die Stimme” (Cantata 140) incorporates the rising arpeggio used in the original chorale at the words “Wachet auf.” Similarly, in “Immer leiser” Brahms uses a rising third at the words “ich erwach” (example 3.2a), and Kienzl and Pfitzner also use rising gestures in their settings of the same text (examples 3.2b and c).

Example 3.2a: Brahms, “Immer leiser,” mm. 19–20.



Example 3.2b: Kienzl, “Immer leiser” (op. 24, no. 2), mm. 20–21.



²²See example 2.27.

Example 3.2c: Pfitzner, “Immer leiser” (op. 2, no. 6), 21–22.



A melodic line may also imitate the intonation of a spoken text; this is particularly so in relation to questions. In op. 71, no. 4, Brahms sets the repeated question “Willst du, daß ich geh’?” to an ascending line, ending with a leap. Similar gestures were used by Brahms in “Der Strom, der neben mir verwechselt,” by Schubert in “Der Erlkönig,” by Wolf in “Storchenbotschaft” (Mörike, no. 48), and by Schumann even in a piano piece — “Warum?”. In many of these passages the tone of the questioner is further implied by sustaining the last note of the melody (example 3.3).

Example 3.3a: “Willst du, daß ich geh’?” mm. 12–14.



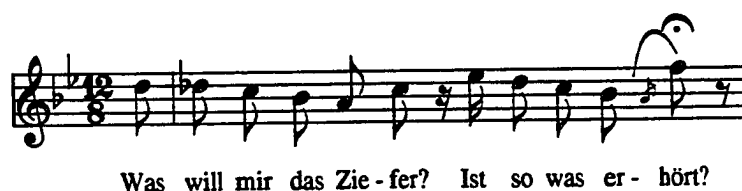
Example 3.3b: “Der Strom, der neben mir verwechselt,” mm. 4–5.



Example 3.3c: Schubert, "Erlkönig," mm. 16–19.



Example 3.3d: Wolf, "Storchenbotschaft" (Mörike, 48), m. 20.



Example 3.3e: Schumann, "Warum?" mm. 1–5.



In the question-motive of "Willst du, daß ich geh'?" Brahms uses a leap for emphasis, and in general ascending leaps in the melody can have a dramatic effect.²³ In "Du sprichst" the protagonist begins calmly, and the first phrase-segment stays around g1 (mm. 5–6, example 3.4). By contrast, the second segment begins a fourth higher, and then leaps to f2. This leap emphasizes the accented syllable of "beschworst," and conveys the jilted person's hysteria.

²³During the Baroque period compilers of *Figurenlehren* referred to such leaps as *exclamatio*. George J. Buelow, "Rhetoric," *The New Grove Dictionary of Music and Musicians*, vol. 15, ed. Stanley Sadie (London: Macmillan, 1980), 798.

Example 3.4: “Du sprichst,” mm. 5–8.



In this instance, the leap to the higher register is for emphasis, and it does not depict the meaning of a particular word. The opening of the second stanza of the same song, by comparison, offers an example of a leap being used for word painting. The text reads: “Dein schönes Auge brannte, die Küsse brannten sehr” (Your beautiful eyes burned, your kisses burned intensely). As shown in example 3.5, Brahms sets “brannte” to a descending leap, c2–f1. Then, in order to illustrate the intensification in the second clause, he inverts this dyad for the words “brannten sehr.”

Example 3.5: “Du sprichst,” mm. 18–21.



Low Pitches and Descending Lines

Low pitches may be used to represent night, depth, and descent, as, for example, in Haydn’s setting of the words “Down they sink in the deep abyss, to endless night” in Uriel’s first aria from *The Creation*. In “Von ewiger Liebe” Brahms conveys the growing darkness by the low register of the prelude. Similarly, he uses descending melodic lines to depict the oncoming night in mm. 6–10 of “Ruhe, Süßliebchen” (at “dämmernden

Nacht”),²⁴ as well as in the third stanza of “In Waldeseinsamkeit” (op. 85, no. 6, mm. 21–22, example 3.6a). The melody of the third stanza of “In Waldeseinsamkeit” was originally heard in the first stanza, where it depicts the character sitting down in the forest (mm. 3–4, example 3.6a). Similarly, in the second stanza the character lays his head down in his lover’s lap (mm. 11–14, example 3.6b). (The first and third stanzas begin with the descending sixth, d $\sharp$ 2 to f $\sharp$ 1. The falling third of the second stanza, f $\sharp$ 2 to d2, is an inversion and transformation of this interval.)

Example 3.6a: “In Waldeseinsamkeit,” mm. 3–4, repeated in 21–22.



1. Ich saß zu dei-nen Fü-ßen
3. Die Son-ne ging hin-un-ter,

Example 3.6b: mm. 11–14.



2. In stum-mem Rin-gen senkt ich das Haupt ____ in dei-nen Schoß,

Descending bass lines, particularly chromatic ones, are also frequently used to depict sadness and pain, as for instance in mm. 5–8 of “Du sprichst,” or death as in mm. 26–28 of “Feldeinsamkeit” (op. 86, no. 2). Similarly, in “Meeres Stille” (D. 216), Schubert uses a chromatically descending bass line on the words “Keine Luft von keiner Seite! Todesstille fürchterlich!” (No breeze from any quarter! A fearful, deathlike silence!). Thym has also

²⁴Boyer, 45. Franz, by contrast, uses an ascending melody for this segment of text.

suggested that Wolf uses chromatic motives to depict storms.²⁵ The descending melodies in Brahms's "Nachklang," as well as in mm. 21–24 of "Es schauen die Blumen," depict falling tears, and the associated sadness.²⁶ Schubert also uses this image in mm. 29–30 of "Erstarrung" (*Winterreise*, no. 4), as does Schumann in mm. 17–18 (and in the postlude) of "Hör' ich das Liedchen klingen" (*Dichterliebe*, no. 10). In Brahms's "Immer leiser" the melodic line ceases its ascent and rapidly plunges on the words "weine bitterlich" (example 3.7a). Furthermore, the declamation rate suddenly increases, depicting the girl's impassioned outburst of tears. The subsequent return to the slower declamation rate perhaps suggests her resigned weeping. As examples 3.7b and c illustrate, Kienzl and Pfitzner also use descending melodies at this point.

Example 3.7a: Brahms, "Immer leiser", mm. 21–24.



Example 3.7b: Kienzl, "Immer leiser" (op. 24, no. 2), mm. 22–23.



²⁵Thym, 282–83.

²⁶ The descending motives that recur throughout "Es schauen die Blumen" are described in chapter 7.

Example 3.7c: Pfitzner, "Immer leiser" (op. 2, no. 6) , mm. 23–24.



As shown above, melodic direction indicates both physical motion and abstract ideas. Aside from this use of ascending and descending melodies, a circular motion may also have programmatic significance. In "In Waldeseinsamkeit" the protagonist describes sitting at his lover's feet, twining his arms around her knees. The melody of this passage descends, ascends, and then descends (example 3.8). In most of the other phrases of this song the melody simply descends. Therefore, this undulating motion stands out, and possibly depicts the man wrapping his arms around the woman.²⁷

Example 3.8: "In Waldeseinsamkeit," mm. 17–19.



²⁷Similarly, Stohrer (pp. 59–60) suggests that the weaving melodic line in mm. 58–61 of "Magyarisch" (op. 46, no. 2) depicts the text, which describes the characters as searching all around.

AFFECTIVE MELODIC FIGURES

There is a wide variety of melodic gestures that may be directly related to a word, or to the overall meaning of a text. Examples 3.4 and 3.5, above, illustrate the affect of melodic leaps, and Mies discusses the affect of melodic direction at cadences, triadic melodies, and ornaments.²⁸ This subsection describes two types of gestures that have long been associated with emotions. The first, the *appoggiatura*, is often associated with yearning and sadness, while the second, the tritone, is frequently associated with pain or grief.

The Appoggiatura

Appoggiaturas have been used by numerous composers in previous centuries to convey sadness, as exemplified by the Crucifixus in Bach's B minor Mass. Nineteenth-century composers also made use of this figure, as demonstrated by Brahms's "Immer leiser," Schumann's "Im wunderschönen Monat Mai" (*Dichterliebe*, no. 1), and Wolf's "Seufzer" (Mörike, no. 22).²⁹

Appoggiaturas may either coincide with a specific word meaning yearning, or they may pervade an entire passage of music, in which they convey a text's generally mournful mood. Examples of the latter occur in a number of Brahms's songs including "Du sprichst" and "In Waldeseinsamkeit." In mm. 3–4 of "Du sprichst" *appoggiaturas* are associated with the uneasy rhythmic ostinato that conveys the character's agitation.³⁰ This motive, and its transformations, is particularly prominent at the beginning of the third

²⁸*Stilmomente und Ausdrucksstilformen*, 100–21.

²⁹The *appoggiaturas* that permeate "Immer leiser" are described in chapter 5, pp. 184–85.

³⁰Mies suggests that this syncopation combined with the descending melody conveys the pain of the rejected lover. *Stilmomente und Ausdrucksstilformen*, 59.

stanza, where the man acknowledges that his sweetheart will not return his affections (mm. 31–34). Stanza 2 of “In Waldeseinsamkeit” portrays a distressed protagonist, and it includes a particularly heart-wrenching passage in which Brahms uses appoggiaturas on a number of different rhythmic levels (mm. 11–14, example 3.9). In addition to the eighth-note appoggiaturas of the piano, the vocal line includes quarter-note appoggiaturas. The poignant appoggiatura on the word “Haupt” (m. 12) is created by delaying the f#2 so that it arrives with the bass G¹, rather than with the preceding F#. This passage coincides with the revelation that the protagonist is deeply distressed.

The Tritone and Other Altered Intervals

Dissonances caused by altered intervals have frequently been used for expressive purposes. For instance, in “Es muss ein Wunderbares sein” Liszt sets the word “Leid” (pain) to a leap of a diminished fifth, and Agmon suggests that the leap from A#–D in the ostinato of Schubert’s “Der Doppelgänger” (*Schwanengesang*, no. 13) conveys the “pain of love.”³¹ Similarly, the tritone is frequently cited for depicting grief or pain.³²

Like these composers, Brahms often uses altered intervals to portray a character’s trauma. For example, in “Es träumte mir” (op. 57, no. 3) he uses augmented fourths, diminished fifths, and diminished fourths to convey the agony of unrequited love. Similarly, Elizabeth von Herzogenberg suggested that the augmented fourths in

³¹Agmon, 57.

³²Georgiades discusses the affect of this interval in *Die schöne Müllerin*; see: *Schubert: Musik und Lyrik*, 303 and 310.

[illegible]

Full score

Haupt

11 13

Example 3.9: Reduction of “In Waldeseinsamkeit,” mm. 11–14.

“Nachtigall” (op. 97, no. 1) imitate the bittersweetness of a real nightingale’s song.³³ At the beginning of stanza 3 of “Du sprichst” a leap of a tritone emphasizes the protagonist’s painful knowledge that his sweetheart will not renew their relationship (example 3.10).

Example 3.10: “Du sprichst,” mm. 31–32.



Brahms also uses this interval, in a much more dramatic setting, at the end of the first stanza of “Immer leiser.” During this passage the protagonist becomes hysterical at the thought of her sweetheart arriving after she has died (example 3.7a). As mentioned above, the descending motion of mm. 21–24 depicts her falling tears. At the beginning of this descent the melody falls from d $\sharp$ 2 to a1, via b1. Although the eighth-note b1 breaks the leap from d $\sharp$ 2 to a1, the longer durations of these outer notes, and the fact that they fall on the beats, enable us to perceive the augmented fourth. In their settings of the same text, Kienzl and Pfitzner also used dramatic descents with dissonant intervals at this point. The former leaps down a diminished seventh, while the latter arpeggiates down a diminished seventh and has a double appoggiatura on the word “bitterlich” (example 3.7b and c).³⁴ Similarly, in mm. 12–13 of Brahms’s “Parole” the melody arpeggiates a diminished seventh (example 3.11). Within this arpeggio a diminished fifth coincides with the word

³³Letter to Brahms dated May 21 and 22, 1885. *Johannes Brahms: The Herzogenberg Correspondence*, 228.

³⁴Another particularly tortuous setting of these words (“weinete bitterlich”), which uses a tritone in addition to chromatic notes, occurs at the end of the recitative preceding the aria “Ach, mein Sinn” from Bach’s *Saint John Passion*.

“Liebster.” In this instance, the tritone underscores the girl’s pain at the absence of her sweetheart.

Example 3.11: “Parole,” mm. 12–13.



RHYTHM

Brahms often conveys the mood of a poem through the piano’s rhythmic figurations. In “Du sprichst” and “Immer leiser” he uses a syncopated bass to portray the troubled protagonists. While such bass lines are ubiquitous in Brahms’s lieder, their contribution to the portrayal of the mood of the characters in these two songs should not be underestimated.³⁵ In “Immer leiser” the same pattern is not retained throughout; instead, another syncopated pattern is introduced in m. 15. This second pattern, which appears in the upper lines of the piano, underscores the girl’s increased agitation.³⁶ Tempo also contributes to the affect of such rhythmic figures. In both “Du sprichst” and “Immer leiser” Brahms uses moderately slow tempos, suggesting the helplessness of these characters. By contrast, he conveys a much more agitated protagonist in “Es schauen die Blumen” by a

³⁵Newman is particularly critical of these basses; see “Brahms and Wolf,” 587.

³⁶In his setting of the same text, Kienzl introduces a somewhat similar pattern in the same place.

restless tempo (*Unruhig bewegt*), combined with syncopations in both hands of the piano part, and twos against threes.

Rhythmic motives may also be used for word painting, as is the case in "Parole." At the beginning of this chapter, I mention that the dotted rhythm of this song is associated with images of hunting. This rhythmic motive pervades the entire song, and similar instances of repeated rhythmic figures with programmatic significance occur in a number of Brahms's songs. For example, in "Der Schmied" (op. 19, no. 4) he depicts the blacksmith's hammer,³⁷ and in the first half of "Auf dem Schiffe" he depicts the flapping motion of the bird's wings by a two-note motive (see example 3.1).³⁸

Durations for particular words may also have symbolic significance. For example, at the end of "Von ewiger Liebe" a girl promises that the love she and her companion share will last forever. Brahms sustains the word "ewig" for more beats than any other word in the whole song (8 eighths, mm. 115–16, example 4.10). A similar depiction of the same word occurs in "Ruhe, Süßliebchen" (mm. 36–38, example 2.25), as well as in Schubert's setting of "Versunken" (D. 715, mm. 98–99, 103–04 and 108–09). Long durations may also be associated with words meaning rest or quiet. For instance, in "In der Fremde" (op. 39, no. 1) Schumann sets the word "ruhe" to three and a half beats, making it one of the longest words in the song. By comparison, Brahms does not single out this word for special attention in his setting of the same text (op. 3, no. 5).³⁹

³⁷La Mara (*Johannes Brahms von La Mara*, 27) also comments on this well-known song.

³⁸Elizabeth von Herzogenberg describes this motive as the "sail-flapping accompaniment." See her letter to Brahms of May 21, 1885. *Johannes Brahms: The Herzogenberg Correspondence*, 229.

³⁹Similar examples of the use of duration for programmatic purposes are discussed in chapter 2, in relation to "Mit vierzig Jahren" (examples 2.2a and 2.27). Wolf's use of

MODE AND KEY

The initial sonorities of a piece often convey its mood simply by the mode. For instance, in "Der Strom" Brahms uses the minor mode to depict a distraught protagonist. By contrast, he selects the major mode to convey the pleasure of a bird's flight in "Auf dem Schiffe." Changes of mode within a piece are also frequently inspired by the text. For example, in "Vorschneller Schwur" (op. 95, no. 5) a young girl's resolve not to drink wine, pick flowers, and kiss boys is depicted in minor, while her renunciation of these vows is depicted in major. Similarly, in "Das Mädchen" (op. 95, no. 1) the minor mode depicts a girl imagining her life if fate dealt her an older man, while the major mode depicts her describing life with a young man. Wolf uses a similar mode change in "Ich esse nun mein Brod nicht trocken mehr" (Italian Songbook, no. 24). The first stanza is in the tonic minor and depicts a girl's frustration that she does not have a sweetheart. By contrast, the second is set in the tonic major and depicts the girl wishing for the love and respect of a man her own age.

Although the choice of mode for an entire composition, or for specific sections, often has to do with the general mood of the text, it may also be related to a specific word or event. In "Du sprichst" the outer stanzas are in C minor but the second stanza includes a move towards E $\flat$ major. This mode change reflects the meaning of the text. Whereas the outer stanzas focus upon the protagonist's rejection, the inner stanza recalls passionate kisses (mm. 20–21). This use of mode to differentiate between bleak reality (minor) and a pleasant dream or recollection (major) was also used by Schubert.⁴⁰ These programmatic

durations and rhythmic patterns for similarly expressive purposes are discussed by Carner (see pp. 40 and 57).

⁴⁰Mies also relates Brahms's use of modal contrast to that of Schubert, who used it far more frequently than Schumann. Mies discusses large-scale changes of mode, such as from one stanza to another, as well as briefer changes within a phrase. He concludes that

associations have been suggested by Hans Heinrich Eggebrecht in relation to *Winterreise*, and also by William Kindermann who discusses a number of Schubert songs including “Dass sie hier gewesen” (D. 775) and “Ihr Bild” (*Schwanengesang*, no. 9).⁴¹

Brahms makes use of a beautiful modal contrast in the closing stanza of “In Waldeseinsamkeit” (mm. 25–27, example 3.12). During this passage the twice repeated statements of “ferne” are accompanied by changes in mode and register, a slower tempo, and softer dynamics. These changes not only connote the feeling of distance suggested by the word “ferne,” but they also capture the protagonist’s wistful mood.

Example 3.12: “In Waldeseinsamkeit,” mm. 25–29.

25

fer . . . ne, fer . . . ne, rit. sempre

27

fer . . . ne sang ei - ne Nach - ti - gall, dolce

in Brahms’s songs major is associated with a pleasurable character and minor with a sad character. *Stilmomente und Ausdruckstilformen*, 70–82.

⁴¹Eggebrecht, “Prinzipien des Schubert-Liedes,” *Archiv für Musikwissenschaft* 27 (1970), 96–97. Kindermann, “Schubert’s Tragic Perspective,” *Schubert Critical and Analytical Studies*, 65–83. Walter Everett also discusses this topic during chapter 4 of his dissertation. “A Schenkerian View of Text-Painting in Schubert’s Song Cycle *Winterreise*,” 110–61. See also Capell, 158.

Life and death may also be symbolized by major and minor, respectively. Alternatively, the major mode may be associated with the release that is achieved through death, while the minor is associated with a troubled life. This use of modes occurs in Brahms's "Mit vierzig Jahren" and "Immer leiser," and in Schubert's "Tiefes Lied" (D. 876).⁴²

Major and minor may also represent light and dark, respectively. One thinks of the brilliant C major chord on "Licht" in Haydn's *Creation*, and the darkness conveyed by the key of B minor in "Von ewiger Liebe."⁴³ This association is also evident in "Auf dem Schiffe," where the highest note (a2) occurs with the word "Sonnenschein" (m. 15). Similarly, in "Nachklang" a reference to the sun elicits a turn to major. In this instance, however, it is not light per se that is important but the hope that the sun symbolizes.

⁴²Capell, 216.

⁴³In relation to this choice of key, Carl Schachter referred me to a remark on a sketch for Beethoven's cello sonata op. 102, no. 2, in which the composer described B minor as a "schwarze Tonart." Gustav Nottebohm published Beethoven's sketches during the second half of the 1860s and then in book form in 1887. Brahms became friends with Nottebohm in the early part of the 1860s, possibly around the same time as writing "Von ewiger Liebe." It is perhaps tempting to seek a relationship between Beethoven's remark and the key of Brahms's song. Brahms, however, had already used B minor in at least three other pieces (the slow movement of op. 2; and the songs op. 7, no. 6 and op. 32, no. 5) all of which have a serious character. He also used this key in a number of later songs of similar character, including: op. 66, no. 2; op. 94, no. 1; op. 96, no. 3; op. 104, no. 1; and op. 105, no. 5. Mies describes these songs as "schmerzliche" or "ernst". The piano pieces in B minor are not as consistent in character, for instance the agitated Rhapsody op. 79, no. 1, which is probably closest in character to the B minor songs, contrasts with the lighter Intermezzo op. 10, no. 3 and the Capriccio op. 76, no. 2, and with the languid Intermezzo op. 119, no. 1. Beethoven rarely used this key, but two of his most prominent examples are: the beginning of the Agnus Dei from the *Missa Solemnis*, and the re-instrumentation of the Funeral March from op. 26. Mies noted that the latter exemplifies B minor as a "black key." See Gustav Nottebohm, *Zweite Beethoveniana* (Leipzig: Peters, 1887; rpt. New York: Johnson, 1970), 326. For a discussion on the use of B minor by Brahms see Mies, *Der Charakter der Tonarten: Eine Untersuchung* (Köln: Staufen, 1948), 119–120; and for Beethoven and B minor, see Mies, *Beethoven's Sketches: An Analysis of His Style Based on a Study of His Sketch-books*, trans. Doris L. Mackinnon (1929; rpt. New York: Dover, 1974), 181.

While major and minor modes have long been established as having expressive properties, the exact affect, if any, of particular keys is more controversial. Mies has concluded that the characteristics of specific keys are defined by each composer, and are not universally valid. Both he and Rieger have compiled lists of characteristics that Brahms frequently associates with each key, and they conclude that a key may be associated with more than one characteristic, depending on other parameters including dynamics and tempo.⁴⁴ These scholars not only consider the main key of a piece, but also modulations within songs. For instance, Rieger suggests that the choice of F major for the middle section of "Lied" (op. 3, no. 6) relates to the pastoral qualities of the text.⁴⁵ There are numerous instances, however, in which these writers consider that a given key does not have a clear set of characteristics.⁴⁶ Indeed, Rieger concludes that just 58% of the keys chosen by Brahms have a symbolic relationship to the text.⁴⁷

Aside from Mies and Rieger, a number of other scholars have also made use of key characteristics in their discussions of nineteenth-century lieder. Carner discusses the key characteristics in Wolf's songs,⁴⁸ and Thym relates Schumann's use of keys to his

⁴⁴Mies, *Der Charakter der Tonarten*; Erwin Rieger, "Die Tonartencharakteristik im einstimmigen Klavierlied von Johannes Brahms," *Studien zur Musikwissenschaft* 22 (1955), 142-216.

⁴⁵Rieger, 173.

⁴⁶For instance, Mies (*Der Charakter der Tonarten*, 64) states that there is not a basic set of characteristics for Brahms's use of B major.

⁴⁷Rieger, 206.

⁴⁸Carner, 10.

writings on this subject.⁴⁹ Nevertheless, after Mies and Rieger, scholars have not pursued the qualitative aspect of keys in Brahms's lieder. Indeed, published discussions of these songs rarely mention their work.⁵⁰

Perhaps this disregard for Mies and Rieger arises because analyses using key characteristics fell into disfavor during the 1960s and 1970s. More recently, however, a few scholars have again focussed on this topic. Rita Steblin has surveyed theorists of the eighteenth and nineteenth centuries for their descriptions of key characteristics.⁵¹ Leo Treitler has argued in favor of analysis including the affective quality of keys, and he has specifically illustrated the role of key characteristics in Beethoven's ninth symphony.⁵² Treitler draws on primary sources and early biographies to demonstrate that Beethoven was aware of key characteristics. He cites the Beethoven biographer Anton Schindler as stating that Beethoven supported Christian Schubart's theory of key characteristics in general, though he did not precisely agree with all of Schubart's characteristics.⁵³ On the basis of

⁴⁹Thym (pp. 166–70) confines his remarks to Schumann's Eichendorff settings, but he also cites the work of Wolfgang Boetticher, who discusses key characteristics in relation to some of Schumann's other works. *Robert Schumann: Einführung in Persönlichkeit und Werk* (Berlin: Hahnfeld, 1941).

⁵⁰Although the most recent collection of essays on Brahms, *Brahms Studies: Analytical and Historical Perspectives*, includes quite a comprehensive bibliography it excludes these two publications.

⁵¹*A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries* (Ann Arbor: UMI Research Press, 1983).

⁵²"'To Worship That Celestial Sound': Motives for Analysis," 46–66. Patrick McCreless has responded to Treitler's article, but he specifically rejects the usefulness of key characteristics. "Schenker and Chromatic Tonicization: A Reappraisal," *Schenker Studies*, 125–45.

⁵³Beethoven considered B minor as a dark key (see footnote 43 of this chapter), but Schindler called it a key of "patience." Treitler, "'To Worship That Celestial Sound'," 65.

the primary sources quoted by Steblin and Treitler, it is clear that the concept of key characteristics was widely accepted during the eighteenth and nineteenth centuries, even though there was not agreement upon the precise affect of each key.⁵⁴

In the analysis of lieder, the role of keys is somewhat problematic because songs are frequently performed in transposed versions. Indeed, Brahms actively encouraged the immediate publication of each of his songs in transpositions. If the characteristics of a key are said to be perceived by the audience, then such transposed versions would change the character of a song; a factor that Schumann observed in his writings on this topic.⁵⁵ For Mies and Rieger the untransposed versions take precedence over the transpositions, and they do not address the problem posed by the transpositions. For them, the study of key characteristics seems to be related to compositional process.

COUNTERPOINT

As Ludwig Misch has noted, many of Brahms's songs include contrapuntal passages, some of which have clear programmatic associations.⁵⁶ In "Blinde Kuh" (op. 58, no. 1) a two-part invention portrays a chase, and in "Liebe und Frühling" (op. 2, no. 2) a canon depicts graphically the wind curling around a rosebush. More subtly, in "Wir wandelten"

⁵⁴Following these writers, a steady number of articles using key characteristics have appeared. Joseph Kraus's article on Tchaikovsky's fifth symphony includes an excellent survey of the more recent publications, including numerous items regarding opera. "Tonal Plan and Narrative Plot in Tchaikovsky's Symphony No. 5 in E Minor," *Music Theory Spectrum* 13/1 (spring 1991), 21–47.

⁵⁵Thym (pp. 166–67) quotes this observation from Schumann's writings.

⁵⁶"Kontrapunkt und Imitation im Brahms'schen Lied," *Musikforschung* 11/2 (1958), 157–58.

(op. 96, no. 2) a canon symbolizes a couple holding hands.⁵⁷ Misch states that the canon at the end of the first stanza of “In Waldeseinsamkeit” does not relate to the text (example 4.1), but perhaps the overlapping entries suggest the interweaving of the trees’ branches, as they are moved by the wind.

A more abstract use of counterpoint occurs in the last stanza of “Ruhe, Süßliebchen” (mm. 106–11). Here the word “Melodien” is illustrated by a counter-melody in the piano, a device not used in any other passage in the song.⁵⁸ In other songs, this word is frequently depicted by a melisma, as is the case in mm. 20–22 of “An eine Aeolsharfe.”⁵⁹

Not all instances of contrapuntal writing act as visual metaphors; others contribute to the mood of the song. In “Du sprichst” the final period of the first two stanzas includes a series of stretto entries of a descending-fourth motive (mm. 22–27, example 7.7b). These imitative entries, the associated rising pitch, and a *crescendo* convey the anguish of the rejected lover.

DYNAMICS

Like ascending and descending motions, words referring to loudness translate easily into musical terms. For example, in “Ruhe, Süßliebchen” the word “leiser” (soft) is reflected by a *decrescendo* in the piano and a melodic descent (mm. 29–31). (By contrast,

⁵⁷Hammermann, 27.

⁵⁸See example 4.18. Franz, perhaps confined by his strophic setting, does not illustrate this word.

⁵⁹In his setting of the same text, Wolf treats this word in a similar manner (mm. 10–11).

Franz uses a *crescendo* on the word “leiser,” m. 15.)⁶⁰ A similar example occurs at the end of the first stanza of “Von ewiger Liebe” where a *decrescendo* reflects a lark falling silent (mm. 18–20). Dynamic levels may, however, be associated with many other ideas. For instance, at the beginning of the third stanza of “Ruhe, Süßliebchen” the forward motion and energy of the word “fort” is depicted by a *crescendo* (m. 94, see example 4.18).

“AN EINE AEOLSHARFE”

Brahms’s setting of “An eine Aeolsharfe” is an example of a song that includes many graphic representations of its text. It also provides an opportunity to compare Brahms’s use of word painting with that of Wolf, a composer who has been much praised for his sensitivity to texts.⁶¹ There are numerous publications that cite examples of Wolf’s word paintings, including the articles by Hans Eppstein and Siegfried Schmalzriedt.⁶² Thym praises Wolf’s word paintings, but he points out that Wolf sometimes comes close to upsetting the musical continuity by his frequent use of such illustrative devices.⁶³ This is the type of problem that Brahms pointed out to Jenner, when they were discussing songwriting techniques.⁶⁴

⁶⁰In general, Franz’s setting of the Tieck poem “Ruhe, Süßliebchen” includes far fewer instances of word painting than Brahms’s. See footnotes 24 and 58 of this chapter.

⁶¹See, for instance, Karl Thiessen, “Johannes Brahms und Hugo Wolf als Lieder-Komponisten: Eine vergleichende Studie,” *Neue Musik-Zeitung* 27 (January 1906), 145–49.

⁶²Eppstein, see footnote 17 of this chapter; and Siegfried Schmalzriedt, “Hugo Wolfs Vertonung von Mörikes Gedichte ‘Karwoche,’” *Archiv für Musikwissenschaft* 41/1 (1984), 42–53.

⁶³Thym, 279–88.

⁶⁴See pp. 88–89 of this chapter.

The comparison of the word-painting techniques of Wolf and Brahms is part of a larger argument in which Brahms is portrayed as the representative of absolute music, and Wolf as one of the exponents of programmatic music.⁶⁵ Wolf's own writings encouraged this interpretation, and he particularly criticized the lack of expression in Brahms's "Der Kranz" and "Vergebliches Ständchen" (op. 84, nos. 2 and 4), as well as "Feldeinsamkeit" (op. 86, no. 2).⁶⁶ Not all of Brahms's contemporaries, however, agreed with Wolf's assessment. The reviewer of Gustav Walter's and Brahms's 1883 performance of some of the composer's songs, including "Vergebliches Ständchen" and "Feldeinsamkeit," praised these works,⁶⁷ and Elizabeth von Herzogenberg stated that the last phrase of "Feldeinsamkeit" "tugs at my very heart-strings."⁶⁸

Aside from Wolf, Hanslick was one of the most important nineteenth-century writers who associated Brahms with absolute music. Recently, however, it has been concluded that even Brahms questioned Hanslick's ability to understand his music.⁶⁹ Moreover, there is

⁶⁵The changing definition of the term "absolute music," and its relationship to programmatic music, is discussed by Carl Dahlhaus in *The Idea of Absolute Music*, trans. by Roger Lustig (Chicago: Chicago University Press, 1989), chapters 2 and 9.

⁶⁶This comment appeared in the January 10, 1886 *Wiener Salonblatt*, in a review of a concert by Frau Joachim, whom Wolf also criticized. See Clemens Höslinger, "Hugo Wolfs Brahms-Kritiken," *Brahms-Kongress Wien 1983: Kongressbericht*, 265.

⁶⁷Unsigned review in the *Signale* 41/22 (March, 1883), 343.

⁶⁸Letter to Brahms, of April 26, 1882. *Johannes Brahms: The Herzogenberg Correspondence*, 158. Wolf's opinion notwithstanding, this song was well received during Brahms's lifetime. See Ernst Herttrich's accompanying note to *Johannes Brahms. Feldeinsamkeit, opus 86, no. 2*, Faksimile nach dem in Privatbesitz befindlichen Autograph (Munich: Henle, 1983).

Although Wolf does not mention this, his criticisms could have been influenced by the placement of a half note on the word "bin" (m. 28). According to Jenner (translated by Gillespie, 196), Klaus Groth criticized this placement and suggested altering the text.

⁶⁹Constantin Floros, "Das Brahms-Bild Eduard Hanslicks," *Brahms-Kongress Wien 1983: Kongressbericht*, 155–66.

an increasing number of writers, including Bozarth, who find programmatic tendencies in Brahms's instrumental works.⁷⁰ My own survey of the word painting in Brahms's lieder is thus compatible with the more recent Brahms scholarship. These findings suggest the need for a review of the traditional notion that Wolf's songs include far more examples of word painting than Brahms's. The urgent need for such a reassessment is also demonstrated by the following comparison of the composers' settings of Mörike's "An eine Aeolsharfe."

Mörike wrote the poem "An eine Aeolsharfe" in 1837, some thirteen years after the death of his seventeen-year-old brother. When he published it, he included a quotation from Horace's *Odes* II, no. 9, which criticizes the inordinately long and intense mourning of the character Flavius. Most commentators have inferred that this quotation and the poem relate to Mörike's grief for his own brother.⁷¹ In their respective settings of this text, both composers depict the aeolian harp by arpeggios in the piano part. Although this characteristic has been noticed by most commentators, there are many other examples of word painting that have gone unnoticed.⁷² During the following discussion I focus on three themes from this poem, and the respective responses of Brahms and Wolf. The themes are as follows: life and death; the protagonist's yearning, which is particularly evident in the last lines of stanza 2; and the numerous appearances of the word "wieder."

⁷⁰Bozarth, "Brahms's *Lieder ohne Worte*: The 'Poetic' Andantes of the Piano Sonatas," *Brahms Studies: Analytical and Historical Perspectives*, 345–78.

⁷¹Sarns translates the epigraph as: "You ever in tearful strains dwell on Mythes taken away: your loving laments cease not when the evening star rises, nor when it flees the swift sun." Wolf printed this quotation at the beginning of his setting of the Mörike poem. *The Songs of Hugo Wolf*, 81.

⁷²Newmann, Hugo Wolf, 188–89.

Mörike's "An eine Aeolsharfe" frequently juxtaposes images of life and death, and Brahms portrays these images by alternating the tonic major and minor, and by changing the direction of the melody.⁷³ In mm. 31–32 a descending leap of a fourth, to $ab1$, symbolizes the boy's death (example 3.13a). This low ab on "Knaben" contrasts with the note an octave higher on the word "frisch." This last word begins a description of the boy's grave, which Brahms set to a descending line.

Example 3.13a: Brahms, "An eine Aeolsharfe," mm. 31–37.



Wolf sets "Knaben" and "frisch" to the same note, and he places the highest note of this phrase on the word "lieb" (example 3.13b). According to Kinsey, this placement stresses how much the protagonist loved the boy. By comparison, she criticizes Brahms's use of $ab2$ for the "unimportant" word "frisch."⁷⁴ Both composers, however, set the line describing the grave to a descending melody (mm. 18–20).⁷⁵

⁷³This alternation of modes is discussed in detail in chapter 7, pp. 346–47.

⁷⁴Kinsey, 259.

⁷⁵Schumann similarly uses a descending melodic line to depict the word "Grab" in mm. 5–6 of "Ich hab' im Traum geweinet" (*Dichterliebe*, no. 13).

Example 3.13b: Wolf, “An eine Aeolsharfe,” mm. 18–20.

ach! von des Kna - ben, der mir so
lieb war, frisch grü - nen-dem Hü - gel.

In lines 5–7 of stanza 2, Mörike refers to spring blossoms, which symbolize hope and life. Brahms sets this line to an ascending melody, but he breaks off unexpectedly, and while the upper part of the piano continues the ascent, the melody and bass line descend (example 3.14a). This descent coincides with the words “Wie süß, bedrängt ihr dies Herz!” (How sweetly you grieve this heart). Brahms uses a particularly expressive setting for the word “bedrängt” (mm. 50–51). He sets its first syllable to a quarter note, and the second to a whole note, which is the longest note of the song. Furthermore, he sets the second syllable to a startling diminished seventh, which includes $b\sharp$, and he drops the right hand of the piano part by an octave. Then he concludes the line (“ihr dies Herz!”) with a descending melody ending on the lowest note of his song, $e\flat$.

Example 3.14a: Brahms, “An eine Aeolsharfe,” mm. 44–53.

sä - tig mit Wohl - ge - rü - chen, wie süß,



Wolf, by contrast, uses descending melodic segments throughout this sentence, and he suggests the powerful scent of the blossoms by using higher notes in the melody for the word “Wohlgerüchen” (example 3.14b). Unlike Brahms, Wolf does not convey the change in mood from the optimism of spring to the memories of the dead boy.⁷⁶ Similarly, although he emphasizes “bedrängt” by descending leaps, his setting is not as effective as Brahms’s treatment of this word.

Example 3.14b: Wolf, “An eine Aeolsharfe,” mm. 22–33.

⁷⁶Both composers repeat the words “Wie süß,” but Wolf repeats them an additional time and then he repeats the entire line. As Newman has noted, such word repetitions are very unusual for Wolf. *Hugo Wolf* (1907; rpt. New York: Dover, 1966), 188.

28
süß be-drängt ihr dies Herz! wie süß be-drängt ihr dies
dim.
31
Herz! Und säu - sel her in die Sai - ten, an - ge -
ppp

Brahms and Wolf make extensive use of sighing appoggiaturas to depict the character's longing for the dead boy. Brahms uses appoggiaturas during the opening recitative (mm. 1-24) as well as at the conclusion of many of the melodic segments in the lyrical sections (for example, mm. 31-37). Both composers also use appoggiaturas on the words "Wehmuth" (sadness) and "Sehnsucht" (yearning), at the end of stanza 2.⁷⁷

The last sentence of stanza 2 describes the intensification of the character's mourning, and it reads:

Und säuselt her in die Saiten,
Angezogen von wohllautender Wehmut,
Wachsend im Zug meiner Sehnsucht
Und hinsterbend wieder.⁷⁸

⁷⁷See mm. 61 and 65 of Brahms's setting, and mm. 35 and 37 of Wolf's.

⁷⁸And you murmur here into the strings, drawn by their sweet-sounding sorrow, growing in response to my yearning and then dying away again. (Translation by Eric Sams, see the Appendix.)

Both Wolf's and Brahms's settings grow louder during this passage, climaxing on the word "Sehnsucht," and then softening on the words "hinsterbend wieder" (example 3.15).⁷⁹ Both composers also set the second syllable of "hinsterbend" with a minor chord, and they emphasize the dying away by successively lowering the register of the right hand of the piano. In Brahms's setting the intensification is marked by an increase in chromaticism, and by repeated appoggiaturas (mm. 61–65, example 3.15a). Conversely, the dying away is conveyed by a motion back to the dominant (mm. 67–73). Similarly, Wolf achieves an intensification by approaching the word "Sehnsucht" via an applied seventh (m. 30), and by setting this word to a II⁶/5 borrowed from the minor (m. 37). He then sustains the dominant in the bass. Both composers end this passage on an unresolved seventh chord, suggesting that the yearning does not completely subside (mm. 34–39, example 3.15b).

Example 3.15a: Brahms, "An eine Aeolsharfe," mm. 59–73.

The musical score for Brahms's "An eine Aeolsharfe," mm. 59–73, is presented in two systems. The first system (mm. 59–65) shows the vocal line and piano accompaniment. The piano part features a chromatic ascent in the right hand, with appoggiaturas on the notes G, A, B, and C. The lyrics are: "so - gen von wohl - lau - ten - der Weh - mut, wach - send im". The second system (mm. 66–73) continues the vocal line and piano accompaniment. The piano part features a chromatic descent in the right hand, with appoggiaturas on the notes B, A, G, and F. The lyrics are: "Zug mei - ner Sehn - sucht und hin -". The tempo marking "cresc. poco" is present below the first system.

⁷⁹Note here the slight differences in emphases: Brahms uses longer durations for "wohl" than for "laut", but Wolf does precisely the opposite. Similarly, Brahms uses a longer note for "hin" than "sterbend", and again Wolf does the opposite.

69

ster - bend wie - der.

dim.

Example 3.15b: Wolf, “An eine Aeolsharfe,” mm. 34–39.

so - grauvonwohllau - tender Weh - muth, wach - send im Zug mei - ner.

cresc.

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

rit.

dim.

p

pp rit.

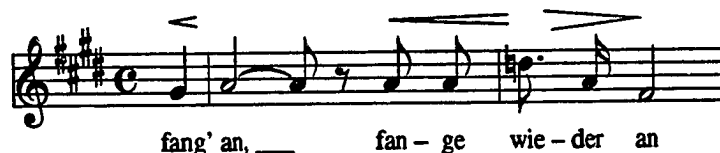
One of the important characteristics of Mörike's “An eine Aeolsharfe” is its references to repetition (often through the word “wieder”), and, as I demonstrate, both Brahms and Wolf seek to incorporate this feature in their respective settings. These repetitions are associated with the protagonist's continued mourning for the dead boy, and, consequently, the composers often imbue the word with a great deal of pathos.

The first time “wieder” occurs is in line 6 of stanza 1, where the wind begins to make the harp sound. The text reads: “fang an, fange wieder an” (begin, begin again). As example 3.16a demonstrates, Brahms sets “fange wieder an” to an expansion of the melody of “fang an.” This setting parallels the structure of the text, in which the second segment is an extension and intensification of the first. Wolf, on the other hand, uses a disjunct segment for “fange wieder an.” During this segment he decreases the dynamic level, and he concludes on the lowest note of the line (example 3.16b). Owing to its metrical placement and the leap of a fourth, the word “wieder” is given more emphasis than it is in Brahms’s setting. Nevertheless, Wolf’s melody does not depict the relationship between the two verbal segments as clearly as Brahms’s melody.

Example 3.16a: Brahms, “An eine Aeolsharfe,” mm. 16–19.



Example 3.16b: Wolf, “An eine Aeolsharfe,” mm. 9–10.



The word “wieder” reappears at the end of the second stanza where the mourner describes his recurring feelings. Wolf separates this word from the rest of the line and sets it to a leap of a diminished fourth. This separation, the slower tempo, and the leap sensitively convey the pain associated with the protagonist’s unceasing sadness (example 3.17a). Brahms conveys a similar idea, though not as effectively, by setting the word to the highest notes of the phrase, and to a descending step (example 3.17b).

Example 3.17a: Wolf, “An eine Aeolsharfe,” mm. 38–39.



Example 3.17b: Brahms, “An eine Aeolsharfe,” mm. 67–70.



At the beginning of the last stanza the wind blows the harp again, this time more intensely. Brahms sets the first two lines of this stanza to a recitative (mm. 74–78), which recalls the recitative of the opening. He then represents the return of the wind by repeating mm. 27–38, where the harp-like accompaniment had first appeared. By comparison, Wolf offers a more dramatic interpretation, emphasizing the stronger gusts by repeating his main accompaniment-motive more frequently than before, and by moving toward F# major. This is a new key in his setting and it further underscores the protagonist’s anguish (mm. 44–48).⁸⁰

Brahms’s setting of “An eine Aeolsharfe” exemplifies the richness of his word painting. Many of the instances of word painting draw upon the techniques discussed earlier in this chapter, including contrasting melodic contours to represent life and death; appoggiaturas to

⁸⁰Newman states that Wolf’s changes in tonality and vocal line reflect the changed atmosphere of the poem. (*Hugo Wolf*, 18). By contrast, Jacobsen (p. 653) cites the harmonies of this passage as evidence that Wolf’s setting becomes emancipated from the text.

represent yearning; and increases in the dynamic level to convey an intensified pain. Other passages, however, offer examples of word painting that are unique to this setting, as for instance the melodic expansion for “fang an, fange wieder an,” and the longer durations and diminished chord for the word “bedrängt.” This comparison of the two settings of the same text reveal that Brahms and Wolf generally chose to depict the same images, even though they used differing musical representations. Furthermore, contrary to the stereotypical attitudes towards these two composers, Brahms’s setting is as expressive as that of Wolf, and includes many subtle turns that express small details of the text.

CONCLUSION

Brahms’s songs offer a great variety of word-painting techniques, from the literal depiction of such words as “leise” (in “Ruhe, Süßliebchen”) to the portrayal of such abstract concepts as repetition and melody (in “An eine Aeolsharfe”). Many of the symbols used by Brahms, including melodic contour, appoggiaturas, and mode, are to be found in the songs of other nineteenth-century composers, including Schubert, Schumann, and Wolf, as well as in the works of composers of earlier centuries including Renaissance madrigalists and Baroque composers, such as Bach. Comparisons between Brahms’s songs and those of other composers that use the same texts reveal that his word painting is just as sensitive as that of his peers. A few of his songs, such as “An eine Aeolsharfe,” “In Waldeseinsamkeit,” and “Mit vierzig Jahren,” stand out for their wealth of word paintings. Nevertheless, instances of word painting occur in almost every song analyzed for this dissertation. This chapter describes examples of word painting that lie on the surface of the music, but there are also many other instances at deeper structural levels, and these are discussed in chapters 5–7.

Chapter Four

Phrase Structure

In studies of *lieder*, phrase structure has generally fallen under the separatist rubric, with phrase length being associated with the meter of a poem. For example, Schoenberg suggests that Brahms always attempted to reflect the meter of his texts in his melody, and he states that: "Accordingly, if there were three, four, or five metrical feet, the melody should consist of the same number of measures or half-measures."¹ He then proceeds to show how Brahms's songs fit this construct, in a discussion centering on songs with asymmetric meters and correspondingly asymmetric phrases. Schoenberg is correct in believing that Brahms sought to represent the meter of his texts, and this is recalled by Jenner.² The methodology he suggests, however, is not part of Jenner's description of Brahms's songwriting technique. Nevertheless, Brahms suggested a somewhat similar idea to Heuberger, when advising him on text-setting.³ Although it may be tempting thus to assume that Brahms did write songs in this manner, it should be remembered that

¹"Brahms the Progressive," 418.

²Jenner, 35.

³This passage is cited in chapter 2, pp. 63–64.

Brahms's advice was intended for a relatively inexperienced composer. Consequently, he may not have treated this as a rigid rule in his own songs.

Perhaps the clearest contradiction of Schoenberg's statement occurs in settings of trimeter texts. If Brahms had used the technique Schoenberg suggests, then he would have set three-foot lines to three- or six-measure phrases. Indeed Schoenberg cites "Meerfahrt" (op. 96, no. 4) as exemplifying such a procedure.⁴ In most cases, however, Brahms, like other composers, uses four-measure phrases.⁵ For example, in "Parole" (op. 7, no. 2) and "Du sprichst" (op. 32, no. 6), three-foot lines are set to two-measure segments that often combine to form four-measure phrases. (Schubert also followed this procedure in *Winterreise*, as did Schumann in *Dichterliebe*.) In other songs, which are characterized by a slower declamation rate, Brahms follows one of two procedures: either the declamation rate changes somewhere during the phrase, usually towards the end, so that each three-foot line extends across four measures; or each line spans three measures and the piano extends the phrase to four. Examples of the former include "Anklänge" (op. 7, no. 3) and "Vorschneller Schwur" (op. 95, no. 5), which is discussed in chapter 2 (example 2.23). Examples of the latter include "Der Schnur, die Perl" (op. 57, no. 7) and "Ruhe, Süßliebchen" (op. 33, no. 9), which is discussed in this chapter.

Duple lines more easily lend themselves to music's two-measure groups, and thus in these cases Schoenberg's description is applicable. In "Von ewiger Liebe" (op. 43, no. 1), Brahms sets four-foot lines to four-measure phrases, and in "Kein Haus, keine Heimat"

⁴Although this song does include three-measure phrases, the phrase structure is not as straightforward as Schoenberg suggests.

⁵Fehn and Hallmark state that it is typical for poems with trimeter lines to be set in four-measure phrases, with the final foot being elongated or followed by a rest. "Text and Music in Schubert's Pentameter Lieder," 205.

(op. 94, no. 5) he sets two-foot lines to two-measure segments. More frequently, four-foot lines are compressed to two-measure segments, which combine to form four-measure phrases, as in mm. 11–14 of “Vom Strande” (op. 69, no. 6). Nevertheless, even these songs do not strictly maintain the ratio of feet to measures. Some of them include phrase overlaps, with and without metrical reinterpretations, while others include phrase expansions.

In his study of Brahms’s sketches for “Vorüber” (op. 58, no. 7), Bozarth concludes that Brahms “laid out a series of phrases of predetermined length, which, in the number of measures per phrase, directly reflect the number of metrical accents per line of poem.”⁶ During the composition of the song, however, Brahms departed from this arrangement. In the first stanza of this song he sets the alternating four- and three-foot lines to four- and three-measure phrases, respectively. At the beginning of stanza 2, however, he varies this procedure. Bozarth, however, does not completely explain how this change relates to the text. Bozarth’s study clearly shows that Brahms began to compose some of his songs by equating the poetic meter with the musical meter, but it also demonstrates that the completed song does not retain this procedure. Therefore, in order to understand the nature of the relationship between the phrase structure and a text, one cannot be confined to describing the relationship between poetic meters and musical measures.

In general, scholars have not examined ways in which the meaning of a text relates to Brahms’s phrase structure, nor have they rigorously pursued the question of how phrase structure relates to a text’s structure. Hammermann, in perhaps the most extensive study of Brahms’s phrases, relates phrase structure to the texts’ meter. But he does not relate the

⁶“Synthesizing Word and Tone,” 90–96.

phrase expansions and contractions, which he describes in some detail, to the texts.⁷ In many other cases, commentators merely note the phrase structure if it does not consist of four-measure groups.⁸ Manlio Benzi, by comparison, suggests that Brahms's expanded phrases emphasize important words.⁹

A number of writers on Schubert's lieder, however, have noted that phrase structure may contribute to the portrayal of the mood and meaning of a text. Capell and Porter have brief sections on phrase structure in their surveys of Schubert's lieder, and Georgiades and Feil frequently refer to phrase structure in their analyses of individual songs from *Die schöne Müllerin* and *Winterreise*.¹⁰ For instance, Feil suggests that the change in phrase structure in "Des Müllers Blumen" (*Die schöne Müllerin*, no. 9) reflects the text's change from conditional to resolute statements.¹¹ Similarly, Fehn and Hallmark have included discussions of phrase structure in their studies of Schubert's settings of pentameter texts.¹² Despite the great sensitivity of these writers, they generally do not consider the role of harmony or voice leading when describing a phrase's structure. By contrast, a number of Schenkerian theorists have recently focused their attention on phrase structure, and in so

⁷Hammermann, 41–52.

⁸See, for example, Jacobsen's (p. 412) discussion of "Ruhe, Süßliebchen."

⁹"Le asimmetrie fraseologiche," *I Lieder di Johannes Brahms*, 216–32.

¹⁰Capell, 51–52; Ernest G. Porter, *Schubert's Song Technique* (London: Dennis Dobson, 1961), 23–29; Georgiades *Schubert: Musik und Lyrik*; and Feil, *Franz Schubert: 'Die schöne Müllerin'; 'Winterreise'*.

¹¹Feil, 66.

¹²See footnote 5 of this chapter, and "Text Declamation in Schubert's Settings of Pentameter Poetry," 79–111.

doing have revealed subtle relationships between phrase structure and the meaning and structure of a text.¹³ In *Phrase Rhythm in Tonal Music*, William Rothstein establishes a methodology and vocabulary for examining phrase structure, and I apply these in this chapter.¹⁴

The passages from “Von ewiger Liebe” and “Kein Haus, keine Heimat” that are given in examples 2.6–2.8 demonstrate that the construction of melodic segments within phrases can be related to the structure of poetic lines.¹⁵ The following discussion of four songs (“Auf dem Schiffe,” op. 97, no. 2; “Ruhe, Süßliebchen,” op. 33, no. 9; “An eine Aeolsharfe,” op. 19, no. 5; and “Immer leiser,” op. 105, no. 2) will include further examples of this correlation, as well as showing how connections between phrases and phrase expansions relate to a text.

PHRASE CONNECTIONS

Brahms, like other lied composers, uses phrase connections in many songs to provide continuity. Despite the ubiquity of this technique, most writers on phrase structure in lieder have not mentioned it at all; instead they focus on phrase length. Furthermore, until

¹³See, for instance: Schachter, on Schubert’s “Wanderers Nachtlied” (D. 768) in “Rhythm and Linear Analysis: Aspects of Meter,” *Music Forum* 6/1 (1987), 17–22; and Burkhart, on Schumann’s “Schöne Fremde” and “Mondnacht,” in “Departures from the Norm.” Burkhart also discusses the role of phrase structure and a text in “The Dramatic Role of Rhythm in Several Numbers from *Don Giovanni*: A Schenkerian Rhythmic Analysis,” Paper read at the National Meeting of the Society for Music Theory, Rochester, New York, November 5, 1987.

¹⁴New York: Schirmer, 1989. Schachter, in “Aspects of Meter,” had already explored many of the issues that Rothstein covers. Rothstein’s work, however, is perhaps more didactic in function, and aimed at a wider audience.

¹⁵See the section on line structure in chapter 2, pp. 49–54.

Rothstein's book, few commentators have considered voice-leading connections between phrases as a special category of analysis. Yet, as this chapter demonstrates, Brahms often uses voice leading to connect phrases that contain lines of text that are closely related. In this section I will discuss two types of connections — overlaps and voice leading.

Overlaps

Brahms frequently uses phrase overlaps to connect melodic phrases with the preceding or following piano interludes, either within stanzas or between stanzas. In m. 6 of "In Waldeseinsamkeit" (op. 85, no. 6) the piano echoes the last measure of the melody to fill out a four-measure phrase, but in so doing its last note overlaps with the downbeat of the next phrase (m. 7, example 4.1). By contrast, in mm. 10 and 14 the end of the one phrase overlaps with the piano's lead-in to the next.

Example 4.1: "In Waldeseinsamkeit," mm. 5–10.

The image displays a musical score for the song "In Waldeseinsamkeit" (mm. 5–10). It consists of two systems of staves. The first system (mm. 5–6) shows the vocal melody and piano accompaniment. The vocal line has the lyrics "Wal . . des . ein . . sam . keit; Win . des . at . men,". The piano part features a four-measure phrase that overlaps with the vocal melody. The second system (mm. 7–10) continues the vocal melody and piano accompaniment. The vocal line has the lyrics "Seh . . . nen ging durch die Wip . fel breit. In". The piano part features a four-measure phrase that overlaps with the vocal melody. Handwritten annotations "Overlap" with arrows point to the overlapping notes in both systems.

In other passages the overlap extends for one full measure, and may involve an elision. This means that a single measure both ends a phrase and begins another. Such elisions often involve metrical reinterpretations, whereby a weak measure ending one phrase is overlapped by a strong measure beginning the next.¹⁶ "Von ewiger Liebe" is characterized by four-measure phrases, but the first two stanzas include a number of elisions. For example, m. 21 both ends a four-measure phrase (on a weak measure) and begins a four-measure piano interlude (on a strong measure). A similar elision, with a metrical reinterpretation, occurs at the beginning of the interlude that follows the second stanza (m. 68). Stanza 3 also ends with an elision, but this time it does not involve a metrical reinterpretation. The last phrase of the melody consists of five measures (mm. 113–17, example 4.10) and thus ends on a strong measure. This last measure overlaps with the first (strong) measure of the postlude.

During the climax of "Vorschneller Schwur" (op. 95, no. 5), a melisma on "wohler" extends a four-measure phrase to five. The melody's phrase begins in m. 55 and concludes in m. 59 (see example 4.2). But as this phrase concludes the piano begins another, and Brahms draws attention to it by marking the right hand of the piano part *forte*. After a quarter rest, the voice joins this new phrase in its second measure, and the repeated fifth line of the poem is compressed into three measures (mm. 60–62). Thus the voice's three measures coincide with the second, third, and fourth measures of the piano's phrase. The following phrase uses a similar expansion on "wohler," and it overlaps with the beginning of the four-measure postlude (mm. 63–67, 67–70). This is an unusual example

¹⁶Following Schachter, I consider that phrases normally begin on a metrically strong measure and end on a weak measure. (See Schachter, "Aspects of Meter," 6–7.) This view, however, is not accepted by all theorists. For a useful discussion of the various points of view see Joel Lester, *The Rhythms of Tonal Music* (Carbondale: Southern Illinois University Press, 1986), chapter 6.

because the piano retains four-measure groups, while the voice expands to a five-measure phrase, then compresses to three measures, and again expands to five. It is more typical for the piano to follow the melody. Here the expansion occurs on the word “wohler,” and thus this expansion emphasizes the character’s belief that she will feel much “better” if she kisses her sweetheart.

Example 4.2: “Vorschneller Schwur,” mm. 53–70.

Voice-Leading Connections

Since the songs at the end of this chapter provide a number of examples of Brahms’s use of voice leading to connect phrases, I will give only one example here. “Nachklang” (op. 59, no. 4) opens with an eight-measure phrase whose eighth measure contains the upbeat to the next phrase. This second phrase comprises four measures and leads to a cadence on a G chord in m. 11 (example 4.3). But the characteristic, repeated-note motive on D pushes the bass’s G into the next measure. By the time this G arrives the right-hand

is already introducing the passing dissonances $f\sharp 1$ and $f\flat 1$. These dissonances are a result of the stepwise motion that links the end of one phrase to the beginning of the next. Similar passing dissonances also occur in m. 8 ($c\sharp 1$ and $c\flat 1$).

Example 4.3: "Nachklang," mm. 1–15.

Sanft bewegt

Singstimme
Re . gen . trop . . fen aus den Bäu . . men

Pianoforte

4
fal . len in das grü . . ne Gras .

8 *upbeat*
Trä . . nen mei . . ner trü . . ben Au . . gen

12 *upbeat*
ma . chen mir die Wan . . ge naß .

Passing

→ $G\flat$

→ $+0$

Voice leading may also be used to connect segments within phrases, as for instance in “Der Strom, der neben mir verwechselt” (op. 32, no. 4). The text of this song is a six-line ghazal by Platen, and Brahms sets each of the three couplets to its own section of music.¹⁷ Both lines of the first couplet end with the question “Wo ist er nun?” but in the following two couplets this question recurs only at the end of the second lines. When setting these couplets Brahms separates the question from the rest of the text and allocates it another phrase, and in both passages, he repeats some of the words within the question.¹⁸ He sets the question at the end of line 4 to a four-measure phrase (mm. 15–18), and he transposes and varies this phrase for the question at the end of line 6 (mm. 24–31). The following discussion concerns the phrases that precede these passages.

This song is in ternary form, with the last couplet being set to a variation of the music of the first couplet.¹⁹ Although the phrases for the first couplet are not entirely relevant to the present discussion on voice-leading connections, they are described so that their structure can be compared with the phrase structure for the last couplet. This comparison

¹⁷The text is given in the Appendix. A ghazal is a type of eastern lyric in which all the couplets use the same rhyme, in addition to which both lines of the first couplet also rhyme. Ann C. Fehn and Jürgen Thym have described how Schubert and Brahms set ghazals in “Repetition as Structure in the German Lied: The Ghazal,” *Comparative Literature* 41/1 (winter 1989), 33–52.

¹⁸Jack Stein (*Poem and Music*, 134–35) criticizes Brahms’s word repetitions because they destroy the poem’s structure. By comparison, Fehn and Thym (“Repetition as Structure,” 46–48) do not seem to object to these repetitions. Unlike Stein, I believe that the repetitions do not have a negative effect; rather they emphasize the disillusion of the protagonist.

¹⁹That is, section A comprises lines 1 and 2, section B lines 3 and 4, and section A’ lines 5 and 6. However, as the following examples demonstrate, the B section shares many of the characteristics of the A section, including similar rhythmic motives and the question-motive.

reveals some of the ways in which Brahms modifies a phrase of music to reflect the structure of a different text.

Each of the first two lines comprises six feet, and Brahms sets each to a four-measure phrase (mm. 2–5 and 6–9, example 4.4). In each phrase the text spans three measures while the piano alone completes the fourth measure. (This last measure is in 3/2, which functions as a written-out *ritardando*).²⁰

Example 4.4: “Der Strom,” mm. 1–9.

1. Der Strom, der ne - ben mir ver - rausch - te, Wo

ist__ er__ nun?_____ 2. Der Vo - gel, des - sen

Lied ich lausch - te, wo ist__ er__ nun?_____

The lines within each of the following couplets are more closely related than lines 1 and 2: lines 3 and 4 are linked by the word “und”, and lines 5 and 6 are enjambed. In both cases, Brahms reflects these relationships by using a phrase that joins the end of one line to the beginning of the other. Consequently, the second and third sections of this song

²⁰In the examples throughout this chapter, the number next to the words at the beginning of each phrase indicate the line number within each of the poet’s stanzas.

begin with a five-measure phrase. Furthermore, the subdivisions within each of these phrases reflects the structure of the lines of text.

At the beginning of section B, Brahms sets line 3 to a three-measure segment in which each measure begins with a rising third (mm. 10–12, example 4.5). Then he immediately begins the fourth line, and continues with the fourth and fifth measures of this phrase. Just as lines 3 and 4 are connected by the word “und,” so too Brahms connects their melodies with a passing $b\sharp 1$ (m. 12). Platen’s fourth line begins with two segments, each separated by a comma. Brahms distinguishes these segments by setting the second to lower pitches (mm. 13–14). (The rest of Platen’s fourth line is the repeated question.)

Example 4.5: “Der Strom,” mm. 10–14.

3. Wo ist die Ro-se, die die Freun-din am Her-zen trug, 4. und
je-ner Kuß, der mich be-rausch-te,

As in section B, the first phrase of section A' comprises five measures, but this time it consists of a two-measure melodic segment followed by a three-measure segment. Line 5 begins with two segments that Brahms sets to a sequence (mm. 19–20, example 4.6). The final segment of this line runs on into line 6, and Brahms uses another sequence for these words (mm. 21–22). He then extends the melody to conclude line 6. Although the sequential repetition and the leap from $d\sharp 2$ to $a1$ (m. 21) tend to separate lines 5 and 6, the

continuous descending bass motion, beginning with d# in m. 21 and ending with G# in m. 22, provides a link between these lines, and thus preserves the enjambment.

Example 4.6: "Der Strom," mm. 19–23.

19 Più agitato sequence

je . ner Mensch, der ich ge . we . sen, und den ich längst mit

22

ei . nem an . dern Ich ver . tausch . te, wo

cresc.

D# → G#

PHRASE EXPANSIONS

Theorists since the eighteenth century have discussed various types of phrase expansions, that is, how a composer may “transform a given phrase into a larger one.”²¹ Of these early theorists it is the work of Heinrich Christoph Koch that has had the most influence on twentieth-century theorists and historians.²² Rothstein’s explication of phrase

²¹Rothstein, 64.

²²For an assessment of the influence of Koch’s ideas on modern theories of phrase structure see: Ian Bent, *Analysis* (New York: Norton, 1987), 12–17.

expansion relies heavily on both Koch's theories and Schenker's theory of tonal music.²³ Koch's theories have been widely applied to eighteenth-century music, but Rothstein also applies them to the music of the nineteenth century. Like Koch, Rothstein describes two categories of phrase expansions — external expansions and internal expansions. The following sections discuss examples of these types of expansions in Brahms's songs, and attempts to relate them to the text.

External Expansions

External expansions occur when a number of measures are added to the beginning or end of a phrase. The former type of expansion is called a prefix, while the latter is called a suffix. Frequently, the unexpanded phrase comprises four measures.²⁴ Rothstein differentiates between small and large prefixes, with the former being smaller than a phrase, and often consisting of accompaniment material preceding the entrance of a theme. He includes in this category preludes to nineteenth-century lieder.²⁵ In Brahms's songs, this type of prefix may establish the piano's figuration and anticipate the first chords, or it may begin with a progression that resolves to the tonic as the voice begins. Such prefixes often begin on the dominant and resolve to the tonic, as in "Der Strom," (mm. 1–2) and "In Waldeseinsamkeit" (example 4.7).²⁶

²³Rothstein, chapter 3.

²⁴I do not mean to imply here that all phrases can be reduced to a four-measure model. Nevertheless, I do subscribe to the idea, held by a number of theorists including Rothstein (pp. 33–34), that in tonal music four-measure phrases tend to be more common than other groups. Other theorists, including Lester (pp. 187–92), do not consider the four-measure phrase as normative.

²⁵Rothstein, 68 and 70.

²⁶In this example, and those following, phrase prefixes are indicated in parentheses.

Example 4.7: "In Waldeseinsamkeit," mm. 1–4.



This type of phrase expansion may also occur within stanzas. In the first stanza of "Von ewiger Liebe" mm. 12–13 form a two-measure prefix that anticipates the melody of the second period (mm. 14–21, example 4.8). Such prefixes often overlap with the preceding phrase, as in example 4.8, where the first measure of the prefix is also the last measure of the preceding phrase. This creates a metrical reinterpretation because the preceding phrase ends on a weak measure, while the prefix begins with a strong measure. Owing to the prefix, the voice is silent for almost two full measures, and thus the prefix separates the text's first two couplets. Jenner cites this break as evidence of Brahms's sensitivity to a text's pauses.²⁷ Similar breaks between couplets are to be found in a number of Brahms's songs including "Mit vierzig Jahren" (op. 94, no. 1).²⁸

²⁷Jenner, 36.

²⁸See mm. 7, 19, and 31.

Example 4.8: "Von ewiger Liebe," mm. 12–17.

The image shows a musical score for the song "Von ewiger Liebe" (mm. 12–17). It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "Welt. Nir-gend noch Licht und nir-gend noch Rauch, ja,". The piano accompaniment has handwritten annotations: "Prefix" above the first measure, "1" above the second, "2" above the third, "3" above the fourth, and "4" above the fifth. An arrow labeled "overlap" points to the first measure of the piano accompaniment.

Suffixes are more common than prefixes. Indeed most of Hammermann's examples of expanded phrases use suffixes.²⁹ Like prefixes, these types of expansions vary in length, and they may even encompass an entire phrase, which serves as a postlude to a stanza or song. Smaller suffixes often sustain the final chord of a section for one or two measures. For instance, the final four-measure phrase of "Es schauen die Blumen" (op. 96, no. 3) is expanded to six by repeating the tonic chord for two additional measures (mm. 26–31). Similarly, "Vorschneller Schwur" concludes with a four-measure prolongation of the tonic (mm. 67–70, see example 4.2). The first stanza of this song also ends with an expanded phrase (mm. 29–34). In this passage the melody spans four measures and should end with an authentic cadence in D major. But the entrance of the bass D is delayed until after the voice has finished, and it is then sustained for two measures (m. 33). The delay of the bass's D takes away some of the sense of finality that is normally associated with an authentic cadence. Instead of starkly juxtaposing the two stanzas of this song, Brahms uses this delay to ease gently into the next stanza.

²⁹Hammermann, 47–52. Capell (p. 51) also cites examples of this type of expansion in Schubert songs, but like Hammermann he does not use this terminology.

Other suffixes repeat the preceding cadence or melodic figure, as in “In der Fremde” (op. 3, no. 5). This song is characterized by phrases that are expanded by suffixes. Brahms expands the first phrase from four measures to five by repeating the melody’s last three notes (mm. 5–9). He uses a similar idea at the end of the next phrase, which is expanded from four measures to seven (mm. 10–16, example 4.9).

Example 4.9: “In der Fremde,” mm. 9–16.

Internal expansions

Internal expansions may come about in a number of ways, and may include melodic repetitions.³⁰ Most of the examples that I discuss are caused by a prolongation of a single harmony. For example, the prolongation of a cadential dominant often extends a four-measure phrase to five. Burkhart suggests that in songs expanded phrases usually occur

³⁰Rothstein, 74–93.

near the end, where they create a “kind of climax or sense of fulfillment.”³¹ In Brahms’s songs many of these expansions are associated with an important word, which may be repeated. Benzi has also observed this characteristic, and he suggests that the important word is often emphasized by longer notes.³² For example, the expansion at the end of “Vorschneller Schwur” is created by an embellishment on “wohler” (example 4.2). Sometimes an expansion may even have a pictorial effect. For instance, Georgiades suggests the six-measure phrase in mm. 31–36 of Schubert’s “Eifersucht und Stolz” (*Die schöne Müllerin*, no. 15) depicts a woman craning her neck.³³ Brahms’s “Von ewiger Liebe” and “Vom Strande” both include internal phrase expansions, which may be related to the text.

“Von ewiger Liebe” draws to a climactic conclusion as a girl promises everlasting love. During this final line Brahms inserts verbal repetitions, almost doubling the length of the line (example 4.10). He sets the first two words to a two-measure segment, but instead of following it with another two measures (as he did in mm. 91–94), he uses a five-measure group, which he repeats and varies for the postlude. The first two-measure segment thus becomes a prefix to the following group. Furthermore, the five-measure group is itself based on a four-measure model in which the supertonic is expanded (example 4.10b).

³¹Burkhart, “Departures From the Norm,” 163. Burkhart then goes on to show how Schumann’s “Schöne Fremde” (op. 39, no. 6) departs from this model. Its first two phrases are expanded, but not its last. The phrases he discusses are characterized by internal expansions.

³²Benzi (pp. 229–28) concludes that words such as “Lied,” “Lieb,” and “Tod,” are often emphasized by such expansions.

³³Georgiades, 277.

Example 4.10b: Reduction of mm. 113–17.

Brahms uses a number of phrase expansions in “Vom Strande.” This song comprises a refrain and two identical stanzas of music, and thus follows the pattern: ABABA.³⁴ The refrain contains two phrases; the first comprises four measures and the second six (mm. 1–4 and 5–10). These six measures are based on a four-measure model, whose third and fourth measures are expanded (example 4.11). The third measure is expanded by prolonging VI, and the last by prolonging V. This example is complicated by the fact that the 6/4’s resolution to 5/3 is elided, and the A in m. 10 anticipates the tonic of the next

³⁴The form of this song is described briefly in chapter 2, p. 38.

measure.³⁵ The phrase expansion occurs on the final words of the refrain, “Strande zurück,” and it underscores the girl’s disappointment that her sweetheart will not return.

Example 4.11: Reduction of “Vom Strande,” mm. 5–10.

Like the refrain, the stanza begins with a four-measure phrase followed by a six-measure phrase (mm. 11–14 and 15–20). This time the six-measure phrase consists of four measures followed by a two-measure suffix. The suffix is a varied repetition of the last two measures of the four-measure unit (mm. 17–18), and it repeats the question “Wer

³⁵Braus understands the A in m. 10 as the arrival of the tonic. But this note is not an arrival; rather it anticipates the tonic at the beginning of the stanza (m. 11). “Textural Rhetorical Organization,” 261.

hielte sie auf?" (who could restrain them?). Perhaps Brahms uses this repetition to convey the girl's anguish. A similar expansion, which also uses a two-measure suffix, occurs in the final phrase of the stanza (mm. 28–33), but this expansion seems to have been motivated by the need to reinforce the final cadence, rather than inspired by the text. Brahms concludes this stanza with a four-measure postlude, and thus the stanza opens and closes with ten-measure periods (mm. 11–20 and 28–37).

The two six-measure phrases of this stanza are separated by a more disruptive structure that underscores the climax of the stanza (mm. 21–27, example 4.12). Measures 21–24 form a four-measure phrase ending on C major. Brahms could have concluded this phrase on the dominant (of A) so that it would lead into the next phrase (m. 28). Instead, he prolongs C for an additional two measures, emphasizing the climactic line in which the girl states that her laments keep her man away. This passage could be interpreted as an internal expansion, delaying the arrival of the dominant of m. 27. The repeated f2–e2 of the piano and voice strongly suggests this reading. But the change in the piano's figuration suggests that m. 25 begins a new phrase, and the voice's entry in the next measure (m. 26) creates another downbeat. This melodic segment, however, lasts only two measures (mm. 26–27) before reaching the dominant.

Example 4.12: "Vom Strande," mm. 19–27.

32
Se - gel nur schwellt, je mehr mein Ver - lan - gen zu - rü - cke sie halt,
2 3 cresc. 4
25
zu - rü - cke sie hält! Ver.

“Vom Strande” exhibits a number of different types of phrase expansions. Whereas the suffixes in the stanzas are relatively straightforward, the internal expansions at the end of the refrain and at the climax of the song are more complicated. These last passages are particularly important in conveying the girl’s emotional unrest. The first portrays her yearning for her sweetheart, while the unsettled beginning of the second suggests her distraught mood.

FOUR STUDIES

“Auf dem Schiffe” (op. 97, no. 2)

The text of “Auf dem Schiffe” consists of two parts: the first describes a bird in flight, while the second portrays a sailor’s longing to be like the bird.³⁶ In Brahms’s setting this division is suggested by changes in the declamation rate and the piano figuration. Moreover, it is also suggested by the phrase structure.

³⁶See table 2.3, p. 42.

The first part of “Auf dem Schiffe” (mm. 1–28) comprises four-measure groups, with two-measure suffixes at the conclusion of each eight-measure period (mm. 17–18 and 27–28).³⁷ These suffixes involve only the piano, and the resulting rests in the melodic line represent the pauses suggested by the punctuation marks at the end of the fourth and seventh lines of text.

Whereas the first part is characterized by static harmonies, the second part is more colorful and has a faster harmonic rate, as well as different piano figuration (mm. 29–63).³⁸ The first phrase of this part extends a four-measure phrase to six by sustaining its last chord (mm. 29–34, example 4.13). The melody is also included in this expansion, and instead of ending in m. 32, Brahms sustains the word “wohl” for almost two measures, and “tut” for another two.

Example 4.13: “Auf dem Schiffe,” mm. 29–37.

³⁷In this chapter the word group is used to indicate passages that do not complete a harmonic motion, and therefore do not, strictly speaking, constitute a phrase. In most cases this applies to passages with a pedal point.

³⁸The harmonic structure of this song is discussed in chapter 6.

This expanded phrase sets a line that ends with a comma. By contrast, the next two lines are enjambed. Brahms sets the first line to a four-measure phrase, with the voice spanning three measures and the piano alone completing the fourth (mm. 35–38). He sets the second to a six-measure phrase (mm. 39–44). These six measures comprise a four-measure group plus a two-measure suffix (the piano alone plays the last three measures of this phrase). Brahms links these two phrases by using the same piano figuration throughout, by using a similar melodic structure for each phrase, and by approaching the second phrase by stepwise motion in the bass. In this way he conveys the effect of the enjambment even though he inserts rests between the melodies of the respective lines. The second line completes a sentence, and Brahms lets the voice rest before beginning the next sentence.

Measures 1–4 are then restated, but this time the voice is included (mm. 42–48). The next melodic phrase should span four measures and end on c[#]2 (example 4.14b). But Brahms delays the expected c[#]2. At first it appears in the piano at the end of m. 53, and then it arrives in the melody in m. 54 (example 4.14a). Although this note resolves the melody's d2, it is also an upbeat to the last phrase. Aside from this overlap, the last two groups are connected by the repetition of the interlude's g1 and e1 (m. 53 and 55). While the melody's last phrase spans five measures, the piano completes the sixth measure of the phrase, and it concludes with a three-measure suffix (mm. 55–60 and 61–63).

Example 4.14a: "Auf dem Schiffe," mm. 49–63.

53 → C#

o war ich, war

58

ich auch!

Example 4.14b: Reduction of mm. 48–54.

49 53

1 2 3 4 5 6

1 2 3 4

Brahms defines the two parts of “Auf dem Schiffe” by contrasting piano figurations, declamation rates, and phrase structures. During the first part, the phrases are mostly four measures long, but during the second they are often six measures. Whereas the two expansions in part one use suffixes, those in part two use internal expansions. Most of these can be reduced to four-measure models, but the last phrase consists of three groups of two measures (mm. 55–60, example 4.14a). As I show in greater detail in chapter 6 (pp. 227–36), the first part of this song portrays a bird’s carefree flight, while the second portrays the man’s longing to be like a bird. The expanded phrases of the second section help to convey this yearning.

Schumann’s “Im Walde” (op. 39, no. 11) is also characterized by a final section using a slower declamation rate and a different phrase structure. Like “Auf dem Schiffe,” the second section portrays the contemplative mood of the protagonist. Schumann slows the declamation rate for the last two lines of Eichendorff’s poem. Whereas the rest of the song is characterized by two-measure melodic segments, the penultimate line is set to a four-measure phrase (mm. 33–36). The last line is then stated twice. Its first statement is set to a six-measure phrase, which is based on a four-measure model with an internal expansion (mm. 38–43). The second statement is set to a seven-measure phrase, which is also based on a four-measure model (mm. 44–50). These expanded phrases are emphasized by the piano’s new sustained figuration. During these last lines the text describes the onset of night, when the protagonist switches his concentration to his emotions, and away from the happy scenes he witnessed during the day. The longer phrases and the slower declamation rate suggest this new contemplative mood.

“Ruhe, Süßliebchen” (op. 33, no. 9)

The phrase structure of “Ruhe, Süßliebchen” can be related to the mood of the poem as well as to structure of each of Tieck’s stanzas. Brahms conveys the weightless, unhurried quality of Tieck’s text by including only one accented syllable in each measure of the first two stanzas. He often uses four-measure phrases, with the piano completing the phrase alone, but he also includes three-measure phrases.³⁹ These phrases are frequently involved in complex elisions, and, together with the long pedal points, they produce a seamless fabric rather than a series of clearly delineated phrases. By comparison, Franz’s setting of the same text, with its consistent two-measure segments, faster declamation rate, and stylized cadences, seems rather stilted.

In Tieck’s poem each of the three stanzas is subdivided into three sections, containing lines 1–2; 3–5; and 6–8.⁴⁰ Lines 2 and 3 are usually separated by a period or semicolon, but the division between lines 5 and 6 is more clearly marked: line 6 is much shorter than any other; the sixth lines of stanzas 1 and 2 are identical; and lines 6–8 of each stanza have the same rhyming syllable. Brahms follows this division by using slightly different piano figuration for each of the three sections, and by using the same music for lines 6–8 of each stanza.⁴¹ Just as these lines of text are an integral part of each stanza, so too the refrain is tightly bound to the preceding passages of music: the rising motive of the prelude recurs at the beginning of the refrain (mm. 23–27), and the falling-fifth motive that appears in mm.

³⁹Boyer (p. 45) describes most of this song’s phrases as three measures in length, but she does not take the piano into consideration. Like Jacobsen, she underestimates the phrase structure’s role in creating the weightless quality of the song.

⁴⁰The text is given in full in the Appendix.

⁴¹I refer to this passage as the refrain. Measures 23–48, 67–92, and 114–39.

8–10 and 21–23 of stanza 1 is transposed and appears in mm. 33–35 and 38–41 of the refrain.⁴² Each refrain also continues the type of piano figuration used in the preceding phrases.

During the following discussion of this song, I am primarily interested in the variety of types of phrase connections, and their relationship to the structure of the text. Nevertheless, because the exact length of some of the phrases is not always clear, I also describe the structure of each phrase. In some cases the length, or the internal subdivisions, can be related to the structure of the respective line of text.

The first stanza begins with a four-measure prelude followed by a six-measure group (mm. 1–4, 5–10). The prelude introduces the dominant, which is prolonged during the first phrase, and its third and fourth measures anticipate the first two notes of the melody.⁴³ Just as mm. 3–4 anticipate the voice's first measure, so do mm. 11–12 anticipate the voice's second phrase. This phrase comprises three measures (mm. 13–15, example 4.15), and it is then repeated. This time, however, the three measures are preceded by a one-measure prefix (m. 16), and the piano extends the phrase to four measures by prolonging its last chord (m. 20).⁴⁴ Brahms then concludes this section with another four-measure phrase (mm. 21–24).⁴⁵

⁴²The falling fifth is also in mm. 65–67 of stanza 2.

⁴³The first three notes of the melody (e $\flat$ 2, b $\flat$ 1 and c2) are transposed in mm. 13–14 (d $\flat$ 2, a $\flat$ 1 and b $\flat$ 1).

⁴⁴Thus in mm. 11–20 the piano has two five-measure phrases, while the voice has three-measure units.

⁴⁵By comparison, Franz repeats the fifth line of text, and sets this pair of lines to a four-measure phrase, as he had done with the previous couplets.

In the first stanza, lines 1–5 contain one sentence. The first two lines are enjambed, and they are separated from the other three by a semicolon. Brahms preserves the enjambment, and instead of setting each line to one phrase he follows the commas and creates three melodic segments, each comprising two measures.⁴⁶ After the semicolon (m. 10) he allows the voice to rest for two measures. He connects the phrases of the next three lines by setting lines 3 and 4 to the same music, and then linking the phrases comprising lines 4 and 5 via voice leading and a motivic repetition (mm. 17–20 and 21–24, example 4.15). The last note of the piano's fourth phrase is $a^{\sharp}$ (m. 20), and this note is repeated as the voice's first note of the fifth phrase (m. 21). This $a^{\sharp}$ is a member of an augmented sixth chord, which resolves to the dominant of $E^{\flat}$ at the beginning of this next four-measure phrase (mm. 21–24). Aside from these melodic and voice-leading connections, the piano's descending fourth in mm. 19–20 is transposed at the beginning of the next phrase (mm. 21–22). Brahms emphasizes this by slurring the fourth, rather than the fifth, which would have included the $e^{\flat}$ in m. 23.

Example 4.15: "Ruhe, Süßliebchen," mm. 11–28.

⁴⁶Newman acknowledges the treatment of the enjambment in the first stanza, but he goes on to point out that the repetition of mm. 5–6 for mm. 7–8 leads to an unnecessary pause at the end of m. 8. "Brahms and Wolf," 586.

By comparison with the phrase structure of the main section of stanza 1, the phrase structure of the refrain is more consistent. The piano's two-measure prefix to the refrain overlaps with the last measures of the previous section, and it anticipates the melody of the refrain (mm. 23–24). Similar overlaps occur at the beginning of the refrains in the other stanzas, and thus this is yet another way that Brahms connects the refrains to the main body of each stanza. With the exception of the last phrase, the vocal line of the refrain has three-measure units while the piano part is organized in groups of two two-measure segments. As example 4.16 demonstrates, the voice and piano are coordinated to form three four-measure phrases (mm. 25–28, 29–32, and 33–36). The final phrase expands a four-measure phrase to five measures by prolonging the cadential 6/4 (mm. 39–40).⁴⁷ The refrain ends with an eight-measure period in the piano, which begins at the same time as the voice's final phrase is concluding (m. 41).

⁴⁷This passage is discussed in chapter 2, and cited as example 2.25.

Example 4.16: "Ruhe, Süßliebchen," mm. 23–41.

The musical score for "Ruhe, Süßliebchen," mm. 23–41, is presented in three systems. The first system (mm. 23–28) is labeled "Prefix" and "Refrain". The second system (mm. 29–34) is labeled "7. lei - ser rauscht der Hain, g. e - wig bin ich". The third system (mm. 35–41) is labeled "dein, e - wig, e - wig bin ich dein." and includes markings like "passing", "dim.", and "p dolce". The piano part has various ornaments and fingerings indicated.

Each of the four phrases of the refrain is linked via voice leading. The first phrase should end with A^b in the bass (m. 27), but Brahms delays this note until the final eighth of m. 28, and then sustains it during the downbeat of the next phrase (m. 29).⁴⁸ Brahms also uses this procedure in mm. 31–33, where the bass D^b is delayed. At the end of the third

⁴⁸Although the phrase in mm. 25–28 clearly progresses from E^b to A^b , the repetition of the theme from the prelude leads us to expect the bass's E^b to continue into the third measure of the phrase, just as it had in the prelude. Consequently we do not expect the A^b to arrive in m. 27.

phrase the bass G^b does arrive as expected (m. 35), and this time the phrases are linked by a descending passing motion in the piano.

The second stanza of music is a variation of the first, but the first two lines of the text for this stanza are not enjambed and consequently Brahms alters the phrase structure.⁴⁹ Instead of a six-measure group all over a dominant pedal, he uses two groups of four measures (mm. 49–52 and 53–56). Tieck linked these two lines by the word “und” and he ends line 2 with an exclamation mark. Brahms observes this structure by setting the lines to a sequence and by using the same piano figuration throughout. Lines 3 and 4 are also set to two four-measure groups in which the second is a sequential repetition of the first (mm. 57–60 and 61–64, example 4.17). As I suggest in chapter 2, this sequence reflects the similar construction of these lines (example 2.9). Furthermore, these two phrases are connected by the ambiguous function of m. 60. Although this measure ends the first four-measure group, the return of the bare octaves and the rest inserted at the beginning of the measure also suggests that it begins the next group. The fifth line concludes the sentence begun in line 3, and Brahms uses voice leading to ensure that this line is connected to the previous two. The voice’s last note in the fourth phrase (line 4, m. 63) is enharmonically reinterpreted as the upbeat to the next phrase (line 5, m. 64). These phrases are also joined by the neighbor motion in all parts of the piano (example 4.17). The fifth phrase comprises four measures and overlaps with the beginning of the refrain (mm. 65–68).

The main section of stanza 2 thus consists of five four-measure phrases, and this contrasts with that of stanza 1, which includes six- and five-measure phrases. Some of these differences may be accounted for by the enjambment, which appears in stanza 1 but

⁴⁹Each phrase of stanza 1 is transposed and varied for the phrases in stanzas 2 and 3. These transformations are shown in table 2.2 (p. 35).

not stanza 2. Despite these differences, in both stanzas Brahms uses voice leading to connect lines 1–2 and 3–5.

Example 4.17: “Ruhe, Süßliebchen,” mm. 55–70.

55
Ruh! 3. Es lauscht der Vö - gel Ge - drän - ge, 4. es

61
ru - hen die lau - ten Ge - sän - ge, 4. schließ, Lieb - chen, dein

66
Au - ge zu. 4. Schla - fe, schlaf

Neighbor
Refrain

Tieck introduces an additional foot in each line of the third stanza, but Brahms quickens the declamation rate and continues to avoid spreading the text across four measures. The first phrase appears to begin in m. 93, where there is a change in tempo and figuration (example 4.18). But the louder dynamics, higher pitch of the melody, and a further change in the figuration create another downbeat measure in m. 94. This measure is followed by

another two, and then the piano concludes the phrase by repeating the voice's last segment (mm. 94–96). In all, this group comprises four measures, with the first acting as a type of upbeat. The following group also comprises four measures (mm. 97–100), but here the melody is subdivided into three segments that are separated by rests (mm. 97, 98 and 99–100), which correspond to Tieck's commas.⁵⁰ These two lines of text comprise one sentence, and Brahms joins the corresponding phrases by using an E pedal throughout, by repeating the notes b1–c#2 at the beginning of the second phrase (m. 96), and by transposing and varying mm. 93–94 in mm. 96–97.

The last measure of the second phrase (m. 100) overlaps with the prefix to the next three-measure phrase. As in stanza 2, the third phrase of stanza 3 is sequentially repeated (mm. 100–03 and 104–07). Throughout stanza 2 the piano fills out the fourth measure of each phrase. By contrast, the phrase structure of stanza 3 is less consistent and, during the sequence, four-measure groups are created by preceding the voice's three-measure units with a one-measure prefix.⁵¹ Like the other stanzas, the fourth phrase of stanza 3 is linked to the fifth. If the fourth phrase had been an exact sequential repetition of the third, then it would have ended with a root position chord (m. 107). Indeed one expects the dominant seventh on the downbeat of m. 107 to resolve to the tonic. Brahms, however, delays the bass Ab until the next measure, which is the prefix to the fifth phrase. As a prefix this measure leads into the next phrase, and in fact the arrival of the Ab does not create a stopping place. This is because it is part of a secondary seventh that passes via a

⁵⁰Brahms repeats the words “du stiller,” and thus creates three segments, as compared to Tieck's two segments.

⁵¹Because of the prefix, the melodies of the third and fourth lines are separated by rests (mm. 103–04). As Jacobsen notes (p. 418), these lines are enjambed and the rests partially obscure the enjambment.

diminished seventh to the dominant of E $\flat$ (mm. 108–09, example 4.18). Aside from this voice leading, Brahms uses counterpoint to link these two phrases. In m. 106 he introduces a counter-melody in the top line of the piano, but its phrasing is slightly different from that of the voice. As the voice's phrase ends in m. 107 the counter-melody begins a new phrase, which continues during the prefix to the voice's final phrase (m. 108).

Example 4.18: "Ruhe, Süßliebchen," mm. 93–113.

93 *Animato* B E B $\text{C}\sharp$
 1 Mur - melt fort, ihr Me - lo - di - en, 2, rau - sche

97 $\text{f}\sharp$ $\text{C}\sharp$
 nur, du stil - ler, du stil - ler Bach. (1) *ppco f*

101
 3 Schö - ne Lie - bes.phan - ta - si - en

104
 (1) 4 spre - chen in den Me - lo - di - en, (1)
 Counter-melody

“Ruhe, Süßliebchen” demonstrates some of the ways in which Brahms’s phrase structure may be related to the structure of a poem, though not necessarily to its meter. Tieck divides each stanza into two large sections, and he subdivides the first into two smaller units. Within these units, Brahms links his phrases by means of voice leading, motivic repetitions, and even by counterpointing two melodies. Rothstein has shown that Chopin used similar voice-leading connections between his phrases, and that they play a significant role in promoting melodic continuity, despite his consistent four-measure phrases.⁵² The similarity between Chopin’s techniques and those in “Ruhe, Süßliebchen” are particularly striking when one considers that this Brahms song could also be parsed in groups of four-measures.⁵³ These groups are most evident in the piano part. The voice,

⁵²See Rothstein’s chapter 7.

In his article on the influence of Chopin on Brahms, Kevin Korsyn suggests that Brahms used his transcription of Chopin’s Étude in F minor (op. 25, no. 2) as “a study in phrase expansions.” “Towards a New Poetics of Musical Influence,” *Music Analysis* 10/1–2 (March–July 1991), 17–18.

⁵³The main differences between this reading and the one I suggest occur in stanza 1. One could read this section as an eight-measure phrase (mm. 5–12), followed by two four-measure phrases (mm. 13–16 and 17–20). By contrast, I read a six-measure phrase

however, rarely fits precisely into these groups. Rather it floats over them, creating the dreamy atmosphere Tieck describes. This type of texture is also evident in some of Brahms's later works, including "Immer leiser."

"An eine Aeolsharfe" (op. 19, no. 5)

A small number of texts set by Brahms have a highly irregular structure, and "An eine Aeolsharfe" is among the earliest of these settings. Mörike's poem has a free metrical structure, with lines of varying length. If Brahms had set texts according to Schoenberg's rule, then this song would have included phrases of contrasting lengths. Nevertheless Brahms uses four-measure phrases with a great deal of consistency.

Brahms sets the first stanza to a recitative, and its phrase structure is the least regular of the whole song (mm. 1–24). Mörike's first two lines are enjambed and Brahms sets them to a six-measure group, over a tonic pedal. This group comprises three two-measure segments, each with a similar descending-ascending melodic pattern (mm. 1–2, 3–4, and 5–6). This structure is suggested by a reading of the text, in which the first words of each segment — "Angelehnt," "Epheuwand," and "alten" — are emphasized.⁵⁴ The next phrase extends for seven measures (mm. 7–13), and its last measures overlap with the beginning of the piano's next phrase. At m. 11 the piano begins to imitate the voice, but instead of arpeggiating from $g\flat_2$ to $c\flat_2$, it descends by step to $c\sharp_2$, and then on to $a\sharp_2$. It also introduces a triplet rhythm, which suggests the sounding of the harp. Because of the

followed by two five-measure groups in the piano. (These groups consist of a three-measure melodic phrase with prefixes and suffixes. See pp. 151–52.)

⁵⁴Wolf, by contrast, separates the melody of these two lines with a quarter rest. But throughout this passage the piano moves by step, and it links the two phrases. This linkage suggests the enjambment.

stepwise motion, the piano's motive is much longer than the voice's phrase. One might have expected the voice's phrase to end on the dominant in m. 12. This would have resulted in a six-measure phrase, responding to the first six measures. But Brahms continues the phrase into m. 13 where the melody ends on $a\sharp 1$, a dissonance (example 4.19). Instead of resolving the $a\sharp$, the voice is left hanging while the piano completes the descending motive. Once it reaches $a\sharp 2$, the voice reasserts $a\sharp 1$ and begins a four-measure phrase in which it attempts to resolve the $a\sharp 1$ to $b\flat 1$ (mm. 16–17). This resolution finally takes place at the end of the phrase (m. 19). Brahms concludes the recitative with a four-measure phrase, and he links this phrase to the preceding one by using stepwise motions in all parts (mm. 21–24).

Example 4.19: "An eine Aeolsharfe," mm. 12–21.

As Jacobsen has noted, the following lyrical section adopts a more regular periodicity than the recitative.⁵⁵ Mörike's second stanza comprises three sentences. Brahms sets each

⁵⁵Jacobsen, 675.

sentence to a period comprising three or four phrases and he uses voice leading to link the periods together. To begin, a two-measure prelude is followed by a four-measure phrase ending on the first inversion of the subdominant (mm. 25–30). On a larger scale, this chord does not end a progression but is part of a passing motion from the tonic to the dominant, which appears midway through the second four-measure phrase (mm. 31–34). These two phrases are followed by another four-measure phrase, but this time the text spans only two- and a-half measures within the piano's four measures (mm. 35–38). This phrase completes a twelve-measure period with a tonicization of the dominant. Brahms immediately introduces the seventh above this dominant and resolves it to the tonic at the beginning of the next period (mm. 38–39), thus linking the first two periods.

Brahms's second period comprises four four-measure phrases. The first (mm. 39–42) is a varied repetition of mm. 27–30.⁵⁶ The second is characterized by a bVI pedal point (which from m. 43 to m. 46 is notated as Eb); the third phrase comprises a sequential repetition of a descending minor-third motive (mm. 47–50); and the fourth includes a change in register in the upper part of the piano (mm. 51–54). As in the first period, these phrases are connected. The second phrase begins on the same note that ended the first and the third repeats the fb that is used as a pedal throughout the second. The third is also connected to the fourth by stepwise motions in the bass and melody. This final phrase ends with a tonicization of the dominant. Perhaps this sixteen-measure period, comprising Mörike's second sentence, could be viewed as a variation of the preceding twelve-measure period: both begin with the same phrase and end with a tonicization of the dominant, and both use Fb .

⁵⁶Brahms adds extra notes to accommodate the additional syllables in m. 41, and he embellishes the setting of "Frühlings" (m. 39), perhaps to indicate the joy of spring.

Brahms begins the third period like the second, with the word “und” set to $b\flat 1$ (m. 54). This period begins with three four-measure phrases (mm. 55–58, 59–62, and 63–66), which are connected by voice leading and motivic repetitions. Whereas the second phrase begins on the same note that finished the first, the second and third phrases are connected by a repeated appoggiatura ($d\flat-c\flat$ or $c\sharp-b\sharp$, mm. 61–63). The appoggiatura appears in the last two measures of the second phrase and it is repeated and transposed during the third.⁵⁷ The final phrase of this period comprises six measures, and is preceded by a one-measure prefix (m. 67). This prefix connects the third and fourth phrases by the bass’s inflection of $E\sharp$ to $E\flat$. Furthermore, the melody of the fourth phrase begins by repeating the last note ($c2$) of the preceding phrase. The melody of this last phrase spans three measures, and the piano continues for another three (mm. 68–73). This suffix clearly separates the second and third stanzas.

This entire period prolongs the dominant, which is reached at the end of the second period, by an octave descent (mm. 68–73).⁵⁸ Aside from linking the last two sentences of stanza 2, this prolongation of the dominant may be related to the meaning of the text. The prolongation is somewhat analogous to the poem’s expansion of the theme of oppressive yearning. Mörike first describes this idea at the end of the preceding sentence — where Brahms arrives at the dominant.

Brahms’s third stanza begins with a five-measure recitative (mm. 74–79). This phrase can be understood as an insertion that prolongs the surrounding dominant chords. The parenthetical nature of the music is clearly seen by the repetition of m. 70’s $e\flat 2-d\flat 2$ in m.

⁵⁷This passage is discussed in chapter 3, and is quoted as example 3.15a.

⁵⁸This passage is graphed in example 7.27.

78 (example 4.20). These notes resolve to the tonic in m. 79, thus linking the second stanza with the return of the main melody in the third.

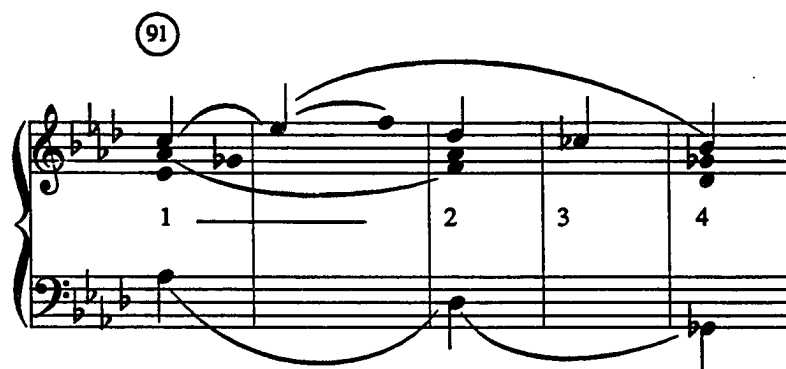
Example 4.20: "An eine Aeolsharfe," mm. 69–78.

Measures 27–38 recur after the recitative and, despite the slightly different length of Mörike's lines, Brahms preserves the twelve-measure period (eight measures plus four, mm. 79–90). Mörike's second-to-last line begins with the word "und," and again Brahms sets it to $b\flat$ (as in mm. 38 and 54).⁵⁹ This phrase expands a four-measure model to five measures by prolonging the initial tonic for two measures instead of one (mm. 91–95, example 4.21). This prolongation is associated with the melodic construction. As I

⁵⁹In all three cases, where "und" is set to $b\flat$, Brahms uses a dominant-seventh chord that resolves to the tonic at the beginning of the next phrase. Thus this dominant seventh links the two phrases in the same way that the word "und" links the lines of text.

describe in chapter 2, the word “hier” is followed by a dash, and Brahms reflects this pause by inserting rests in the voice’s line.⁶⁰ He links this phrase to the last by passing motions in the piano part (mm. 95–96), and he overlaps the end of the last phrase with the beginning of the six-measure postlude (m. 99).

Example 4.21: Reduction of “An eine Aeolsharfe,” mm. 91–95.



The ethereal atmosphere of this song can in part be attributed to Brahms’s overlapping of phrases and to his use of voice leading to connect one phrase to another. These phrase connections often keep together lines of text that belong to the same sentence, or sentences that belong to the same stanza. Brahms uses a number of phrase expansions that take a variety of forms, including a parenthetical insertion and prolongations of a single chord. The expansion of the phrase in mm. 91–95 coincides with the text’s dash, and similarly, a number of the other phrases reflect the structure of their respective lines of text. For instance, Brahms’s phrase structure perfectly matches the enjambment and subdivisions within the first two lines of the poem (mm. 1–6).

⁶⁰See example 2.14.

“Immer leiser wird mein Schlummer” (op. 105, no. 2)

Hanslick asked Brahms to set Hermann Lingg’s poem “Immer leiser,” but at first the composer was reluctant to comply because he was discouraged by the poem’s form.⁶¹ As table 4.1 demonstrates, Brahms added a number of word repetitions to the original text, possibly to compensate for its metrical irregularities. Each of the first two lines comprises

Table 4.1: “Immer leiser.”

Lingg	Brahms
1. Immer leiser wird mein Schlummer, 2. Nur wie Schleier liegt mein Kummer 3. Zitternd über mir. 4. Oft im Traume hör’ ich dich 5. Rufen drauss vor meiner Tür, 6. Niemand wacht und öffnet dir; 7. Ich erwach’ und weine bitterlich.	Immer leiser wird mein Schlummer, Nur wie Schleier liegt mein Kummer Zitternd über mir, über mir. Oft im Traume hör’ ich dich Rufen drauss vor meiner Tür, Niemand wacht und öffnet dir; Ich erwach’ und weine bitterlich, Weine bitterlich.
1. Ja, ich werde sterben müssen, 2. Eine andre wirst du küssen, 3. Wenn ich bleich und kalt; 4. Eh’ die Maienlüfte wehen, 5. Eh’ die Drossel singt im Wald: 6. Willst du mich noch einmal sehen, 7. Komm, o komme bald!	Ja, ich werde sterben müssen, Eine andre wirst du küssen, Wenn ich bleich und kalt, bleich und kalt, Eh’ die Maienlüfte weh’n, Eh’ die Drossel singt im Wald: Willst du mich noch einmal seh’n, Komm, o komme bald, Komm, o komme bald!

eight syllables, but the third has only five. Brahms’s repeat of “über mir” produces eight syllables, the same number as the first two lines. Nevertheless, this repetition is not

⁶¹Kalbeck, IV: 136.

essential to an understanding of the poem, and in fact makes the line one foot longer than the preceding two. Lines 4–6 have seven syllables each, but line 7 comprises nine, and is the longest line in the poem. Brahms repeats the last two words of this line, and his fourteen syllables are equivalent to two seven-syllable lines.

Like the first stanza, the second begins with two lines consisting of eight syllables, followed by one line of five. Again Brahms repeats the last three words of line 3 so that it also has a total of eight syllables. The next three lines each consist of seven syllables, as do those of the first stanza, but the last line is a little different. Whereas the last line of stanza 1 comprises nine syllables (and with Brahms's repetitions fourteen), the last line of the entire poem comprises only five. Brahms repeats this line, creating ten syllables.

Riemann rebars this song in alternating triple and duple meters (example 4.22b). Although he cites changes of harmony and concern for the correct accentuation of the text, most of his rebarrings create four-measure phrases.⁶² While in many cases Riemann's practice of rebarring offers little insight, in this case at least he points to an interesting characteristic of Brahms's song, notably the implied 3/2 groups. The first notated beat, though the second half of a measure, could easily be taken for a downbeat. This beat, and the two following, comprise pairs of notes that descend, but the pair on the fourth beat changes the pattern and ascends. This change of direction and the low pitch at the beginning of m. 2 (d[#]1) suggest a downbeat, and thus the preceding pairs form one 3/2

⁶²Riemann, 11–17. That Brahms disapproved of Riemann's practice of rebarring his music is evident in his correspondence with the publisher Fritz Simrock. See Brahms's letter to Fritz Simrock of October 8, 1884, and Kalbeck's related note: *Johannes Brahms Briefe an P. J. Simrock und Fritz Simrock*, ed. Max Kalbeck (1917; rpt. Tutzing: Hans Schneider, 1974), 73–74. Also see, Jonas's report of another letter between Brahms and Simrock, "The Relation of Word and Tone," 151, footnote 5.

group (example 4.22a).⁶³ This division is conveyed by the text itself: the word “Schlummer” seems to carry more weight than the preceding words because it has a longer sounding vowel. As can be seen from the following example, the 3/2 groups continue through m. 4. Line 3 has a slightly different structure to lines 1 and 2. Whereas long vowels emphasize the ends of lines 1 and 2, the hard consonant “z” emphasizes the beginning of line 3. Brahms seems to observe this change and from m. 5 the notated duple meter comes to the fore. I am not suggesting, like Riemann, that Brahms should have barred the song as in example 4.22b. Nevertheless, the meter is somewhat ambiguous. Aside from reflecting the accentuation of the poem, perhaps the suggestion of 3/2 prepares for the change in meter at the end of the stanza (mm. 23–24).

Example 4.22a: “Immer leiser,” mm. 1–9.

Im - mer lei - ser wird mein Schlum - mer, nur wie
Schlei - er liegt mein Kum - mer zit - ternd ü - ber
mir, ü - ber mir.

⁶³The Andante of Brahms's second Piano Concerto also uses this melody. In this piece the meter is 6/4, and this segment begins on a downbeat and fits into one measure.

Example 4.22b: Riemann's rebarring.

Im - mer lei - ser wird mein Schlum - mer,

nur wie Schlei - er liegt mein Kum - mer

zit - ternd ü - ber mir, __ ü - ber mir. __

Lingg's first stanza comprises two sentences, and Brahms sets the first to a nine-measure period. The voice's first two- and -a -half-measure segment is followed by a half-measure in the piano, creating a three-measure phrase (m. 3, example 4.23). This last segment echoes the end of the melody up a third, and it overlaps with the beginning of the melody's next phrase.⁶⁴ The second phrase comprises three segments (mm. 4–5, 6–7, and 8–9). Brahms connects the first two segments by the appoggiatura in the tenor line of m. 5, which begins as the first segment ends and resolves as the second begins. He also connects them by repeating the motive of m. 5 in m. 6. Similarly, he links the second segment to the final segment by repeating e1-d#1. Furthermore, all three segments are connected by the ascending bass that begins in m. 3 and continues through m. 8.

⁶⁴Schubert uses similar motivic repetitions to connect two phrases in m. 37 of "Täuschung" (*Winterreise*, no. 19).

Example 4.23: "Immer leiser," mm. 1–13.

Langsam und leise

1. Im - mer lei - ser wird mein Schlum - mer, 2. nur wie

pp sempre e legato

Overlap

Schlei - er liegt mein Kum - mer 3. zit - ternd ü - ber mir, 4. ü - ber

dim.

6#

mir. 4. Oft im Trau - me hör ich dich < ru - fen draus vor mei - ner

Schoenberg discusses the irregular phrase structure of this opening and he suggests that taking out the interludes would create a six-measure phrase, containing all three lines (example 4.24).⁶⁵ He observes, however, that Brahms's interludes contribute to projecting the mood of the poem. But he does not mention that the first interlude also plays an essential role in the 3/2 groups; indeed, his reading totally ignores these groups. Furthermore, his recomposition omits Brahms's word repetitions and the concluding authentic cadence.

⁶⁵Schoenberg, 422.

Example 4.24: Schoenberg's Rebarring of Brahms's "Immer leiser."

Im - mer lei - ser wird mein Schlum - mer nur wie Schlei - er

liegt mein Kum - mer zit - ternd ü - ber mir, —

By comparison, Kienzl does set these lines to a six-measure phrase (example 4.25a). Such a continuous phrase also has the advantage of taking care of the enjambment between lines 2 and 3. Although Pfitzner's phrase structure is different from that of Kienzl, he also observes the enjambment (example 4.25b). Unlike these two composers Brahms separates the melodies of lines 2 and 3 with a rest, but he does not ignore the enjambment either. As example 4.23 demonstrates, he links these melodies by voice leading and motivic repetitions.

Example 4.25a: Kienzl, "Immer leiser" (op. 24, no. 2), mm. 1–7.

1. Im - mer lei - ser wird mein Schlum - mer, 2. nur wie Schlei - er liegt mein

Kum - mer 3. zit - ternd ü - ber mir.

Example 4.25b: Pfitzner, "Immer leiser" (op. 2, no. 6), mm. 4–10.

1. Im - mer lei - ser wird mein Schlum - mer, 2. nur wie Schlei - er
liegt mein Kum - mer 3. zit - ternd ü - ber mir.

Brahms connects the first period of music to the second by repeating the last two notes of m. 9 (d $\sharp$ –c $\sharp$) during mm. 10–13. The piano actually begins the second period in m. 9 at the same time as the first is concluding, and this new beginning is signaled by a change in figuration. The piano's phrase extends for six measures (mm. 9–14), but the voice's phrase begins after the piano and extends for only four (mm. 11–14). As this phrase is concluding the piano immediately begins the next phrase (m. 14). Once again the piano has two-measure segments, but now the bass line does not coincide with the melody's segments, which are doubled in the upper lines of the piano (example 4.26). Carl Schachter has suggested that this lack of synchronization echoes the girl's dream: the man arrives but too late, the girl has already died.⁶⁶ The melody's division into short segments is actually suggested by the text, with both lines 6 and 7 being subdivided by the word "und." Brahms sets the first three segments of the text to a sequentially repeated rising third, and he separates each repetition with rests (mm. 15–16, 17–18, and 19–20). These sequences could be compressed to form a four-measure group, as shown in example 4.26b, but the rests in the vocal part dramatically portray the girl's breathlessness. Kienzl

⁶⁶Personal communication.

and Pfitzner also separate these segments, but Brahms achieves a greater sense of climax by closing the gap between the segments of line 7 (m. 20).⁶⁷ The sequential repetitions reach a climax in m. 21, where the contraction of the segments forces a metrical reinterpretation. According to the piano's segments this measure would have been weak, but the increase in dynamic level and the change in the melody's contour suggest that it is a strong measure. Indeed, it initiates a four-measure phrase that encompasses the 3/2 measures, which conclude the stanza.

Example 4.26a: "Immer leiser," mm. 14–26.

The musical score for "Immer leiser" (Example 4.26a) spans measures 14 to 26. It is written for voice and piano in G major (one sharp) and 3/4 time. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "Tür, 6. nie - mand wacht und öff - net dir, 7 ich er - wach und wei - ne bit - ter - lich, wei - ne bit - ter - lich." The piano part includes dynamic markings like *pp*, *dim.*, and *p*, and fingerings like 1, 2, 3, 4. The score is divided into three systems: measures 14-18, 19-22, and 23-26.

⁶⁷Pfitzner places his climax on "erwach," where he pauses and then softly continues. Although the pause is rather dramatic, Brahms is better able to capture the pain of the moment by emphasizing "weine."

Example 4.26b: Compression of mm. 15–20.



Although the first three lines of stanza 2 do not form a sentence they are set off from the remaining lines by an abrupt change in topic, and consequently Brahms treats them as a single unit. Just as the phrases that set the first sentence of stanza 1 are interlocked, so too the phrases setting lines 1–3 of stanza 2 are linked by motivic repetitions and overlaps. Example 4.24 shows that the first period of stanza 1 comprises nine measures, which are grouped into a three-measure phrase followed by a six-measure phrase. In the second stanza the three-measure phrase is repeated as the introduction (mm. 25–27). The vocal line begins with a varied repetition of the six-measure phrase, and continues with a new three-measure phrase (mm. 28–33 and 34–36). This time, the six-measure phrase consists of two three-measure segments (mm. 28–30 and 31–33), which are linked by a motivic repetition that is similar to the one used in m. 3. The second segment is similarly connected to the following phrase (m. 33). This last phrase is also divided into two segments, which are connected by a falling fifth in the upper line of the piano (f#1–b#, mm. 33–36). Brahms's new phrase structure for stanza 2 may have been suggested by the text. Unlike stanza 1, in stanza 2 commas follow both lines 1 and 2. The voice pauses after these commas, as the piano echoes the melody's preceding segment. (The 3/2 groups of the first stanza are also present in this passage.)

Kalbeck recalls that Brahms had some difficulty with the anacoluthon between the third and fourth lines of stanza 2,⁶⁸ and this is confirmed by Brahms's notebook copy of the text.⁶⁹ Next to lines 3–5 of stanza 2, Brahms drew a line and two question marks. Eventually, he decided to set lines 4–6 to a repetition of mm. 9–16. Lines 4 and 5 begin with the same words and are well suited to the first two melodic segments of this passage, which begin with the same four notes (mm. 37–41). The sixth line, however, is not subdivided in the same way as that of stanza 1, and is not suited to the sequential repetition of the short melodic segments (mm. 42–45). (By comparison, both Kienzl and Pfitzner set line 6 to a continuous phrase.) Although Brahms preserves the short segments, he alters the melody and does not compress the last segment. This time the sequence reaches a climax on the downbeat of a strong (seventh) measure (m. 47), which becomes the first measure of the last, seven-measure phrase (mm. 47–53). Within this phrase, Brahms sustains the dominant for four measures and the tonic for three. The voice, however, has two two-measure segments, both of which begin with three quarter-note upbeats (mm. 46–48 and 49–51). These segments set the repeated last line of Lingg's poem. In reading this line, one tends to place more emphasis on the third word ("komme") rather than the first. Thus Brahms's long upbeats represent the emphasis implied by the text.

Brahms's phrase structure in "Immer leiser" is often related to the line-structure, punctuation, and meaning of Lingg's poem. In many cases, as for instance the climactic sequence at the end of stanza 1, his short phrase segments are suggested by the structure of the poet's lines. The brevity of these segments, and the fact that they are separated by

⁶⁸ Kalbeck, IV: 136.

⁶⁹ Wien Stadt- und Landesbibliothek, Ia 79.563 r. 30.

rests, also suggests the girl's breathlessness, as she struggles to call to her sweetheart.⁷⁰ The piano, however, compensates for the breaks between these segments with long phrases that continually overlap. These overlaps joins phrases containing lines belonging to the same sentence, as well as sentences belonging to the same stanza. Ultimately, a phrase overlap also links the two stanzas (m. 24). Brahms uses these overlaps to avoid creating a sense of complete closure until the final cadence of the song, and perhaps this is analogous to the girl's attempt to stave off death.

Unlike "An eine Aeolsharfe," in "Immer leiser" Brahms favors asymmetric phrases and periods, which do not always reduce to four-measure models. The sequential passages are particularly interesting because the melodic segments do not coincide precisely with those of the piano. "Es träumte mir" (op. 57, no. 3) provides a more extreme example of this type of cross-phrasing of the voice and piano. In general, the notion of creating an expressive piano part over which the text is declaimed is more frequently associated with Schumann or even Wolf than with Brahms. Thus "Es träumte mir" and "Immer leiser" might be thought of as representing the more "progressive" side of Brahms's compositional style.

CONCLUSION

Although the length of a phrase may be related to a poem's meter, there are numerous other ways in which phrase structure relates to a text. It may contribute to the depiction of a certain mood, as for instance the ethereal atmosphere of "An eine Aeolsharfe," or it may

⁷⁰This interpretation is somewhat similar to Kalbeck's interpretation. He remarks: "Sung by an ideal interpreter, the song should produce the impression that it is costing the singer her life." This comment appears in a footnote to one of Brahms's letters published in *Johannes Brahms: The Herzogenberg Correspondence*, 293–94.

be related to the meaning of a poem as in “Auf dem Schiffe,” where Brahms favors four-measure phrases when he depicts the bird, but six-measure phrases when he depicts the man’s longing. In many songs the phrase structure is coordinated with structural elements of the poem. Brahms frequently uses phrase connections to keep together lines belonging to the same sentence or enjambed lines, as demonstrated by “Ruhe, Süßliebchen” and “Immer leiser.” In these songs Brahms uses a variety of linking techniques, including phrase overlap and motivic repetitions as well as voice-leading connections. Furthermore, a phrase may be subdivided into segments suggested by the punctuation or emphasis within lines, as for instance in the opening of the second section of “Der Strom.” My analysis thus supports Jenner’s recollection that Brahms emphasized the importance of observing the punctuation in a text.⁷¹

⁷¹Jenner, translated by Gillespie, 197–98. Jenner’s statement is quoted at the beginning of the section on punctuation in chapter 2 (p. 58).

Chapter 5

Arpeggiations to the *Kopft*on

In one of the few rigorous analyses of a Brahms lied, Edward Laufer wrote: “The words are not merely set: the poem, its structure, and the thought behind the discourse as well become organically part of the composition.”¹ Laufer explores the many subtle ways in which the tonal and motivic designs of “Wie Melodien” (op. 105, no. 1) are related to the text. Using Schenkerian analysis, he is able to show that the influence of the text is felt even in the deepest middleground structural level. This chapter is the first of three in which I also use Schenker’s method to establish how Brahms’s tonal language may be related to a text.

In this chapter I discuss four songs in which the *Kopft*on (the first note of the fundamental line) is preceded by a long arpeggiation and arrives only during the last lines of the text. The *Kopft*on usually arrives towards the beginning of a piece, and it is then prolonged until the structural line begins its descent to $\hat{1}$. In some pieces, however, the entrance of the *Kopft*on may be delayed by an arpeggiation.² This arpeggiation may vary in size and in the time that it is expanded. Consequently, in some pieces the *Kopft*on is

¹Laufer, 255.

²Schenker, *Free Composition*, 46–47.

delayed for only a few measures, while in others it may be delayed until the very last measures. The Brahms songs in this chapter all exhibit that latter type of structure.

In *Free Composition*, Schenker precedes his discussion of arpeggiations to the *Kopft*on with an explanation of the related phenomenon, the initial ascent (that is a stepwise ascent to the *Kopft*on). In this section he notes that during the ascent the bass may move away from the tonic “so that the first tone of the fundamental line appears over a [chord other than the tonic], effectively heightening the inner tension.”³ As his examples illustrate, this effect may also occur in pieces using an arpeggiation rather than a stepwise ascent.

In Schenker’s reading of Schubert’s “Auf dem Flusse” (*Winterreise*, no. 7) the *Kopft*on arrives only at m. 53.⁴ Similarly, in his graph of the Scherzo to Beethoven’s third symphony, Schenker places the *Kopft*on in m. 123.⁵ In pieces such as these, the long arpeggiation results in the *Kopft*on being followed by an immediate descent, rather than with a lengthy prolongation. As Allen Forte and Steven Gilbert have noted, the arpeggiation thus seems to overshadow the structural descent. They suggest that in such compositions “the initial gesture...should maintain sufficient interest and continuity to keep up the feeling of expectation that it should create.”⁶ Such pieces are often characterized by a continual drive out of which the *Kopft*on finally emerges. The slow ascent of the melody and the gradually intensifying dynamic level build towards a climactic moment, which may

³Schenker, *Free Composition*, 46, and fig. 40.

⁴Schenker, *Free Composition*, fig. 40, 2. David Lewin disagrees with the analysis of “Auf dem Flusse”; see “‘Auf dem Flusse’: Image and Background in a Schubert Song,” *19th-Century Music* 6/1 (1982), 47–59.

⁵*Das Meisterwerk in der Musik*, III (1930; rpt. Hildesheim: Georg Olms, 1974), fig. 33. Frank Samarotto kindly drew my attention to this graph.

⁶*Introduction to Schenkerian Analysis* (New York: Norton, 1982), 155.

be emphasized by changes in surface rhythms, and figuration, and by a phrase expansion. Perhaps the most indisputable example of this type of structure is Schubert's "Mein." In this song the constantly rising arpeggios create a sense of expectancy, leading forward until the last line of stanza one, "Die geliebte Müllerin ist mein," where the melody finally reaches the *Kopftón*, f#2 (m. 32). This exhilarating arrival coincides with the word "mein," and it is emphasized by loud dynamics and by longer notes in the melody.⁷

In his discussions of Schubert's "Auf dem Flusse" and "Die Stadt" (*Schwanengesang*, no. 11), which uses a similar structure, Schenker does not mention how the late arrival of the *Kopftón* is related to the text.⁸ Nevertheless, one might well expect such an important structural climax to coincide with a similarly important event in the text, as is evidenced by Schubert's "Mein."

Of course many songs draw to a climactic conclusion, but few actually have a delayed *Kopftón*. Indeed it would be an oversimplification of this structure to automatically interpret a high $\hat{3}$ or $\hat{5}$ at the end of a song as a structural tone, even if it coincides with an important moment or word in the text. For example, in Brahms's quasi-operatic setting of Uhland's "Heimkehr" (op. 7, no. 6) the last line reaches a *fortissimo* f#2 on the word "ich" (m. 13). This is the first time the speaker refers to himself, and the importance of this moment is further underscored by the thicker texture and a slight slowing of the tempo. Nevertheless, this note is not the *Kopftón*, but a cover tone that remains in force for the rest of the piece. In Uhland's poem, the protagonist rushes towards his sweetheart, pleading that the footbridge not break, nor the skies fall, before he arrives. The high f# is repeated

⁷I wish to thank James Webster for drawing this song to my attention. Schachter notes that Ernst Oster also analyzed "Mein" in this manner.

⁸Schenker, *Free Composition*, figs. 40, 2, and 103, 4.

through the last phrases of the song and frequently coincides with the word “ich.” It is thus used to convey the protagonist’s unshakeable determination to reach his sweetheart. That the f#2 does not descend to the tonic also suggests that the character has not completed his journey.⁹

As Kofi Agawu has observed, in nineteenth-century music the climax is of considerable aesthetic importance.¹⁰ He has proposed a methodology of analyzing lieder that focuses on climaxes, or what he calls ‘highpoints’. He analyzes four songs from Schumann’s *Dichterliebe* and suggests that the structure of the songs “approximates a dynamic or narrative curve, which describes an ascent to a highpoint followed by a descent.”¹¹ The ‘highpoints’ are usually the highest note of a song or phrase and they may be emphasized by a dissonance, loud dynamics, or a change in texture. These moments coincide with a dramatic moment in the text, often the type of ironic reversal for which Heine is famous. Nevertheless none of these examples involve a delayed *Kopftón*. Recently, Agawu has also incorporated the concept of the delayed *Kopftón* into his theory.¹² Unlike the ‘highpoints’ he has previously described, the *Kopftón* is not just the highest note of a phrase or song; rather, it is one of the most important structural notes. Furthermore, as the

⁹Although it is possible to read a descent from f#2 to the tonic in the inner voice of the piano part, the melody descends only as far as d#2 (♯).

¹⁰“Structural ‘Highpoints’,” 159–80.

¹¹“Structural ‘Highpoints’,” 175. See also his article “On Schubert’s ‘Der greise Kopf’,” 3–22.

¹²“Theory and Practice in the Analysis of the Nineteenth-Century Lied.” In the earlier articles, Agawu specifically refutes the usefulness of Schenkerian analysis in conveying ‘highpoints’.

following analyses demonstrate, these climactic notes are often an essential part of a song's motivic fabric.

Unlike Agawu, I intend to focus on a group of songs in which the *Kopftón* is delayed until the final phrases of a composition. The songs I will discuss are: "Immer leiser wird mein Schlummer" (op. 105, no. 2); "Vorschneller Schwur" (op. 95, no. 5); "Willst du, daß ich geh'?" (op. 71, no. 4); and "Von ewiger Liebe" (op. 43, no. 1). In all of these songs the arrival of the *Kopftón* is associated with a change in mode from minor to major. The *Kopftón* coincides with a pivotal moment in the text, a moment in which an important decision or an event will fundamentally change the characters' lives. This turning point is suggested by the contour of the top line of the fundamental structure: After its continual ascent to the *Kopftón* it pauses and then turns downward. Each of the analyses will begin with a description of some of the more important foreground events that also point to this climactic moment. These include melodic contour, ornamentation, dynamics, phrase length, and motivic design.

"Immer leiser wird mein Schlummer" (op. 105, no. 2)

Hermann Lingg's poem "Immer leiser wird mein Schlummer" depicts a dying girl's struggle to remain alive so she can see her sweetheart one last time. Her valiant fight is conveyed by the phrase structure, and also by the ascending and descending melodic motives and phrases which permeate the song.¹³ Ultimately this is depicted by the long arpeggiation to the *Kopftón* (m. 47), and then by the sudden descent to $\hat{1}$. Brahms's deeply moving portrayal of this girl has been commented on by a number of the

¹³I discuss the phrase structure and its relation to the text in chapter 4 (pp. 166–76). I also cite instances of Brahms's word paintings in chapter 3, examples 3.2 and 3.7.

composer's contemporaries, in particular by Billroth, who wrote to Brahms that he wept while playing the song.¹⁴

The unsettling, syncopated rhythm of the bass immediately conveys the girl's restlessness. The first four notes of the melody form the basic motive that is inverted, and abbreviated to three notes, as demonstrated in example 5.1.¹⁵

Example 5.1: The basic motive of "Immer leiser," and its three-note variants.



These motives also acquire expressive significance. The transposed motives that conclude on c#, the tonic and most stable tone, are frequently associated with death or sleep. For instance, they appear during stanza 2, when the girl describes her death, and in mm. 50–51 as she speaks her last words. Stanza 2 begins with the line "Ja, ich werde sterben müssen"

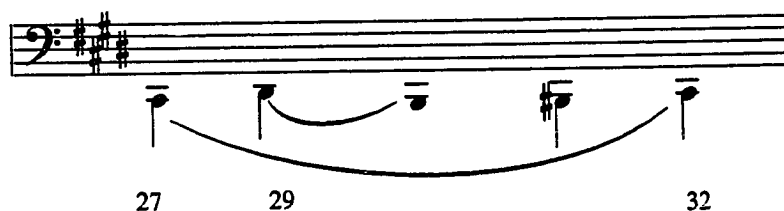
¹⁴Letter of August 16, 1886. *Billroth und Brahms im Briefwechsel*, ed. Otto Gottlieb-Billroth (Berlin: Urban & Schwarzenberg, 1935), 400.

In an 1889 review of this song, Hanslick praises Brahms's portrayal of the helpless girl. According to Billroth, however, he did not appreciate Brahms's setting. Billroth reported this to Brahms and sharply criticized Hanslick's musical intellect. Letter of August 21, 1886, and another from later in the same month. (The editor of *Billroth und Brahms im Briefwechsel* quotes Hanslick's review in a footnote on p. 403.)

¹⁵Schubert uses similar double neighbor-note motives in "Der Tod und das Mädchen" (D. 531) and "Der Jüngling und der Tod" (D. 545a–b). In both songs, this motive is associated with death. These works are analyzed by Schachter, "Motive and Text in Four Schubert Songs," 67–70, and Timothy L. Jackson "Schubert's Revisions of 'Der Jüngling und der Tod,' D. 545a–b, and 'Meeresstille,' D. 216a–b," *The Musical Quarterly* 75/3 (fall 1991), 343–50.

(Yes, I shall have to die), and Brahms sets the first words to motive x, beginning on c $\sharp$ 2 (mm. 27–28). The inversion of this motive (x') is expanded by the bass throughout this line and the following one (example 5.2). Motive y', ending on c $\sharp$ 1, appears in the melody at the end of this phrase, and then y'' (also ending on c $\sharp$ 1) appears at the end of the following phrase (m. 36, example 5.3b). During this last phrase, the girl graphically describes her cold, lifeless body.

Example 5.2: Reduction of "Immer leiser," mm. 27–32.



In addition to its melodic significance, the initial motive's sighing appoggiatura provides much of the harmonic tension of the song. As shown in example 5.3a, the first measures include a number of appoggiaturas, and each of the following phrases includes at least one appoggiatura in the melody or one of the inner voices. They occur with particular frequency in mm. 32–36, when the girl envisions her dead body (example 5.3b). Aside from these appoggiaturas, the opening segment is made unstable by the delay in the appearance of the bass's C $\sharp$. As the reduction in example 5.3a suggests, the initial G $\sharp$ and E are part of an arpeggiation of the tonic chord, and the root of this chord arrives on the second beat of m. 2.¹⁶

¹⁶By comparison, David Beach reads the first measures as extending the dominant, which resolves to the tonic at the end of m. 2. My reading, however, is supported by the 3/2 groups (discussed in chapter 4, pp. 167–69), in which the first three bass notes belong to one group and the G $\sharp$ in m. 2 begins another. "The Functions of the Six-Four Chord in Tonal Music," *Journal of Music Theory* 11/1 (spring 1967), 20–21.

Example 5.3a: Reduction of "Immer leiser," mm. 1–2.

Example 5.3b: "Immer leiser," mm. 32–36.

The girl's struggle between life and death is symbolically represented by ascending and descending melodic lines on several levels. On a larger scale, both stanzas build to a melodic climax and then quickly descend. In mm. 1–14 each of the phrase segments

This melody also occurs in the Andante of Brahms's second piano concerto, but there the tonic is literally present from the first beat, and moves to the dominant in the second measure. This harmonization supports my reading of the passage in "Immer leiser."

descends, but then from mm. 15–21 the segments ascend. During this second section, the girl becomes anxious at the thought of her sweetheart arriving after she has died. Her agitation is portrayed by the new syncopated accompaniment, and by the short phrase segments, each comprising an ascending dyad. After two false starts (mm. 15–18) the melody, accompanied by a quick *crescendo* to *forte*, arpeggiates to d $\sharp$ 2. But as the girl's tears fall, the dynamic level and melody quickly recede (mm. 21–24). The dissonance of the falling melodic line reflects the girl's agony: d $\sharp$ 2 falls an augmented fourth to a1. Despite the ascending melodic segments, the middleground reveals a continual sixth descent from m. 10 to m. 24 (example 5.4).¹⁷ During this section the inner voice descends a fifth, from g $\sharp$ 1 to c $\sharp$ 1, repeating the melody of mm. 1–2 and the linear progression expanded during mm. 1–9 (example 5.4). These descending lines convey the girl's fate. Furthermore, the bass line in mm. 14–20 maps out a Phrygian tetrachord, a motive traditionally associated with death.¹⁸

Stanza 2 begins with a repetition of the first nine measures of stanza 1, plus a new three-measure phrase (mm. 27–36).¹⁹ The next section repeats mm. 10–14 and then the sequence of rising thirds from mm. 15–16. But instead of descending, as in stanza 1, this sequence ascends until it reaches e $\sharp$ 2 (spelled as f $\sharp$ 2, mm. 46–47, example 5.5). This is the highest note of the whole song and again the dynamic level reaches *forte*. In the sequence of stanza 1, each of the two-measure segments comprises a 6/4 resolving to a 5/3,

¹⁷Although this stanza comes to an end on the tonic, there is not a complete close. Instead of descending by step to $\hat{1}$, Brahms leaps from f $\sharp$ 1 into an inner voice for d $\sharp$ 1 and c $\sharp$ 1.

¹⁸William Kimmel, "The Phrygian Inflection and the Appearances of Death in Music," *College Music Symposium* 20/2 (fall 1980), 42–76.

¹⁹Brahms's repetition of mm. 1–9 is discussed in chapter 4, p. 175.

10 13 20 23 24

I^6 I^6 Phrygian 4th I^6 $I^6 II^5 V I$

Example 5.4: Reduction of "Immer leiser," mm. 10–24.

an appoggiatura that permeates the song. The lower part of the melody's dyads descend from $g\sharp 1$ to $e1$, and the passage, as a whole, expands III (example 5.4). In the sequences of stanza 2, by comparison, Brahms inverts the melody of stanza 1 and ascends from $g\sharp 1$ to $e\sharp 2$. In the former the girl dwells on her death, whereas in the latter she bravely struggles for her life. Instead of prolonging III, the later passage moves from III to V, and here the 6/4s seem not to be resolved. Indeed Elizabeth von Herzogenberg complained to Brahms of the harshness of the "parallel" 6/4s.²⁰ Carl Schachter, however, suggests that the first two 6/4s resolve to $b6/3$ s at the end of each segment, and the last 6/4 resolves to a 5/3, the structural dominant, in m. 48 (example 5.5b).²¹ These last-minute resolutions, which are partially obscured by reachings-over, suggest the girl's urgency: Just as the man must arrive without delay, so too there is not enough time for the appoggiaturas to resolve properly.

Example 5.5a: "Immer leiser," mm. 41–47.

²⁰In a letter dated December 2, 1886, Frau von Herzogenberg requested Brahms rewrite the passage. Two years later, in a letter of October 28th (1888), she indicated that she was still not reconciled to the passage. *Johannes Brahms: The Herzogenberg Correspondence*, 291 and 358. This passage has continued to be understood as a series of parallel 6/4s by more recent analysts. For instance, Paul A. Pisk interprets it as a daring progression of 6/4s moving up by thirds. "Dreams of Death and Life: A Study of Two Songs by Johannes Brahms," *Festival Essays for Pauline Alderman*, ed. Burston L. Karson (Provo, Utah: Brigham Young University Press, 1976), 231.

²¹Personal communication.

45
sehn, komm, o kom - me

Example 5.5b: Reduction of mm. 41–47.²²

41 45 47

5 6 $\flat$ 6 6 $\flat$ 6 6
3 4 3 4 3 4

The climactic e#2 arrives as the girl finally calls to her sweetheart. This is the last line of Lingg's poem, and it is one of the shortest, comprising only three feet. The abruptness of this ending suggests the girl's quickly fading strength; an idea that Brahms also conveys through melodic contour. After reaching the e#2, the melody plunges and cadences in the lower octave.

²²As this reduction reveals, the unusual succession of chords is a by-product of the bass's descending thirds, combined with the upper voices's descending passing motions, and series of reachings-over.

At the arrival of the e#2 the song turns to the tonic major, which Brahms notates as D $\flat$ major. This change in mode represents the girl's release from her struggle. While Brahms's choice of D $\flat$ rather than C# may have been a notational convenience, it may also symbolize a more relaxed mood. As Mies has noted, Brahms associates D $\flat$ major with slow tempos, and tranquil melodies featuring suspensions, as for instance in "Wir wandelten" (op. 96, no. 2) and "Während des Regens" (op. 58, no. 2). By contrast, he associates C# major with more dazzling, faster pieces, such as the Waltz op. 39, no. 6.²³ Schumann also uses this contrast between C# minor and D $\flat$ major in the last song of *Dichterliebe*, as well as in "Herbst-Lied" (op. 98, no. 3). In the former the major key represents a release from pain.²⁴ In the latter major represents the bright colors of autumn leaves, which give the character hope.²⁵

Although Lingg's poem does not specify that the girl dies, I would like to suggest that Brahms's change of mode and the quiet dynamic level of the final measures signify that her fight is over. Moreover, as in mm. 32–36 where the girl describes her death, the right-hand stave of mm. 50–53 is left blank — perhaps an iconographic symbol of her death.²⁶

²³Mies, *Der Charakter der Tonarten*, 71–72 and 178.

²⁴Arthur Komar points out that Schumann originally notated the D $\flat$ major passage in C#. He suggests that the change in notation was made for the convenience of the reader, and he does not make reference to the possible affect of these two keys. "The Music of *Dichterliebe*: The Whole and Its Parts," *Robert Schumann, 'Dichterliebe': An Authoritative Score, Historical Background, Essays in Analysis, Views and Comments* (New York: W.W. Norton, 1971), 92.

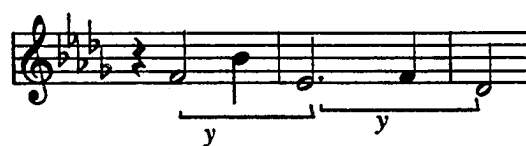
²⁵This song ends with the structural descent, $\hat{3}$ – $\hat{1}$, in the upper register. This is not an arpeggiation to the *Kopft*on; rather, this register is achieved through an octave transfer. The song also begins with an arpeggiation down to the tonic in the bass, in a somewhat similar manner to the opening of "Immer leiser."

²⁶Compare these passages with mm. 22–23 where a bass clef is used on the right-hand stave.

Kalbeck also considers that the last sighing gesture comprises the girl's last words before being released from her suffering.²⁷

The climactic passages of both stanzas are dramatic developments of the 6/4–5/3 appoggiaturas that occur when motive *x* is first heard, in m. 1 (example 5.3a). Similarly, the tension between ascending and descending lines that is evident in the contour of the stanzas is perhaps encapsulated in this motive. Motive *x* descends by step then leaps up a third, only to descend again. Although some of the motivic variations end with ascending steps, the last phrase of the song uses two motives that end with a descent, as example 5.6 demonstrates. The first is an intervallically expanded variation of motive *y*, and its jagged contour dramatically underscores the girl's fading strength. It begins with a leap to $b\flat 1$, but this time the high register is maintained only for a quarter note. The last three notes of the melody form a transposition of the same motive (*y*). This motive ends on a lower note than it begins with, and perhaps Brahms's choice of this motive for the end of the song also symbolizes the girl's death.

Example 5.6: "Immer leiser," mm. 49–51

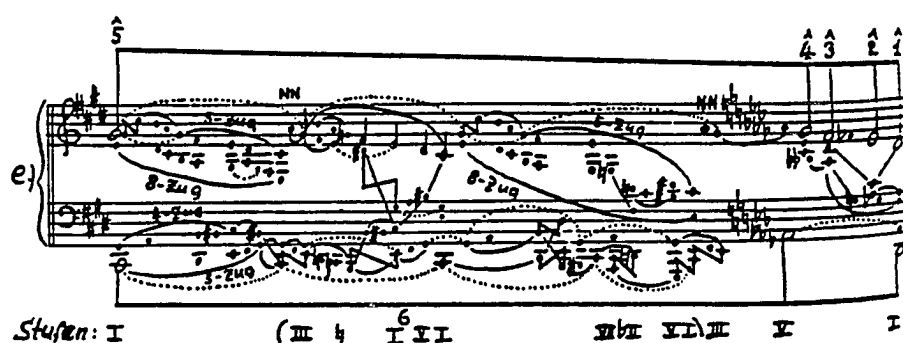


My reading of the structural design of "Immer leiser" (example 5.7) seeks to incorporate the ascending-descending symbolism that pervades so much of the song. The

²⁷Kalbeck, IV:136.

graph by Felix-Eberhard von Cube (example 5.8).²⁹ Nevertheless, this does not rule out this reading. Indeed, unlike my analysis, the structural descent takes place at precisely the pitches Brahms uses (that is, in the lower register). Von Cube's descent from $\hat{5}$, however, reads out the gradual melodic and dynamic build-up to the $e\sharp 2$. Perhaps one may argue that the $e\sharp 2$ is somewhat of a hollow climax, and that the immediate descent to the lower octave signifies that the girl's wish to see her sweetheart is not granted. My reading of the poem, however, places more emphasis on the girl's fight to gain enough strength to call to the man. And in this sense the last line of the poem is a climactic achievement. In his foreground graph (not shown here), von Cube does include the $c\sharp 2$ s, but not the $e\sharp 2$. By contrast, in my reading these notes are not merely a foreground registral play; rather, they form the very essence of the drama.

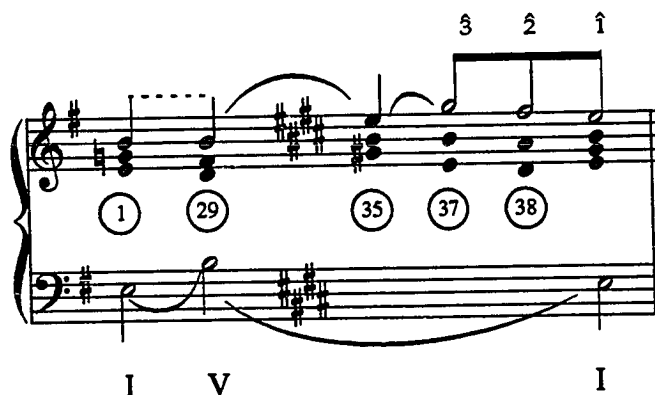
Example 5.8: Von Cube's reduction of "Immer leiser."



²⁹The Book of the "Musical Artwork": An Interpretation of the Musical Theories of Heinrich Schenker, trans. David Neumeyer, George R. Boyd, and Scott Harris (Lewiston: Edwin Mellen, 1988), 338.

The arpeggiation to the *Kopftön* in “Immer leiser” is similar to the tonal structure of Schubert’s “Trockne Blumen” (*Die schöne Müllerin*, no. 18). Like “Immer leiser,” “Trockne Blumen” contrasts death and life, though here the text describes the transformation of withered flowers into springtime blossoms. At the beginning of the stanza describing springtime, Schubert changes mode, to the tonic major.³⁰ As example 5.9 demonstrates, the structural line of this song is characterized by an arpeggiation to $\hat{3}$. The arrival of the *Kopftön* ($\hat{3}$) coincides with the last line of the text: “der Mai ist kommen, der Winter ist aus!” (May is here, the winter is past!). This line is further emphasized by loud dynamics and denser piano figuration. At the climax the piano goes above the voice, doubling it at a third (mm. 37–38).³¹

Example 5.9: Reduction of “Trockne Blumen.”



The $f\sharp 2$ s at the end of the first two stanzas of “Trockne Blumen” (mm. 14–15 and 28) anticipate the climax on the tone higher, $g\sharp 2$, at the end of the third (m. 37). This

³⁰In “Immer leiser” the change of mode occurs as $\hat{3}$ arrives, but in “Trockne Blumen” the mode changes at the beginning of the last stanza. Unlike “Immer leiser,” the postlude here returns to the minor: The blossoms are but a momentary vision.

³¹Feil (pp. 78–79) also describes this climactic passage, and in particular its metric structure.

anticipation, or preparation, of the climax is somewhat similar to that of "Immer leiser." In this Brahms song the d[#]2 at the end of the first stanza (m. 21) prepares for the climactic e[#]2 at the end of the second (m. 47).³²

Lingg's poem, "Immer leiser," portrays a young girl's hopeless fight against death. In his setting, Brahms uses ascending and descending lines to symbolize life and death. On the foreground this is evident in the contour of the main motive, and of the phrases. Moreover, in the middleground the song gradually arpeggiates to the *Kopfton* and then quickly descends. It would seem that this Schenkerian model is an ideal metaphor for Lingg's poem. Although the following three songs do not make such graphic use of this ascending-descending metaphor, they are characterized by the arrival of the *Kopfton* at a particularly dramatic moment.

"Vorschneller Schwur" (op. 95, no. 5)

The text of "Vorschneller Schwur" was taken from a Serbian folksong and translated into German by Siegfried Kapper. In the first stanza a young girl promises never to pick flowers, drink wine, or kiss boys, but in the second she realizes she would be much happier if she revoked all three vows. In Kapper's edition the second stanza begins with two lines spoken by the narrator.³³ Brahms copied this arrangement into his notebook of texts, but he decided to move these two lines back to the first stanza, so that the second includes only the words of the girl (table 5.1). He indicated this change by placing a large

³²Similarly, in "Willst du, daß ich geh'?" a g^b2 in stanza 3 anticipates the climactic f[#]2 of stanza 4.

³³Siegfried Kapper, *Die Gesänge der Serben* (Leipzig: F.A. Brockhaus, 1852), 76.

square bracket beside the girl's lines.³⁴ Although Kapper titled the poem "Wie das Mädchen vorschnell schwört," at first Brahms did not use a title at all. Only after the prompting of Fritz Simrock, did he indicate that the song could be published under Kapper's title or as "Vorschneller Schwur."³⁵

Table 5.1: Text of "Vorschneller Schwur."

Kapper	Brahms
Schwor ein junges Mädchen: Blumen nie zu tragen, Blumen nie zu tragen, niemals Wein zu trinken, niemals Wein zu trinken, Knaben nie zu küssen. Gestern schwor das Mädchen heute schon bereut es: "Wenn ich Blumen trüge, wär ich doch noch schöner! Wenn ich Rotwein tränke, wär ich doch noch froher! Wenn den Liebsten küsste, wär mir doch noch wohler!"	Schwor ein junges Mädchen: Blumen nie zu tragen, Blumen nie zu tragen, niemals Wein zu trinken, niemals Wein zu trinken, Knaben nie zu küssen. Gestern schwor das Mädchen heute schon bereut es: "Wenn ich Blumen trüge, wär ich doch noch schöner! Wenn ich Rotwein tränke, wär ich doch noch froher! Wenn den Liebsten küsste, wär mir doch noch wohler, Wenn den Liebsten küsste, wär mir doch noch wohler!"

Brahms sets the second stanza to a variation of the music of the first. He conveys the girl's newfound optimism by changing the tempo and mode, using a predominantly higher

³⁴Wien Stadt - und Landesbibliothek, Ia 79.563, 8r.

³⁵Letter to Simrock of September 27, 1884. *Johannes Brahms: Briefe an P. J. Simrock und Fritz Simrock*, 71–72.

register, more ornamentation, and a smoother text alignment.³⁶ As a result, the melody of the second stanza is much more graceful than the first. In stanza 1, the initial rising third (d2–f2) is followed by a precipitous drop in register, and the rest of the first phrase centers on a1 (mm. 1–4). By comparison, the first phrase in the second stanza frequently returns to the upper register (mm. 35–43). Similarly, the cadences at the end of each period in stanza 2 have a dotted rhythm, rather than the halting half-notes of mm. 7 and 23. In the first stanza, the bass notes fall on the second beat, conveying the young girl's awkwardness, but these syncopations are discontinued in stanza 2, where the accompaniment flows along in eighths instead of quarters. Aside from these variations, the girl's change in heart is mapped out by the arpeggiation to the *Kopftön*, which arrives in m. 52. This arrival coincides with the last, and most important, of her three decisions.

"Vorschneller Schwur" begins with an eight-measure period, which is repeated, and slightly varied, as the second period (mm. 1–8 and 9–16). The third period is further varied: it includes a tonicization of B $\flat$ major and its second phrase begins on d2, rather than on f1 (m. 21). These changes, along with the louder dynamics, emphasize the importance of the girl's third vow, never to kiss boys.

Similarly, stanza 2 begins with a variation of the initial eight-measure period, and it is repeated with a few more alterations (mm. 35–42 and 43–50). As in the first stanza, the third period is significantly different (mm. 51–59). The initial rising third (d2–f $\sharp$ 2) is repeated, but it is marked *crescendo ed animato* and the melody rises to a2, the highest note of the song (m. 52). In the third period of the first stanza the girl promised not to kiss boys, but in the third period of the second she says if she kissed her *sweetheart* she would

³⁶See the discussion of the text alignment in chapter 2, example 2.23.

be happier.³⁷ This is the first time she has mentioned a sweetheart and these last lines do not include the repeated pronoun “ich” of the previous lines (see table 5.1). Brahms underscores the importance of these last lines in a number of ways: Aside from the high a2 on “Liebsten,” the word “küßte” (m. 54) is set to a cadence on E minor and it is further emphasized by a 7–8 appoggiatura. The ornament on “wohler” (mm. 57–59) is the longest embellishment in the song, and it expands the melody’s phrase to five measures.³⁸

Much of the melody is built on the tonic triad, and most of the periods open with the expectant rising third, d2–f2, followed by the fifth of the chord in the lower octave (example 5.10). This descending leap frustrates the expectation that the triad will fulfill itself with the higher a. It thus creates an uneasy feeling, suggesting that all is not well. The motivic importance of the initial third is further evident in mm. 25–34, when a series of thirds, along with changes in the accompaniment figuration, softer dynamics, and pauses at the end of each phrase, suggest that something dramatic is about to happen. The change of mode, and the first two notes of the second stanza, are anticipated in the last measures of the first, when a tonic triad arpeggiates up an octave from f#1 (mm. 31–34). Stanza 2 repeats the rising third, though now it is d2–f#2, and its first two periods still descend to a1. Only at the beginning of the third period, on the word “Liebsten,” does the melody arpeggiate to a2. (In this measure, the a1 embellishes a2.) This climactic note completes the tonic triad begun in m. 51, and thus for the first time the initial rising third is answered by the fifth in the same register. In this way the uneasy, opening melody is transformed into a graceful ascent. This tonic triad in the upper register is recalled in the closing notes

³⁷The second vow in stanza 2 is also altered from never to drink wine to never to drink red wine, but it is the change to the final vow that is significant.

³⁸This phrase expansion is discussed in chapter 4, see example 4.2.

of the melody (mm. 64–66), where the recurrence of a2 associates the word “wohler” with the earlier “Liebsten.”

Example 5.10: Triadic Transformations in “Vorschneller Schwur.”



The motivic design, melodic contour, dynamics, and a phrase expansion all point to the importance of the last promise in stanza 2, and particularly to the word “Liebsten”. This emphasis is also reflected in the tonal structure, as demonstrated by the graph in example 5.11. The initial d2 arpeggiates to f2, and it is prolonged until the end of the fourth period, when f#1 anticipates the change in mode. Stanza 2 again begins on d2 but this time it arpeggiates to f#2, and it is prolonged through the following two periods. Finally, the melody arpeggiates to the climactic a2, and it is this note that I read as the *Kopftön*. The *Kopftön* itself completes the triad that has been expanded from the beginning of the song, as well as the triad in the foreground (mm. 51–52). This structural arrival underscores the most important event of the song, for it is the kiss of the sweetheart that will have the most effect on the girl’s life.

Example 5.11: Reduction of “Vorschneller Schwur.”

The musical score is a reduction of the piano accompaniment for the song "Vorschneller Schwur." It is written in G major and 3/4 time. The score consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with a dashed line labeled "ant." above it. The bass staff contains a harmonic line with a dashed line labeled "I" below it. The score is divided into two stanzas: stanza 1 (measures 1-28) and stanza 2 (measures 35-67). Measure numbers 1, 28, 35, 51, 65, and 67 are circled. Above the treble staff, a sequence of notes is labeled 5, 4, 3, 2, 1. Below the bass staff, a sequence of notes is labeled I, V, I.

There are a number of other ways to interpret the song, but I believe that they are less effective, primarily because they do not reflect the importance of the triadic motive as clearly. It may be possible to read the entire song from $\hat{3}$. This interpretation would have the advantage of acknowledging the importance of the initial rising third, but it would ignore the climactic $a2$, on which the whole song is focussed. Alternatively, the song could be analyzed as a prolongation of $a1$ until m. 52, where it is transferred up an octave. Although such an interpretation takes the climactic arrival of $a2$ into consideration, it overlooks the significance of the opening third, as well as the emphasis given to its two notes, $d2$ and $f\sharp2/f\sharp2$. Brahms uses the piano to draw attention to the initial $d2-f2$. Instead of accompanying them with full chords, like the rest of the first phrase, he doubles each note at an octave. This texture occurs not only in m. 1, but also at the beginning of each of the two following periods (mm. 9 and 17). In m. 21, $d2$ emphasizes the word “Knaben,” and Brahms draws attention to this note by marking it *mezzo forte*. The next period also

begins with d2–f2, but now Brahms uses full chords, and changes the texture. This period forms a transition into the next stanza, and during its consequent phrase the mode changes, and the first two notes of stanza 2, d2–f#2, are anticipated (mm. 33–34). The first f#1, however, occurs in the piano on the word “heute” (m. 29), and this contrasts with the f#2 of “gestern” (m. 25). This transformation mirrors the song’s large-scale contrast between minor and major, which symbolizes the girl’s new confidence. At the beginning of this second stanza, f#2 is emphasized by an accent in the piano (m. 35). It coincides with the introduction of the first person pronoun, thus underlining the poem’s shift from a narration in the third person to the more intimate first person.

“Vorschneller Schwur” is a strophic-variation setting, and both stanzas begin with an ascending third. Nevertheless, Brahms’s tonal structure, and the text itself, suggests another way to interpret the form. Measures 1–24 comprise the first section, providing a list of the three vows; mm. 25–34 form a transition, in which there is a temporal change from “gestern” to “heute”; mm. 35–50 introduce the character herself, and they convey her new attitude to flowers and wine; and mm. 51–70, including the climactic a2, set the girl’s last and most important resolution to kiss her sweetheart. Only the reading of the gradual arpeggiation to the *Kopfton* reflects this unfolding drama.

A number of Brahms’s settings of folk-texts change from tonic minor to tonic major in the last stanza. For instance, in “Spannung” (op. 84, no. 5) a girl tries to dissuade her lover, but he wears her down, and in the last stanza she gives her consent in the tonic major. The texture of many of these songs is quite complex, and, by comparison, “Vorschneller Schwur” seems to be quite simple. Indeed, Craig Bell went so far as to describe it as “indifferently authentic” and he concludes that it “does not rise above pleasant

mediocrity.”³⁹ On further analysis, however, one finds a sophisticated structure that sensitively portrays a turning point in a young girl’s maturation.

“Willst du, daß ich geh’?” (op. 71, no. 4)

“Willst du, daß ich geh’?” is a much more humorous song; indeed Karl Lemcke’s bawdy text drew criticism from both Clara Schumann and Elizabeth von Herzogenberg.⁴⁰ The implications were not lost on the surgeon Theodor Billroth either, who, in a letter to Hanslick, suggested that only a coquettish tenor, if such a creature existed, could correctly interpret the song.⁴¹

Lemcke’s poem comprises four five-line stanzas. Brahms sets stanzas 1 and 2 to the same music, which he varies for stanza 3. During these first three stanzas the protagonist describes the cold winds and snow, and the evil side of nature, obviously suggesting to the woman that she should protect him from the weather and let him stay the night. By contrast, in the last stanza the man changes his tactics and reminds the woman of the warmth of a tender embrace. Finally, he promises that he will stay only one night; though having stayed the first night, he is likely to stay another. To underscore the importance of this stanza Brahms changes to the tonic major. Although he begins in a similar manner to stanza 1, he makes significant alterations to the second phrase, when the man promises to

³⁹Bell, 113.

⁴⁰Schumann mentioned this matter in a letter dated May 2, 1877. *Letters of Clara Schumann and Johannes Brahms 1853–1896*, ed. Berthold Litzman (New York: Longman, 1927), II: 7. Only three days later, on May 5, 1877, Frau von Herzogenberg also referred to this text. *Johannes Brahms: The Herzogenberg Correspondence*, 23.

⁴¹In a letter dated October 12, 1877. Eduard Hanslick, *Aus Meinem Leben* (Berlin: Allgemeiner Verein für Deutsche Literatur, 1894), 320.

stay only one night. It is this promise that persuades the woman to let him stay, and its significance is suggested by the arrival of the *Kopftön* during this line (m. 37).

The first four lines of Lemcke's stanzas each comprise two rhyming couplets, and each line consists of four trochaic feet. Brahms, however, uses word repetitions to extend the fourth line of each stanza (table 5.2). In his first three stanzas the fourth line comprises seven feet, while that of stanza 4 comprises eight. The word repetitions in stanzas 2 and 3 include almost the entire original line. By contrast, in stanzas 1 and 4 Brahms uses the repetitions to emphasize specific words. As I demonstrate in chapter 2, Brahms conveys the man pleading to be allowed to stay by repeating "ich muß" in stanza 1. Similarly, he suggests the importance of the man's last argument, that he will stay only one night, by repeating the word "eine" within the repetition of the fourth line of stanza 4.⁴² This not only creates the longest line in the poem, but also extends the music's second phrase of stanza 4 so that it is one-half measure longer than that of the other stanzas (mm. 34–38).

The fifth line of each of Lemcke's stanzas contains the question "Willst du, daß ich geh'?". In each stanza this line is set off from the other four lines: it is not part of the rhyming scheme, and it is one foot shorter than the other lines. In his setting, Brahms repeats most of this line (table 5.2), and uses the same music each time it appears. (I refer to this passage as the refrain.) Although Lemcke repeats this question unchanged, Brahms alters the music for the question in the last stanza. And these alterations are crucial to the interpretation of Brahms's song.

The first two stanzas describe a stormy, snowy scene. Brahms marks them *sehr lebhaft* and his introduction begins loudly and descends rapidly through three octaves; the notes are marked staccato, and the right-hand sixteenths are separated by rests. This

⁴²Examples 2.19 and 2.20.

Table 5.2: "Willst du, daß ich geh'?"

Lemcke	Brahms
Auf der Heide saust der Wind Herzig Kind, herzig Kind Willst du, dass trotz Sturm und Graus In die Nacht ich muss hinaus Willst du, dass ich geh'? Auf der Heid' zu Bergeshöh' Treibt der Schnee, treibt der Schnee, Feget Strassen, Schlucht und Teich Mit den weissen Flügeln gleich, Willst du, dass ich geh'? Horch, wie klingt's herauf vom See Wild und weh, wild und weh! An der Weiden sitzt die Fei Und mein Weg geht dort vorbei, Willst du, dass ich geh'? Wie ist's hier in deinem Arm Traut und warm, traut und warm; Ach, wie oft hab' ich gedacht: So bei dir nur eine Nacht Willst du, dass ich geh'?	Auf der Heide weht der Wind* Herzig Kind, herzig Kind Willst du, dass trotz Sturm und Graus In die Nacht ich muss hinaus, ich muss ich muss hinaus, Willst du, dass ich geh'? Willst du, willst du, dass ich geh'? Auf der Heid' zu Bergeshöh' Treibt der Schnee, treibt der Schnee, Feget Strassen, Schlucht und Teich Mit den weissen Flügeln gleich den weissen Flügeln gleich Willst du, dass ich geh'? Willst du, willst du, dass ich geh'? Horch, wie klingt's herauf vom See Wild und weh, wild und weh! An der Weiden sitzt die Fei Und mein Weg geht dort vorbei, mein Weg geht dort vorbei Willst du, dass ich geh'? Willst du, willst du, dass ich geh'? Wie ist's hier in deinem Arm Traut und warm, traut und warm; Ach, wie oft hab' ich gedacht: So bei dir nur eine Nacht bei dir nur eine eine Nacht, Willst du, dass ich geh'? Willst du, willst du, dass ich geh'?

*Brahms's change according to Max Friedländer, *Brahms's Lieder*, trans.C. Leonard Leese (London: Humphrey Milford, 1928), 127.

prelude, together with the detached chords and fluctuating dynamic level of mm. 3–10, conveys the wild scene, and it contrasts with the less assertive refrain (mm. 10–15). Similarly, the tonal progressions in first two phrases of stanza 1 are more decisive than that of the refrain. The first phrase cadences in the tonic, and the second tonicizes the dominant (mm. 5 and 10, respectively). By comparison, the refrain is characterized by a rather uneasy stasis: the bass repeats the dominant for three-and-a-half measures, and then the tonic for the remaining two-and-a-half. Despite the fifth motion in the bass, the upper voices do not resolve to the tonic, and the section breaks off on a diminished-seventh chord over the tonic (m. 15, example 5.13).

Whereas the first two stanzas describe the stormy weather, the third stanza introduces the mysterious side of nature. Like the prelude, the introduction to this stanza begins in the treble register and descends to the tenor as the voice enters (mm. 16–17). But unlike the prelude, this passage begins quietly, it is doubled in sixths and its first segment suggests the subdominant. This suggestion recurs in the first phrase of the stanza (mm. 18–20), but the second moves to B $\flat$ major (perhaps hinted at by the deceptive cadence in m. 17). Brahms evokes the eerie atmosphere of this stanza through subdued dynamics, tremolo, the accompaniment's deep register (mm. 18–20), and by the preponderance of dominant-ninth harmonies (of B $\flat$ major, mm. 22–24).

The vision of an embrace is pleasant and its description in the final stanza is set in the tonic major and is marked *lebhaft* instead of *sehr lebhaft* (mm. 31–38). Because of the change of subject, the introductory measures of the previous stanzas (mm. 1–2 and 16–17), which depict the storm, are omitted. At first the melody remains quite close to that of the first stanza, but Brahms makes a number of changes to the second phrase (mm. 34–38). Whereas “ich muß” in stanza 1 is set to a rising semitone followed by a descent, “nur eine” (in stanza 4) is set to a falling tone followed by an assertive leap, first of a fifth to f $\sharp$ 2,

and then of a seventh to a2, the highest notes of the song. Furthermore, instead of the dissonant, oscillating harmonies of the second phrase of stanza 1, Brahms uses a directed motion to the dominant, which is underscored by a *crescendo*. Thus the man's boldness is depicted not only by the change in mode, but also by melodic and harmonic changes.

Unlike the other refrains, the last refrain begins to decrease the tempo from its initial notes (m. 38). Its first melodic segment enters one measure earlier than in the other refrains, and instead of beginning the second segment, the music halts on the dominant seventh (m. 40). The next measure returns to the fast tempo of the last stanza, and the chromatic segment of the refrain is replaced by a lyrical segment that remains in the upper half of the melodic range. Whereas the second segment of the other refrains comprises one-and-a-half measures, this segment spans two-and-a-half. The other refrains are marked *tranquillo, dolce, piano*; their dynamic level decreases, and they become slower. During these passages the man seems almost to be asking for mercy, and not wishing to appear overly eager. But the last segment of the final refrain is jubilant: The loud dynamic level, fast tempo, and new melody seem to imply that his question receives a favorable response.

Although Brahms clearly divides Lemcke's stanzas into two sections, he unifies them motivically. The entire song is constructed from a motive used in both descending and ascending forms (example 5.12a). It is introduced in the prelude in descending form, but when the voice enters it is repeated in ascending form. The ascending form is particularly prominent in the melody, and represents the man asking to be allowed to stay.⁴³ It is used at the beginning of each stanza, and, at the beginning of the third it is accompanied in

⁴³Brahms's depiction of the intonation usually associated with a question is discussed in chapter 3, example 3.3.

contrary motion by a variant of the descending motive, which first appeared in the preceding interlude (mm. 16–19, example 5.12b). This combination of the motives in contrary motion perhaps suggests the man attempting to persuade the reluctant woman to let him stay.⁴⁴

Example 5.12a: Motives in “Willst du, daß ich geh’?”



Example 5.12b: “Willst du, daß ich geh’?” mm. 18–19.

The refrain is based on the last five notes of the ascending motive (example 5.13). Its first segment transforms this motive to the tonic major, and it ends with a leap of a fifth, rather than a fourth. By contrast, the second segment repeats the last three notes of the motive (again in major), but it precedes them with a chromatic ascent from $d\sharp 1$ to $f\sharp 1$. The dyads $d\sharp 1-e$ and $e\sharp 1-f\sharp 1$ coincide with the repeated “willst du,” and they recall the first

⁴⁴It may be possible to extend this symbolism, and to interpret all the descending motives as representing the woman, and all the ascending motives the man. But the descending motives are more obviously associated with the falling snow, and the storm.

stanza's coy semi-tone motives on "ich muß" (mm. 7–9). While the voice has two segments each using variations of the basic motive, the piano uses shorter, two-beat variations. After the voice has finished, the inner line of the piano has a succession of motivic variations. But the final variation is left incomplete, just as the question is yet to be answered.

Example 5.13a: "Willst du, daß ich geh'?" mm. 12–15 (and repeated in mm. 27–30).

The musical score for Example 5.13a consists of two systems. The first system covers measures 12 to 15. The vocal line (treble clef) begins at measure 12 with the lyrics "1. 2. Willst du, daß ich geh'?" and continues with "willst du, willst du, daß ich geh'?" in measure 14. The piano accompaniment (grand staff) features a complex texture with multiple voices. Dynamics include *p* (piano) at measure 12, *dim.* (diminuendo) at measure 14, and *poco rit.* (poco ritardando) at measure 15. The second system covers measures 15 to 18, marked "Tempo primo". The piano part continues with a descending motif in the inner voice, marked *p* at measure 15.

Example 5.13b: Inner voice of the piano, mm. 14–15.

The musical score for Example 5.13b shows a single melodic line in the inner voice of the piano for measures 14 and 15. The line is marked with a circled measure number "14" at the beginning. It features a series of eighth and sixteenth notes, with a descending motif that is left incomplete at the end of measure 15.

Although the ascending motive is frequently heard in the melody, the descending motive is present in the middleground of each of the first three stanzas. The first half of stanza 1 (and stanza 2) is characterized by a fourth-descent, from the d2 of m. 4 to the a1 in

an inner voice in m. 10. The middleground of the third stanza includes a third-descent, from d2 to b $\flat$ 1 (mm. 21–25, example 5.14), with c2 being embellished by a1. This pattern is an expanded repetition of the cambiata figure within the descending motive (m. 1), as shown in example 5.14.

Example 5.14: Reduction of “Willst du, daß ich geh’?” mm. 18–25 and m. 1.

The image shows two musical excerpts. The left excerpt is a piano reduction of measures 18, 20, and 25. It features a descending line in the right hand (treble clef) and a corresponding descending line in the left hand (bass clef). The notes in the right hand are marked with circled numbers 18, 20, and 25. The right excerpt, labeled 'from m. 1', shows a single measure of a descending motive in the treble clef, which is a simplified version of the pattern found in the first excerpt.

The motivic manipulations so far depict the man’s question, but the variations in the second segment of the final refrain offer convincing evidence that the woman decides to let the man stay (mm. 41–44, example 5.15). In the previous refrains only the ascending motive is heard, but now both motives are combined. While the upper part of the piano has the descending motive, the voice ascends the third d2, e2, f $\sharp$ 2. These are the first three notes of the ascending motive, and they were previously heard in the lower octave, in minor, in m. 3 and, in major, in mm. 18 and 31. The piano doubles the first two notes of this motive, and the embellishment of d2. This doubling suggests an agreement is reached between the characters, and it contrasts with the opening of stanza 3, where the two motives are combined in contrary motion (mm. 18–19, example 5.12b). Nevertheless the right hand of the piano trails behind the voice until the e2 of m. 42, perhaps hinting that the woman is still reluctant. While the outer parts of the piano continue onto the tonic, the voice, representing the man, towers triumphantly over d2 to f $\sharp$ 2. In contrast to the

variations of the motives at the end of the other refrains, here there is a sense of completion. Furthermore, instead of the unresolved chromatic harmonies, these measures move assuredly from the dominant to the tonic, with full chords replacing the bare octaves of the prelude.

Example 5.15: "Willst du, daß ich geh'?" mm. 38–44.

38
ei...ne Nacht... Willst du, daß ich geh?

un poco rit.

41 **Lebhaft**
Willst du... willst du, daß ich geh?

Aside from the ascending and descending motives, the rising minor second also has motivic significance. During the first stanza (and its repeat) the second phrase is characterized by the motive $b\flat_1$ to c_2 (mm. 7–9), and it is transformed to $b\flat_1$ – $c\flat_2$ during the third stanza (mm. 22–23). Similarly, the refrain uses ascending semitones on the words “willst du.” The importance of this rising motive was already evident in the prelude where a rises to $b\flat$, $c\sharp$ to d , and $g\sharp$ to a (m. 1–2). When the motive of the prelude is transformed in the last refrain, the a – $b\flat$ becomes $a\sharp$ to $b\flat$ (mm. 41 and 42). Because $a\sharp$ is the enharmonic equivalent of $b\flat$, this last dyad may be interpreted as resolving both the $B\flat$

of the tonic minor (D minor) and the B $\flat$ major section in stanza 3, and perhaps also, symbolically, the couple's differences. Similarly, the g $\sharp$, g $\sharp$, a in the bass of m. 42 recalls the inner-voice progression in mm. 25–26 (example 5.16). In this passage the g $\sharp$ 1 is part of an augmented sixth that facilitates the transition from B $\flat$ major back to the dominant of D. Furthermore, the dyad g $\sharp$ –a was also anticipated at the end of mm. 2 and 17. The semitone dyads of the prelude thus anticipate the semitone motives of stanzas 1–3, the chromaticism of the refrains, and they can also be associated with the tonicization of B $\flat$ major in stanza 3. The final segment of the last refrain resolves much of this chromaticism, and suggests the resolution of the conflict between the man and woman.

The reading of the structural line in this song is quite difficult. The preponderance of d2 at the beginning of each stanza suggests it should be read from $\hat{8}$. Although some recent publications have argued in favor of $\hat{8}$ -lines,⁴⁵ Schachter notes that such top lines are rare and quite problematic.⁴⁶ Schenker gave a number of theoretical models for descents from $\hat{8}$, but he included few examples from actual compositions.⁴⁷ Although the first sections of stanzas 1–3 of “Willst du, daß ich geh’?” clearly descend from $\hat{8}$ to $\hat{5}$, the following refrains do not descend to $\hat{1}$. During the initial refrain (and its repeats) such a descent is

⁴⁵See for example: David Neumeyer, “The Urlinie From $\hat{8}$ as a Middleground Phenomenon,” *In Theory Only* 9/5–6 (January 1987), 3–24; and David Beach, “The Fundamental Line from Scale Degree 8: Criteria for Evaluation,” *Journal of Music Theory* 32/2 (fall 1988), 271–94.

⁴⁶Carl Schachter, “A Commentary on Schenker’s *Free Composition*,” *Journal of Music Theory* 25/1 (spring 1981), 126–28.

⁴⁷Schenker, *Free Composition*, 21 and figures 19b, 27a and b. According to Schachter there are only four pieces cited in *Free Composition* that Schenker read from $\hat{8}$: they are: the Trio of the Menuetto from Mozart’s Piano Sonata, K. 331; the Allemande and Courante from Bach’s sixth French Suite; and Brahms’s “Wie bist du, meine Königin” (op. 32, no. 9).

obscured by repetitions of the rising chromatic motives. Although the final refrain descends to $\hat{4}$ (m. 40), a structural $\hat{3}$ is not to be found in the following measures.

Nevertheless, the importance of $\hat{8}$ should not be ignored. As shown in example 5.16, it is prolonged in each of the first three stanzas by neighbor motion (8–9–8). This reflects the neighbor motion on the surface during mm. 6–9, 21, and 24. (Perhaps these foreground motives represent the indecision of the woman.) In the final stanza $\hat{8}$ is prolonged until m. 36. The melody then reaches up to $f\sharp 2$ on the important word “eine,” but immediately descends. Brahms repeats “bei dir nur eine,” and again the melody reaches $f\sharp 2$ on “eine.” This time, however, the arrival is more convincing and it is embellished by a descending third.⁴⁸ In the middleground, the $d2$ from the beginning of the stanza arpeggiates to this $f\sharp 2$, which I read as the *Kopftön* (example 5.16). Brahms anticipates this climactic pitch with the $g\flat 2$ in the parallel passage in the previous stanza (m. 24). This $g\flat 2$ occurs when the man is describing the evil side of nature, and it coincides with the word “dort.” By contrast, $f\sharp 2$, the enharmonic equivalent, occurs when the man envisions remaining (here) beside the woman. (The word “hier” actually coincides with $f\sharp 1$ in m. 31.)

Unlike “Immer leiser,” the arrival of the *Kopftön* ($f\sharp 2$) in “Willst du, daß ich geh’?” is not emphasized by a change in dynamics. This lack of support for the arrival is related to the text. In the final stanza the man becomes more assertive, and the arrival of the *Kopftön* coincides with the climax of his argument. The woman, however, has not yet granted his wish; his goal has not been attained. The $f\sharp 2$ of mm. 35–37 descends to $e2$ ($\hat{2}$) in m. 38, and it is prolonged through the refrain to m. 43 (example 5.16). Then the dominant

⁴⁸That the $f\sharp 2$ is the main note here is evidenced by the alternative version, which is indicated by the descending stems in the score.

1 14 20 25 29 31 36 38 43

ant.

3

2

1

I

I

V

6 — 5 5 — f6 =5 — 6

stanza 1 & 2 stanza 3 stanza 4

Example 5.16: Reduction of “Willst du, daß ich geh’?”

progresses onto the tonic and the upper part of the piano descends to $\hat{1}$. It is only during this last passage that the woman seems to consent, and Brahms saves the loudest dynamics for these measures.

While the piano part of the refrain reaches a decisive conclusion on $\hat{1}$, the voice has an ascending third that ends on $f\sharp 2$.⁴⁹ This melodic ascent could suggest that the man has still not received an answer to his question. But, as I describe above, the motivic transformations during this phrase, along with the louder dynamics, faster tempo, and directed tonal motion, suggest to me that the man has received a favorable response. In this case, the voice's ascent is an acclamation of victory, and not a repetition of the question. Moreover, the melody's return to the note associated with the word "eine" ($f\sharp 2$, the *Kopftön*) suggests that it was the man's promise to stay only one night that won the woman over. This ascent to the $f\sharp 2$, however, is more like an opening than a conclusion. Furthermore, the piano's final repetition of the descending motive (m. 41) recalls the prelude (mm. 1–2). These opening gestures do not contradict the conclusive nature of the final refrain, but they imply that this is song *is* just a beginning.⁵⁰

⁴⁹Joel Lester has suggested that the structural line could be read as ascending to this $f\sharp 2$. While I admit that this may be a possible reading of this song, I have found that ascending structural endings in Brahms songs are usually associated with songs of sadness and longing. These pieces usually describe unrequited love, as for instance in "Es schauen die Blumen" (op. 96, no. 3; see chapter 7, pp. 331–39). Here, however, the directed tonal progression and the descent in the piano part suggest a much more decisive conclusion.

⁵⁰Stohrer (p. 54) also concludes that the man is allowed to stay, but she makes this interpretation solely on the basis of the change in mode.

“Von ewiger Liebe” (op. 43, no. 1)

“Von ewiger Liebe” dates from 1864, and is the earliest piece to be analyzed in this chapter. This song is among the most loved, and best known, of Brahms’s songs, and his contemporaries and early biographers, including Deiters, praised it for its depth of expression: even Wolf admired it.⁵¹ The first known public performance of this song took place in Hamburg on March 11, 1868, at a Brahms and Stockhausen soirée.⁵² During the same year Brahms suggested to Deiters that this was one of the songs “of which he thought most highly.”⁵³

The text comprises three stanzas, the first of which is sung by a narrator who sets the scene of a couple emerging from a village at dusk. The narrator introduces the boy who questions the couple’s relationship, but becomes agitated at the thought of separating. The boy’s insecurity is conveyed by the hollow dominant chords, in which the thirds are omitted.⁵⁴ His uncertainty is further conveyed by the rising steps, which end many of the phrase segments.⁵⁵ The narrator reenters at the beginning of the third stanza and introduces

⁵¹Deiters, 359. Hugo Wolf, in a review of a performance by Hermann Riedel on April 3, 1887. See: *The Music Criticism of Hugo Wolf*, trans. and ed. Henry Pleasants (New York: Holmes and Meier, 1979), 274. According to Robert Kahn, Wolf’s praise caused Brahms to say: “You can’t trust anyone these days; now even he is beginning to praise me!” “Recollections of Johannes Brahms,” trans. Reinhard G. Pauly, *The Musical Quarterly* 74/4 (1990), 605.

⁵²Florence May, *The Life of Johannes Brahms*, 2nd ed. (1905; rpt. Neptune City, N.Y.: Paganiniana Publications, 1981), II: 405.

⁵³This observation is reported by May, II: 415.

⁵⁴See mm. 46, 48, 52, 56, and 60.

⁵⁵In mm. 51–52, 54–60, 64–65, and 67–68, the phrase segments end with a rising semitone, but the four other segments close with the whole step b1–c#2.

the girl who puts aside the boy's doubts.⁵⁶ For her stanza, Brahms changes to the major mode, changes the meter to a pastoral 6/8, and begins in a slower, more relaxed tempo. This stanza is divided into two sections (mm. 79–98 and 99–121); the second is largely the same as the first except for the last phrase, which ends on the tonic rather than the dominant. Throughout the song, the melodic range continually rises, and in this last phrase it climaxes on f[#]2 (m. 113). This climax emphasizes the girl's promise of eternal love, and it is this note that I read as the *Kopftön*.

Brahms evokes the dark foreboding night, described in the first stanza, through a minor key, low registers, and a syncopated bass. The melody of the first four measures is placed in the bass of the prelude, and it contains many of the ideas that recur throughout the song. Of particular importance is the motive G, E, F[#], in m. 4, and the descent in mm. 3–4. The descending sixth, d to f[#], influences much of the melodic motion on the surface as well as in the middleground of all three stanzas. As shown in the following reductions, the descending sixth composes out two voices. The bottom line moves from B down to F[#], which is ornamented by E. Webster has suggested a similarity between this motive and the descending bass lines frequently used in laments,⁵⁷ and perhaps here it alludes to the questioning mood of the boy. The top line descends in parallel thirds from d to a[#] (which is displaced by an octave). Despite the a[#] conclusion, the preceding c[#] is supported by an a^b, and this conflict between the flat and raised seventh permeates the entire song.

⁵⁶Kalbeck (II: 128) notes that Brahms originally used the melody of mm. 99–106 for his "Brautgesang," which he composed three years earlier for the Hamburg *Frauenchor*. Sams (*Brahms Songs*, 30) also compares the two settings, and Bozarth has described the surviving sources of this earlier work in "The Lieder of Johannes Brahms —1868–1871," 51–52.

⁵⁷Personal communication.

Example 5.17: Reduction of “Von ewiger Liebe,” mm. 1–4.

The conflict between $a\flat$ and $a\sharp$ recurs when the prelude theme (and its associated descending fourth) is repeated in mm. 6–8, and extended in mm. 8–12. In the middleground, the first phrase's descending fourth ends on $a\sharp$ (m. 8), as before, but the second phrase tonicizes the mediant and its fourth ends on $a\flat$ (m. 11, example 5.18). At a deeper level, the descending sixth is prolonged throughout the first stanza: Beginning on d_2 it falls a third to b in m. 18, and then onto $f\sharp_1$, via $a\flat_1$. This fourth is a repetition of the fourth in the lowest voice of mm. 3–4 (example 5.17), and like the earlier passage, the chords surrounding the $a\flat$ include $a\sharp$ s.

The second stanza begins with a rising sixth, from $f\sharp_1$ in m. 45 to d_2 in m. 49. The second phrase, however, reverses this motion (mm. 49–52), and the stanza as a whole is characterized by descending lines (example 5.19). The conflict between the flat and sharp seventh seems to have been resolved in favor of $a\flat$, which recurs in the melody. By contrast, $a\sharp$ appears only at the final cadence (mm. 67–68), and then in an inner voice rather than in the melody.

Example 5.18: Reduction of “Von ewiger Liebe,” stanza 1.

Example 5.18 shows a musical reduction of the first stanza of “Von ewiger Liebe.” The score is in G major (one sharp) and 4/4 time. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature is one sharp (F#). The score includes measures 5, 8, 12, 17, and 21, marked with circled numbers. The treble staff has a 4th interval marked between measures 5 and 8, and a 6th interval marked between measures 12 and 17. The bass staff has notes labeled $a^\sharp$ and a .

Example 5.19: Reduction of “Von ewiger Liebe,” stanza 2.

Example 5.19 shows a musical reduction of the second stanza of “Von ewiger Liebe.” The score is in G major (one sharp) and 4/4 time. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature is one sharp (F#). The score includes measures 45, 52, 53, 60, 65, and 68, marked with circled numbers. The treble staff has a 6th interval marked between measures 45 and 52, and another 6th interval marked between measures 60 and 65. The bass staff has notes labeled a and $a^\sharp$.

Nevertheless, the victory of a is short-lived, and during the last stanza the conflict resurfaces. This time, however, it is resolved in favor of $a^\sharp$. In mm. 84–88, a s appear as passing tones, or neighbor notes, but from m. 89 onwards $a^\sharp$ s replace these a s. In mm.

91–98, $a^\sharp$ is prolonged in an inner voice, and it is ornamented first by $g^\times$ and then by $a^\flat$. In this way, $a^\flat$ becomes subservient to $a^\sharp$ — just as the boy relies on the girl for reassurance. The second section of this stanza repeats most of the first (mm. 99–112), but its final passage is different: the $a^\sharp$ resolves up to the tonic in m. 113, and only the raised seventh is used in the last two phrases.

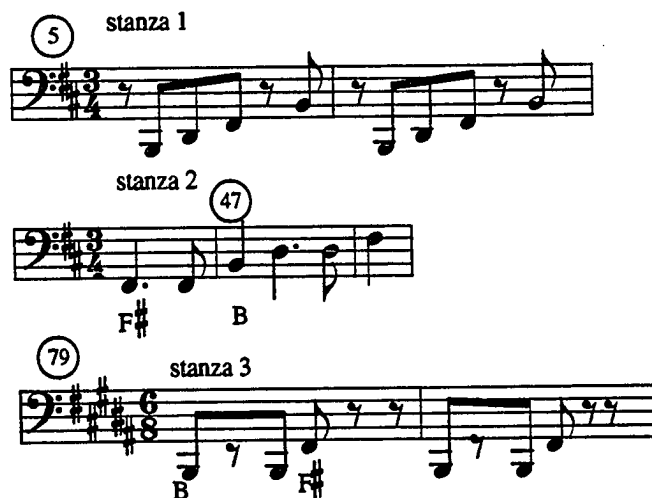
As example 5.20 demonstrates, the first section of this stanza includes two descending fourths from b^1 , both of which involve a motion into an inner voice. The first descends via $a^\flat$ (and ends in m.91), but the second descends via $a^\sharp$ (and ends in m. 94). This second fourth is the major mode version of the fourth that appeared in the lower part of the prelude, and also at the end of stanza 1 (example 5.17).⁵⁸

Example 5.20: Reduction of “Von ewiger Liebe,” mm. 79–98.

⁵⁸It may also be possible to hear a descending fourth from $d^\sharp 2$ to $a^\sharp 1$. This motion doubles the major mode, b^1 to $f^\sharp 1$ fourth at a third. However, this would involve implying a $d^\sharp 2$ at the beginning of the stanza.

Just as the final stanza resolves the $a^b/a^\sharp$ conflict of stanzas 1 and 2, so it transforms their uneasy, syncopated rhythmic patterns. In the first stanza the syncopated rhythm of the bass creates an unsettled atmosphere. The last eighth of each measure should lead to a note on the downbeat of the next measure, but this note is unexpectedly replaced by a rest (example 5.21). Throughout the second stanza the accompaniment repeats a syncopated pattern, which is derived from the pattern in the first stanza.⁵⁹ This pattern also recurs in the melody of this stanza, and, in both the melody and the bass, it is frequently associated with the notes $f^\sharp-b$. The ostinato in the third stanza transforms this syncopated pattern into an easy rocking motion, and it inverts the second stanza's dyad to b to $f^\sharp$.

Example 5.21: "Von ewiger Liebe," mm. 5–6, 46–47, and 79–80.



The three-note motive at the end of the prelude (m. 4, example 5.22) also recurs throughout the song, appearing in inversion and in intervallically expanded forms. I refer to the first form as *x* and the inversion as *z*

⁵⁹The second pattern also occurs in mm. 12, 14, 16, 20, and 40 of the first stanza.

Example 5.22: Motives of "Von ewiger Liebe."



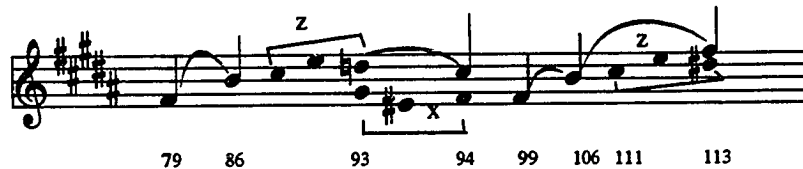
These motives are especially prominent in the vocal line of the first stanza, but they also occur in the other stanzas.⁶⁰ During the second stanza most of the repetitions occur in the final period, when the boy suggests separating, and in the following interlude. The eighths of m. 63 form transpositions of the two basic motives (example 5.23a). The same pitches that are used here by motive *x* reappear in stanza 3 in the form of motive *z*. This motive occurs at the climax of the first section of stanza 3, where the girl says their love is stronger than iron or steel (mm. 91–94, example 5.23b). Although this moment is underscored by increases in tempo, rhythmic activity, and chromaticism, the dynamic level rises only to *mezzo forte*. The melody reaches up to d $\sharp$ 2, rather than d $\sharp$ 2, and then quickly falls back to f $\sharp$ 1 (example 5.23b). The same motive recurs during the final period (m. 111–17), which begins with a repetition of mm. 91–92. Then, the accompaniment changes, the girl pauses, and, as she reaches her highest note (f $\sharp$ 2), she proclaims eternal love. This melodic climax is accompanied by a *crescendo* that begins in m. 111 and reaches *forte* as the f $\sharp$ 2 arrives (m. 113). During this *crescendo* the c $\sharp$ transposition of *z* is repeated, but now it resolves to d $\sharp$ 2, in an inner voice, as the melody reaches over to f $\sharp$ 2.

⁶⁰For example, mm. 14–17 comprise *z* followed by *x*; and *x* is expanded in mm. 18–20, 75–76, and 93–94.

Example 5.23a: “Von ewiger Liebe,” mm. 63–64.



Example 5.23b: Outline of the Melody in Stanza 3 of “Von ewiger Liebe.”



Each of the stanzas has a successively higher melodic range. The melody of the first stanza moves around a1, while that of the second moves around d2. At the beginning of the third stanza the narrator, with his lower register, introduces the girl. Her song begins on f#1 and, unlike the boy's descending lines, her phrases blossom out, getting higher and higher until reaching the f#2.

The importance of the girl's declaration far outweighs her description of their love being as strong as iron or steel. This is evident in the title of the song, which is taken from the last line of the text.⁶¹ Brahms almost doubles the length of this line by repeating the words “unsere Liebe” and “ewig.” He sustains the second “ewig” for more beats than any

⁶¹On one of his autographs of this song, Brahms used the title “Ewig.” See Kalbeck, II: 128. Bozarth (“The Lieder of Johannes Brahms —1868–1871,” 52) describes the *Stichvorlage* that contains this change in title, and he reproduces its first page in his facsimile 1.6.

other word in the whole song (mm. 115–16), and he further emphasizes this line by a phrase expansion.⁶²

In the middleground the first two stanzas arpeggiate to $\hat{3}$, and then descend (example 5.24). Stanza 3 changes mode but begins in a similar manner. The first attempt to reach $\hat{3}$, however, is denied. The melody rises from $f\sharp 1$ (m. 79) to $b1$ (m. 87), and then to $c\sharp 2$ in m. 90. Although it continues to $d\flat 2$, this note is not an arrival, rather it is part of a diminished seventh that resolves back to the dominant and to $c\sharp 2$. The second section begins with a repetition of the arpeggiation from $f\sharp 1$ to $b1$, but this time the melody bypasses the third and leaps to the climactic $f\sharp 2$ — the *Kopftón*.

One might argue that $\hat{3}$ is the *Kopftón*, especially as the first two stanzas descend from $\flat\hat{3}$.⁶³ In the first stanza $\flat\hat{3}$ arrives on the last beat of m. 6, but it is weakly articulated and immediately descends into an inner voice to $b1$. In stanza 2, the arpeggiation from $f\sharp 1$ reaches $\flat\hat{3}$ in m. 49. This arrival is much more convincing than that of stanza 1, and strongly argues for reading the whole song from $\flat\hat{3}$. In stanza 3, the initial arpeggiation is extended through to the final phrase, but now $d\sharp 2$ ($\hat{3}$) is an inner voice, below $\hat{5}$ (see example 5.23b). Unlike the $\flat\hat{3}$ s in the first two stanzas, $\hat{5}$ is strongly articulated: it arrives loudly on a downbeat, and is emphasized by the new 3/4 rhythmic patterns.⁶⁴ Although this stanza is in the tonic major, the melody has retained $d\flat s$ until this measure, when a B

⁶²This phrase expansion is discussed in chapter 4, see example 4.10.

⁶³It might also be possible to read the song from $f\sharp 1$. But I believe the descending motives that begin on $d2$, and that permeate the first two stanzas, contradict such a reading.

⁶⁴This hemiola in the accompaniment is interpreted as an emphatic device that points to the significance of the text, and therefore, it is not associated with the rhythmic unrest, or the hemiola of the first two stanzas.

major triad descends from f $\sharp$ 2 (m. 113). This triad is the inversion, and major form, of the triad that appears in mm. 1–2 (in the bass) and 5–6 (in the voice).

Example 5.24: Reduction of “Von ewiger Liebe.”

stanza 1 stanza 2 stanza 3

Although the resolution of the uneasy syncopations and the change to the tonic major occur at the very beginning of the last stanza, it is not until the promise of eternal love that the *Kopftón* arrives, accompanied by the first melodic use of the tonic major triad. Furthermore, it is only in this final phrase that the $a\sharp$ totally disappears. Of the four songs analyzed in this chapter, this is the only one in which the *Kopftón* coincides with a tonic, root-position chord. Perhaps the stability of this arrival, in comparison to the arrival of the *Kopftón* in the other songs, further underscores the steadfastness of the girl's promise.

In all four of these Brahms songs the arrival of the *Kopftón* coincides with a dramatic turning point in the text. Such a coincidence also occurs in Schubert's "Trockne Blumen." In some of Schubert's other songs the arrival of the *Kopftón* coincides with an important line in the text, but not one that could be described as a turning point. In "Auf dem Flusse"

the *Kopftön* is reached in the final line, during which the man recognizes the image of his heart in the frozen river. Here the arrival underscores a wrenching irony, rather than a turning point. In "Die Stadt" the arpeggiation to the *Kopftön* takes place during the first stanza, which describes the city wrapped in the evening mist.⁶⁵ Similarly, in Schumann's "Seit ich ihn gesehen" (*Frauenliebe und Leben*, no. 1) the *Kopftön* arrives as the woman describes her sweetheart emerging from her dreams.⁶⁶ Neither of these songs includes a change in mood, and, like "Mein," the *Kopftön* arrives at the end of their first stanzas, whereas in the Brahms songs it does not appear until the final phrases. Burkhardt suggests the arpeggiation to the *Kopftön* in "Schöne Fremde" (op. 39, no. 6) represents the poem's theme of "a gradual progression to a distant goal."⁶⁷ Nevertheless, like the other Schubert and Schumann songs, this is not the same as the turning points in the texts of the Brahms songs.

I consider these Brahms songs to be mini-dramas, in which Brahms sympathetically portrays the lives of the characters. Each song culminates in an event or realization that will fundamentally change the protagonist's life. At the surface level this turning point is conveyed by the change in mode. At a deeper level, it is suggested by the change in the direction of the structural line, from a gradual ascending arpeggiation to a descent. In this

⁶⁵David Schwarz has a slightly different reading of the first stanza of "Die Stadt" from Schenker (*Free Composition*, fig. 103, 4). He does not, however, cite Schenker's analysis, nor explain the differences. According to Schwarz, the first two stanzas reach the *Kopftön* by step, while the last approaches it by an arpeggio. He interprets this change as reflecting the psychological development of the poem, in which the protagonist only recalls his rejection in the final stanza. "The Ascent and Arpeggiation in *Die Stadt*, *Der Doppelgänger*, and *Der Atlas* by Franz Schubert," *Indiana Theory Review* 7/1 (spring 1986), 39–45.

⁶⁶Agawu, "Theory and Practice in the Analysis of the Nineteenth-Century Lied," has a slightly different reading of this song. Whereas he places the *Kopftön* in m. 8, I place it in m. 12.

⁶⁷"Departures from the Norm," 158.

way the contour of the deep middleground offers a graphic representation of the text's turning point. This is particularly the case in "Immer leiser," where the ascent and descent of the upper line represents a girl's struggle with death.

All of these songs provide evidence of Brahms's attention to small details of the text. Aside from the large-scale structure, the melody, piano, and dynamics are often related to the words. For instance, in "Vorschneller Schwur" an accent in the piano part indicates the change from third person to first person, and the mode change accompanies a temporal change from "gestern" to "heute." In "Willst du, daß ich geh?" rising motives depict the man's question, and in particular rising semitones underscore the words "ich muß" and "willst du." Such examples offer clear evidence of the type of detail that is characteristic of the word-tone synthesis in Brahms's songs.

Chapter Six

Non-tonic Openings

Many nineteenth-century pieces of music begin away from the tonic, and this type of opening is a particularly important stylistic feature of Brahms's compositions. Although the tonic may be delayed for only a few measures, as in Brahms's "Meine Liebe ist grün" (op. 63, no. 5), in the seven Brahms songs in this chapter it is delayed until the final measures of a stanza, or of an entire composition. Brahms was particularly fond of this type of long delay; in the last movement of his third symphony the tonic is not reached until m. 244.¹ Although Brahms used non-tonic openings throughout his career as a songwriter, he seems to have favored this device in songs dating from the mid-1860s through the late 1870s. These songs include: "Ruhe, Süßliebchen" (op. 33, no. 9), "Die Mainacht" (op. 43, no. 2); "Botschaft" (op. 47, no. 1); "Es träumte mir" and "Die Schnur, die Perl" (op. 57, nos. 3 and 7); "Regenlied," "Nachklang," and "Eine gute, gute Nacht" (op. 59, nos. 3, 4, and 6); "Meine Liebe ist grün" (op. 63, no. 5); and "Vom Strande" (op. 69, no. 6).² In this chapter I describe four of these songs, "Ruhe, Süßliebchen,"

¹Burkhart, "The Delayed Tonic Effect in Brahms."

²In addition, a number of the *Liebeslieder* choruses, which date from the same period, also use non-tonic openings; they are: "Wohl schön bewandt," "Am Donaustrande," "O wie sanft die Quelle sich," and "Es bebet das Gesträuche" (op. 52, nos. 7, 9, 10, and 18); and "Ich kose süß" and "Alles, alles in den Wind" (op. 65, nos. 10 and 11).

“Regenlied,” “Nachklang,” and “Vom Strande.” By contrast, the remaining three songs that I describe date from decades on either side of this group. “Parole” (op. 7, no. 2) was written in 1852, “Mit vierzig Jahren” (op. 94, no. 1) in 1883, and “Auf dem Schiffe” in 1885.

Most of these non-tonic openings could be described as auxiliary cadences, a term which Schenker explains during a discussion concerning incomplete transferences of the fundamental structure.³ According to Schenker, the bass of the fundamental structure begins and ends on a tonic root-position chord. In an auxiliary cadence, however, the first tonic is omitted, and the remaining chords progress to the dominant and then on to the tonic. Owing to the omission of the first tonic, an auxiliary cadence is considered to be an incomplete progression. By contrast, other pieces may begin by obscuring the tonic chord, perhaps by a neighbor note in the upper voices, such as a 5–6 motion, or by neighbor-note harmonies. These openings differ from auxiliary cadences in that the tonic is present, at least conceptually, and because they do not progress through the dominant to the tonic. Brahms also uses these types of openings quite frequently, and Braus has discussed a number of them, including “Wehe, so willst du mich wieder” (op. 32, no. 8) and “Auf dem Kirchhofe” (op. 105, no. 2).⁴

L. Poundie Burstein offers the most complete explanation of Schenker’s understanding of auxiliary cadences.⁵ In addition to discussing Schenker’s use of this term, he surveys

³*Free Composition*, 88–89.

⁴“Textural Rhetorical Organization,” 79. Braus’s discussion of “Auf dem Kirchhofe” is published in “Poetic-Musical Rhetoric in Brahms’s *Auf dem Kirchhofe*,” *Theory and Practice* 13 (1988), 15–30. The same issue of *Theory and Practice* includes Schenker’s graph of this song.

⁵L. Poundie Burstein, “The Non-Tonic Opening in Classical and Romantic Music” (Ph.D. diss., City University of New York, 1988).

non-tonic openings in the eighteenth- and nineteenth-century literature, analyzing examples that range from short passages, such as an introduction or a second theme of a movement in sonata form, to large-scale cadences that form the background of an entire composition. He refers to the latter as auxiliary-cadence compositions, and in these types of works the tonic arrives only at the end. Four of the songs to be discussed in this chapter exemplify this most extreme procedure; they are: "Auf dem Schiffe," "Regenlied," "Nachklang," and "Parole."

Both Burkhart and Burstein have noted Brahms's penchant for non-tonic openings, and they have analyzed a number of his lieder and instrumental compositions. Burkhart divides these pieces into two groups. In the first, the tonic is present but it is de-emphasized rhythmically or appears only in inversion. By contrast, the pieces in the second group avoid an initial tonic altogether.⁶ Compositions in the latter group either imply the key, for example by prolonging the dominant seventh, or they obscure it.⁷

Burkhart analyzes Brahms's B^b minor Intermezzo (op. 117, no. 2) and "Die Mainacht" (op. 43, no. 1), both of which commence with an inversion of the tonic chord. The former begins with a prolongation of a first-inversion tonic chord, while the latter begins on a 6/4, which resolves to a 6/3. He also discusses "Es träumte mir" (op. 57, no. 3), which begins with a dissonance that resolves to a 6/4 (example 6.1).⁸ Whereas in "Die Mainacht" the

⁶Burkhart, "The Delayed Tonic Effect in Brahms."

⁷Burstein (pp. 3–4) refers to pieces that only imply a tonic as random openings.

⁸Carl Schachter has suggested that this 6/4 (with $\hat{3}$ in the upper voice) is prolonged until the final cadence. By contrast, Burkhart, in "The Delayed Tonic Effect in Brahms," reads the opening as prolonging the dominant with $\hat{2}$ in the upper voice. He also offers an insightful analysis of the correspondence between this song's tonal structure and the text. In particular, he associates the startling augmented sixth on which the first half of the song ends (m. 20) with the pain of the protagonist.

tonic root-position chord arrives at the end of the first stanza, in this song it arrives only at the final cadence. The tonic's absence, combined with the long pedal points and arpeggio figuration, creates a dream-like unreality.

Example 6.1: "Es träumte mir" (op. 57, no. 3), mm.1-7.

Sehr langsam

molto p

Es träum . te mir, ich sei dir teu . . . er,

"Die Schnur, die Perl" is from the same opus as "Es träumte mir," and, like this song, it begins on a dominant pedal point and is characterized by an unusually prominent $\hat{4}$.⁹ Although the initial phrase of this song emphasizes the dominant seventh, Schachter

⁹Both these songs use texts from Daumer's *Polydora*, and although all of the op. 57 songs use poems by Daumer these are the only texts from this collection. These songs have a remarkable number of similarities. Aside from the points made above, they are the only songs in op. 57 in B major, and the only ones in which the tonic is delayed until the final measures.

suggests that the first structural chord is actually the I^6 in m. 9, and that the bass $D^\sharp$ of this chord is the first note of the fundamental structure (example 6.2).¹⁰

Example 6.2: "Die Schnur, die Perl" (op. 57, no. 7), mm. 1–9.

The musical score for "Die Schnur, die Perl" (op. 57, no. 7) by Johannes Brahms, measures 1–9. The score is for voice (Singstimme) and piano (Pianoforte). The tempo is marked "Etwas langsam". The key signature is D major (two sharps). The time signature is 4/4. The lyrics are: "Die Schnur, die Perl an Perle um deinen Hals gereiht, wie wiegt sie." The score shows the vocal line and the piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand and a more active bass line. Roman numerals V and I are indicated below the piano part at measures 4 and 9 respectively.

¹⁰Brahms's Intermezzo in B $\flat$ major (op. 76, no. 4) is another piece that begins with a prolongation of the dominant seventh with $\hat{4}$ in the upper voice. The Oster Collection of the New York Public Library includes Schenker's graph of this work, in which he resolves the $\hat{4}$ to a $\hat{3}$ in the bass voice. (Burkhart, in "The Delayed Tonic Effect in Brahms," offers an explanation of this reading.) By contrast, Felix Salzer and Carl Schachter's reading resolves the $\hat{4}$ to the $\hat{3}$ in the upper voice in m. 49, and they do not read a complete structural descent. *Counterpoint in Composition: The Study of Voice Leading* (1969, rpt.: New York, Columbia University Press, 1989), 458–61.

Unlike these songs, a number of others do not begin with such clear references to the tonic chord, but nevertheless, the tonality of the piece is still clear. Often these works commence with a prolongation of the dominant seventh, as is the case in “Ruhe, Süßliebchen.” The tonic may briefly appear, but it does not function as a structural chord. For example, in m. 4 of “Regenlied” the tonic appears as a passing chord within the dominant, and in m. 14 of “Auf dem Schiffe” a tonic chord functions as the subdominant of the dominant. By alluding to the tonic without definitively establishing it, these songs create a feeling of suspension. At first, it seems as though the listener is intruding on something already in progress.

Still other works are characterized by a deceptive beginning. Initially, the first chord is heard as the tonic, but as the piece progresses it is reinterpreted as a non-tonic chord. Burstein concludes that “such openings often yield an intended obscurity and sense of the exotic.”¹¹ Both Brahms’s “Botschaft” and “Meine Liebe ist grün” begin in this manner. The latter starts firmly on a D $\sharp$ minor chord, but swiftly passes on to the tonic, F $\sharp$ major (mm. 1–4, example 6.3).

Example 6.3: “Meine Liebe ist grün” (op. 63, no. 5), mm. 1–4.



¹¹Burstein, 8. See also his chapter 4.



By contrast, “Botschaft” prolongs the initial key for a much longer period of time (example 6.4). It begins on B $\flat$ minor and prolongs this key through the prelude and first phrase (to m. 11). The following passage, however, hints at the tonic, D $\flat$ major, and then prolongs its dominant, A $\flat$ (mm. 14–21). This chord eventually resolves to the tonic at the end of the first stanza (m. 22). In compositions where the tonic is delayed for a long period of time, such as this one, the arrival is usually followed by a phrase or section confirming the tonic. And in “Botschaft” the tonic is prolonged during the four-measure interlude that follows stanza 1 (mm. 22–26).

Example 6.4: Reduction of “Botschaft” (op. 47, no. 1), mm. 1–22.

In some pieces with a deceptive beginning the initial key is prolonged for such a long period of time that it may be tempting to describe the piece as being in two keys, as for instance Chopin's F minor Fantasy (op. 49), which ends in Ab.¹² This is particularly the case when elements of design, such as texture, also subdivide the piece. A number of Schubert's songs, including "Klage an den Mond" (D. 436), fall into this category.¹³ In these pieces the two keys are interpreted as being equally important, whereas in an auxiliary-cadence composition the first key is subsumed by the second. Brahms's oeuvre, however, does not include any dual-key songs.

The songs analyzed in this chapter are arranged according to their form. The first song, "Auf dem Schiffe," is through-composed. It begins on II, moves to V, and arrives at the tonic on the final word of the text. The next four songs are in ternary form. "Regenlied" and "Nachklang" are considered together because the second song draws most of its material from the first. Both of these songs open with the dominant, and like "Auf dem Schiffe," they reach the tonic on the last word. By contrast, "Parole" and "Vom Strande" begin on the submediant and are characterized by augmented sixths that lead away from the initial key. These are the only two songs in the chapter whose openings may be considered deceptive. Unlike the first four songs, "Vom Strande" and the remaining two songs are not auxiliary-cadence compositions. In this song only the A section is characterized by an auxiliary cadence. The other two use strophic variations and only one of their stanzas has a non-tonic opening. "Ruhe, Süßliebchen" comprises three stanzas, but only the first starts off the tonic. By contrast, in "Mit vierzig Jahren" the first two stanzas begin on the tonic,

¹²Carl Schachter, "Chopin's Fantasy op. 49: The Two-Key Scheme," *Chopin Studies*, ed. Jim Samson (Cambridge: Cambridge University Press, 1988), 221–53.

¹³Harald Krebs, "The Background Level in Some Tonally Deviating Works of Franz Schubert," *In Theory Only* 8/8 (December 1985), 5–18.

while the third begins on the dominant. This stanza is not, strictly speaking, an auxiliary cadence, but nevertheless the absence of the tonic is both structurally and programmatically significant.

As in the preceding chapter, the primary goal here is to seek correlations between the structure and meaning of the text and the tonal structure of the songs. In most of these songs the absence of the tonic can be associated with a feeling of nostalgia or estrangement, which is described in the text.¹⁴ The special atmosphere created by the non-tonic openings conveys the protagonist's sadness or confusion. Furthermore, the distance between the first chord and the tonic suggests the protagonist's separation from an important person or time, and the arrival on the tonic often symbolizes a reunion, or a breaking down of this distance. Thus the arrival of the tonic can be associated with specific events in the text. As in the songs in chapter 5, many of these narrative details are also conveyed by the motivic design, as well as such foreground effects as dynamics and piano figuration.

"Auf dem Schiffe" (op. 97, no. 2)

The text of "Auf dem Schiffe" was written by Christian Reinhold, who was the father of Brahms's friend Marie Fellingner.¹⁵ Reinhold's text tells of a person longing for the freedom felt by the bird that he watches soaring through the sky. In chapters 2 and 4, I

¹⁴I am grateful to Carl Schachter for pointing out this unifying thread.

¹⁵Reinhold was the pseudonym of Christian Reinhold Köstlin (1813–1856), a lecturer in law at the Tübingen University. Brahms sent a manuscript copy of this song to Marie Fellingner, but this copy has since been lost. *Johannes Brahms im Briefwechsel mit Hermann Levi, Friedrich Gernsheim sowie den Familien Hecht und Fellingner*, ed. Leopold Schmidt (1910; rpt. Tutzing: Schneider, 1974), 242.

show that Brahms subdivides Reinhold's twelve lines into two large sections: the first describes the bird's flight; the second the sailor's desire to be like the bird.¹⁶

The light-sounding consonants and the assonance of the first four lines convey the weightlessness of the bird. Furthermore, the word "Vögelein" dominates the first section. The word "ein" opens the poem and is contained in the rhyme that ends three of the first four lines. Similarly, the rhyming syllable of the third and fifth lines, "-gel-", is also found within "Vögelein." In Brahms's setting, the piano's high register and its triplet rhythms depict the bird's carefree flight.¹⁷ Furthermore, the absence of the tonic suggests the weightlessness that the poem conveys.

By contrast, most of the measures in the second section comprise wide arpeggios, making use of the bass register. This figuration combined with the slower declamation rate and the longer phrases suggest the character's longing.¹⁸ Moreover, the two sections are distinguished by their different melodies, and specifically by a motivic transformation that is intimately related to the text.

The first four measures of the prelude present the most important motive of the song, the two-note figure f[#]2 to e2, supported by II7-V7 (example 6.5a). Example 6.5b demonstrates how this motive is expanded through the song's first section.

¹⁶See table 2.3 (p. 42) for Brahms's division of the text.

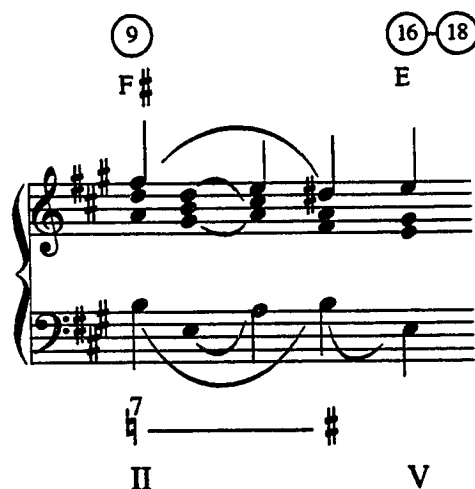
¹⁷Brahms's use of word painting in this first section is described in chapter 3, example 3.1.

¹⁸The phrase structure of this song is described in chapter 4, see examples 4.13 and 4.14.

Example 6.5a: "Auf dem Schiffe," mm. 1–3.



Example 6.5b: Reduction of mm. 9–18 (repeated in mm. 19–28).



Initially, the two-note figure is doubled a third lower, but the $d2-c\sharp2$ also develops independently and it forms an appoggiatura over A in m. 14 (example 6.6).¹⁹ This transformation anticipates the second section, where appoggiaturas frequently appear in the melody and convey the longing of the sailor.

¹⁹The A chord in this passage is not functioning as a tonic chord, but as the subdominant of the dominant.

Example 6.6: "Auf dem Schiffe," mm. 13–16.

13
wiegt die Flü . gel im Son . . . nen . schein,
4 - 3

During the second section these two motives are moved to C major: D–C $\sharp$ becomes D–C $\natural$, and F $\sharp$ –E becomes F $\natural$ –E. The former appears in the melody in mm. 29–30 and again in the alto line in mm. 34–35. The latter occurs more frequently, and example 6.7a shows that the f $\sharp$ 2 of m. 32 is transferred down and resolved in the bass at m. 35. It is not resolved in its own register until m. 41. Example 6.7b shows that at a deeper level, f $\sharp$ 2 is prolonged in the top voice until m. 35 where it is resolved to e2. This suspension of f $\sharp$ 2, the louder dynamics, and the new expansive arpeggios in the piano underscore the line “wie wohl das tut” (What a good feeling that is). This is the first hint that the poem may not be entirely an objective description of the bird, and Brahms’s music, as well as his repetition of this line, forcefully announces this change in focus. The remaining two lines of this section, however, revert to describing the bird, and Brahms drops the dynamic level back to *piano* (mm. 34–41).

Example 6.7a: “Auf dem Schiffe,” mm. 29–41.

D - C $\sharp$
wohl das tut, wie wohl das
mf
F $\sharp$ 4 →

tut so hoch er ho ben

im Mor gen hauch!

Example 6.7b: Reduction of "Auf dem Schiffe," mm. 28–41.

E F#m E

(28) (32) (35) (41)

5 3 V 6 3

With the return of the opening material at mm. 42–48, Brahms returns to a loud dynamic level. The $f\sharp 2-e2$ appears three times, often together with $d2-c\sharp 2$. The density of these repetitions prepare for the climax of the song at mm. 49–50, where $f\sharp 2-e2$ forms a 6–5 appoggiatura over A. At the same time the text introduces the speaker, and the first person pronoun is set to the $e2$. Here $f\sharp 2$ is preceded by $g\sharp 2$, which is the minor third above the dominant (E). This borrowing from the minor colors the return of the opening measures and the climax of the song, and emphasizes the sailor's wistful mood (mm. 47–48). This climax was prepared by the $g\sharp 2-f\sharp 2-e2$ of mm. 32–41.²⁰ This earlier passage hints at the sailor's envy and it is the first time Brahms returns to the loud dynamic level of the prelude. Thus the two passages are not only connected by the motive, but also by dynamics.

During the final phrases Brahms repeats Reinhold's last line, which is the only one that explicitly reveals the protagonist's emotions. Brahms expresses his longing through the repetitions and expansions of the two-note motives, which now appear as appoggiaturas. As I demonstrate in chapter 4, the melody of this climactic phrase ends on a $6/4$ (m. 51), and its $d\sharp 2$ is resolved to $c\sharp 2$ only at the beginning of the next phrase (m. 54).²¹ Similarly, the voice's $f\sharp 2$ of m. 57 is resolved by the piano's $e2$ in m. 60, after the voice has finished (example 6.8). Furthermore the piano repeats the $d-c\sharp$ appoggiatura in mm. 59 and 60.

²⁰In the first passage the $g\sharp$ suggests C major, but in the later passage it is part of the suggestion of D major.

²¹See example 4.14.

Example 6.8: "Auf dem Schiffe," mm. 53–63.

In this way Brahms transforms the initial two-note motive, supported by a semi-cadence, into appoggiaturas, which appear at the climax of the song (when the speaker is introduced) and during the subsequent phrases. While the original motive represents the carefree bird, the appoggiaturas convey the protagonist's longing.

Aside from the differences in declamation rate, phrase structure, piano figuration, and melodic motives, the two sections of "Auf dem Schiffe" are distinguished by their tonal designs. The first section progresses from II to V, as shown in examples 6.5 and 6.9. The opening of the second is less stable, and for a moment suggests C major. However, at a deeper level, the C major chord is understood as part of a 5– $\sharp$ 6–5 (b–c–b) motion above the dominant. Nevertheless, the sudden move away from the dominant further emphasizes the line that first suggests that the poem is about the sailor's feelings, rather than the bird (mm. 29–34). During this section the upper voice converts the initial two-note motive into the neighbor motion e2–f $\sharp$ 2–e2 (example 6.9). Then the original motive returns with the subsequent repetition of the opening measures and the root-position dominant chords (mm.

42–48). Although A arrives in the bass at m. 49 it is not heard as the tonic; rather it is harmonized as a dominant seventh, suggesting a move towards D major (the subdominant). The expected D major chord, however, is replaced by a II6, which initiates the final progression to the tonic (m. 55). During the last line Reinhold conveys the image of the man flying with the bird, and Brahms's song suggests the completeness of this union of man and nature by finally arriving at the tonic as this line of text concludes (example 6.8). That this union is ultimately not achieved, and that the sailor continues to yearn, is suggested by the piano's appoggiaturas, which are repeated after the voice has finished (mm. 59 and 60).

Example 6.9: Reduction of "Auf dem Schiffe."

Similar large-scale auxiliary cadences are also to be found in the songs of Schubert and Schumann, but the resemblance of "Auf dem Schiffe" to Schumann's setting of Eichendorff's "Mondnacht" (op. 39, no. 5) is particularly noteworthy. This song has been analyzed by Burkhardt, and the characteristics he describes are quite similar to the points I

make about “Auf dem Schiffe.”²² Both texts concern man’s longing to be one with nature, and both delay mention of the speaker himself until the final lines. Similarly, both songs are characterized by the delay in the arrival of the tonic until the last possible moment. In Brahms’s song the tonic arrives on the final word, but the piano’s appoggiaturas resolve after the voice has finished. By comparison, in “Mondnacht” the melody descends to $\hat{1}$ on the last word, but the piano does not resolve to the tonic for another two measures (mm. 59–61).

Schumann’s song is characterized by a two-note motive, harmonized by a semi-cadence, which, in a reduced reading, resembles the motive in Brahms’s song. In “Mondnacht” it first appears in the introduction and is then expanded during the first period, in a similar manner to the motivic expansion that characterizes the first section of “Auf dem Schiffe.”²³ In both songs the speaker is first mentioned at the climax with a dominant seventh on the tonic. In “Mondnacht” this line is set to the most chromatic passage of the song, the texture is denser than anywhere else, and the two-note motive becomes part of a neighbor-motion ($b1-c\sharp2-b1$, in E major). Schumann’s $c\sharp2$ and $b1$ then recur as cover tones (mm. 50–54). The expanded neighbor motive is somewhat similar to the expansion of $e2-f\sharp2-e2$ in mm. 28–35 of “Auf dem Schiffe” (though this is not the most important climax of the piece), and the cover tones are analogous to the cover tones $f\sharp2$ and $e2$ in mm. 57–60 of this Brahms song.

²²“Departures from the Norm,” 147–57.

²³In the first period of “Mondnacht” the two chords are separated by a 6/4 over V. Burkhart notes that the resulting parallel fifths may convey nature as motionless — an idea not present in Brahms’s song.

Burkhart equates the slow harmonic rhythms, melodic repetitions, and regular four-measure phrases of “Mondnacht” with the “slow silent rhythms of nature.”²⁴ It is this orderliness, coupled with the joy of the bird’s flight, that Brahms captures in the first section of “Auf dem Schiffe.” These songs also share a number of surface characteristics. Just as Brahms conveys the height of the bird’s flight through register, so too Schumann uses high registers to signify “Himmel” (as opposed to low registers for “Erde”). The melodies of both songs include arpeggios, and both are in 3/8.

Brahms knew Schumann’s song, and his own setting of the same text (WoO 21), which dates from *ca.* 1853, has a number of similar characteristics.²⁵ Both songs are in 3/8, have continuous sixteenth-note accompaniments, and repeat their first stanza of music for the second stanza of text. Furthermore, Brahms uses Schumann’s alteration to Eichendorff’s fourth line. Despite these similarities, the songs do not share the same tonal design; indeed, Brahms introduces the tonic in his first phrase.²⁶ Although Eichendorff’s text describes the union of man and nature as a homecoming, Brahms’s setting emphasizes the protagonist’s endless longing. By contrast, Schumann’s setting is more peaceful and he beautifully conveys Eichendorff’s meaning by finally arriving at the tonic on the word “Haus.”²⁷ The programmatic effect of this arrival, however, is analogous to Brahms’s conclusion of “Auf dem Schiffe.”

²⁴ Burkhart, “Departures from the Norm,” 148.

²⁵ May (I: 276) describes an 1860 soirée at which Stockhausen and Clara Schumann performed this song. The audience included Brahms and Joachim.

²⁶ The tonal structure of Brahms’s setting is briefly described in chapter 7, pp. 308–09.

²⁷ Burkhart, “Departures from the Norm,” 147.

Sams suggests that Brahms's "Auf dem Schiffe" is reminiscent of Schumann.²⁸ My analysis bears out his suggestion, showing similarities in the tonal and motivic designs. Clara Schumann's edition of her husband's op. 39 was published in 1885, around the time when Brahms wrote "Auf dem Schiffe." Brahms had assisted her in the preparation of many of the volumes of Robert Schumann's collected works. Perhaps it was the publication of Schumann's songs that prompted him to explore the compositional problems in Schumann's "Mondnacht" more fully than he had done in his earlier setting of the same text.²⁹

"Regenlied" and "Nachklang" (op. 59, nos. 3 and 4)

The texts of "Regenlied" and "Nachklang" were written by Brahms's friend Klaus Groth. The former appeared in *Hundert Blätter Paralipomena zum Quickborn* (a collection of Groth's poems published in 1854), and Groth inscribed the latter on the title page of Brahms's copy of this book.³⁰ Brahms set these two texts in 1873, but he had already set the "Nachklang" text in 1872 (WoO 23).³¹

²⁸Sams, *Brahms Songs*, 55.

²⁹There is, however, no documentary evidence to support this hypothesis. Clara refers to opp. 96 and 97 in her letters of December 1885 and January 1886, but she does not single out op. 97, no. 2 for special attention. *Letters of Clara Schumann and Johannes Brahms 1853–1896*, ed. Berthold Litzman (New York: Longman, 1927).

³⁰This copy of Groth's poems is now owned by the Gesellschaft der Musikfreunde in Vienna.

Brahms sent these songs to Groth in April 1873, and Klaus and his wife, Doris, repeatedly thanked him for the beautiful settings in their letters of 1873 and 1874. Doris's letters are more exuberant than those of her husband, and they refer to the couple's unsuccessful attempts at performing the songs. *Briefe der Freundschaft Johannes Brahms – Klaus Groth* (Heide in Holstein: Westholsteinische Verlagsanstalt Boyers, 1956), 74, 75, 77, 78, 81, and 86.

Brahms also gave these songs to Clara Schumann as a birthday present. They were performed for her by Julius Stockhausen, during the fall of 1873, and he also sang them

Although Groth had not paired these two poems, both are pervaded by the image of falling raindrops and in both the protagonist is in a melancholy mood, dreaming of past, happier times. In "Regenlied" Groth associates rain with childhood memories, but in "Nachklang" raindrops are metaphors for tears. In this context the reminiscences in the title of the second song perhaps refer to the childhood described in the first. Much of the music for "Nachklang" is derived from "Regenlied" and Fellingner suggests that the second song forms a coda or epilogue to the first.³² In the following discussion I first describe the shared material of the two songs, and then the tonal design of each song.

Both the songs are in ternary form: they have sad, minor-mode outer sections that are contrasted by major-mode inner sections. Furthermore, both begin on the dominant and reach the tonic (F# minor) only on the final word of their texts. Table 6.1, below, contains the formal outline of both songs. Brahms repeats mm. 5–20 of "Regenlied" for the first stanza of "Nachklang," and this passage is labelled X.³³ This section is characterized by a

for the Groths. Clara thanked Brahms for this gift in two letters, dated September 17 and November 24, but she does not offer any praise or criticism of either song. *Letters of Clara Schumann and Johannes Brahms 1853–1896*, I: 271 and 273.

³¹Imogen Fellingner, "Zur Entstehung der *Regenlieder* von Brahms," 55–56.

The earlier setting is in G minor, and is called "Regenlied." Unlike the second setting, the first has clearly defined phrases, it begins on the tonic, and it has a much faster declamation rate. Aside from these contrasting characteristics, both settings divide the two stanzas of text into ternary form, and they use staccato accompaniments and descending melodic motives.

³²Fellinger, "Zur Entstehung der *Regenlieder* von Brahms," 55. The songs, however, are not always performed as a pair. In fact, the first known public performance was of no. 3, without no. 4. McCorkle, 251.

³³Brahms also uses this material for the refrain of the last movement of the G major violin sonata, op. 78. Fellingner ("Zur Entstehung der *Regenlieder* von Brahms," 58) suggests that Brahms may have thought of reusing the "Regenlied" theme when he and Rieter-Biedermann were discussing the transposed versions of the op. 59 songs during December 1877 and early in 1878. The violin sonata was begun in 1878 and completed in 1879.

dotted, repeated-note motive, which is played by the piano. Although this motive is usually said to represent rain, Kalbeck suggests that it could represent a bird call or even the beat of a hesitating heart,³⁴ and Bell suggests it conveys an aura of “nostalgic grief.”³⁵

Table 6.1: Formal Outlines of “Regenlied” and “Nachklang.”

“Regenlied”		“Nachklang”	
mm. 1–44 1–4 5–20 21–24 25–44	A prelude X prolongs the dominant (of F# minor) prelude X, mm. 5–11, followed by two new phrases ending on the dominant of A major.	mm. 1–16 1–16 17–20	A X interlude
----- 45–94 45–70 71–94	B A major 3/2, D major	----- 21–30	B A major
----- 95–147 95–111 112–15 116–31 132–39 140–47	A X, without the prelude prelude X, mm. 5–18. Alters the last phrase of X so that it ends on II, rather than V. Cadential phrase, moving to I in m. 138. postlude	----- 31–44 31–38 39–44 44–50	A X, mm. 5–8. Extends the first phrase of X so that it ends on an E chord. Cadential phrase moving to I in m. 44. postlude

³⁴Kalbeck, II: 377.

³⁵Bell, 76.

Section X occurs twice in each of the outer sections of “Regenlied,” and once in the outer sections of “Nachklang” (table 6.1). In “Regenlied” most of the repetitions are preceded by a four-measure prelude, which prolongs the dominant. Although the tonic is briefly heard in mm. 2 and 4, it is not a structural chord, and in the fourth measure the F $\sharp$ is actually part of a motivic imitation, as shown in example 6.10. According to Giebeler, one may think that this piece is in C $\sharp$ minor. However, the presence of the e $\sharp$ s and the F $\sharp$ passing chords contradict this interpretation.³⁶

Example 6.10: “Regenlied” (op. 59, no. 3), mm. 1–4.



Beginning on the dominant, the first phrase of section X ends deceptively and the second moves toward G major (example 6.11). The bass G, however, is delayed until m. 16, where it overlaps with the upbeat to the next phrase.³⁷ This phrase returns to the dominant, and the section ends with an interruption. While the structural line descends to g $\sharp$ 1, the cover tones d2 and c $\sharp$ 2, together with the initial c $\sharp$ 2, form a $\hat{5}-\hat{6}-\hat{5}$ motion.

³⁶Giebeler, 63. Giebeler also suggests that the song recalls Beethoven’s Moonlight Sonata (op. 27, no. 2).

³⁷This passage is discussed in chapter 4, see example 4.3. In “Regenlied” the presence of G $\sharp$ prepares for the D major section.

The musical score is presented on a grand staff. The upper staff uses a treble clef and the lower staff uses a bass clef. The key signature consists of one sharp (F#). The score is divided into measures, with measure numbers 5, 11, and 19 indicated in circles. A bracket labeled "N cover tones" spans from measure 11 to measure 19. In measure 11, a "5th" interval is marked between two notes. A dashed box labeled "N" encompasses measures 11 and 12. Specific notes are labeled with letters and accidentals: "c#" in measure 11, "b" in measure 12, "a" in measure 13, and "g#" in measure 14. Dynamic markings "f" and "ff" are present. The score concludes with a section labeled "V" in the bass staff.

Example 6.11: Reduction of X (first heard in "Regenlied" mm. 5–20).

In his discussion of text painting in *Winterreise*, Everett describes a number of songs in which the neighbor motive $\hat{5}-\flat\hat{6}-\hat{5}$ (in major) represents the anguish of hot tears. He also mentions that Brahms uses this motive in mm. 31–32 of the first setting of the “Nachklang” text (WoO 23).³⁸ As example 6.11 demonstrates, the op. 59 songs include expanded repetitions of this motive (mm. 5–7, 7–8, and 8–19 of “Regenlied”). Like the Schubert songs, the text of “Nachklang” refers to hot tears. Although this image does not occur in “Regenlied,” the motive may still be associated with the protagonist’s sadness. Schachter also points to the use of this motive in Schubert’s “Der Tod und das Mädchen” and he concludes that its “age-old association with ideas of death, grief, and lamentation”³⁹ is largely due to its downward semitone step.

Like the falling rain and tears, the melodic line of X descends, often forming parallel sixths with the inner voices.⁴⁰ Falling fifth progressions pervade both songs, though in many instances, including the first phrase, they are obscured by reachings-over in the melody (example 6.11).⁴¹ These falling fifths are absent during the happier, middle sections of “Nachklang,” but they return when the first section is repeated. By contrast, in

³⁸“A Schenkerian View of Text-Painting in Schubert’s Song Cycle *Winterreise*,” 176–82, and footnote 14, p. 217. The songs he mentions are: “Gefror’ne Tränen,” “Erstarrung,” “Auf dem Flusse,” “Der stürmische Morgen,” and “Rast,” in addition to “Thränenregen” (from *Die schöne Müllerin*, no. 10).

³⁹“Motive and Text in Four Schubert Songs,” 70.

⁴⁰Newman was particularly critical of Brahms’s frequent use of parallel sixths. He wrote: “At the slightest hint of the tender or pathetic, Brahms takes to thirds and sixths as readily as the Victorian female used to take to tears, and for much the same reason.” “Brahms and Wolf,” 588.

⁴¹The descent in the first phrase is particularly appropriate because the texts of both songs begin with the image of falling rain.

“Regenlied” a falling fifth is expanded throughout the A major passage of section B (example 6.15, mm. 59–70). Furthermore, at the end of the second A section the piano has a series of descending fifths, doubled in sixths, which continue during the postlude (mm. 132–41).

Aside from the $\hat{5}-\hat{6}-\hat{5}$ motives and the descending phrases, Brahms’s chromaticism and frequent appoggiaturas, convey the painful yearning of the protagonist. Some of the chromatic passages are substitutes for more conventional cadences using an applied dominant seventh. For example, the cadence at the end of X comprises a series of chromatic passing tones, rather than a conventional approach to V via II (example 6.11). In general, appoggiaturas permeate the melody of both songs, and in the last cadence of “Nachklang” an appoggiatura is prolonged and intensified by passing chromatic tones (example 6.12). These appoggiaturas draw out the words “heiße Träne” (hot tears), and the first includes the notes $d2-c\sharp2$, which belong to the $\hat{5}-\hat{6}-\hat{5}$ motive.⁴²

In “Regenlied” the outer sections, which contain repetitions of X, are strongly contrasted by the inner section. This section (mm. 45–94) is divided into two parts: the first is in A major (mm. 45–70) and the second in D major (mm. 71–94). During the former Groth describes a child’s excitement at feeling rain on his face, and Brahms depicts the falling rain by staccato descending bass notes. Giebeler suggests that the piano’s descending sextuplets beginning in m. 46 depict the word “Fließen” (gushing),⁴³ and this

⁴²The melody’s $b1-d2-c\sharp2$ recalls the opening of this song, where the $d2$ is ornamented by a descending third (mm. 1–3).

⁴³Giebeler, 64.

Example 6.12: Reduction of "Nachklang," mm. 39–44.

structured in a similar manner. The first two lines of each stanza concern man and nature, whereas the second two include a comparison to the heavens or creation. Brahms uses the same music for each stanza, and sets their second couplets to a chromatic passage, perhaps reflecting man's yearning for a spiritual union with nature (example 6.13). The contour of the melody of the fifth stanza perfectly reflects the words "in dem Himmelstau versunken" (sunk in the heavenly dew). The highest note of this melodic segment occurs on "Himmels-" and then the melody descends (mm. 77–78). These phrases also include a repetition of the $\hat{5}-\hat{6}-\hat{5}$ motive. This motive does not occur in the A major section, and its appearance here further suggests the protagonist's emotional rest, as he yearns for lost innocence. When this phrase is repeated it is followed by another which leads to a cadence in D major. However, passing notes and appoggiaturas delay a complete D major chord for two measures, and consequently they obscure the final cadence of this section (mm. 90–91, example 6.13). From the beginning of this phrase the meter reverts to cut-time, in preparation for the return of the A section. This transition is also facilitated by a passing motion in the piano that leads directly back to the dominant (mm. 92–95). This transition back to the A section functions like a cinematic fade, bringing the character out of a dream sequence and back to reality.

The restatement of section A alters the final phrase so that it prepares for the dominant, rather than for A major (mm. 128–31). Brahms then introduces an eight-measure phrase, most of which is taken up by a dominant pedal point (mm. 132–38). Only in the last measure of this phrase is the tonic reached. This concluding bass motion from C# to F#, however, is slightly disrupted by a passing B (m. 137), which is part of the dominant

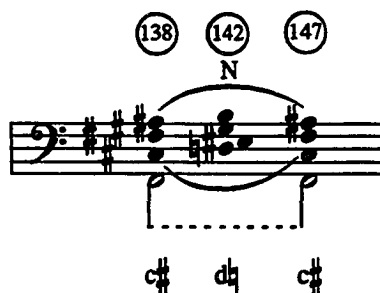
rhythmic patterns. However, he ignores the relationship between Brahms's music and the meaning of the text.

Example 6.13: Reduction of "Regenlied," mm. 84–91.

minor-ninth chord that is arpeggiated in mm. 136–37. This chord also appears, though in a different tonal context, in mm. 75–76 and 85–86 of the D major section (example 6.13). In this passage, as in the final cadence of the song, it facilitates a repetition of the $\hat{5}$ – $\hat{6}$ – $\hat{5}$ motive. In all these passages, the text conveys religious or spiritual sentiments. Thus, the combination of this chromatic chord with the $\hat{5}$ – $\hat{6}$ – $\hat{5}$ motive suggests the character's longing for the type of spiritual peace experienced in childhood, which is made explicit in the final line of text.

The postlude repeats the $\hat{5}$ – $\hat{6}$ – $\hat{5}$ motive and the diminished-seventh chord that is included within the dominant minor ninth ($d\flat$, $e\sharp$, $g\sharp$, b ; see example 6.14). Indeed, this chord is resolved only to the tonic chord in the last measure of the song. This section also includes the dotted-note motive, which is used in successively augmented versions during mm. 143–44 and 145–46. The postlude's repetition of the song's main motives, which are all associated with sadness and pain, suggests that the character's longing continues.

Example 6.14: Reduction of "Regenlied," mm. 138–47.



As the reduction in example 6.15 illustrates, the background of this song is a large-scale auxiliary cadence. Beginning on the dominant, it finally progresses to the tonic on the last syllable of the text. Similarly, auxiliary cadences are also present in the middleground. The A major section is characterized by an auxiliary cadence, though in this case the first chord of this section is the first inversion of the local tonic (A major).⁴⁶ Furthermore, this entire section could be considered as a preparation for the subsequent D major section. Although the inner section of this song is clearly differentiated from the A sections, the whole piece is unified by the recurring $\hat{5}-\hat{6}-\hat{5}$ motive. This motive is also expanded by the bass throughout the song (example 6.15).

In the upper voice, $c\sharp 2$ is prolonged until the A major section, when it starts to ascend (example 6.15). At the beginning of the D major section it peaks at $f\sharp 2$, and this note is prolonged throughout this section. Instead of descending to $d2$ at the final cadence of this section (mm. 88–89), the structural line returns to $f\sharp 2$, and this contributes to the lack of finality associated with this cadence. The melody leaps down from this $f\sharp 2$, and then $c\sharp 2$ ($\hat{5}$) emerges from the inner voices for the beginning of the final section. The large-scale ascent to $f\sharp 2$ is anticipated by the melody of the first section, which occasionally leaps to

⁴⁶Schenker also views the progression I6–V–I as an auxiliary cadence. See fig. 110, c1, and Burstein's commentary on p. 63 of his dissertation.

Example 6.15: Reduction of “Regenlied.”

this note, and, similarly, the repetitions of this melody in the last section recall the f#2s of the D major section. In particular, the sustained f#2s of the final phrase (mm. 132–35) are yet another way in which the end of the song makes reference to the spiritual peace described in the D major section.

Giebeler acknowledges that Brahms's division of this text into four sections of music is related to the text, but he then concludes that in all other aspects Brahms's setting disregards the text. His analysis, however, concentrates on the declamation and almost entirely ignores the tonal structure.⁴⁷ Although he criticizes the music because it strays too far from the tonic, he makes no attempt to describe how the keys of each section are related, nor does he attempt to relate the tonal design to the text. Admittedly, the contrasts within this song may be too great, but that does not necessarily mean that the music does not reflect the text.⁴⁸ I suggest numerous ways in which each section not only portrays the mood of the corresponding text, but also reflects specific details. For instance, the design of the D major section is related to the structure of the fifth and sixth stanzas, and its most chromatic sections underscore the lines that suggest the character's longing for spiritual peace. Furthermore, the last section's recollection of the material from the D major section specifically links the closing line's reference to the soul to the religious references in the earlier section. Although the last section emphasizes the protagonist's wish for inner peace, Giebeler simply describes it as a repetition of the opening section.

⁴⁷Giebeler (p. 65) criticizes the stretching out of words across beats and measures. Indeed, the repetitions of *X* to different words does create a few text-setting problems, which are primarily related to the repeated dotted half note. For instance, in mm. 13 and 104 the words "in der" are allocated a complete measure. Similarly, the first phrase of "Nachklang" includes a number of elongated prepositions (see example 2.22). Furthermore, the melody of *X* does not accommodate the enjambment of the third and fourth lines of "Nachklang."

⁴⁸Bell (p. 76) states the song is too diffuse, and he prefers the briefer "Nachklang."

“Nachklang” is a much shorter song, and its middle section comprises two phrases followed by an interlude. Although the prelude of “Regenlied” hints at the key of F# minor through the passing tonic chords, there is no such reference in “Nachklang.” Nevertheless, owing to the presence of e# and the seventh over the dominant, the key is quite clear. This song’s second section is not as different from the outer sections as that of “Regenlied.” It maintains the eighth-note motion in the piano part, though with slightly different figuration, it does not change meter, and it concludes with a statement of the $\hat{5}-\hat{6}-\hat{5}$ motive (m. 27–30, example 6.16). Furthermore, one of its inner voices contains an expanded transposition of this motive, as example 6.16 demonstrates.

Example 6.16: Reduction of “Nachklang.”

The last section of this song contains a varied repetition of X. Instead of ending with a deceptive cadence, the first phrase of this section is linked to the next by a chromatic bass ascent, which begins on C# and leads to the only authentic cadence in the song. The first part of this ascent ends on E (mm. 35–38), and this chromatic progression and the

melody's simultaneous descent to $g\sharp 1$ recalls mm. 21–25 of the B section. As Lester has suggested, this final passage summarizes the preceding sections, by recalling material from both A and B, before ending decisively on the tonic (example 6.16).⁴⁹ Although the structural descent in this song is much more decisive than that of "Regenlied," there are a number of factors to suggest that the protagonist has not found peace. Bell observes that this is suggested by the fluctuating dynamics of the postlude.⁵⁰ Furthermore, the descending passing motions of the inner voices as well as the syncopations of the last chords also support this notion.

In "Regenlied" and "Nachklang" the absence of the tonic, the slow declamation rate, and the generally high range of the piano set the mood for the protagonist's wistful reminiscences.⁵¹ The effect of the non-tonic opening of "Nachklang," however, is somewhat lessened when it is performed with "Regenlied," which establishes the key of $F\sharp$ minor. In addition to the similarities of these two songs, which I have already enumerated, I would like to suggest that the ending of "Regenlied" is linked to the beginning of "Nachklang." Whereas the structural descent in "Nachklang" is clear, in "Regenlied" the descent from $\hat{2}$ to $\hat{1}$ is obscured by the reachings-over in the melody. Although the melody's $d2$ of mm. 136–37 is transferred and resolved in a lower register, it is not resolved in the upper register until the $c\sharp 2$ at the beginning of "Nachklang." This linkage is

⁴⁹Personal communication.

⁵⁰Bell, 77.

⁵¹Brahms uses auxiliary cadences to create a similar dreamy atmosphere in "Ruhe, Süßliebchen" and "Es träumte mir" (op. 57, no. 3).

particularly significant because the $\hat{5}-\hat{6}-\hat{5}$ motive, of which these two notes are members, pervades so much of the songs.⁵²

“Parole” (op. 7, no. 2)

The text of “Parole” originally appeared as a song within one of Eichendorff’s novels.⁵³ The text depicts a girl thinking of her absent sweetheart, who is a hunter. She listens to the ground in an attempt to hear a trace of his movements; but hears only the grazing deer. Then she hears a shot from his gun, and excitedly calls her greetings. As I describe in chapter 3 (pp. 87–88), Brahms depicts the huntsman through a variety of

⁵²This is perhaps a rather unconventional manner of relating the two songs. More frequently, commentators observe harmonic relationships between members of a song cycle. That is, they would emphasize the relationship between the tonic chord (F#) at the end of “Regenlied” and the dominant at the beginning of “Nachklang.” For example, Burstein (pp. 146–47) notes that the first (non-tonic) chord of Schumann’s “Das ist ein Flöten und Geigen” (*Dichterliebe*, no. 9) is the same chord that ended the previous song. By contrast, I am suggesting that, in addition to the harmonic relationship, the upper structural lines of the two Brahms songs are linked by the d2 to c#2.

David Neumeyer has also discussed the use of Schenkerian analysis to explore the question of cyclic compositions. He suggests that the first song of *Dichterliebe* forms a prefix to the second. While the first prolongs c#2, the second includes the structural descent. Similarly, the tonal ambiguity of the first song is resolved by the second, which is firmly in A major. Neumeyer further relates this structure to the narrative of the cycle. “Organic Structure and The Song Cycle: Another Look at Schumann’s *Dichterliebe*,” *Music Theory Spectrum* 4 (1982), 92–105.

⁵³When the poem was extracted from the novel and published in a collection of poems, Eichendorff included a few introductory and closing sentences in which it is revealed that the person singing this song is a girl dressed as a hunter. These lines are quoted by Friedländer (p. 12) and by Ludwig Finscher, “Brahms’s Early Songs: Poetry Versus Music,” *Brahms Studies: Analytical and Historical Perspectives*, 343..

The title “Parole” (Watchword) was appended to this text by the editor of the volume of Eichendorff’s poems that appeared in 1837. According to Friedländer (pp. 11–12), Eichendorff did not approve of this title and, in a later edition, his son changed it to “Die Verlassene” (The Forsaken).

rhythmic and melodic figures which are traditionally associated with hunting, including dotted rhythms, a triadic melody, and horn fifths.⁵⁴

The poem comprises five stanzas which Brahms distributes across three strophes of music: stanzas 1 and 2 are both set to strophe 1; stanzas 3 and 4 to strophe 2; and stanza 5 to strophe 3.⁵⁵ The strophes are unified by similar melodic material that is pervaded by the interval of a third. The prelude is characterized by descending leaps of a third, and the first two-measure segment is transposed up a third (example 6.17a). Over all, the prelude moves from e2 to g♯2, and this third is answered by the g♯2–b2 of the postlude (mm. 41–43, example 6.17b). These framing thirds are motivic repetitions of the thirds that influence much of the melody. The first phrase of the melody embellishes the third b1–g1 with other descending thirds (example 6.17c). At the same time as the voice continues with its second two-measure segment, the piano imitates the first (mm. 8–9). Similar motives, which are also built on thirds, and transpositions of phrases and phrase segments by a third recur throughout the song. Furthermore, the third c2–e2 or e2–c2 is used in all three strophes, as demonstrated by examples 6.17c–g.

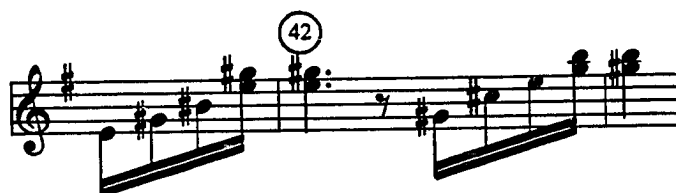
⁵⁴Finscher (pp. 342–43) draws attention to the contrasting piano figurations in the prelude and strophe 2. He suggests that while the latter are ‘real’ bugle-calls, the former may relate to Eichendorff’s introductory sentences in which he describes a girl accompanying herself on a zither. This contradicts most commentators, including Friedländer (p. 11), who consider both passages to represent bugle calls, despite the different figuration.

⁵⁵This division and the ternary form are discussed in chapter 2, pp. 39–40.

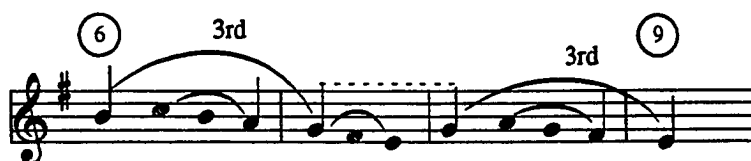
Example 6.17a: "Parole," mm. 1–4.



Example 6.17b: mm. 42–43.



Example 6.17c: Reduction of "Parole," mm. 6–9 (vocal line).



Example 6.17d: mm. 10–11.



Example 6.17e: mm. 21–22.



Example 6.17f: m. 22.



Example 6.17g: m. 28.



Despite the apparent simplicity of the triadic melody, the tonal design is quite ambitious. The song opens on the submediant, but it is transformed into an augmented sixth in m. 3 (example 6.18). This beginning is somewhat ambiguous. Initially, the song appears to be in C, but then a $\sharp$ is introduced. The resulting chord could be heard as a dominant seventh, and consequently be expected to resolve to F major. But, this is not the case; the chord is really an augmented sixth and it moves to the dominant of E minor (the tonic) as the melody begins. The inner voices, however, continue to sustain two notes from the augmented sixth chord (g and e), thus creating a 6/4. On the foreground level this 6/4 immediately resolves to a 7/5/3, but at a deeper level it is prolonged through the first phrase, and the piano resolves it to a 5/3 only after the voice has finished (m. 9). Instead of progressing to the expected tonic, the phrase ends with a deceptive cadence. The repeated 6/4–5/3 appoggiaturas throughout this phrase, and the melodic prominence of g $\sharp$ 1

convey the sadness of the girl. This idea is further suggested by the coincidence of the falling minor third $a1-f\sharp1$ with the word “traurig” (sadly).⁵⁶

Example 6.18: Reduction of “Parole,” mm. 1–9.

Throughout the song Brahms re-uses the enharmonic relationship of the augmented sixth on C (C, E, G, A $\sharp$) and the dominant seventh on C (C, E, G, B $\flat$). In m. 9 the initial augmented sixth is respelled as a dominant seventh and it suggests a resolution to F major. Such a resolution, however, does not eventuate, and the bass C is sustained through the second phrase (mm. 10–14, example 6.19). Brahms re-introduces the augmented sixth during the following interlude, and once again resolves it to the dominant at the beginning of the strophe’s repetition. Whereas the descending melody of the first phrase may be related to the girl’s sadness, the ascending line of the second perhaps suggests the distance of the hunter.

⁵⁶In the second stanza, however, this phrase sets a line of text describing the arrival of spring, which is usually an enjoyable occasion.

Example 6.19: Reduction of "Parole," mm. 10–16.

Example 6.19 shows a reduction of measures 10–16 of "Parole." The score is in G major (one sharp) and 3/4 time. It features a treble and bass staff. Measures 10, 12, and 14–16 are circled. Below the staff, a series of figured bass notations are provided: $\flat 8-7-3$, $6\sharp-4$, $\flat 7$, $\flat 8-5-3$, $\flat 6-4$, $\flat 7$, $\flat 8-5-3$, and $\flat 8$. The Roman numeral VI is centered below the figures.

Strophe 2 is preceded by an interlude in which the $a^\sharp$ of the augmented sixth chord is temporarily abandoned (m. 17). Nevertheless, it returns in m. 18 as $b\flat$, where it is part of the dominant seventh of F major (example 6.20). In this instance, the dominant seventh does resolve to F, but the following segment again prolongs the dominant of this key. During the sequential repetition of this four-measure phrase A major is tonicized, and thus the E chords of mm. 24–26 are local dominants and not tonics.

Example 6.20: Reduction of "Parole," strophe 2.

Example 6.20 shows a reduction of strophe 2 of "Parole," starting at measure 18. The score is in G major (one sharp) and 3/4 time. Measures 18, 22, and 27 are circled. A dashed line labeled 'N' spans measures 22–26. The bass staff has a $\flat 6$ figure under measure 18 and a $\flat 5$ figure under measure 27. The treble staff has a $\sharp 5$ figure under measure 27. The score includes various musical notations such as notes, rests, and slurs.

The prefix to strophe 3 transforms the A major chord, which concludes strophe 2, to A minor, and this chord leads back to the dominant and the repetition of the first four measures of strophe 1 (mm. 6–9, repeated at mm. 29–32).⁵⁷ As before, this phrase closes deceptively with a dominant seventh on C (m. 32, example 6.21). In this case, however, the $b\flat$ functions as an $a\sharp$, and the augmented sixth moves toward the dominant of E minor (m. 34). During the next phrase the bass descends chromatically to the dominant of C $\sharp$ minor, and then the final phrase begins with a partial circle of fifths. In this phrase the $a\sharp$ appears for the last time, now as a member of the dominant ninth of B (m. 38). This chord resolves to the dominant seventh of E, which in turn resolves to the tonic major, on the last syllable of text. The final lines of the song include the highest and loudest pitches, and these, along with the turn to major, and the long-awaited arrival of the tonic, depict the girl gladly calling out greetings to her sweetheart.⁵⁸

Example 6.21: Reduction of “Parole,” strophe 3.

⁵⁷This repeated passage, with its strong references to the minor mode, is not suited to the text which describes the excitement of the girl.

⁵⁸Finscher (p. 342) notes that Brahms incorrectly accentuates “tausendmal” instead of “grüßt.” He also criticizes the composer’s insertion of the “O” at the beginning of the last line, because it destroys Eichendorff’s emphasis on “grüßt.”

In his analysis of Schumann's "Am leuchtenden Sommermorgen" (*Dichterliebe*, no. 12) Burstein shows a similar usage of the augmented-sixth/ dominant-seventh sonority, and he demonstrates its close relationship to the text. This song begins with an augmented sixth, and when this chord is repeated in mm. 8–9 one expects it to behave as an augmented sixth, as before. But instead it functions as a dominant seventh. Burstein associates this unexpected reinterpretation with the moment the narrator suggests that the flowers speak.⁵⁹

Similarly, Brahms's use of the enharmonic properties of this sonority in "Parole" may be related to the text. When the augmented sixth is first respelled as a dominant seventh in m. 9, the text reveals that the hunter has gone away. To illustrate this point Brahms moves farther away from the tonic, to the submediant (C), rather than back to the expected dominant. Brahms further emphasizes this line by increasing the dynamic level and by arriving at the loudest and highest note as the text reveals that the hunter was the girl's sweetheart (mm. 12–13). During the second stanza, this music depicts the girl going out to the meadows to listen for the hunter, and the prolongation of F in strophe 2 similarly depicts her in the fields. During the third strophe the chromatic chord on C functions only as an augmented sixth, and it points toward the tonic, E. This focus on the home key suggests the couple will be together again. Indeed, the reinterpretation of the dominant seventh to an augmented sixth occurs just before the girl begins to call her greetings (m. 32). Furthermore, the directed motion to the tonic is somewhat analogous to the language in the final stanza. As Suzanne Osborne has observed, this is the only stanza which is characterized by verbs of motion ("sprangen" and "flohen").⁶⁰

⁵⁹Burstein, 183–84.

⁶⁰Personal communication.

Another association between the text and a chromatic pitch is also possible. During the second phrase of strophe 2 (m. 24) Brahms introduces $c^\sharp$ s. This strophe is repeated for stanza 4, which describes the girl identifying her lover's shotgun, and she speaks for the first time during the segments including $c^\sharp_2$.⁶¹ Although the $c^\sharp$ s give way to $c^\natural$ s (m. 28) they anticipate the last strophe's turn to major. In the last strophe, as in strophe 2, $c^\sharp_2$ is prominent when the girl is actually speaking. Moreover, it is the introduction of the $c^\sharp_2$ in m. 33 that turns the song decisively to the major mode. The importance of this note is further underscored by the tonicization of $C^\sharp$ minor in mm. 36–37, and by the postlude's repetition of a $C^\sharp$ minor chord (mm. 42–43).⁶² This inflection of $C^\natural$ to $C^\sharp$ can also be associated with one of the song's motives. Example 6.17 shows the numerous occurrences of the motive e_2 – c_2 . In mm. 21–22 of strophe 2, the piano reverses this motion and ascends from c_2 to e_2 , but then the voice again uses the descending form (m. 23 and 28). By contrast, during strophe 3 $c^\natural$ is transformed to $c^\sharp$, and $c^\sharp_2$ and e_2 are the respective climaxes of the melodic segments in the second phrase (mm. 33–37). Furthermore, the girl's overwhelming joy at the thought of being reunited with the hunter is suggested by the expansion of this motive from a third to a fifth. The last phrase segment begins on $c^\sharp_2$, but instead of moving to e_2 it leaps a fifth to $g^\sharp_2$ (mm. 38–40).

The entire song is a large-scale auxiliary cadence (example 6.22), but unlike the preceding songs, the structural line of this one is also characterized by an arpeggiation. Just as the bass line approaches the tonic, so too the upper line gradually builds up to the

⁶¹Owing to the repetition of the same music for the third and fourth stanzas, Brahms fails to distinguish the girl's disappointment at mistaking the sound of deer for her sweetheart's horse (stanza 3) from her pleasure at recognizing the hunter's shots (stanza 4).

⁶²Significantly, the tenor moves from B to $C^\sharp$ via $B^\sharp$ and not $C^\natural$ (mm. 41–42).

*Kopft*on (g[#]2), and both of these lines reach their goals only in the final strophe.⁶³ The *Kopft*on is anticipated by the arpeggiations to g2 in the prelude and by the melody's upward stretches, which rise above the structural line. At the beginning of strophe 1, the melody temporarily abandons the prelude's high register. But during the second phrase (and the following interlude) it returns to the upper octave, to f[#]2 and e2. Similarly, in strophe 2 the melody arpeggiates above the structural line, and it repeats the f[#]2 and e2 of strophe 1 (mm. 13–14 and 22–23). Strophe 3 begins on b1, and arpeggiates to the g[#]2 (m. 38), which is one step higher than the melodic peaks in the previous strophes.

Example 6.22: Reduction of "Parole."

"Parole," unlike any of the other auxiliary-cadence pieces discussed in this chapter, ends triumphantly with the melody's loud arrival in the high register and a change to the major mode. This conclusion and the discursive manner in which the tonic is reached can

⁶³Unlike the songs discussed in chapter 5, here the arrival of the *Kopft*on does not coincide with a turning point in the protagonist's life.

be related to the text. At first Eichendorff depicts the girl sitting sadly at her window, and Brahms conveys the distance between the girl and her sweetheart by moving to the dominant of F, rather than to the tonic, E minor. In strophe 2 he suggests the girl's joy at hearing the hunter's shot by moving to A major, and in strophe 3 he conveys her cries of greeting by the arrival of the tonic major. The progression to the tonic and the accompanying ascent to the *Kopftön* symbolically bridge the distance between the two characters, and convey the girl's belief that she will be reunited with the hunter. Similarly, Bozarth suggests that the appearance of the tonic represents a release from the tensions associated with the couple's separation. "Parole" is one of Brahms's earliest auxiliary-cadence songs, and Bozarth concludes that it "is the first in which Brahms employs larger-scale tonal planning to underscore the central issue of a poem."⁶⁴

"Vom Strande" (op. 69, no. 6)

Brahms's "Vom Strande" is in a ternary form, in which the A section, the refrain, comprises the same four lines of text.⁶⁵ This song portrays the pain felt by a girl whose sweetheart has returned to his ship and sailed away. During the refrains she addresses her absent beloved, but during the stanzas she appears to be addressing her mother (though she does not respond). As Braus has pointed out, the refrain and stanzas are distinguished by assonance, with the repeated "u" of the refrain being less prominent in the stanzas.⁶⁶ Brahms conveys these differences in a number of ways. The declamation rate of the refrain

⁶⁴"Brahms's *Lieder ohne Worte*," 353.

⁶⁵The form of this song is discussed in chapter 2, p. 38.

⁶⁶Braus, "Textural Rhetorical Organization," 260–62.

is twice as slow as that of the stanzas, the piano has contrasting figurations (though both sections use sixteenth notes and appoggiaturas in the bass), and, perhaps most importantly, the two sections have different tonal designs. Whereas the refrain begins away from the tonic (A minor), the stanza firmly asserts the tonic from its initial measures. Clara Schumann was aware of these differences and wrote to Brahms that she adored the refrain, but found the melody of the stanza to be uninteresting.⁶⁷

The refrain begins on an F major chord, but already in m. 3 the upper voices move and form a 6/4 above the F. This suggests a cadence in B $\flat$ major; a notion supported by the introduction of the seventh over F in m. 5. At the same time, the piano introduces new figuration, the dynamic level drops, and the seventh resolves to B $\flat$ minor. This progression is repeated, and when the seventh chord is restated in m. 7, a cadence in B $\flat$ minor might be expected. But instead, the seventh chord is transformed into an augmented sixth, which resolves to a 6/4 on E. As I demonstrate in chapter 4, this 6/4 is an ellipsis of the dominant (of A), and it moves to the tonic at the beginning of the stanza (m. 11).⁶⁸ This progression from F to A, along with the associated changes in the accompaniment and dynamics, underscores the poem's change in focus from the ship to the shore. Braus makes a similar observation and he suggests that this is a musical metaphor for the distance and closeness implied by the words "Ufer" and "Strande," respectively.⁶⁹ Furthermore, the new figuration, with its oscillating motion in the right hand and syncopated bass line, as well as the rising melodic conclusion, suggest the girl's trauma.

⁶⁷Letter to Brahms dated May 2, 1877. *Clara Schumann and Johannes Brahms 1853–1896*, II: 6.

⁶⁸See example 4.11.

⁶⁹Braus, "Textural Rhetorical Organization," 261, 262–63.

Like "Parole," "Vom Strande" has a deceptive beginning, and again Brahms plays with the enharmonic reinterpretation of the dominant-seventh/ augmented-sixth sonority. In "Vom Strande" the deceptive opening is related not only to the physical distance between the ships and the shore, but also to the girl's emotional attachment to the sailor. She believes her future happiness depends on the sailor, but his departure suggests that this is unfounded. The girl herself implies this notion when during stanza 2 she says:

So flüchtige Schlösser,
Wer könnt' ihn'n vertraun
Und Liebe, die bliebe,
Mit Freuden drauf baun?⁷⁰

Whereas the refrain portrays the girl's melancholy yearning, the stanza, with its faster declamation rate, emphasizes her agitation. The perpetual motion of the right hand of the piano suggests both the girl's excitement and the waves of the ocean. Brahms begins the first phrase on the tonic and ends it with a half cadence (mm. 11–14). He begins the second in the same way, perhaps suggesting that this is a parallel period, and that consequently this second phrase will conclude on the tonic. But instead, he repeats the first phrase in full and extends it by repeating the concluding semi-cadence (mm. 15–20). In both stanzas the girl seems to be petitioning her mother for comfort or advice, as she frantically attempts to come to grips with her situation. Brahms conveys her need for reassurance by the ascending conclusions of many of the phrases. These ascents sometimes underscore a literal question in the text, as is the case in mm. 18 and 20 of stanza 1 and mm. 51 and 53 of stanza 2. In most of these cases the melody leaps from b1

⁷⁰“Such fleeting castles [the ships], who could trust them and joyfully build upon them a love that would last?” Translation by Stanley Appelbaum.

to e2, but in m. 53 it leaps from a1 to e2. This leap also appears at the beginning of each stanza (mm. 12 and 49), and at the end of the refrain (mm. 8–9).

Brahms begins the third phrase of the stanza on the subdominant and then prolongs the mediant (mm. 23–26).⁷¹ The melody of this climactic phrase repeats the f2–e2 of the refrain, and these constant repetitions suggest the agitation of the girl. By comparison, during the refrain F is associated with distance, and the prolongation of this note until the final word conveys the girl's yearning.⁷² Furthermore, in mm. 23–26 the prolongation of the mediant, which delays the arrival of the dominant, suggests the man's absence. The final sentence of the stanza is set to a return of the tonic, and the rhythmic patterns of m. 11 (mm. 28–29).⁷³ The melody, however, is not the same, and its disjunct motion, including leaps of a diminished fifth (mm. 28 and 29) and of a minor seventh (m. 31) suggest the girl's hysteria. Furthermore, this disjunct motion literally depicts the image of the girl's heart being torn apart.⁷⁴ The girl's agitation is also projected by the rhythmic unrest and dynamic fluctuation of the postlude.

⁷¹The phrase structure of this passage is discussed in chapter 4, example 4.12.

⁷²The text also connects these two sections by the repetition of the word "zurück," which first occurs at the end of the refrain.

⁷³Braus ("Textural Rhetorical Organization," 267) notes that the climax is framed by the subdominant, and he interprets this as representing the ebb and flow of the waves. According to Braus's reading, m. 28 is heard as a dominant seventh (of IV) and not as the tonic. Although this is quite a plausible interpretation, the return of the initial melodic pattern suggests that m. 28 is heard as the tonic.

⁷⁴The last two lines of stanza 1 read: "und Klagen und Schweigen zersprengt mir das Herz." Appelbaum translates this as: and my heart is torn apart between lamenting and keeping silent.

During the second stanza, the music does not so literally match the text. In particular, the final lines of stanza 2 seem to suggest that the girl is somewhat less agitated.

The refrain is repeated at the end of stanza 1 without alteration, but its final cadence is varied when it is repeated after stanza 2 (example 6.23). As in the previous refrains, the 6/4 stands for the dominant, but this time the right-hand's sixteenth notes are discontinued and the bass moves down to the tonic (mm. 83–87, example 6.23b). This arrival, however, is not very convincing: The tonic chords in mm. 85 and 86 fall on the weak, second beats, and the ellipsis of the dominant robs the cadence of the decisiveness that is characteristic of a normal authentic cadence. Furthermore, the melody ascends to e2, rather than progressing down to $\hat{1}$. The resulting feeling of incompleteness suggests that the girl continues to mourn for her lost happiness.

Example 6.23a: "Vom Strande," mm. 8–10.



Example 6.23b: mm. 83–87.



After the first refrain, the stanza clearly establishes A minor as the tonic, and it ends with a perfect authentic cadence. This final cadence is much more decisive than that of the

refrain, and, unlike the refrain's cadence, it is accompanied by a structural descent. The structural close for the whole song thus takes place at the end of the stanza (example 6.24). The repetitions of the refrain are clearly set off from the preceding stanzas by elements of design and by a double bar. Consequently, the refrain is always heard as beginning a new section. Owing to the establishment of A minor, however, the effect of the deceptive opening of the second and third refrains is somewhat lessened. Although on the foreground level the last refrain is also heard as beginning away from the tonic, at a deep structural level it is viewed as prolonging the tonic from the end of the stanza.

Chapter 7 includes a number of songs that are characterized by the suppression of the final dominant, and by an ascending melody that ends on $\hat{3}$ or $\hat{5}$. These gestures usually convey a grieving protagonist, often a person whose love has not been reciprocated. The end of the refrain of "Vom Strande," with its elision of the V5/3 and its ascending melody, is somewhat similar in character to these pieces, and has a similar programmatic affect. In reference to the last cadence of "Vom Strande," Braus states that the lower register of Brahms's final two As (mm. 84 and 85) and the ending in minor "smack of the macabre," and he suggests that the woman's "beloved will have indeed breathed his last at sea."⁷⁵ I am not convinced, however, that the music implies such finality. On the contrary, I interpret the inconclusiveness of the last cadence as referring to the girl's continuous yearning.

⁷⁵Braus, "Textural Rhetorical Organization," 268–69.

[illegible]

Example 6.24: Reduction of “Vom Strande.”

Although Bell states that this song “fails to catch the girl’s grief,”⁷⁶ I show numerous ways in which the music reflects the girl’s mood, as well as subtle details of the text. Aside from the piano’s graphic representation of the waves, its persistent sixteenth notes contribute to the portrayal of the girl’s agitation, which is also suggested by the ascending endings of many of the phrases in both the stanzas and the refrains.⁷⁷ Furthermore, the song’s deceptive beginning alludes to both the distance between the girl and the sailor and to her feeling of betrayal. That she does not recover from the sailor’s rejection is suggested by the return of the refrain at the end of the song, and by its problematic final cadence.

“Ruhe, Süßliebchen” (op. 33, no. 9)

“Ruhe, Süßliebchen” is the ninth song of *Die schöne Magelone* (op. 33) and perhaps the most popular. Brahms’s early biographers admired it, and Florence May describes it as “ravishing.”⁷⁸ The text is the only poem of the cycle to be set by a number of other composers. Besides the setting of Franz, which I refer to in chapters 3 and 4, there are also settings by Ludwig Spohr (op. 72), Franz Lachner (op. 35), and Wilhelm Berger (op. 8).⁷⁹ With its 6/8 meter, and gentle rhythms, this song falls within the lullaby tradition, and Helms suggests that part of its melody resembles that of Reichardt’s “Schlaf,

⁷⁶Bell, 86

⁷⁷Chapter 2 also describes how the rhyming structure of the text is reflected by the melody, see example 2.4.

⁷⁸May, I: 299.

⁷⁹Friedländer, 50. These other settings were not available during the writing of this dissertation.

Kindchen, schlaf.”⁸⁰ In chapters 2 and 4, I describe the stanzaic structure of Tieck’s poem, and Brahms’s strophic-variation setting. I demonstrate that many of the changes to the melody, the piano’s figuration, and the phrase structure are related to the structure and meaning of the poem.⁸¹

The gentle quality of Tieck’s lullaby owes much to its characteristic sound, produced by the use of soft consonants, such as “s”, and by the repeated vowels, such as “ä”, “ü”, and “a” in the first stanza, and “u” in the last.⁸² The musical quality of the words is an important characteristic of Tieck’s style, as is his use of synaesthesia. Turner observes that: “In *Die schöne Magelone* synaesthesia is used primarily to introduce sounds, especially musical sounds, as carriers of emotion.”⁸³ He goes on to enumerate various instances of synaesthesia in the cycle, including a significant number of examples from “Ruhe, Süßliebchen.” Many of these examples come from the third stanza in which Peter refers to his emotions as a brook, and compares the brook’s babbling to an unfolding melody.⁸⁴

Brahms conveys the weightless, unhurried quality of Tieck’s text by including only one accented syllable in each measure of the first two stanzas, and by using phrase overlaps and long pedal points. The absence of the tonic for long periods of time, and the associated

⁸⁰Helms, 49.

⁸¹See table 2.2 (p. 35) and examples 2.9, 2.25, and 4.15–4.18.

⁸²Jacobsen (pp. 401–02) provides an excellent and quite thorough description of Tieck’s use of sound.

⁸³Turner, 58.

⁸⁴Turner, 64 and 69.

avoidance of strongly articulated cadences, also contributes to this ethereal atmosphere. Brahms reaches definitive cadences only at the end of the fifth and eighth lines of each stanza.⁸⁵ As the following reductions reveal, the tonic (A^b major) is stated only at the end of each stanza and during the subsequent interludes.

The first section of stanza 1 begins by sustaining the dominant seventh and ends with a tonicization of the dominant (example 6.25).⁸⁶ The beginning of the refrain overlaps with the end of the previous section, and it prolongs the dominant seventh for four measures (mm. 23–26). A tonic chord appears in m. 29, but it immediately becomes the dominant of the subdominant. After a prolongation of this key, the refrain progresses to the dominant and then finally to the tonic (m. 41). Instead of repeating the prelude as an interlude between the stanzas, as is the composer's usual practice, Brahms writes a new passage prolonging the tonic.

The arrival of the tonic at the end of the refrain underscores the importance of the final line of text, when Peter promises to love Magelone forever. Brahms uses a similar tonal arrival to coincide with an important event in the eighteenth chorus of the *Liebeslieder* op. 52, which is also an auxiliary-cadence piece. In this chorus the structural descent takes place during the last words, "thinking of you." This is the first time that an absent lover is mentioned, and the word "dein" coincides with the arrival of the tonic.

⁸⁵In chapter 4 (pp. 150–60) I describe the ways in which Tieck, and subsequently Brahms, divides each stanza into a group of five lines followed by a group of three. Brahms uses the same music for the smaller group in each stanza, and I refer to it as the refrain.

⁸⁶Like Brahms, Franz reaches the dominant at the end of line 5, and he begins the next line on the dominant seventh. Franz, however, arrives at the tonic on the second-to-last word of the stanza. He then marks time by repeating the text, and quickly going through a partial circle of fifths, which leads back to tonic. This increase in harmonic activity is in stark contrast to the slower harmonic rate of the rest of the refrain. In general, Franz favors a much faster harmonic rate than Brahms.

1 19 23 31 38 41

5

5

4

3

refrain

4

3

V IV/N V I

Example 6.25: Reduction of "Ruhe, Süßliebchen," stanza 1.

Brahms begins the second stanza of “Ruhe, Süßliebchen” with a tonic arpeggio, which leads to a dominant seventh on C (example 6.26). Brahms conveys the shimmering twilight through the piano’s persistent neighbor motion, which was anticipated by the neighbor motion in stanza 1 (see especially mm. 11–13). This atmosphere is also conveyed by the lack of motion that is produced by the parallel octaves in both the foreground and middleground. As before, the refrain begins on the dominant and proceeds to the tonic.

Whereas the second stanza is joined to the first by an arpeggiation of the tonic triad (mm. 48–49), the third begins by repeating this chord, transformed to minor and respelled as G[♯] (mm. 92–93). Just as the melody of stanza 3 is the least similar to the melody of stanza 1, so too the harmony of stanza 3 moves the farthest from the tonic.⁸⁷ It is characterized by a series of descending major thirds in the bass; beginning on G[♯] and ending an octave lower on A^b (example 6.27). The first two notes of this descent occur in m. 93, and they are followed by a long prolongation of E. This emphasis on E is anticipated as early as the first stanza, where F^b neighbors E^b (mm. 11–13). Similarly, the subsequent tonicization of C major (mm. 103–04) is anticipated by the prolongation of the C chord at the beginning of stanza 2.

Stanza 3’s melodic and harmonic remoteness from the first stanza accompanies a general intensification: Brahms increases the tempo and dynamic level, and uses melodic ornaments in the main section of the stanza for the first time.⁸⁸ Moreover, the structural

⁸⁷The melodic structure of this stanza is discussed in chapter 2, example 2.9.

⁸⁸See, for example “nur” (m. 97), “stiller” (m. 99), “zarte” (m. 108), and “Schwimmen” (m. 110). Brahms’s use of a counter-melody in mm. 105–11 further distinguishes this stanza from the previous two. As I suggest in chapter 3, this new melody depicts the text’s “Melodien.”

Example 6.26: Reduction of "Ruhe, Süßliebchen," stanza 2.

Example 6.27: Reduction of "Ruhe, Süßliebchen," stanza 3.

line ascends by step from $ab1$ to the *Kopffion*, $eb2$ (m. 111, example 6.27). This is the only stanza to end on $eb2$ — the other two end an octave lower.

The contrasting character of this stanza may have been inspired by the text. Aside from its more rhapsodic language, Tieck's third stanza is separated from the preceding stanzas by a change in meter. Whereas stanzas 1 and 2 use three dactyls per line, stanza 3 uses four trochees, which convey a more excited pace. Jost draws attention to this apparent conflict between the language of the first two stanzas and that of the third, and he states that the third stanza suggests that Peter may have more on his mind than putting Magelone to sleep.⁸⁹ Brahms's third stanza, with its contrasting tempo, dynamics, melodic and tonal designs, also hints at this interpretation.

With the exception of "Vom Strande," the preceding auxiliary-cadence songs reach their tonics only at the end. By comparison, each of the stanzas in "Ruhe, Süßliebchen" ends on the tonic. Because the tonic has already arrived at the end of the first stanza, the other two may not be true auxiliary cadences, even though they are variations of the first. During his discussion of auxiliary cadences, Schenker notes that the voice-leading of the progression to the tonic should be "closed off" from the preceding section.⁹⁰ Burstein considerably enlarges upon this comment, showing how the use of contrasting themes, rhythms, and textures may define the beginning of an auxiliary cadence. He particularly addresses the

⁸⁹ Furthermore, Jost (pp. 53–57) suggests that the third stanza's passage on E may refer to Sulima's seduction song, which occurs later in op. 33 (no. 13) and is in E major.

This type of referential quality of a key has been discussed by a number of recent writers. For example, McCreless suggests that the Fb chords in mm. 63–65 and 71–73 of Schubert's "Pause" (*Die schöne Müllerin*, no. 12) look forward to "Des Baches Wiegenlied" (no. 20), which is in E major. "Schenker and Chromatic Tonicization: A Reappraisal," 143–44.

⁹⁰Schenker, *Free Composition*, 88.

problem posed by pieces in which an auxiliary-cadence passage is repeated, and he describes the two possible scenarios. Firstly, he examines Brahms's "Meine Liebe ist grün" (op. 63, no. 5), where the first four measures progress from VI to I (my example 6.3). When this passage is repeated at the beginning of stanza 2, Brahms inserts a tonic chord (m. 20) before the VI, and thus the passage is reinterpreted harmonically. In this instance, the second stanza would not be read as an auxiliary cadence; rather, it is a complete progression, beginning on the tonic. By contrast, in the rondo (the third movement) of Brahms's Sonata for Violin in G major (op. 78) the tonic arrives only at the end of each of the refrains. Despite the foreground links between the tonic at the end of the refrains and the chords at the beginning of the following episodes, there are a number of parameters that separate these sections. Above all, the tonic is not repeated at the beginning of the episodes. Therefore, the structure of this rondo is understood as a series of incomplete progressions.⁹¹ This type of division is also evident in "Vom Strande," where the non-tonic opening of the refrain is clearly separated from the preceding stanzas.

In "Ruhe, Süßliebchen" each stanza is connected to the preceding one via voice leading, and the second and third stanzas begin with a repetition of the tonic triad. Even though these triads are weakly articulated, they initiate complete progressions within both the second and third stanzas. Consequently, only the first stanza of this song is an auxiliary cadence (example 6.28). The tonic reached at the end of stanza 1 is thus the first tonic of the fundamental structure. During the first stanza Peter speaks directly to Magelone and he ends with a promise of eternal love. His promise to guard her (in the second stanza) and his own dreams (in the third stanza) are based on this pledge. In this sense the tonic at the end of stanza 1 is an appropriate starting point for the fundamental structure.

⁹¹Burstein, 127–30.

6 4 3 2 1

1 23 41 49 61 69 85 94 111 129

stanza 1 refrain stanza 2 refrain stanza 3 refrain

I III II V I V I V I

Example 6.28: Reduction of "Ruhe, Süßliebchen."

Brahms conveys the weightlessness of Tieck's language through his slow declamation rate, long pedal points, phrase overlaps, and above all by the absence of the tonic throughout the stanzas.⁹² All of these elements contribute to the remarkable tenderness of Brahms's setting that was observed by his contemporaries, including Kalbeck.⁹³ Aside from projecting the atmosphere of the poem, the tonal design contributes to the portrayal of Peter's highly emotional mood, which comes to the fore in stanza 3. This stanza begins with the most chromatic passage in the whole song, and, unlike the other stanzas, its structural line ascends to the *Kopftön*, $e\flat_2$, at the end of the fifth line. Ultimately, Peter returns to cradling Magelone to sleep, and the postlude returns to the rhythmic patterns and quiet dynamic level of the beginning of the song.

"Mit vierzig Jahren" (op. 94, no. 1)

Rückert wrote the poem "Mit vierzig Jahren" in 1832, when he was forty-five years old, and Brahms set it at the beginning of 1883, when he was forty-nine. The first performance of this song took place in April of the same year, with Julius Stockhausen being accompanied by Brahms. Brahms published the song as part of op. 94, a collection of five songs that stands out for its unrelentingly serious mood.

Rückert's three stanzas depict a forty-year-old man pausing to reflect on his youth and then looking towards his death. Brahms sets each of these stanzas to a variation of the music of stanza 1. As in "Ruhe, Süßliebchen," many of the variations can be attributed to the structure or meaning of the text. Throughout the song Brahms depicts the text

⁹²Despite the importance of the tonic's absence, Turner (pp. 174–75) overlooks this point and focuses his attention on the syncopation and "hazy" chord changes.

⁹³Kalbeck, I: 454.

sensitively through declamation and melodic direction.⁹⁴ Moreover the tonal design is also closely related to the text.

The prelude begins with a prolongation of the dominant, a typical opening for a Brahms song (example 6.29). In this case, however, Brahms does not introduce a tonic root-position chord when the melody begins. Instead he uses a first-inversion chord which proceeds to the root position. By contrast to this unfolding, the bass's following stepwise approach to the tonic at the end of m. 4 is quite definitive. This segment contains Rückert's first line, which describes a man as having reached forty years of age. Brahms's progression to the root-position chord in m. 4 conveys this idea of an arrival, which he further underscores by the melody's descent to b, the tonic.

During the second phrase the man remembers the joy of his youth, and Brahms moves toward the relative major (D major). Although it might be expected that Brahms would end this stanza with an authentic cadence in this new key, he avoids such a closure. In m. 12, he arrives at a cadential 6/4, which suggests a resolution to the dominant of D (example 6.30). Nevertheless he moves back to the dominant of B minor by first resolving the d to c# (m. 13) and then reintroducing a# (m. 14). The resulting V6/5 resolves to the tonic at the beginning of stanza 2. This continuity between the stanzas suggests the way in which each of the phases in the man's life have gradually flowed into the next, rather than being completely closed off from each other.

⁹⁴The form of this song is described in chapter 2, see examples 2.2 and 2.27.

Example 6.29: Reduction of "Mit vierzig Jahren," mm. 1-4.

Example 6.30: Reduction of "Mit vierzig Jahren," stanza 1.

stanza 2

From its initial tonic, stanza 2 proceeds to a tonicization of D major (mm. 15–19). Its second phrase begins with a chromatically ascending bass line, including the notes A $\sharp$ to B. Against this, the right-hand part of the piano descends, ending with the notes b $\flat$ to a (mm. 20–21, example 6.31a and b). The bass line repeats these notes, and the A chord of m. 22 suggests a cadence in D minor. However, Brahms also avoids a cadence at the end of this stanza, and the melody returns to the b $\flat$ in each of the following three measures. In each case this note is resolved in a surprising way, and continually avoids moving back to the dominant of D minor. In m. 23 the melody leaps a diminished fifth from b $\flat$; and in m. 24, b $\flat$ (doubled in octaves) steps down to the a of a D minor triad. In m. 25, B $\flat$ is part of a diminished seventh that suggests a resolution to the dominant of D minor. Nevertheless, this resolution is again avoided. Instead, the B $\flat$ is re-interpreted as A $\sharp$, and becomes part of the dominant chord of B minor, on which the third stanza begins. (The b $\flat$ occurs once more in m. 27 where it is a chromatic passing tone between b and a.)

This reinterpretation of B $\flat$ to A $\sharp$ is directly related to the text. At forty, the man stands still to reconsider his life, but he realizes that life goes on and the turning point to death is actually farther on. This reconsideration occurs at the end of stanza 2, where the reinterpretation of B $\flat$ to A $\sharp$ takes place. The dramatic significance of this passage is underscored by the jagged descent of the melody, and particularly by the tritone leap on the words “hier nicht” (m. 33).⁹⁵

⁹⁵Chapter 2 describes the ways in which the melody of this passage reflects the structure of the text; see example 2.2b.

Example 6.31a: "Mit vierzig Jahren," mm. 20–28.

20
dehnt ein Ber . ges . rü . ckensich, ein brei . ter, und hier nicht, drü . ben gehts hin .

25
ab. Nicht at . mend aufwärts brauchst du mehr zu stei . gen, die

Stanza 3

p *dim.*

Example 6.31b: Reduction of "Mit vierzig Jahren," stanza 2.

15 18 20 24

N

5 — 6

I III A B $\flat$ B $\flat$ A $\sharp$ V

The B $\flat$ and A $\sharp$ may also have programmatic significance in other passages of the song. Because the note B $\flat$ resolves down to A it may be thought of as representing the man looking back to earlier times. In comparison, A $\sharp$ resolves upward to the tonic, and it may be thought of as representing the man's journey onward to death. This programmatic function of A $\sharp$ may be extended to the A $\sharp$ in the opening theme. The initial melodic segment (which is first heard in m. 3) ascends, but instead of reaching the raised seventh and continuing to the tonic, it only reaches a $\sharp$ and then falls back. This avoidance of b, the tonic, and the subsequent melodic descent suggest that the man has yet to arrive (at death) and is looking back on his life.

The third stanza begins like the other two, but now the melody is accompanied by a dominant pedal point, and the end of the first melodic segment is altered so that it cadences on F $\sharp$ (example 6.32). In the first two stanzas, the harmonization of the opening melodic segment was related to the text. In stanza 1, the arrival of the tonic at the end of the first segment depicts the man having reached forty. In stanza 2, the segment begins firmly on the tonic and progresses to D major. This depicts the man standing still and reviewing his life, before moving onwards. Finally in stanza 3, the man picks up and continues his journey. As mentioned at the beginning of this chapter, non-tonic openings often create a feeling of entering into something already in progress, and the opening of this third stanza conveys the man continuing his life. This onward march is further conveyed by the f $\times$ in m. 28, which pushes the melody forward. In the final lines, the text turns to the man's approaching death. As I describe in chapter 2, Brahms conveys this through the stepwise descent in mm. 33–34. Whereas the motion downward at the end of stanza 2 is quite swift, here the piano and voice descend gradually and use appoggiaturas. This phrase moves back to the dominant via a circle of fifths — a wonderful metaphor for the effortless motion described in the text (example 6.32).

26 30 35 41

5 6 10-8 10-8 10-8 6-5 5 3 1

V II V

Example 6.32: "Mit vierzig Jahren," stanza 3.

During the last lines Brahms conveys a more relaxed atmosphere by the slower declamation rate, the piano's wide arpeggios, and by a slower harmonic rate.⁹⁶ This passage prolongs a 6/4 over the dominant that resolves to a 5/3 only in m. 40 (example 6.32). The tonic is finally reached in m. 41, and this long-awaited event conveys the protagonist's arrival at his final resting place. Moreover, the finality of this arrival is appropriately underscored by the only perfect authentic cadence in the tonic in the whole song (example 6.33). Throughout these last two phrases Brahms uses d[#], and this turn to the tonic major conveys Rückert's image of death as a release from earthly cares.⁹⁷

In "Mit vierzig Jahren," Brahms conveys the idea that the man has more time to live by avoiding full cadences at the end of stanzas 1 and 2 (example 6.33). Conversely he conveys the man's death with a perfect authentic cadence at the end of stanza 3. Owing to the voice-leading connections between the second and third stanzas, stanza 3 cannot be considered a true auxiliary cadence. Nevertheless, because this is the beginning of a new stanza, we still experience a type of separation from the preceding stanzas.⁹⁸ Despite this technical difference, the third stanza's progression to the final tonic has a similar

⁹⁶Billroth praised Brahms's expressive setting of this text, and in particular the beauty of the third stanza. Letter to Brahms of August 6, 1886. *Billroth und Brahms im Briefwechsel*, 192.

⁹⁷This symbolic use of the minor and major modes is similar to that of "Immer leiser." Both songs also evade complete cadences in the tonic until the end of their final phrases. In both cases, I interpret the final, authentic cadence as symbolizing death.

⁹⁸Burstein (pp. 71–74) also discusses similar instances where a section begins off the tonic, but is harmonically connected to the preceding section. In particular, he describes sonata-form movements in which there is a harmonic interdependence between the introduction and the first subject, and between the end of the development and the recapitulation.

3 10 12 15 20 26 34 40

5

N

I V I#

stanza 1 stanza 2 stanza 3

Example 6.33: Reduction of "Mit vierzig Jahren."

programmatic function to the auxiliary cadences in the songs discussed above. As in "Parole," the release of tension afforded by the arrival of the tonic suggests the character's fulfillment.

At the beginning of this chapter I suggest that non-tonic openings may be associated with a feeling of nostalgia or estrangement. For instance, in "Regenlied" and "Nachklang" the protagonist's desire for the lost innocence of childhood could be in some way analogous to the dominant seventh's suggestions of the tonic, which are fulfilled only by the last cadence of each song. By comparison, in "Auf dem Schiffe" the non-tonic opening may be associated with the distance between the man and bird, and, similarly, in "Vom Strande" and "Parole" the non-tonic openings suggest the distance between a girl and her sweetheart.

Schachter and Burkhart have analyzed a number of Schubert and Schumann songs that have non-tonic openings, and they also suggest ways in which this structure relates to the text. In his analysis of Schubert's "Dass sie hier gewesen" (D. 775), Schachter observes that the music proceeds to the tonic as the text moves from describing the scent of a woman's perfume to the statement: "dass du hier gewesen" (that you have been here).⁹⁹ This progression to the tonic is a wonderful metaphor for the text's progression from a mere suggestion to something concrete. Similarly, Burkhart argues that Schumann's use of a non-tonic opening and the subsequent progression to the tonic in "Mondnacht" (op. 39, no. 5) perfectly matches Eichendorff's last line describing a flight home, and in "Schöne Fremde" (op. 39, no. 6) it conveys the promise of better things to come.¹⁰⁰

⁹⁹"Motive and Text in Four Schubert Songs," 65–66.

¹⁰⁰"Departures from the Norm," 157 and 163.

Brahms also uses this type of progression to convey the meaning of similar texts. For example, the move to the tonic in the third stanza in "Mit vierzig Jahren" conveys the text's image of a man's arrival at his final resting place. In other songs, the final arrival of the tonic suggests that a distance between the protagonists has been bridged. In "Auf dem Schiffe" the arrival of the tonic underscores the completeness of Reinhold's image of man and bird soaring through the skies together. Similarly, the tonic arrives in "Parole" when the girl finally hears the hunter and is able to send her greetings to him, if only via the birds. Aside from the image of unity that the final cadence may signify, the resolution to the tonic may also convey a release in tension.¹⁰¹ For instance, in "Mit vierzig Jahren" the arrival of the tonic, and the turn to the major mode depict death as a release from earthly cares.¹⁰² In other cases, the arrival of the tonic underscores the single most important line of text. For example, in the first stanza of "Ruhe, Süßliebchen" the tonic coincides with Peter's promise of eternal love.

Aside from these relationships between the tonal structures and the text, there are numerous motivic events and foreground details, in all the songs, which convey specific details of the text. For instance, the transformation of the two-note motive in "Auf dem Schiffe" echoes the text's change in focus from the bird to the yearning of the man. The ending of "Regenlied" refers back to the D major section, thus connecting the last line's references to spiritual peace with those of the fifth and sixth stanzas. In "Mit vierzig Jahren" the reinterpretation of the B $\flat$ to A $\sharp$ perfectly coincides with the protagonist's

¹⁰¹Felix Salzer also refers to the tension created by passages that begin away from the tonic, and he analyzes the first measures of Schumann's "Ich will meine Seele tauchen" (*Dichterliebe*, no. 5). *Structural Hearing: Tonal Coherence in Music* (1952, rpt; New York: Dover, 1961), 154 and example 287.

¹⁰²By contrast, in "Vom Strande" the arrival of the tonic offers little comfort, primarily because the cadence elides the dominant. This cadence, and the associated rising melody, suggest that the girl's sweetheart will not return.

realization that his life is not yet over. This dramatic moment is underscored by the melody's leap from $b\flat 1$ to $e 1$ on the words "hier nicht" and by the subsequent descending disjunct melodic line.

Chapter Seven

Suppressed Dominants

At the beginning of this century Paul Mies noted that a number of Brahms's songs end with plagal cadences and ascending melodies, and that together these devices project a sad, yearning mood.¹ Although his description is perfectly correct, Mies failed to appreciate the unusual, large-scale tonal structures that lie behind many of these cadences. Among the songs that Mies mentioned are seven in which a final authentic cadence is evaded by suppressing the dominant. In most cases the dominant is replaced by the subdominant, but in others it is replaced by the subtonic. The ramifications of these substitutions may even be felt at the deepest structural level, and in some cases it results in the omission of a structural close.

These pieces fall into two groups: while the first three are strophic-variation songs, the last four are characterized by an interruption at a deep structural level. "In der Fremde" (op. 3, no. 5), the earliest of these songs, comprises two stanzas, neither of which includes a structural dominant. By comparison, in the other songs in this group, "Du sprichst, daß ich mich täuschte" (op. 32, no. 6) and "Kein Haus, keine Heimat" (op. 94, no. 5), the first stanzas include a cadential dominant, but not the last. The second group consists of "In

¹*Stilmomente und Ausdrucksstilformen*, 103–10.

Waldeseinsamkeit" (op. 85, no. 6), "Es schauen die Blumen" (op. 96, no. 3), "An eine Aeolsharfe" (op. 19, no. 5), and "Der Strom, der neben mir verlauschte" (op. 32, no. 4). While "Es schauen die Blumen" consists of two sections, the other songs are in ternary form. Despite the differences in form, all of these songs are characterized by a deep-level interruption. The dominant of the interruption is followed by a return to the tonic, which should lead to another dominant and a perfect authentic cadence. However, no structural dominant appears. Furthermore, in "In Waldeseinsamkeit" and "Es schauen die Blumen" $\hat{3}$ remains in the upper voice rather than descending to $\hat{1}$. In both types of songs, Brahms relies on other devices, for example, a tonic pedal point, to create a sense of closure, and to compensate partially for the absence of the dominant.

STROPHIC-VARIATION SONGS

"In der Fremde" (op. 3, no. 5)

Written in 1852, "In der Fremde" is clearly modelled on Schumann's setting of the same text (op. 39, no. 1): both songs are in F# minor and in common time; they have slow harmonic rates; and a narrow melodic ambitus (Schumann's song ranges from e1 to e2, and Brahms's from g#1 to g#2). Furthermore, Brahms's song is based on repetitions and transpositions of a motive that is very similar to the main motive in Schumann's song (example 7.1).²

Example 7.1a: Brahms, "In der Fremde," mm. 1–2 (piano).



²These songs have been compared by numerous writers. Jacobsen (pp. 365–99), however, offers the most comprehensive comparative analysis.

Example 7.1b: Brahms, "In der Fremde," mm. 5–6.



Example 7.1c: Schumann, "In der Fremde" (op. 39, no. 1), mm. 2–5.



Brahms also uses Schumann's alterations to the Eichendorff text, as shown in table 7.1.³ Nevertheless, the two composers organize the text in different ways. Schumann repeats only the last two lines, but Brahms divides the text into two stanzas, and repeats the last line of each. Furthermore, as the following analysis will demonstrate, the two composers seem to have had different interpretations of the text.

Like many romantic poems, this Eichendorff text concerns man's longing to be at one with nature.⁴ This theme is most evident in lines 6–7, where Eichendorff describes the character's final resting place in a beautiful wood.⁵ Schumann fully realized the

³Schumann's alterations are discussed by Thym, 162–65.

⁴Thym, 49. I have already observed this characteristic in Eichendorff's "Mondnacht" (which Schumann set as op. 39, nos. 5) as well as in Reinhold's "Auf dem Schiffe" (which Brahms set as op. 97, no. 2).

⁵Schachter, "Rhythm and Linear Analysis: A Preliminary Study," *Music Forum* 4 (1976), 291.

Table 7.1: "In der Fremde."

Eichendorff	Schumann	Brahms
1 Aus der Heimat hinter den Blitzen rot 2 Da kommen die Wolken her, 3 Aber Vater und Mutter sind lange tot, 4 Es kennt mich dort keiner mehr. 5 Wie bald, wie bald kommt die stille Zeit, 6 Da ruhe ich auch, und über mir 7 Rauschet die schöne Waldeinsamkeit 8 Und keiner mehr kennt mich auch hier.	Aus der Heimat hinter den Blitzen rot, Da kommen die Wolken her Aber Vater und Mutter sind lange tot, Es kennt mich dort keiner mehr. Wie bald, ach wie bald kommt die stille Zeit, Da ruhe ich auch, da ruhe ich auch und über mir Rauscht die schöne Waldeinsamkeit, die schöne Waldeinsamkeit Und keiner kennt mich mehr hier, Und keiner kennt mich mehr hier.	Aus der Heimat hinter den Blitzen rot, Da kommen die Wolken her Aber Vater und Mutter sind lange tot, Es kennt mich dort keiner mehr. Es kennt mich dort keiner mehr. Wie bald, ach wie bald kommt die stille Zeit, Da ruhe ich auch und über mir Rauscht die schöne Waldeinsamkeit, Und keiner kennt mich mehr hier, Keiner kennt mich mehr hier.

significance of these lines, and he emphasizes them with a melodic climax, a modulation to the subdominant (mm. 13–19), and by phrase expansions. Most of the phrases comprise four measures, but the two that occur during this climax comprise six (mm. 10–15 and 16–21, example 7.2). Furthermore, Schumann emphasizes the word “schöne” (m. 17) by duration (no other word is set to four beats) and by a suspension, which beautifully depicts the character’s yearning. Schumann ends line 7 with a perfect authentic cadence and a melodic recollection of mm. 4–5 (example 7.2). He then sets the remaining words to variations of the main motive, all over a tonic pedal.

Example 7.2: Schumann, “In der Fremde” (op. 39, no. 1), mm. 16–21.

Whereas Schumann emphasizes Eichendorff’s sixth and seventh lines, Brahms emphasizes the fourth and eighth. He sets lines 1–4 to two phrases, with the second beginning like the first.⁶ During line 4, Brahms arrives at a sudden melodic climax by a

⁶Schumann repeats his first phrase, but he softens the dynamics to depict the pathos of line 3 (“But father and mother are long since dead,” mm. 9–11). By comparison, Brahms simply repeats his first segment with an increase in the dynamic level (mm. 5–6 and 10–11).

reaching-over and a tonicization of D major (mm. 12–13, example 4.9). This abrupt harmonic motion was criticized by an anonymous reviewer of 1854, who suggested that the D major cadence could have been prepared by a subdominant phrase.⁷ Brahms modifies these two phrases for Eichendorff's lines 5–8. In particular, he changes the melody to accommodate the enjambment of lines six and seven, and he inserts a brief interlude after line 7, which introduces the raised third (mm. 23–24, example 7.3). Then he repeats the climactic ending of the first stanza, and returns to f#2. This time, however, he reharmonizes the melody, replacing the D major cadence with a tonic pedal point (example 7.3). Although Brahms uses the tonic major from m. 23 to the end, the minor mode is still felt quite strongly by the melodic emphasis given to g#2 and d#2. Whereas Schumann's setting depicts a peaceful union with nature, which is the traditional interpretation of this text, Brahms dramatically portrays the trauma of a lonely man. These divergent readings of the same text are suggested at the beginning of the songs: Schumann uses the tempo marking *Nicht schnell*, but Brahms writes *Poco agitato*.

Example 7.3: "In der Fremde," mm. 21–28.

The musical score for Example 7.3, "In der Fremde," mm. 21–28, is presented in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes the lyrics: "ber mir rauscht die schö. ne Wald. ein. sam. keit, und". The piano accompaniment features a melodic line with a raised third (F#) and a bass line with a tonic pedal point. The score includes markings for "poco rit." and "a tempo". The harmonic progression is indicated by the chord symbols I^4 , $V^6 7$, I^4 , and $I^\#$ at the bottom.

⁷This is perhaps the earliest review of this song, and the writer also suggests that Brahms should have emphasized the elegiac quality of Eichendorff's third line by modulating to the subdominant. The writer does not mention Schumann's setting of the same text. "Opus 1–4 von Joh. Brahms," *Süddeutsche Musikzeitung* 3/ 20 (May 15, 1854), 78.

Despite these differences, both composers reach an authentic cadence at the end of Eichendorff's seventh line, which depicts man's union with nature. As Schachter's graph in example 7.4 shows, the cadence in Schumann's song concludes the structural descent (mm. 20–21), and it is followed by a prolongation of the tonic. Thus, the structural close coincides with the protagonist's vision of his death, and his union with nature.⁸

Example 7.4: Schachter's Reduction of Schumann's "In der Fremde" (op. 39, no. 1).⁹

⁸A structural descent also coincides with the image of death in Schumann's "Der Schatzgräber" (op. 45, no. 1). This song describes a greedy grave-robber digging for treasure in the still of the night. Schumann sets the scene with sinister minor scales in bare octaves. The melody is unadorned, and includes numerous repeated notes. The structural descent takes place as the walls of the grave fall in on the robber, and the tonic is then prolonged as the text describes the robber's demise.

⁹Schachter, "Rhythm and Linear Analysis: A Preliminary Study," 292.

By comparison, the last chord of Brahms's authentic cadence has $\hat{3}$ in its upper voice, rather than $\hat{1}$ (m. 23). Furthermore, the cadence has a weak metrical placement, with the tonic arriving on the third beat instead of the downbeat, and the left hand remaining in the tenor register (example 7.3). Brahms attempts to compensate for these weaknesses by slowing the tempo at the cadence, and by inserting an interlude, which includes the raised leading tone ascending to the tonic.¹⁰ Both composers quote their main melodic motives with these cadences, but they harmonize the first notes in different ways. Whereas Schumann begins this segment on a cadential 6/4 (m. 20, example 7.2), Brahms uses the tonic root-position chord, as he had done in stanza 1 (m. 22). This tonic chord, however, comes directly after the tonicization of A major, and it suggests this segment is the beginning of a new section. Consequently, the following cadence does not feel like the structural close of the piece, which is expected to take place in the following phrase. Brahms, however, does not return to the dominant, and he closes the song with a tonic pedal point (mm. 25–28). Furthermore, his melody ends on $\hat{5}$ rather than descending to $\hat{1}$. In Schumann's setting the tonic pedal point functions as a coda, but the pedal point in Brahms's setting does not have quite the same function because it is not preceded by a structural dominant. In this song, the pedal point, accompanied by neighbor motions in the upper voices, partially compensates for the absence of the dominant, which would have facilitated a structural close. As example 7.5 demonstrates, the tonal structure of this song is quite unusual because it prolongs the initial tonic by third motions. From F# minor it moves to D major in stanza 1, and then A major in stanza 2. These key areas overshadow

¹⁰Jacobsen (pp. 394–95) claims that the repetition of the last three notes of the melody (m. 23) emphasizes the word “-einsamkeit,” but she overstates the significance of this repetition, ignoring the similar repetitions in the other interludes.

5 10 17 22 28

3 3

stanza 1 stanza 2

Example 7.5: Reduction of Brahms's "In der Fremde."

all of the dominant chords. Owing to the absence of a structural dominant and a structural descent, the song seems to fade away, rather than reaching a definitive conclusion.

Both composers set the text in F# minor, and both turn to the tonic major during the last line. Jacobsen suggests that this change in mode signifies the transformation of the foreign land into a homeland.¹¹ Most other commentators, however, do not see such a transformation; instead, they concentrate on the protagonist's isolation.¹² In Schumann's song the change in mode represents the spiritual arrival — the union with nature — which Eichendorff describes in line 7. By contrast, in Brahms's song the change in mode, like the slowing tempo, functions as a closing gesture without programmatic significance.

While it would be extremely convenient to ascribe the differences in these two songs to the composers' individual readings of Eichendorff's poem, the similarities of the two settings remain problematic. If Brahms interpreted the poem as emphasizing the isolation of the protagonist, rather than man's union with nature, then why did he follow so many of the details of Schumann's song? Above all, why did he emphasize the end of line 7 and conclude with a tonic pedal, which are essential parts of Schumann's interpretation? On the other hand, if I am incorrect, and Brahms did interpret the poem in the same way as Schumann, then why did he emphasize Eichendorff's fourth and eighth lines? Putting aside this seemingly unsolvable problem, it is clear that Brahms attempted to model his setting on Schumann's. The resulting piece, however, is not entirely successful.¹³ As the

¹¹Jacobsen (pp. 375–76) also suggests that the dotted quarters in Schumann's last phrases are directly related to the dotted quarter on the word "Heimat" in m. 2. And, thus, they link the old homeland with the new land. These dotted quarters, however, have more to do with Schumann's characteristic treatment of accented syllables (which I describe in chapter 2) than with any programmatic function.

¹²See, for instance, Thym, 107.

¹³Finscher (p. 339) is one of the few writers to favor Brahms's setting over Schumann's, and he states that the song "is an astonishing (and...highly successful) attempt to capture and stress all the infinite subtleties of the poem."

1854 critic noted, the modulation to D major is unprepared, and the result is a juxtaposition of two contrasting phrases rather than a dramatic build to the climax. This problematic passage recurs at the end of the song, but now the ascending melody contradicts the tonic pedal, which suggests a coda. Without a structural dominant the song sounds incomplete. While this omission may contribute to the portrayal of the character's longing, it also points to one of the piece's technical weaknesses.

Around the same time as writing "In der Fremde" Brahms set "Mondnacht" (WoO 21), another Eichendorff text that had also been used by Schumann. He used strophic variations for both songs, and "Mondnacht" also has a problematic conclusion. The first two stanzas of "Mondnacht" are set to the same music, which closes with an authentic cadence (example 7.6a). At the beginning of the final stanza Brahms repeats the piano's initial period. Then he introduces new chromatic harmonies suggesting A major ($\flat$ II), before returning to the tonic. Instead of closing with an authentic cadence, he substitutes a $\text{II}6/5$ for the expected dominant (mm. 52–53), and ends the melody on $\hat{3}$, rather than $\hat{1}$. He partially compensates for this weak closure by concluding with a twelve-measure tonic pedal point (example 7.6b). It may be possible to describe the authentic cadence at the end of stanza 2 as the structural close, and then the following stanza would be viewed as a coda (a type of structure that I describe in relation to "Du sprichst"). Stanza 2, however, does not include a clear descent to $\hat{1}$, and, furthermore, the chromatic activity in stanza 3 is not typical of a coda.

Example 7.6a: "Mondnacht" (WoO 21), mm. 25–30.

The musical score for Example 7.6a shows the vocal and piano parts for measures 25–30 of "Mondnacht". The vocal line is in G major (one flat) and features two stanzas of lyrics. The piano accompaniment is in G major and features a tonic pedal point. The score includes dynamic markings (pp, poco rit., a tempo) and a key signature change (one flat). The lyrics are: "müßt, nur träu- men müßt, 1. Die Und 2. Nacht, so stern . . . klar. 2. Die Und". The piano part has a tonic pedal point (V I) under the final two stanzas.

Example 7.6b: mm. 52–65.

The musical score for Example 7.6b (measures 52–65) is in G major, 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line has the lyrics: "nach Haus, nach Haus, als". The piano accompaniment includes a string part and a piano part. Performance markings include "string.", "a tempo", "dim. e rit.", and "poco a poco sin al Fine".

As in "In der Fremde," the text of "Mondnacht" concerns man's wish to be at one with nature. Brahms's setting, however, seems to stress man's endless yearning. This is similar to his reading of "In der Fremde," and both Eichendorff settings stress this longing by avoiding an authentic cadence in their last stanzas. Nevertheless, these conclusions are quite unsatisfactory, and they point to problems in Brahms's early compositional technique.¹⁴

"Du sprichst, daß ich mich täuschte" (op. 32, no. 6)

Platen's poem tells of a person attempting to deal with the rejection of a loved one.¹⁵ It comprises three stanzas all ending with a plea for recognition. Brahms begins each

¹⁴Like "In der Fremde," "Mondnacht" has often been unfavorably compared with Schumann's setting of the same text. See, for instance, Sams, *Brahms Songs*, 19.

¹⁵The sex of the protagonist in this song is not clear. Nevertheless, it is traditionally viewed as being a man, in part because the other songs from this cycle also have a male protagonist. For instance, Karl Geiringer suggests that in each text of op. 32: "In spite of

stanza with new music but he ends stanzas 1 and 2 with the same phrase, and he uses a variation of this phrase for the end of stanza 3.¹⁶ This alteration is inspired by the text, and it underscores an important structural event.

The prelude introduces the basic motives, w, x, y, and z, which permeate the song (example 7.7a). The descending fourth of the first three motives is particularly important, and some of the transformations of these motives fill in this leap by steps. Descending fourths appear throughout the song, often conveying the pain and sadness of the spurned lover. For instance, the bass descends a chromatic fourth in mm. 5–8, as the protagonist recalls that the woman said she loved him, and in mm. 10–12 a series of imitative fourths in the piano convey his agitation (example 7.7b).

Example 7.7a: “Du sprichst,” mm. 1–4.



Example 7.7b: mm. 9–15.



all his efforts to free himself from his beloved, in the end the man unconditionally admits her sovereignty.” *Brahms: His Life and Work*, 3rd. ed. (New York: Da Capo, 1982), 270–71.

¹⁶The stanzaic structure is described in chapter 2, pp. 45–46.



This last phrase recurs at the end of stanza 2, where it is preceded by two segments suggesting E $\flat$ major (mm. 18–21). The only change in the repeated phrase occurs in m. 25 where the *forte* indication appears in the vocal line as well as in the piano part. During the imitative phrases of both stanzas 1 and 2 the protagonist claims that he was loved, and at the end of stanza 2 he demands that the woman confess that she had loved him (table 7.2).

Table 7.2: Last lines of each stanza of “Du sprichst.”¹⁷

stanza 1	stanza 2	stanza 3
Ich weiß ja doch, du liebtest, Allein du liebst nicht mehr!	Du liebtest mich, bekenne es, Allein du liebst nicht mehr!	Gesteh nur, daß du liebtest, Und liebe mich nicht mehr!
(I know you were in love, but you are no longer in love!)	(You loved me, confess it, but you are no longer in love.)	(Just admit that you were in love, and love me no longer.)

At the end of stanza 3 the character emphatically declares that the woman should admit she loved him, and then leave him alone (table 7.2). Although it may be possible to read this couplet as being stronger than the final couplets of the preceding stanzas, Brahms’s music suggests that he read it slightly differently. As I demonstrate below, the music of

¹⁷Translations based on those by Stanley Appelbaum.

this couplet is more relaxed than that of the other stanzas, and it suggests that these lines are more like a resigned plea than a demand.

Unlike the previous stanzas, in stanza 3 Brahms does not use stretto imitations, and this suggests that there is no longer any sense of urgency. Throughout this stanza the melodic line is lower, and it reaches f2 only during the second phrase (m. 36). Furthermore, it descends to e[♯]1, one of the lowest notes in the song, and it ends on g1, a fourth below the conclusions of the other stanzas. Similarly, the piano does not rise above the melody during the last phrase, as it had done in stanzas 1 and 2. Brahms begins the second phrase of stanza 3 with a sequence, as before, but he alters the melody of the sequential repetition. The leap across the bar line in mm. 37–38 should be only a third, but he introduces a dramatic leap of a diminished fifth, which conveys the pain associated with the words “nicht mehr” (example 7.8). While the other two stanzas end with a demanding *forte*, the *forte* indications on “liebe” in stanza 3 are immediately followed by a *decrescendo*, which, combined with the melodic pattern, produces a moaning sound (mm. 39 and 40, example 7.8).¹⁸ These motives, and the dynamics, place much more emphasis on “liebe” than there is on “liebst” in the other two stanzas (mm. 12–13 and 25–26). This emphasis suggests that the man has trouble telling the woman to leave him alone.

¹⁸This melodic pattern is motive x. At the end of stanzas 1 and 2 the dynamic level quickly fades to *piano* for the beginning of the following stanza. In the printed editions of this song stanza 3 ends *forte*. However, the autograph, which is housed at the Österreichische Nationalbibliothek in Vienna, includes a diminuendo after the *forte* marking in m. 43. (This autograph was not used for the collected edition of Brahms's works.)

Example 7.8: "Du sprichst," mm. 37–43.

37

lie . be mich nicht mehr, — und lie . . . be,

p *cresc.* *pizz.*

40

lie . . be mich nicht mehr! Aug. v. Platen

Aside from the repetition of the motives from the prelude, the piano's uneasy duplet-triplet pattern of mm. 3–4 also recurs. It appears in the interludes and first phrases of stanzas 2 and 3, and it is varied during the final measures of stanza 3 (mm. 41–43, compare examples 7.7a and 7.8). In this last passage the pattern is spread across three measures, and the augmented triplet figure delays the resolution to the tonic until the very last note. Nevertheless, this stepwise descent to c1 (the tonic) conveys a sense of finality. The song ends with a turn to the tonic major, and a slow stepwise ascent from $\sharp\hat{3}$ to $\hat{5}$ in the melody.¹⁹ Such ascending conclusions are often associated with questions, and here its combination with the unsettling rhythmic motive suggests the protagonist's reluctance to give up the woman.

¹⁹The use of the raised third in the final measures had been prepared by its inclusion in the appoggiaturas at the beginning of stanza 3 (see m. 31).

Stanza 3 continues the tonic pedal point of the preceding interlude for four measures and then uses a sequence suggesting F minor and B $\flat$ minor (mm. 35–38). Stanza 1 includes a similar sequence but, because of the motivic imitations, a cadence in B $\flat$ minor is not achieved. Instead, F remains in the bass and then progresses to the dominant for the authentic cadence to conclude the stanza (mm. 9–14, example 7.7b). By comparison, in the last stanza the bass reaches B $\flat$, but instead of progressing to the dominant, it moves directly to the tonic, which is retained as a pedal point to the end of the song (example 7.8). This approach to the tonic has important structural implications, as shown in example 7.9.

The first two stanzas both end the same way, with a perfect authentic cadence, and perhaps the third is expected to end similarly. But this stanza does not include an authentic cadence at all. Rather, C is prolonged by its lower neighbor, B $\flat$. Furthermore, the repetition of C at the beginning of the stanza suggests that a coda has already begun, and that the cadence at the end of stanza 2 is the structural close of the song, as shown in example 7.9. This authentic cadence occurs at the end of Brahms's most dramatic stanza, in which the protagonist recalls the kisses of his sweetheart and demands that she admit she had loved him. By contrast, the music for stanza 3 suggests the man's mood changes from forcefulness to melancholy dreaming. He continues to long for the woman, even though he realizes she will not return to him. His hopelessness is suggested by the prolongation of the tonic (without a decisive, authentic cadence), and by the ascending melodic conclusion.

1 9 14 21 26 30 38 43

stanza 1 stanza 2 stanza 3

6 4 3 2 1

f V

Example 7.9: Reduction of "Du sprichst."

"Kein Haus, keine Heimat" (op. 94, no. 5)

Brahms excerpted the text of "Kein Haus, keine Heimat" from Friedrich Halm's poem *In der Südsee*.²⁰ Halm's narrative describes the survivors of a shipwreck, one of whom is a black man who volunteers to die so that the others may have enough water. Ironically, one of the people his death saves is a white girl who had earlier rejected his friendship. Brahms selected two stanzas of the black's last words, in which he sings of his indifference to the world. Friedländer states that Brahms uses this setting as an experiment in dramatic writing; it is his shortest song and the only one that uses recitative style throughout.²¹ The bleakness of the text is aptly depicted by the disjunct, unornamented melodic line, which contains little rhythmic variation, and by the sparse accompaniment. Throughout the song the piano uses staccato, and the two hands sound together only on the last chord. As Bell states, the resulting song is "brutally terse."²²

Brahms uses unsettled rhythms to convey the mood of the disconsolate man. The appoggiaturas of mm. 3, 6, 12, and 14 disturb the surface rhythm, displacing the tonic chords to weak, second beats.²³ The meter is further disrupted in the second phrase of each stanza, when the piano's chords do not coincide with downbeats. In mm. 8–10 (and

²⁰Halm was a pseudonym for Eligius von Münch-Bellinghausen (1806–71), a public official. Brahms set four of his other poems around the same time as writing "Kein Haus" (1883/84); they are: "Steig auf, geliebter Schatten" (op. 94, no. 2); "Bei dir sind meine Gedanken" (op. 95, no. 2); "Beim Abschied" (op. 95, no. 3); and "Der Jäger" (op. 95, no. 4). In a letter to Brahms, Billroth describes the two Halm poems in op. 94 as melancholy and bitter, and he prefers both the poem and music of "Steig auf" to that of "Kein Haus." Letter of August 6, 1884. *Billroth und Brahms im Briefwechsel*, 362.

²¹Friedländer, 159.

²²Bell, 112.

²³Dissonant ornaments in the bass line similarly contribute to the portrayal of the agitated woman in "Vom Strande" (op. 69, no. 6, mm. 11–20).

its repeat in mm. 17–20) the succession of chords suggests groups of two rather than three (example 7.10). While these rhythmic disturbances might suggest the character's low spirits, the predominance of quarter and half notes, and the marking of *Tempo giusto* convey his steadfast resolve.²⁴

Example 7.10: "Kein Haus, keine Heimat," mm. 6–10.

The song comprises two stanzas, with the second repeating most of the music of the first. In each stanza the arch-shaped melodic segments in the first phrase contrast with the descending motion in the second.²⁵ These last phrases begin from $\hat{6}$, but neither includes a complete descent to $\hat{1}$. In the first stanza the lower octave is reached, but g_1 is omitted. By

²⁴Friedländer (p. 159) recalls a conversation in which Brahms described the marking of *Tempo giusto* as "the most beautiful of Handel's expression directions and the most worthy of imitation." Brahms does not use this indication in any of his other songs, but he does use it in the motet "O Heiland, reiß die Himmel auf" (op. 74, no. 2, 1877), and the first of the op. 39 Waltzes (1865). Handel used this marking quite frequently in his oratorios, especially in jubilant choruses, as well as in a few more sorrowful, but nonetheless noble, compositions including the aria "The Prince, unable to conceal his pain," from *Alexander's Feast*. Brahms owned a complete set of Handel's works, and he conducted at least three works that include this tempo marking; they are: *Saul* and *Alexander's Feast*, both of which he conducted in 1873; and *Solomon*, which he conducted in 1874. See Virginia Hancock, *Brahms's Choral Compositions and His Early Music Library* (Ann Arbor: UMI Research Press, 1983), 89 and 210.

²⁵The relationship between the melodic segments and lines 1 and 2 of each stanza is discussed in chapter 2, example 2.8.

contrast, this note is included in the second stanza, but the descent does not continue down the octave: after reaching f1 in m. 18 the melody returns to a1. Rising gestures at the end of a phrase are often associated with a question and here the ascent to a1 conveys the man's quest for the meaning of his existence. As the reduction in example 7.11 demonstrates, both stanzas descend the Phrygian tetrachord from d2 to a1. (The second stanza emphasizes this last note by returning to it.) This tetrachord has traditionally been associated with sadness, and in this song it is yet another symbol of the protagonist's grief.²⁶

Just as the man interprets his situation to be futile, Brahms rarely moves from tonic harmonies. In stanza 2, this stagnation is further emphasized by the final phrase's return to a1, and by the absence of a decisive authentic cadence. Brahms ends the first stanza with an authentic cadence, and because stanza 2 repeats so much of stanza 1, it is expected to conclude with an authentic cadence too. Brahms, however, introduces changes to the melody and harmony with the upbeat to m. 18. Then he replaces the expected dominant chord with the subdominant, thus forming a plagal cadence. Example 7.11 shows the structural implications of this change. In many pieces a closing plagal cadence is associated with a coda, but the second stanza of this song does not behave as if a structural close has already taken place. Thus the song falls into two parts: the first ends with an authentic cadence and the second with a plagal cadence.²⁷ Owing to the second stanza's substitution of IV for V and to the ascent to $\hat{5}$, the song does not have a structural close. This ending conveys both the intonation of the question that concludes the stanza, and the man's feeling

²⁶Kimmel, 42–76; see my chapter 5, p. 186.

²⁷I am grateful for Prof. Burkhardt's assistance with this analysis.

of hopelessness.²⁸ Lacking both the leading tone's progression to $\hat{1}$ and the supertonic's descent, a plagal cadence does not provide as strong a conclusion as a perfect authentic cadence. Nevertheless, this weak final cadence is partially compensated for by the piano, which concludes assuredly with its highest and loudest notes, and a turn to the tonic major. These closing gestures also suggest the man's defiant indifference to the world.

Example 7.11: Reduction of "Kein Haus, keine Heimat."

The musical score reduction for "Kein Haus, keine Heimat." consists of two stanzas. Stanza 1 (measures 1-10) and Stanza 2 (measures 11-20) are shown. The score includes a treble and bass staff. Above the treble staff, measure numbers 1, 6, 9, 10, 15, and 20 are circled. Below the treble staff, Roman numerals indicate the harmonic structure: I, V, I for Stanza 1 and I, IV, I for Stanza 2. A dashed line labeled "4th" indicates a fourth interval in both stanzas. The piano part is shown in the bass staff with various chords and melodic lines.

Kalbeck suggests that this song is similar in mood to Schubert's "Muth."²⁹ Despite the somewhat similar use of octaves to convey bleakness, and the syncopation of the opening segments, these songs are quite different and the optimism in Schubert's song has no

²⁸Schenker also associates plagal cadences and an ascending melody with a question in "Das Mädchen spricht" (op. 107, no. 3). "Kritik: Johannes Brahms. Fünf Lieder für eine Singstimme mit Pianoforte," op. 107, 515.

²⁹Kalbeck, III: 523.

equivalent in “Kein Haus.”³⁰ Furthermore, “Muth” does not close with a plagal cadence. The type of unexpected final cadence of “Kein Haus, keine Heimat” is rarely used by other nineteenth-century songwriters. Indeed, “Der Einsiedler” (op. 83, no. 3) is the only similar example by Schumann. Schumann sets stanzas 1 and 2 of this Eichendorff text to the same music. He repeats this music for stanza 3, but he alters the last two measures and omits the final dominant (example 7.12).

Example 7.12a: Schumann’s “Der Einsiedler” (op. 89, no. 3), mm. 9–15.

wau - der - müd; singt ü - ber's Meer sein A - bend - lied zu Got - tes Lob im
 har zu mir, wenn ich beim Wal - des - ran - schen hier ge - dan - ken - voll ge -

Ha - fen.
 ren - sen.

V 6/4 = 5/3

³⁰Everett suggests that the octaves in mm. 5–6 of “Muth” convey the winter cold, wind, and storm. “A Schenkerian View of Text-Painting in Schubert’s Song Cycle *Winterreise*,” 46. Capell (p. 177) also makes an observation in regard to Schubert that could be of relevance to Brahms’s “Kein Haus”; he states: “The bare unison of voice and pianoforte [was] Schubert’s favorite means of expressing forlorn solitude.”

Example 7.12b: mm. 26–30.

Mor-gen- roth den stil- len Wald durch- fan- kelt.

Schumann's song, however, is much less radical than Brahms's. Unlike the Brahms song, the dominant recurs in stanza 2 and the leading tone is present at the final cadence. Whereas in the first stanza the dominant is prolonged from mm. 11 to 14, in the last it is stated only in m. 26, and then the bass ascends into an inner voice.

Schumann's song begins by progressing from D minor to the tonic, F major. Although this tonal design is quite different from that of Brahms's song, there are a number of other interesting similarities between the two. Both have a sparse accompaniment, using syncopation; they are characterized by the descending Phrygian tetrachord d2–a1; and their melodies do not end on $\hat{1}$. Furthermore, the topics of the two texts are not dissimilar; both depict a world-weary man looking for solace in death.

Although the final cadences of both "Kein Haus" and "Du sprichst" do not include a dominant, the two songs have differing structures. In the earlier song the tonic pedal point at the beginning of stanza 3 and the longer durations in the piano suggest that a coda has begun. This contrasts with the later song, in which the last stanza is the second part of a two-part structure, rather than a coda. Because this stanza repeats so much of the first, its closing plagal cadence is much more surprising than that of "Du sprichst."

SONGS CHARACTERIZED BY A DEEP-LEVEL INTERRUPTION

“In Waldeseinsamkeit” (op. 85, no. 6)

Lemcke’s poem “In Waldeseinsamkeit” comprises three stanzas. The first depicts a couple in a forest, the second reveals that one member of the pair is troubled, and the third implies that this person’s longings are not satisfied. Brahms uses a variety of techniques to depict the yearning mood of this character, including rhythmic and harmonic tension, as well as motivic manipulations. Furthermore, the song includes a number of examples of word paintings.³¹

The rhythmic organization of this song is quite complex, and includes numerous syncopations. Although the most complicated passages occur in stanza 2, when Lemcke specifically describes the troubled emotions of the protagonist, Brahms prepares for these events in stanza 1. The song opens with syncopated half-notes, but m. 7 introduces a new rhythm using syncopated quarters and eighth-note appoggiaturas. This pattern recurs throughout stanza 2, where it is accompanied by further harmonic unrest. In particular, the first phrase of this stanza is characterized by repeated appoggiaturas that occur at different rhythmic levels.³² These pungent dissonances, depicting the person’s distress, resolve to D major in m. 14, as though the conflict has subsided. But the release is momentary, and the dissonances and rhythmic unrest return in the next period. The dissonances on all rhythmic levels, louder dynamics, and the nervous, faster declamation of the last couplet of stanza 2 all contribute to the portrayal of the character’s uneasiness.³³ By comparison, the

³¹See examples 3.6, 3.8, 3.9, and 3.12.

³²This passage is discussed in chapter 3, see example 3.9.

³³Mies (*Stilmomente und Ausdrucksstilformen*, 130) also suggests that the rhythms and chromaticism of this stanza portray nervousness and grief. (I discuss the declamation of this second stanza in chapter 2, example 2.5.)

bass's triplets in stanza 3 suggest a more relaxed atmosphere. However, even here the tension is not completely dissipated, and the triplets are combined with duplets in the upper parts.

Brahms begins the first stanza with a rising sixth followed by a descending third, a motive which provides much of the melodic material for the whole song. The square brackets in example 7.13 point to the variations of this motive that occur in the first four-measure phrase. At the beginning of the second phrase (m. 7) the motive is altered so that the initial leap is only a fifth, and the sixth appears as its upper neighbor. This new motive is used in imitation in the following measures.

Example 7.13: "In Waldeseinsamkeit," mm. 1–7.

The musical score for "In Waldeseinsamkeit" (measures 1-7) is presented in G major (one sharp) and 3/4 time. The tempo is marked "Langsam". The vocal line (Singstimme) and piano accompaniment (Pianoforte) are shown. The lyrics are: "Ich saß zu dei . nen Fü . Ben in Wal . des . ein . sam . keit; Win . des . at . men,". Square brackets in the piano part indicate variations of the initial melodic motive. A bracket labeled "Variation" spans measures 5 and 6 of the piano part.

As example 7.14 demonstrates, both phrases of stanza 1 expand a descending third, a progression that is part of the initial melodic motive.

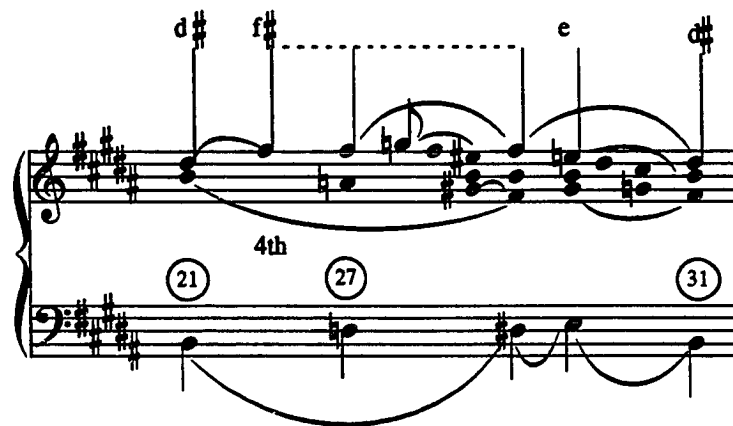
Example 7.14: Reduction of "In Waldeseinsamkeit," stanza 1.

The first phrase of stanza 2 transposes and expands the entire original motive (a1–f#2, e2, d#2, example 7.15), and the second continues its descending motion. Like the second phrase of stanza 1, the upper voice of this phrase falls the third from c#2 to a#1 (mm. 15–19).

Example 7.15: Reduction of "In Waldeseinsamkeit," mm. 10–19.

The entire last stanza expands yet another repetition of the main motive. As the following reduction shows, the motive's initial rising sixth $f\sharp^1$ to $d\sharp^2$ is transformed to a rising third $d\sharp^2$ to $f\sharp^2$. The expansion of this third is a reflection of the foreground rising thirds, which occur on the word "ferne" (mm. 25–26) and at the song's conclusion (mm. 31–32).³⁴ Following the initial expanded third, the $f\sharp^2$ is prolonged by its upper neighbor, $g\sharp^2$.

Example 7.16: Reduction of "In Waldeseinsamkeit," mm. 21–31.



The neighbor motion around $f\sharp$ has symbolic significance, and it appears in each stanza. In mm. 7–8 of stanza 1 it is played by the bass and imitated by the voice. Then in mm. 14–15 of stanza 2 it is heard in an inner voice, but in the context of D major (example 7.17). In stanza 3 it is expanded during mm. 27–29 (example 7.16), and then $g\sharp-f\sharp$ appears as an appoggiatura in the piano during mm. 30–31. As I note in chapter 6, such $\hat{5}-\flat\hat{6}-\hat{5}$ motives are frequently associated with sadness.³⁵ In the first stanza of "In

³⁴Brahms's depiction of the word "ferne" is discussed in chapter 3, see example 3.12.

³⁵See the analyses of "Regenlied" and "Nachklang" in chapter 6. Further evidence of this motive's sad quality may be gleaned from the slow movement of Brahms's Horn Trio op. 40. Schachter has noted the similarity between the motive using a rising fifth followed by a $\hat{5}-\flat\hat{6}-\hat{5}$ motion in this slow movement (as, for example, in m. 19) and the motive of "In

Waldeseinsamkeit,” this motive appears with the word “Sehnsucht,” which means yearning. In the second, it occurs when the protagonist is the most agitated, and in the third, it is prolonged as the nightingale sings. In literature, this bird is usually associated with unrequited love, and the pairing of this image with the neighbor motive again suggests the yearning mood of the protagonist.³⁶

Example 7.17: “In Waldeseinsamkeit,” mm. 14–15.

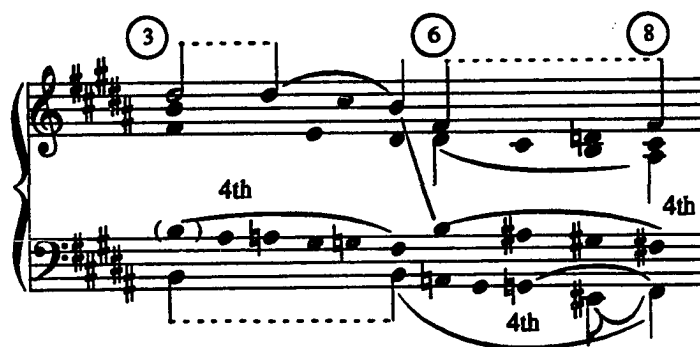


The main motive, with its predominantly descending motion, and the semitone neighbor motion portray the character's unhappiness, and this is further suggested by the descending fourths, which are repeated in the inner voices throughout the song. Example 7.18 shows a reduction of the first phrase, which includes three descending fourths from B to F#. The last occurs in the bass and, unlike the other two, its final F# is preceded by its lower neighbor.

Waldeseinsamkeit.” Although the trio does not have a text, Brahms does mark it *Adagio mesto*.

³⁶Brody and Fowkes, 108.

Example 7.18: Descending fourths in "In Waldeseinsamkeit," mm. 3–8.



Descending fourths also occur in the other stanzas, and these can be seen in examples 7.14, 7.15, and 7.16. Aside from the foreground fourths, shown in example 7.18, stanza 1 prolongs the fourth $d\sharp 2-a\sharp 1$ in its top voice (example 7.14). Stanza 2 (example 7.15) includes three fourths, one of which is in the bass, and stanza 3 (example 7.16) prolongs a fourth in one of its inner voices. (The last note of this motive is preceded by the same diminished seventh that appeared just before the final note of the fourth in the bass of mm. 5–6).³⁷ With the exception of the fourth in the bass of stanza 2, and the fourth in stanza 3, these progressions are transpositions of the Phrygian tetrachord, a motive that I associate with sadness in a number of other Brahms songs, including "Kein Haus, keine Heimat."

Aside from the recurring motives, the three stanzas are also related harmonically. The diminished seventh of m. 6 is recalled in m. 28, and, similarly, the D major chord of m. 27 recalls the tonicization of this key in mm. 13–14. In the later passage, this chord is part of the resolution of the chromatic conflicts associated with D major that even appeared in

³⁷ This diminished seventh, ornamenting the dominant, also occurs in mm. 9 and 17, and three of its members are also in m. 15. In these instances, this chord is part of a dominant ninth of F#.

stanza 1. Although the first stanza does not include a D major chord, $d\sharp$ is quite prominent. It first appears as part of the diminished seventh of m. 6 and then as the upper neighbor in the melodic motive of m. 7. In mm. 8–9, $d\sharp$ is suspended over $C\sharp$, and then it is transferred to the lower octave and resolved. Nevertheless, $d\sharp$ immediately reappears in the piano's prefix to the second stanza (m. 10). In this way, the preparation for the D major of stanza 2 begins as early as m. 6. The conflict between the $d\sharp$ of D major and the $d\sharp$ of B major is resolved in the third stanza. In mm. 25–26 the major and minor third are alternated above the tonic, but after the D major chord of m. 27 $D\sharp$ moves to $D\sharp$, which is retained for the rest of the song.³⁸ Similarly, $g\sharp$ is associated with $d\sharp$ from m. 7 onwards, and it is finally resolved to $f\sharp$ in m. 31.

The dissonances and chromatic conflicts related to both $d\sharp$ and $g\sharp$ can be associated with the text. Brahms introduces these two notes during the second couplet of stanza 1, which suggests an uneasiness in the scene by referring to the yearning of the wind. This implication is fully realized in the second stanza, which describes the person's struggle and trembling hands. Similarly, Brahms's second stanza is more dissonant than the first. His third stanza resolves the most prominent of these dissonances, but the poem, and other aspects of Brahms's setting, reveals that the character's problems have not fully subsided.

"In Waldeseinsamkeit" is in ternary form. The first and last stanzas begin in a similar manner, while the second has contrasting harmonies and rhythms. At a deep middleground level this song, like a sonata-form movement, reduces to two parts. The first part of this type of piece includes sections A and B, and it ends with an interruption. The second comprises A' and it reinstates the tonic before concluding the structural descent.³⁹ In "In

³⁸Brahms uses the same diminished chord to abandon D major (m. 28) as he uses to introduce $d\sharp$, which prepares for this key (m. 6).

³⁹Schenker, *Free Composition*, 36–37.

Waldeseinsamkeit" the interruption occurs in m. 19 (example 7.19b) and the second section begins on the tonic with a restatement of the opening material.⁴⁰ This return suggests that the song will behave like most ternary pieces, and that this section, and the song as a whole, will close with an authentic cadence. Indeed, Brahms could have ended with such a cadence by using a dominant chord in m. 30. Nevertheless, the dominant does not return, and the final tonic chord is preceded by the subdominant. Furthermore, the melody hovers around d#2; and the descent to b1 takes place only in an inner voice. This deviation from the normal interruption structure can be seen in the following juxtaposition of Schenker's figure 21b (which is a model of this type of structure) and the deep middleground reduction of the song. Although this piece includes a structural dominant, because of the suppression of the second dominant and the associated structural descent from $\hat{2}$ to $\hat{1}$ it does not have a normal structural close. The resulting incompleteness suggests the wistful conclusion of the text, in which the nightingale symbolizes the protagonist's yearning. Despite the absence of a perfect authentic cadence a feeling of partial closure is conveyed by the slower declamation rate, the bass arpeggio down to B in m. 25, the piano's new figuration using triplets, and by the inner voice's descent to b1 (mm. 30–31).

Example 7.19a: Schenker's model of the interruption structure.



⁴⁰Clara Schumann thought the return to the tonic to be rather abrupt, and she concluded that either B major should be suggested just before the interlude, or that the interlude should be extended. Nevertheless, on the whole, she was enchanted by the song, and in particular by its ending. Letter of July 9, 1878, reprinted by Berthold Litzmann in *Clara Schumann: An Artist's Life*, trans. Grace E. Hadow (1913; rpt. New York: Da Capo, 1979), 334–35.

Example 7.19b: Reduction of "In Waldeseinsamkeit."⁴¹

The image shows a musical score reduction for the song "In Waldeseinsamkeit". It consists of two staves, treble and bass, with a key signature of three sharps (F#, C#, G#). The score is divided into three stanzas. Stanza 1 (measures 1-11) is marked with a treble clef and a bass clef. Stanza 2 (measures 12-19) is marked with a treble clef and a bass clef. Stanza 3 (measures 20-31) is marked with a treble clef and a bass clef. Measure numbers 1, 11, 14, 19, 27, and 31 are circled above the treble staff. Chord symbols I, V, and I are placed below the bass staff. The score includes various musical notations such as notes, rests, and accidentals.

Bell describes "Im Waldeseinsamkeit" as a "rapturous embrace of lovers in the hush of the twilight,"⁴² and Harrison concludes that "the emotional modulations of the middle part contrast with the serene harmonies at the close."⁴³ Yet both these critics seem to miss the mark: the ending implies that the embrace was by no means all-fulfilling. Lemcke, himself, symbolizes this wistfulness by referring to the *far-off* song of the nightingale. Although the character sits at his lover's feet, his thoughts are drawn to the distant bird. Brahms's suppression of the cadential dominant and his final ascending melody, which does not end on $\hat{1}$, convey the never-ending longing of this person. Throughout the song his sadness is suggested by the descending fourths, the $\hat{5}-\flat\hat{6}-\hat{5}$ motive, and by the dissonances.

⁴¹I am grateful to Carl Schachter for his assistance in formulating this model.

⁴²Bell, 104.

⁴³Harrison, 35.

“Es schauen die Blumen” (op. 96, no. 3)

“Es schauen die Blumen” shares many characteristics with “In Waldeseinsamkeit.” Both are in B, have similar melodic motives, are permeated by descending fourth progressions, and end with ascending melodies and plagal cadences.⁴⁴

Whereas Lemcke’s “In Waldeseinsamkeit” comprises three stanzas, Heine’s “Es schauen die Blumen” comprises one 8-line stanza. The poem’s first three couplets are tightly unified by word repetitions and rhymes (table 7.3). Lines 1 and 3 begin with “Es” and end with “alle”; their second words end with “en” (“schauen” and “nehmen”); and their third words are the same (“die”). Lines 2 and 4 begin with some form of “zu,” they include the word “leuchtenden,” and their last words rhyme (“hinauf” and “lauf”). Although the last couplet rhymes with the third (“Lieb” and “trüb”) it is detached from the previous couplets because it does not include the words “es,” “zu,” and “leuchtenden.” Furthermore, there is a change in alliteration. Owing to the word repetitions, the first three couplets are dominated by soft consonants, particularly “s” and “l”, whereas the last couplet is characterized by hard consonants, especially “t”.

Table 7.3: Heine’s “Es schauen die Blumen.”⁴⁵

1. Es schauen die Blumen alle
2. Zur leuchtenden Sonne hinauf;
3. Es nehmen die Ströme alle
4. Zum leuchtenden Meere den Lauf.
5. Es flattern die Lieder alle
6. Zu meinem leuchtenden Lieb.
7. Nehmt mit meine Tränen und Seufzer,
8. Ihr Lieder, wehmütig und trüb!

⁴⁴A number of commentators have noted the similar key, motives, and conclusions of these songs, including: Friedländer, 165; Mies, *Stilmomente und Ausdrucksstilformen*, 79; and Harrison, 126.

⁴⁵A translation of this poem is given in the Appendix.

The structural changes in the last couplet underscore the poem's change in mood. "Es schauen die Blumen," like many of the other texts in Heine's first book of *Liebeslieder*, is characterized by the poet's use of irony, whereby the last lines reverse the meaning of the entire poem.⁴⁶ In this poem, the first three couplets create a happy scene that Heine dashes in the fourth, when he reveals the melancholy mood of the speaker. One of Brahms's tasks in setting this text, then, is to capture the ironic conclusion.

Brahms imitates Heine's word repetitions, rhymes, and parallel construction of the first three couplets by setting each couplet to a variation of the first four-measure phrase. This phrase comprises two two-measure segments, both based on the rising-sixth, falling-third motive that first appears in the piano figuration of m.1. Furthermore, the segments are linked by the piano's descending sixth, as shown in example 7.20.

Example 7.20: "Es schauen die Blumen," mm. 5–10.

⁴⁶For a concise summary of Heine's technique see Rufus Hallmark, *The Genesis of Schumann's 'Dichterliebe': A Source Study* (Ann Arbor: UMI Research Press, 1979), especially pages 4–6.

The first period is repeated for the second couplet, but the last two measures end with a plagal cadence rather than an authentic cadence (perhaps in anticipation of the song's ending).⁴⁷ The melody is also altered: the first couplet rises to e2 on the word "Sonne" and falls back to b1, but the second rises to f#2 on "Meere" and descends a third to d#2. The raised third is introduced in m. 13, and it is retained throughout the rest of the song. This change to the major third anticipates the unexpected ironic twist in that Brahms uses precisely the opposite change in mode to what might be expected. (That is, from minor to major, rather than from major to minor.) Nevertheless, it should be noted that Brahms does not always use B major for joyful songs, as "In Waldeseinsamkeit" and "Es träumte mir" (op. 57, no. 3) demonstrate.

Rather than beginning like the first two phrases, phrase 3 begins with a varied repetition of the second segment of phrase 2. It expands this segment by sequentially repeating the descending third until reaching g#2, the highest note of the song (m. 18, example 7.21). This note coincides with the word "meinem," and thus underscores the introduction of the speaker. The climax of the song, however, occurs on the word "Lieb," which coincides with the arrival of the dominant (the goal of the sequences).⁴⁸ The introduction of the speaker and the real topic of the poem thus coincide with the most harmonically active passage in the song. This climax is prepared by a continuous phrase, rather than the usual two segments. Brahms runs Heine's fifth and sixth lines together by repeating the word "alle." He sets each of the statements of "alle" to a full measure, and

⁴⁷Instead of using a subdominant chord at this cadence, Brahms uses a II6. This momentarily eliminates the presence of B (m. 13). He follows the same procedure in the final phrase by using 6–5 exchanges (mm. 26 and 28).

⁴⁸The climactic f#2 had been anticipated in the previous phrase (m. 13) and, more accurately, in the prelude (mm. 1–3). The top voice of the piano, in mm. 1–3, moves by step from d2 to f#2, and this is accompanied by a *crescendo*.

this extends the voice's phrase to five measures. The piano then extends the phrase for yet another measure. Brahms skilfully uses this phrase expansion not only to underscore the climactic couplet, but also to depict the word "alle" (mm. 15–20).

Example 7.21: Reduction of "Es schauen die Blumen," mm. 15–19.

Just as Heine separates the last couplet from the main part of the text by discontinuing the rhyming scheme, word repetitions, and altering the alliteration, so too Brahms clearly sets off his last period. He repeats Heine's last couplet, and sets it to a section that is longer than any of the other phrases. After the climax on "Lieb" (m. 19), Brahms lowers the dynamic level and introduces alternating rests and repeated Bs in the bass part. Furthermore, he separates the two sections by placing rests in both the voice and the piano part (m. 20).

Nevertheless, this section is not completely different from the first. The melody begins like the first two phrases, but $\hat{3}$ is raised and the second segment continues to descend. In

all, the melodic line of these two segments descends a sixth (d $\sharp$ 2–f $\sharp$ 1, example 7.23b). Although the descending sixth had appeared in the first two phrases, this is the first time that the descent spans an entire four-measure phrase in the melody. The final phrase begins in a similar manner to the other four, with the descending third d $\sharp$ 2–b1, but then it continues down to f $\sharp$ 1 before arpeggiating back to f $\sharp$ 2 (mm. 25–31, example 7.22b).⁴⁹

Aside from the manipulations of the rising-sixth, falling-third figure in the melody, there is a related motive that recurs in the bass. It appears in the interludes following the first two phrases, where it is derived from the voice's preceding measure (mm. 10 and 14), and it is further developed during the second section.⁵⁰ In the final phrase, the motive from m. 14 is varied and then repeated a fourth higher (on the subdominant, as shown in example 7.22). It then begins to disintegrate until finally only the falling third, the outer notes of the right-hand's triplet, and the first two notes of the bass motive remain.

Example 7.22a: "Es schauen die Blumen," mm. 13–14.

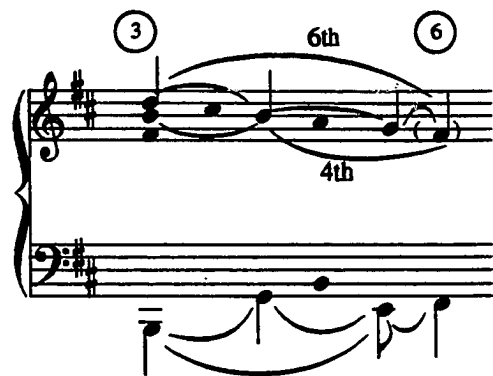
⁴⁹Schachter notes that the f $\sharp$ 2s in mm. 19 and 29 reflect the rhyme of "trüb" and "Lieb."

⁵⁰A similar motivic imitation, involving a slightly different motive, occurs at the end of the third phrase, in mm. 18–19.

Example 22b: mm. 25–31.

The song is also pervaded by descending fourths, which usually occur in the inner voices. These fourths are associated with the descending sixth $d\sharp 2/d\sharp 2-f\sharp 1$. For example, the sixth of mm. 3–7 includes the fourth $b1-f\sharp 1$ (example 7.23a). Similarly, the sixth of mm. 21–24 includes two fourths, $d\sharp 2-a\sharp 1$ and $b1-f\sharp 1$ (example 7.23b). The second of these tetrachords had also appeared twice during the second phrase (example 7.23c). All of these progressions are transpositions of the Phrygian tetrachord. As in “In Waldeseinsamkeit,” these descending sixths and fourths convey the protagonist’s depressed state of mind, seemingly caused by an unsuccessful relationship. In “Es schauen die Blumen,” the fourth appears in the inner voices until the fourth couplet, when it is repeated in the melody. This transference to the melody coincides with Heine’s ironic turn, when he reveals that the protagonist’s love is not reciprocated.

Example 7.23a: Reduction of “Es schauen die Blumen,” mm. 3–6.



Example 7.23b: mm. 21–24.



Example 7.23c: Reduction of mm. 11–15.



“Es schauen die Blumen” is in two-part form, and, like “In Waldeseinsamkeit,” it is characterized by an interruption approximately two-thirds of the way through. The two sections are contrasted by changes in dynamics, piano figuration, and melody, but they are motivically related. The first section ends with the tonicization of the dominant (mm. 18–20), as shown in example 7.24b. Although the vocal line ends on the fifth, $f\sharp 2$, the piano descends to $\hat{2}$ (mm. 19–20). The second section reinstates the tonic and the *Kopft*on (now $\sharp 3$), and begins with a repetition of the main melodic motive. In a normal two-part structure this section would proceed to an authentic cadence, and indeed Brahms could have harmonized his melody with a $V6/4-5/3$ preceding the final tonic (mm. 27–28), as shown in example 7.24a. Instead, he replaces the expected dominant with a subdominant, and he prolongs the $\hat{3}$ ($d\sharp 2$) in the upper voice. Although a descent $\hat{2}$ to $\hat{1}$ does occur, it is in an inner voice, and $\hat{2}$ ($c\sharp 2$) is a passing tone, rather than a structural note. Like “In Waldeseinsamkeit,” this song does not have a normal structural close, and Brahms attempts to convey a sense of closure by repeating the tonic in the bass during mm. 21–25, and by gradually breaking down the piano’s figuration in the final phrase (example 7.22).

Example 7.24a: Hypothetical ending with an imperfect authentic cadence.



Example 7.24b: Reduction of “Es schauen die Blumen.”⁵¹

The two-part form of “Es schauen die Blumen” is suggested by Heine’s division of the text, which is marked by the ironic turn in the last couplet. In the poem, this division is supported by changes in the word repetition and alliteration during the final two lines. In Brahms’s song, the interruption not only demarcates this division, it also emphasizes the climax of the poem when Heine introduces the protagonist and the main theme. Brahms matches Heine’s surprising irony by making an unexpected substitute for the final cadence’s dominant, by bringing the Phrygian fourth into the melody for the first time, and by prolonging the descending sixth across an entire four-measure phrase. Whereas Heine’s first couplets do not suggest this sad mood, Brahms hints at it from the very beginning, with the uneasy, syncopated accompaniment, the descending motives, and the minor mode.⁵²

⁵¹In this graph, the letter “c.” refers to Heine’s couplets.

⁵²See chapter 3, footnote 43, for a description of the affect of B minor in Brahms’s compositions.

"An eine Aeolsharfe" (op. 19, no. 5)

"An eine Aeolsharfe" is a much longer song than the preceding two, and here the dominant of the interruption is expanded for quite some time. Although this song is characterized by a complete descent of the structural line, its final cadence is more problematic than those of "In Waldeseinsamkeit" and "Es schauen die Blumen." In this case, the dominant is replaced by the subtonic, and it is part of a rather ambiguous progression, which subtly portrays the confusion of the protagonist.⁵³ Some of the most distinctive features of "An eine Aeolsharfe" are described in chapters 3 and 4. The former illustrates the wealth of word-painting techniques that Brahms uses to depict the mourning protagonist. And the latter demonstrates the ways in which Brahms's phrase structure is related to Mörike's punctuation as well as to the meaning of his poem.⁵⁴

Mörike's text comprises three stanzas, the first of which introduces the aeolian harp and its mournful lament.⁵⁵ The wind sets the strings of the harp in motion and it continues to sound during the other stanzas. Although Mörike does not specifically mention the dead boy until the second stanza, the intense sadness of the protagonist is already evident in the first. Similarly, Brahms introduces the most important melodic and harmonic motives that recur throughout the song in his first stanza.⁵⁶ The following analysis concentrates on

⁵³Although Jacobsen provides an analysis of this song, she does not discuss this unusual closing (pp. 644–92). Nor is it mentioned by other commentators, including Friedländer and Sams.

⁵⁴See examples 3.13–3.17 and 4.19–4.21.

⁵⁵The aeolian harp has traditionally been associated with death and spirituality. See, August Langen, "Zum Symbol der Aeolsharfe in der deutschen Dichtung," *Zum 70. Geburtstag von Joseph Müller-Blattau*, ed. Christoph Hellmut, Saarbrücker Studien zur Musikwissenschaft 1 (Kassel: Bärenreiter, 1966), 160–91.

⁵⁶The form of this song is described in chapter 2, see p. 40.

these connections, and ultimately shows that Brahms's first stanza prepares for the final problematic cadence, which is intimately bound to his interpretation of the text.

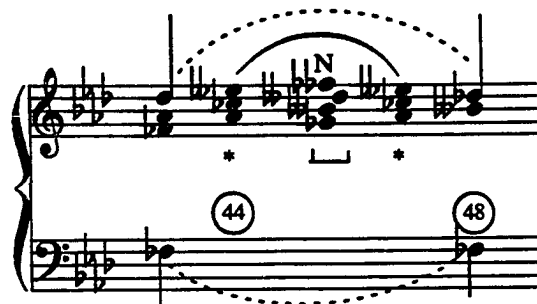
Perhaps the most obvious connection between the recitative and the other stanzas, is that the initial descending tonic triad (mm. 1–2) anticipates the triad of the main lyrical theme. This theme is heard three times, twice during the second stanza and once in the last (mm. 25–30, 39–43, and 79–83). The triad also reappears in the second recitative, though in a different tonal context (mm. 74–77). The recitatives use the minor form of this triad, whereas the theme uses the major, and Jacobsen equates these contrasting modes with the alternating sad and hopeful moods of the protagonist.⁵⁷ As I describe in chapter 3, these moods are also depicted by the direction of the melody. For example, in mm. 44–53 Brahms juxtaposes an ascending line, representing the hope of spring blossoms, with a descending line, conveying the depression associated with the boy's death (example 3.14a).

At the same time as the triads occur in the main theme, the piano has a repeated ascending second (e $\flat$ –f). This dyad recurs elsewhere, as, for instance, in the *Poco più lento* section (mm. 91–92, 99–100), where it is repeated in diminution. A variant of this motive, using f $\flat$, forms a $\hat{5}$ – $\hat{b}\hat{6}$ – $\hat{5}$ motive (e $\flat$ –f $\flat$ –e $\flat$), and this idea already appears in the foreground (mm. 21–22) and middleground of the first recitative (example 7.25). In a number of other Brahms songs, including “In Waldeseinsamkeit,” this $\hat{5}$ – $\hat{b}\hat{6}$ – $\hat{5}$ motive is associated with sadness, and this song offers another such example. Similarly, Jacobsen suggests that the ascending second symbolizes stasis, or lack of direction: Despite the promise of spring the pain of loss returns, and the protagonist does not recover.⁵⁸

⁵⁷Jacobsen, 673.

⁵⁸Jacobsen, 683.

Example 7.26c: Reduction of mm. 44–48.



Example 7.26d: m. 63.



Example 7.26e: m. 14



There are two other events in the first recitative that also recur at the end of the song: the descent from $\hat{5}$ via $b\hat{3}$; and the progression $g\flat$, $g\sharp$ to $a\flat$, which is prolonged in the inner voices of mm. 11–21. Before investigating these relationships, however, the song's large-scale tonal structure should be discussed. "An eine Aeolsharfe" is in ternary form. As the following reduction demonstrates (example 7.27), it is characterized by a number of interruptions that appear fairly close to the foreground and are often associated with repetitions of the main lyrical theme (see, for instance, mm. 27–38). At a much deeper level, it is marked by an interruption that occurs at the end of the second section. Unlike the two songs analyzed above, but somewhat analogous to a sonata-form movement, here the dominant of the interruption is prolonged. It arrives in m. 53 and is prolonged by the octave descent until m. 78. At the same time the upper voice ascends from $\hat{5}$ to $\hat{7}$. The

The image displays a musical score for a piano reduction of a piece titled "An eine Aeolsharfe." The score is divided into two systems. The first system, located on the left, spans measures 1 through 78. It features a treble staff and a bass staff. The treble staff contains a series of notes, some of which are beamed together, and a large bracket labeled "8ve" (octave) spanning measures 63 to 78. The bass staff contains a series of notes, some of which are beamed together, and a large bracket labeled "V⁵" spanning measures 63 to 78. The second system, located on the right, spans measures 79 through 99. It also features a treble staff and a bass staff. The treble staff contains a series of notes, some of which are beamed together, and a large bracket labeled "8ve" spanning measures 89 to 99. The bass staff contains a series of notes, some of which are beamed together, and a large bracket labeled "V⁵" spanning measures 89 to 99. Both systems include a treble staff and a bass staff. The first system includes a treble staff with a key signature of one flat (B-flat) and a time signature of 4/4. The second system includes a treble staff with a key signature of one flat (B-flat) and a time signature of 4/4. The score is written in a standard musical notation style, with notes, rests, and dynamic markings.

Example 7.27: Reduction of "An eine Aeolsharfe."

third section begins with a return of the tonic and the main lyrical theme (m. 79). This section should continue to an authentic cadence, but, like all the other presentations of the lyrical theme, this one ends with an interruption (m. 89). Instead of writing another phrase, which includes an authentic cadence, Brahms begins a new section (mm. 91–104).

Although Mörike begins his third stanza by recalling ideas from the previous two (most obviously the resounding of the harp), he concludes it with a new image — the shattered rose — and, similarly, Brahms sets these lines to contrasting music. He begins this section with a return to the tonic, a slower tempo, and a variation of the piano's figuration, using all triplets (m. 91). Although these gestures suggest that a coda has begun, a perfect authentic cadence has still not appeared. The structural line descends to $\hat{1}$ during mm. 94–97 (example 7.27), but, as in "In Waldeseinsamkeit" and "Es schauen die Blumen," the expected structural dominant is suppressed. Unlike the closings of these two songs, this time the dominant is replaced by the subtonic (m. 96).

The presence of both C^b and G^b in the last passage suggests D^b major (mm. 91–98) and mm. 94–97 could be read as $I\ IV\ V\frac{5}{4}$ in this key. In this interpretation the G^b of m. 96 is a passing tone. This note, however, has a much greater significance because it clearly refocuses the attention on A^b as tonic, rather than D^b . According to Schachter, this note supports a VII chord that substitutes for the root-position dominant of A^b (example 7.27).⁵⁹ Although the top voice's descent to $\hat{1}$ coincides with the bass's arrival on A^b , the inner voices do not resolve until the last word of the text, in m. 99. These voices form a $6/4$ – $5/3$ appoggiatura over the tonic. The $6/4$ is extended for two measures (mm. 97–98),

⁵⁹Personal communication. Schachter discusses this song in "Structure as Foreground: 'Das Drama des Ursatzes'." Paper read at the City University Music Analysis Conference, London, in September 1991.

and in m. 98 the bass arpeggiates to and from $D\flat$.⁶⁰ This elaborate appoggiatura recalls the appoggiaturas that recur throughout the song. Indeed, $f-e\flat$ and $d\flat-c$ appoggiaturas recur within the main lyrical theme (see, for instance, mm. 34 and 37), and the latter is transformed to $d\flat-c\flat$ when the character describes his periods of intense mourning (mm. 61–63, example 3.16a). During the last phrase of the song, the $d\flat2-c2$ appoggiatura (mm. 96–99) forms the last two notes of a descent beginning on $g\flat2$, in m. 96. This descent echoes a similar descent in the first recitative (mm. 11–15), which is associated with the introduction of the harp-like triplet figuration in the piano.

The key signature of the song indicates the tonic major, and the main lyrical section begins in major and the postlude ends with a major triad. The structural descent, however, includes $c\flat2$ (m. 94), and the prominence of this note is anticipated by a number of earlier passages. The minor third appears in the vocal line during the recitatives and it occurs as a passing tone between $c\sharp2$ and $b\flat2$ at the final cadence of the first recitative (mm. 23–24). It also appears in the upper line's descent to the $\hat{2}$ of the interruption (mm. 51–52, example 7.27). Furthermore, $bIII$ is prolonged during mm. 9–13 (example 7.28). This section of the first recitative not only anticipates the prominence of $b\hat{3}$, but also the ascent $G\flat$, $G\sharp$, $A\flat$, which returns in the bass during the final passage of the song.

⁶⁰Mies (*Stilmomente und Ausdrucksstilformen*, 63) and Lester have a different reading of this section. Both interpret the $D\flat$ to $A\flat$ as a plagal cadence, a reading that is supported by the other coda-like gestures of this section. Although I agree that this is a plausible reading, it still does not answer the question of where the structural close takes place. It may be tempting to hear mm. 90–91 as a cadence, rather than an interruption. But the voice contradicts this analysis. It finishes its phrase on the dominant in m. 89 and begins another with the upbeat to m. 91. Thus, it does not participate in this “cadence.”

Example 7.28: Reduction of "An eine Aeolsharfe," mm. 9–21.

Brahms's contrasting modes symbolize the alternating moods of the protagonist, and this descent via the minor third suggests that he has not been able to put aside his grief. (An idea further suggested by the postlude's repetition of the $\hat{5}-\flat\hat{6}-\hat{5}$ motive, and then its return to the melody's first note, $\flat\hat{2}$.) The second stanza, with its description of spring blossoms, introduces a glimpse of hope, but this is denied in the final stanza where the falling rose petals symbolize death.⁶¹ Schachter has suggested that the sounds from the grave, heard during stanza 2, may imply life after death, but that the destruction of the rose suggests this faith is less sure. The ambiguity of Brahms's final passage, which combines coda-like gestures with an unusual progression to the final tonic, captures this confusion in a remarkable manner.

Jack Stein suggests that in Mörike's "An eine Aeolsharfe" "the harp is secondary to the more essential lyric communication of the poem, the blending of several strands of connotation: spring and death, sound and feeling, poet and harp, which hover about the

⁶¹In his article on the settings of "An eine Aeolsharfe" by Wolf and Brahms, Tausche (p. 296) states that Wolf depicts the sadness of the rose by setting "Rose streut" to the tonic minor. By comparison, he considers that Brahms does not convey the drama of Mörike's final lines.

lines in an elusive manner.”⁶² He concludes that this imagery is realized in neither the setting of Wolf nor of Brahms, and that in both the harp, presented in the accompaniment, is too dominating. In Brahms’s defense, Jacobsen argues that the piano’s triplet motive does not represent just the harp, but that when the main motive occurs it represents the wind (from m. 25), spring (m. 39), and the harp (m. 79), in turn.⁶³ This, however, is a little simplistic. While the theme does coincide with these words, it is the wind that makes the harp sound, and so the image of the harp is already present in m. 25. Stein is correct in regarding the harp as secondary, but it is also secondary in Brahms’s setting. Rather, there are a multiplicity of musical ideas that symbolize the protagonist’s inability to come to terms with the boy’s death.⁶⁴ This continual mourning is, of course, the main theme of Mörike’s poem.

“Der Strom, der neben mir verdrauschte” (op. 32, no. 4)

The last song in this chapter is also based on the interruption model, and like “In Waldeseinsamkeit” and “An eine Aeolsharfe,” it is in ternary form. Unlike these songs, it uses an inversion instead of the root-position dominant at the interruption. Furthermore, there is not a clear substitution for the expected structural dominant in the final section.

⁶²Jack Stein, “Poem and Music in Hugo Wolf’s Mörike Songs,” *The Musical Quarterly* 53/1 (January 1967), 24.

⁶³Jacobsen, 674 and 686.

⁶⁴These include: descending melodies, appoggiaturas, $\hat{5}-b\hat{6}-\hat{5}$ neighbor motions, the structural descent via $b\hat{3}$, and the unconventional final cadence.

The text of this song is a ghazal comprising three couplets, each ending with the question “Wo ist er nun?”⁶⁵ Brahms sets each couplet to one section of music and the recurring question to an ascending arpeggio.⁶⁶ In the first couplet, the protagonist asks where is the stream and the birds; in the second he seeks the rose his lover wore and her intoxicating kiss; and finally he questions his own existence, asking “where is the man I used to be?” In this way, there is a gradual intensification until the third couplet when the protagonist admits that he is not himself, now that he has been rejected. Brahms follows this intensification by increasing the dynamic level and thickening the texture for the question at the end of the second section (mm. 15–18), and by increasing the tempo of the third section (m. 19). This mounting tension is further conveyed by the ascending register; the melody of each section ends on a successively higher note: c#2 (m. 8), d#2 (m. 16), e2 (mm. 25 and 28).

Brahms sets each of Platen’s first two lines to a four-measure phrase. He concludes the first phrase with a half cadence, but he replaces the expected dominant root-position chord with a subtonic chord (example 7.29). He prolongs this chord through the next phrase, which ends with a deceptive cadence. Once again, the subtonic stands for the dominant that would normally have preceded the submediant at this cadence (m. 8). As the reduction below demonstrates, this subtonic is a passing chord between the tonic and the submediant, and it thus links the lines of text belonging to Platen’s first two couplets.⁶⁷

⁶⁵The form of this song is described in chapter 4, pp. 132–35.

⁶⁶The practice of using ascending melodies for questions is discussed in chapter 3, pp. 92–93.

⁶⁷Brahms also links the lines of the other two couplets, and this is described in chapter 4, examples 4.5 and 4.6.

Example 7.29: Reduction of "Der Strom," mm. 1–9.

Example 7.29 shows the first nine measures of "Der Strom." The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measures 1, 4, and 9 are circled. A large slur covers measures 1 through 9. In measure 4, a dotted line indicates a fingerings sequence: 5 — 6 — 5. In measure 5, a dotted line indicates a fingering: P. Roman numerals I and VI are placed below the first and last measures of the section, respectively.

As the following reduction demonstrates, the second section does not return to the tonic, rather it continues to prolong the submediant from the end of the first. Brahms closes this section with a half cadence, but he substitutes a first-inversion dominant chord (with the raised leading tone, and including the root) for the expected root position.

Example 7.30: Reduction of "Der Strom," mm. 10–18.

Example 7.30 shows measures 10 through 18 of "Der Strom." The score is in treble and bass clefs with a key signature of three sharps. Measures 10, 13, and 16–18 are circled. A large slur covers measures 10 through 18. In measure 10, a dotted line indicates a fingering: c#. In measure 13, a dotted line indicates a fingering: b. In measure 16, a dotted line indicates a fingering: a. In measure 18, a dotted line indicates a fingering: g#. Roman numerals VI and V⁶ are placed below the first and last measures of the section, respectively.

At the beginning of the third section, Brahms reinstates the tonic and repeats mm. 3–4. Section 1 begins with a $\hat{5}-\hat{6}-\hat{5}$ motive that is expanded through mm. 2–3 (example 7.29), and, similarly, section 3 expands this motive from m. 19 through m. 22 (example 7.31). Both sections are also characterized by a bass line that descends from $C^\sharp$ to A. As in the second phrase of section 1, Brahms ends the first phrase of section 3 with a deceptive cadence. This time, however, he substitutes a diminished-seventh chord for the usual dominant (m. 22). This chord is expanded by a voice exchange, and the resulting passing $6/4$ anticipates the chord that prolongs the submediant in the following cadential passage (mm. 23–25, see the asterisk in example 7.31). Brahms then repeats and expands the question, and its associated rising motive. Initially, the question motive ends on $VI6$ (mm. 25–26), but then Brahms repeats it in augmentation and transforms the VI into I , via a $6-5$ exchange (m. 27). This exchange bypasses a structural dominant, and consequently the song does not have a normal structural close. Brahms, however, suggests a feeling of closure by sustaining the tonic in the bass (mm. 26–31). The only time the $C^\sharp$ is not heard is in mm. 27–28, where Brahms expands and inverts the question motive.

Example 7.31: Reduction of “Der Strom,” mm. 19–29.

The cadences within each of the three sections thus avoid a dominant root-position chord. Indeed, the only time that this chord occurs is in the very first measure. Here it is given in bare octaves, it is accented, and the left hand comes in after the right. Moreover, its sustained notes stand in stark contrast to the piano's rhythms in the following measure. Far from providing a solid base from which to begin this song, this measure creates an unsettling atmosphere. Because it contrasts so strongly with the following phrase, it seems to be separated from the rest of the song. This separation may have programmatic significance in that the G's could refer to something in the past — possibly to the man's life before the rejection of his sweetheart.

In the preceding songs, Brahms conveys grief and anxiety by suppressing the dominant of the final cadences and by ending with an ascending melody. While "In Waldeseinsamkeit" and "Es schauen die Blumen" were written towards the end of Brahms's life, in 1878 and 1884 respectively, "An eine Aeolsharfe" and "Der Strom" originated some twenty years earlier. Many commentators have remarked upon the technical advances of the songs in opp. 19 and 32. Such writers have usually noted Brahms's use of recitative in "An eine Aeolsharfe" and have suggested that this song, in particular, foreshadows his later style.⁶⁸ Similarly, many refer to the tauter style of the songs in op. 32.⁶⁹ "An eine Aeolsharfe" and "Der Strom" are also noteworthy for their unusual tonal structures. Indeed, both are far more problematic than the two later songs, which are characterized by a similar structure.

⁶⁸Harrison, 61.

⁶⁹Sams, 27, and also Michael Musgrave, *The Music of Brahms* (London: Routledge & Kegan Paul, 1985), 155.

Aside from the suppression of a final authentic cadence, the two unusual characteristics of the tonal structure of "Der Strom" are the substitution of a first-inversion chord for the usual root-position dominant at the interruption (example 7.32), and the omission of a structural descent.⁷⁰

Example 7.32: Reduction of "Der Strom."

The musical score reduction for "Der Strom" is presented in three sections. Section 1 (mm. 1-8) is in the tonic key of C major (I). Section 2 (mm. 16-23) is in the dominant key of F# major ((V)), with the notes c#, b, a, g# in the bass. Section 3 (mm. 27-29) returns to the tonic key of C major (I). The top line shows an ascending line from c#2 to d#2. The bottom line shows a descending line from e2 to c#1.

As the reduction in example 7.32 illustrates, the dominant of the interruption has the leading tone in the bass (mm. 16-17), and the top line ascends from c#2 to d#2 (rather than descending from e2).⁷¹ This inverted dominant chord does not resolve until the tonic of m. 29. Although this is an unusual reading, it is supported by the register of these chords.

⁷⁰This unusual ascending line was suggested by Schachter.

⁷¹This type of substitution is similar to that in Schumann's "Die Blume der Ergebung" (op. 83, no. 2), where the interruption is also marked by a first inversion of the dominant. The similarity between the two songs, however, ends here. In the Schumann, the dominant does return in the second section (mm. 45-46), but the arrival of the final tonic is delayed, and when it does appear, it is prolonged by the subdominant.

The melody's $d\sharp 2$ and the piano's very low leading tone of m. 16 are resolved only in their own registers by the tonic chord in m. 29 (example 7.33a and b).

Example 7.33a: mm. 16–18.

Example 7.33b: mm. 28–31.

The large-scale ascent of the top line from $c\sharp 2$ to $e2$ reflects the rising motives that recur throughout the song, and that are characteristic of the question motive. Although ascents to the *Kopftön* are not uncommon, as chapter 5 readily demonstrates, the *Kopftön* is usually followed by a descent. In “Der Strom,” by contrast, the *Kopftön*, $\hat{3}$, is left hanging.⁷²

⁷²While Schenker discusses compositions that have incomplete structures in that they omit the initial tonic (auxiliary cadences), he does not mention pieces that have incomplete

This unexpected ending heightens the sense of incompleteness, which is suggested by the foreground question motives, and it helps to convey the protagonist's bewilderment.

Aside from the rising-question motive that pervades the foreground, and is reflected in the middleground by the ascending structural line, the song is characterized by one other motive, the $\hat{5}-\hat{6}-\hat{5}$ motion. As the preceding graphs demonstrate, this motive appears at the beginning of the first and third sections. Furthermore, the first two notes of the motive (5–6) are prolonged throughout the first two sections, and the complete motive is prolonged throughout the third. This semitone neighbor motive projects the sad mood of the protagonist, in a similar manner to the motives in “In Waldeseinsamkeit” and “An eine Aeolsharfe.” Moreover, the second section expands a Phrygian tetrachord (c $\sharp$ 2–g $\sharp$ 1, mm. 8–18, examples 7.30 and 7.32), which is another symbol of the protagonist's grief.

Brahms's avoidance of a root-position dominant throughout “Der Strom” results in the absence of a decisive authentic cadence in the tonic. The 6–5 exchange at the end of the third section bypasses a structural dominant, and does not convey the same sense of finality as an authentic cadence. This conclusion, along with the avoidance of root-position dominant chords, suggests the hopelessness of the protagonist. Moreover, the substitution of first-inversion chords, or a diminished seventh, for the root-position dominant can be traced to the text; indeed Platen's last couplet clearly suggests the idea of substitution:

Und jener Mensch, der ich gewesen, und den ich längst
mit einem andern Ich vertauschte, Wo ist er nun?⁷³

structural descents. Nevertheless, other theorists have analyzed pieces in which the descent is not completed. See, for instance, Salzer and Schachter's analysis of Brahms's Intermezzo in B $\flat$ (op. 76, no. 4) in *Counterpoint in Composition*, 458–61.

⁷³And that man I used to be, for whom I have long since substituted a different self, where is he now? (Translated by Appelbaum.)

With this symbolism in mind, it is possible to interpret the G#s of m. 1 as representing the man's former self.

The seven songs described in this chapter all portray a troubled or sad character. Many of the songs convey this mood through descending motives, particularly of a fourth, or through the $\hat{5}-b\hat{6}-\hat{5}$ neighbor motion. Furthermore, all of them have problematic endings in which the dominant of the expected final cadence is suppressed. The resulting weak, final cadences, combined with the ascending melodies, suggest that the protagonist's yearning does not subside. In "In der Fremde," "In Waldeseinsamkeit," "Es schauen die Blumen," and "Der Strom," the omission of the last structural dominant results in the suppression of a normal structural close. Consequently the feeling of incompleteness, suggested by the text, is evident at the deepest structural level.

Although "In Waldeseinsamkeit" and "Es schauen die Blumen" are based on a different structure from "Kein Haus, keine Heimat," all three songs replace the expected dominant of the final cadence with the subdominant. Deborah Stein has described the substitution of IV for V in Wolf songs as an extension of the plagal domain.⁷⁴ She explains the weaker quality of the plagal cadence compared to that of the authentic, demonstrating how the subdominant does not define the tonic as well as the dominant because it does not include a descent to $\hat{1}$ in the melody, nor a half-step resolution to $\hat{6}$. According to Stein, in Wolf's

⁷⁴Hugo Wolf's *Lieder and Extensions of Tonality* (Ann Arbor: UMI Research Press, 1985), chapter 2. Stein (p. 57) concludes that Wolf's exploration of the plagal domain is only tentative and that few of Wolf's songs use dominant replacements. Even the songs based on a large-scale plagal cadence, such as "Sterb' ich, so hüllt in Blumen meine Glieder" (Italian songbook, no. 13), include authentic cadences on the foreground. None of the songs she discusses uses the types of structures exemplified by the Brahms songs analyzed in this chapter.

songs the weakness of a closing plagal cadence may be compensated for by a tonic pedal point, an ostinato, or some type of structural symmetry.⁷⁵

Brahms uses somewhat similar gestures to Wolf in all seven songs in which the final structural dominant is suppressed. For instance, he uses a tonic pedal during the last sections of "In der Fremde," "Es schauen die Blumen," "Der Strom," and "Du sprichst." Similarly, in "In der Fremde" and "Du sprichst," as well as in "Kein Haus, keine Heimat," he attempts to compensate for the final, weak cadence by using the tonic major, rather than remaining in minor. The manipulation of rhythmic motives in the final passages of "Es schauen die Blumen," "Du sprichst," and "Der Strom" also suggests closure, as do the piano's triplets in the final section of "In Waldeseinsamkeit" and "An eine Aeolsharfe." Furthermore, four of these songs include a $\hat{2}$ to $\hat{1}$ progression in one of the inner voices of their final cadence. These notes, however, do not carry structural weight. In "In der Fremde" $\hat{2}$ functions as a neighbor with $\hat{1}$ (example 7.5b); in "Du sprichst" (example 7.8) and "In Waldeseinsamkeit" (example 7.19b) it is a passing tone between $\hat{3}$ and $\hat{1}$; and in "Es schauen die Blumen" the $\hat{2}$ is part of a 6–5 exchange over the subdominant (example 7.24a).

From a theoretical point of view, these songs represent extremely unusual departures from conventional tonal norms. Although substitutions for the dominant are to be found in a few songs by Schumann, Tchaikovsky, and Wolf, they rarely involve a structural chord

⁷⁵Joseph Kraus has analyzed two Tchaikovsky songs that also omit a structural dominant, and that do not have a structural descent. Like Stein, he describes the structure of these songs as expansions of the plagal domain. As in the Brahms songs I discuss, the texts of the songs portray a forlorn protagonist. Kraus, however, does not describe the ways in which Tchaikovsky compensates for the suppression of the dominant. "Love Forever Lost: Musical Expression and the Plagal Domain in Two Songs from Tchaikovsky's *Six Romances*, Op. 28," paper read at the Arnold Schoenberg Institute/ Music Theory Society of New York State, Joint Meeting, Columbia University, 1991.

that effects the large-scale form of the piece in the way Brahms's substitutions do.⁷⁶ In cases such as "Kein Haus, keine Heimat" and "Es schauen die Blumen" these structures are even more surprising because they occur in songs characterized by an otherwise relatively conservative use of the tonal language.

⁷⁶Kraus ("Love Forever Lost") does not attempt to relate the deep middleground level of the Tchaikovsky songs, which he analyses, to conventional tonal models.

Chapter Eight

Conclusion

During the preceding chapters I cite numerous contemporaries of Brahms who voiced opinions on his lieder, and specifically on his treatment of the texts. While this study does not pretend to be a *Rezeptionsgeschichte*, it demonstrates that nineteenth-century musicians were interested in the synthesis of text and music in lieder. Furthermore, it reveals there has never been a consensus on the quality of Brahms's interpretations of his texts. Although Billroth often praised the expressive quality of Brahms's songs, Wolf criticized their poverty of expression.¹ Such conflicting views reflect the mixed reception of these works that has persisted over the past century. Furthermore, many of the professional writers who have been quoted, including Riemann, continue to have a profound effect on the current reception of Brahms's songs. These views, however, were themselves influenced by the music politics of nineteenth-century Germany and Austria, and to begin this final chapter it may be useful to review some of these issues.² After this brief discussion, I

¹See Billroth's comments on "Mit vierzig Jahren," *Billroth und Brahms im Briefwechsel*, 192. On Wolf's criticisms see chapter 3, p. 112.

²Frisch gives an excellent description of this situation in "Brahms and Schubring: Musical Criticism and Politics at Mid-Century," 271–74. See also: Helmut Kowar, "Vereine für die Neudeutschen in Wien," *Bruckner, Wagner und die Neudeutschen in Österreich* (Linz: Linzer Verlagsgesellschaft, 1986), 81–91.

summarize my conclusions and suggest ways in which this study may be used as a starting point for other investigations of Brahms's songs, and of his instrumental works.

In 1860 Brahms signed a manifesto protesting the activities of the "New German School," which centered around Liszt and Wagner.³ Despite Brahms's own statements of admiration for Wagner's works, he was from this time onwards pitted against Wagner and his circle, and portrayed as a representative of a conservative compositional style. These two parties were further distinguished by contrasting aesthetic principles; while the Weimar circle espoused programmatic music, Brahms was said to represent absolute music.⁴ This idea was fostered not only by supporters of Wagner but also by some of Brahms's colleagues, and in particular Hanslick. Chapter 3 suggests that Hanslick's use of Brahms to represent absolute music has colored not only the reception of Brahms's instrumental compositions but also the assessment of Brahms's use of word painting in his lieder. Whereas the graphic details of Wolf's piano accompaniments are often praised, Brahms is said to be uninterested in word painting. This type of unfavorable comparison between Brahms and the Wagnerite Wolf pervades the literature on Brahms's songs.

Wolf's own views on songwriting, which were considerably influenced by Wagner and Nietzsche, have profoundly shaped the assessment of Brahms's text-setting practices,

³The letter was prematurely published with only the names of Brahms, Julius Otto Grimm, Joseph Joachim, and Bernard Scholz. It is quoted by May, I: 269–70. For a new interpretation of these two schools, see A. Peter Brown, "Brahms' Third Symphony and the New German School," *The Journal of Musicology* 2 (1983), 434–52.

⁴Dahlhaus notes that one of the effects of this schism was that Brahms was associated with a fairly esoteric type of music, as exemplified by his chamber music, whereas Wagner was associated with the more popular genre of opera. *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989), 253.

and particularly of his declamation.⁵ Wolf, like Wagner, sought a realistic representation of speech rhythms, an aesthetic creed to which Brahms did not subscribe.⁶ Brahms, a generation older than Wolf, was greatly influenced by Schubert, whose declamation conformed to earlier aesthetic concepts and partly followed folk-song models. It is thus no surprise that Brahms's declamation does not conform to Wolf's ideals. The conductor Hermann Levi also harshly criticized Brahms's declamation, but, like Wolf, he was closely associated with Wagner.⁷ This type of bipartisanship not only colored the writings of Brahms's contemporaries but also influenced subsequent generations. At the beginning of the twentieth century, supporters of Wolf, particularly Ernest Newman, reiterated Wolf's opinions, and their writings continue to echo throughout this century.⁸ That these criticisms of Brahms are often influenced more by politics than by thorough investigations of the songs is evident by a comparison of the assessment of Schubert's declamation and that of Brahms. The type of "errors" made by Brahms are also to be found in Schubert's songs, but they have not drawn as many strongly worded, negative reviews. In particular, both Newman and Capell are perfectly willing to overlook Schubert's errors in

⁵Hugo Fleischer discusses Wolf's criticisms of Brahms, and notes that some of his ideas and terminology are directly related to those of Wagner and Nietzsche. "Der Brahmsgegner Hugo Wolf," *Der Merker* 9/24 (1918), 847-56.

⁶In a letter to Emil Kauffman (June 5, 1890), Wolf affirms that the first principle of art was relentless truth, and he juxtaposes this with sharp criticisms of Brahms. This passage has been quoted by a number of Wolf scholars including Schmalzriedt (p. 42).

⁷Levi was at one time a friend of Brahms, but the two lost contact when Levi became more closely associated with the Wagnerites. In a letter to Julius Stockhausen, Levi describes his falling-out with Brahms, which he blames on his admiration for the music of Wagner. See chapter 2, footnote 66.

⁸Newman's rather vicious description of Brahms's songs are cited in a number of the preceding chapters; see, for example, chapter 6, footnote 40. Stohrer (p. 172) also remarks that his comments are "polemic rather than scholarly."

accentuation, but they are not nearly so charitable in their discussion of Brahms's songs.⁹ By comparison, Hammermann, writing at the same time as Newman, examines a large number of songs, and takes Brahms's historical position into consideration. He concludes that declamation need not follow Wagnerian principles to be dramatic, and that Brahms's declamation generally follows good sense.¹⁰

Of course the views of some nineteenth-century writers were not completely biased by their support for one of the two groups of composers, and a number of Brahms's own friends, including Clara Schumann, were quite willing to offer criticisms of his works.¹¹ While many of these remarks were made in personal letters to the composer, Adolf Schubring published his review of the composer's early works in the *Neue Zeitschrift für Musik*.¹² This series of articles includes criticisms of the dense motivic network in "Heimkehr" (op. 7, no. 6), and of the declamation in the songs of opp. 3 and 6. Conversely, the Wagnerite Wilhelm Kienzl offers one of the most sensitive descriptions of Brahms's text-setting, and he demonstrates that the songs do include examples of sensitive declamation.¹³ (Ironically, this book is not cited by other Brahms scholars.)

⁹Newman's and Capell's views are discussed at the beginning of the Declamation section in chapter 2 (p. 65).

¹⁰Hammermann, 68.

¹¹See Frau Schumann's discussion of the songs from op. 85 in her letter to Brahms of July 9, 1878. Litzmann, *Clara Schumann: An Artist's Life*, 335.

¹²Some of Schubring's remarks are discussed in the Declamation section in chapter 2, p. 71.

¹³See chapter 2, p. 80. Although Kienzl attended the first performance of the *Ring*, and is usually associated with the Wagner circle, his setting of "Immer leiser" shows the influence of Brahms's setting of this text; both songs use the same key, and share a number of similar melodic details.

Many of the nineteenth-century reviews of Brahms's lieder refer to declamation, but in the subsequent books and articles on these works this seems to become the most important issue in discussions of text-music relationships. Consequently, the negative assessment of Brahms's declamation influences the overall assessment of the degree to which his music reflects the text. But, nineteenth-century musicians (from both camps) were not confined to this subject. Jenner reveals that Brahms considered other relationships to be just as important, including the musical depiction of the form of the text and its syntactic structure, and other critics, including Kretzschmar, cite examples of Brahms's word painting.¹⁴ Elizabeth Herzogenberg's description of "Auf dem Kirchhofe" (op. 105, no. 4) is particularly illuminating because it details a number of the parameters that contribute to the word-tone synthesis:

...I must say some more about the glorious thing ["Auf dem Kirchhofe"], with its distinctive coloring, its perfect co-operation of words and music. The harp-like pathos of the very opening bars gives the key to its character. The declamation of the first verse is perfect, and how touching is the phrase "überwachsenen Namen," how intensified the accent at "gewesen," where the modulation is as surprising as it is legitimate! Then comes this delicious lull where it falls into C major with those even crotchets; that pause on "schlummerten"; that exquisite lift at "still," the exquisite line of the whole melody...¹⁵

Herzogenberg, and a number of other nineteenth-century writers, including an anonymous critic in the 1854 *Süddeutsche Musikzeitung*,¹⁶ indicate that musicians saw correlations

¹⁴Kretzschmar, 43.

¹⁵Letter to Brahms of October 28, 1888. *Johannes Brahms: The Herzogenberg Correspondence*, 355–56.

¹⁶"Opus 1–4 von Joh. Brahms," *Süddeutsche Musikzeitung* III/18–20 (1854), 77–79.

between harmonic progressions and the meaning of texts. For instance, La Mara (who had strong connections with the Liszt circle) praises the opening chords of “Schwermut” (op. 58, no. 5) for foreshadowing the pain of the protagonist.¹⁷

This type of expressive role of Brahms’s harmonies, however, was not systematically examined during his lifetime, and it was ignored by many critics of the first half of this century. Mies’s book *Stilmomente und Ausdrucksstilformen im Brahms’schen Lied*, however, is an exception to this practice. He considers the affective role of specific chords, as well as mode and key changes. Although recent years have witnessed an increasing number of studies that focus on the relationship between tonal structure and texts in the songs of Schubert and Schumann, Brahms’s songs have drawn less attention. As I argue in chapter 1, Schenkerian analysis may be a useful tool for exploring this topic. I consider this type of analysis to be an extension of the type of approach to word-music relationships that was already being used during Brahms’s lifetime. Although Schenker did not develop his theoretical ideas until after Brahms’s death, he was associated with Brahms’s circle of friends during his youth, and he would have been familiar with many of the issues that occupied musicians of late nineteenth-century Vienna. Furthermore, his 1891 review of Brahms’s opus 107 covers the type of topics discussed by other nineteenth-century writers, including declamation and the affective role of harmonies.¹⁸

In this dissertation I reassess the relationship between the text and music in Brahms’s songs by examining eighteen pieces. I approach these songs in two ways, first through text-based analyses, and second through tonal analyses. The former approach includes

¹⁷Johannes Brahms von La Mara: *Neubearbeiteter Einzeldruck aus den Musikalischen Studienköpfen*, 8th ed., 28.

¹⁸“Kritik: Johannes Brahms. Fünf Lieder für eine Singstimme mit Pianoforte, op. 107.”

such topics as form, line-structure, declamation, and word painting, while the latter includes phrase structure, and tonal and motivic design. This method, which considers a number of types of text-music relationships, is far more flexible than that employed by many other writers on Brahms songs, and also more profitable than examining only one parameter, such as declamation.

Commentators have generally agreed that Brahms conveys the overall mood of his texts, but many then go on to suggest that he had little respect for the individual words.¹⁹ This relates to their opinion that his declamation is careless and that he rarely uses word painting. Chapter 3 demonstrates that in fact Brahms used word painting far more frequently than is commonly believed, and that his techniques are similar to those used by Schubert, Schumann, and Wolf. Furthermore, a comparison between Wolf's and Brahms's settings of "An eine Aeolsharfe" reveals that the composers' use of word painting is not as different as is usually reported. The matter regarding declamation, however, is more complicated. As I have already indicated, criticism of Brahms's declamation was widespread at the turn of the century. Nevertheless, later writers have suggested that his declamation can be more sympathetically understood when the role of pitch and duration in representing accented syllables is acknowledged. Kross, who pioneered this type of analysis, correctly points out, however, that this does not explain away all of Brahms's problems.²⁰ Brahms's text repetitions are also considered to exemplify his disrespect for his texts,²¹ but I show that the type of repetitions he used are also to be found in songs by Schubert and Schumann, as well as those of Wolf.

¹⁹See, for example, Giebeler, 129.

²⁰Kross, 219.

²¹Jack Stein is particularly critical of such repetitions, see chapter 4, footnote 18.

While most critics, including Giebeler, discuss Brahms's declamation at some length, they ignore his representation of the texts' punctuation and line structure. By contrast, chapters 2 and 4 illustrate the subtle ways in which these elements of the poems' structures are conveyed by Brahms's music. Jacobsen has also observed similar relationships. However, she concentrates on melodic structures and ignores the role of the piano.²² Chapter 4, by comparison, includes numerous examples of how the piano's phrase structure may be related to the structure or meaning of a text. Although such a small sample of songs cannot be considered conclusive, I would like to suggest that further study of these topics may lead to a better understanding of Brahms's musical interpretation of structural details of his texts.

Whereas chapters 2–4 focus on foreground events, the remaining chapters demonstrate the types of relationships between the texts and deeper structural levels of the music. In these chapters I pursue tonal analyses of the individual songs, and show that in each song the tonal structure is related to the structure or meaning of the text. The songs in chapter 5 are characterized by a dramatic turning point towards the end of their texts. At the surface level these moments are depicted by a variety of techniques, including changes in the dynamics, tempo, piano figuration, and phrase structure. At a deeper level, they coincide with the arrival of the *Kopftön*. For instance, in "Von ewiger Liebe" the *Kopftön* arrives as the girl puts aside the boy's doubts, and promises eternal love. This arrival is supported by loud dynamics, a phrase expansion, changes in the piano's figuration and the first appearance of the major third in the melody. Aside from being one of the highest notes in the song, the *Kopftön* is frequently part of a motivic repetition or expansion, and in "Vorschneller Schwur" the a² (the *Kopftön*) completes the ascending D major triad that

²²Jacobsen, 418 and 680–82.

appears on the foreground and is also expanded throughout the song. In the analyses in this chapter I demonstrate that the background structure is not randomly imposed on the songs, but is a reflection of the foreground events.

The songs in chapter 6 exhibit quite a different mood, and they all avoid the tonic for long periods of time. This delay in the arrival of the tonic often creates a dreamy atmosphere that can be associated with a sense of nostalgia, as in "Nachklang," or estrangement, as in "Auf dem Schiffe." Some of these songs depict metaphorically the text's narrative by their directed motion toward the final tonic. For instance, the arrival of the tonic and the *Kopft* in "Parole" suggests that the couple will be reunited. Like the songs of the previous chapter, many of the motives and foreground elements of these songs are also related to the text. For instance, while the absence of the tonic in "Regenlied" may be associated with the protagonist's dreaming of happier times, the chromaticism depicts his pain, and the repetition of the dominant minor ninth and the associated $\hat{5}-\hat{6}-\hat{5}$ motive link the description of the innocence of childhood (in stanzas 5 and 6) with the character's longing for that same peace, which is revealed in the final line of the text.

Finally, chapter 7 brings together a group of songs that have unusual conclusions. In each song the expected final dominant is suppressed, and the resulting sense of incompleteness is often fostered by an ascending melody, which does not conclude on $\hat{1}$. These unusual endings can be associated with the protagonists' psychological torment. Most of the texts portray someone who cannot overcome feelings of rejection or grief, and their continuing emotional unrest is conveyed by the inconclusive endings of Brahms's settings. In most of these songs the expected structural dominant is replaced by the subdominant. In the case of "Kein Haus, keine Heimat," this substitution is especially surprising because so much of the last stanza follows the first. In this instance the plagal

cadence is accompanied by an ascending melody, which concludes at a pitch higher than the *Kopft*on. This weak ending suggests the man's hopelessness. By contrast, "An eine Aeolsharfe" ends with a structural descent to $\hat{1}$. While this motion represents the boy's death, the ambiguous progression to the tonic, which supports this melody, conveys the despondency of the protagonist. In "Kein Haus" and "An eine Aeolsharfe" the protagonists question their existence or fundamental beliefs, and this searching is taken to an extreme in "Der Strom." In this song, the bewilderment of the man is conveyed by ascending melodic motives and, ultimately, by a large-scale melodic ascent to the *Kopft*on, which is not followed by a descent. These tonal structures, however, are not solely responsible for depicting the text. Rather, they are combined with a multiplicity of surface details. For instance, changes in the piano figuration, melodic design, and mode combine with the tonal structure to convey the ironic conclusion of "Es schauen die Blumen."

While the types of structure discussed in chapter 7 are rarely found in other nineteenth-century lieder, those in chapters 5 and 6 are to be found in a number of songs by Schubert and Schumann. As in the Brahms songs, in these works the underlying structures are related to the text. This type of analysis, which places an interpretation on the fundamental structure, has much larger implications. The deep-level reading of these songs is not a mere abstract schema, rather it reveals something of the drama of the texts. This is particularly the case in "Immer leiser," where the ascent to the *Kopft*on and the subsequent abrupt descent to $\hat{1}$ graphically represent the girl's fight for life, and her inevitable death. The dramatic potential of the *Ursatz* has recently been discussed by Carl Schachter, in relation to both instrumental and vocal works,²³ and is also evident (though to a much lesser degree) in Nicholas Cook's *A Guide to Musical Analysis*. In a footnote, Cook gives

²³"Structure as Foreground: 'Das Drama des Ursatzes'."

a brief analysis of Schumann's "Wenn ich in deine Augen seh" (*Dichterliebe*, no. 1), and he concludes:

The emotional climax — on the words 'Ich liebe dich', I love you — derives its musical intensity from the suspension with which the structural $\hat{3}$, prolonged up to this point, falls to $\hat{2}$ and thence to $\hat{1}$; harmonically it coincides with the first non-tonic structural harmony.²⁴

In Cook's example the arrival of one of the structural tones coincides with the most important line of text. I have shown similar coincidences between structural arrivals and important events in the text in a number of Brahms songs, as for instance in "Ruhe, Süßliebchen" where the first structural tonic chord coincides with Peter's promise to love Magelone. In the songs analyzed in this dissertation the deep-level middleground reduction thus implies something of the drama that is played out on the foreground. Although this conception of the *Ursatz* is understood by a number of theorists, most notably Schachter, it has not gained currency among music scholars. Indeed, it is more common for the concept of the *Ursatz* to be criticized because it does not seem to relate to the individual details of the surface of a piece.²⁵

It could be argued that, by choosing songs with unusual tonal structures, I was selecting a group that would be more likely to demonstrate relationships between the text and the deepest structural levels. Nevertheless, that I could establish these types of relationships in just under ten percent of Brahms's lieder is surely not insignificant.

²⁴New York, George Braziller, 1987, 244, footnote 1.

²⁵Kerman, 84–85. Kerman also quotes the views of Charles Rosen, which follow a similar line.

Indeed, it suggests that further analysis would reveal similar correlations in other songs. The songs that I chose, although exemplifying special tonal procedures, do not radically depart from Brahms's style. Furthermore, these songs exhibit many other ways in which a text could be related to middleground events, such as motivic expansions, that occur in songs with more conventional structures. Examples of this type of event include the foreground and middleground descending fourths, and the $\hat{5}-b\hat{6}-\hat{5}$ motives that permeate "In Waldeseinsamkeit." In this song, these motives suggest the grief of the protagonist, who seems to be dissatisfied with his relationship. Specifically, the $\hat{5}-b\hat{6}-\hat{5}$ motive coincides with words and images associated with this character's yearning.

These unusual tonal structures do, however, call attention to a characteristic of Brahms's compositional style that is yet to be adequately comprehended, and that is his extension of tonal procedures, while remaining within the bounds of tonality. The songs in chapter 7, in which an expected structural dominant is suppressed, are particularly notable for their departures from tonal norms. At the end of that chapter I note that Deborah Stein describes Wolf's "substitution" of subdominant harmonies for dominant chords. She concludes, however, that his use of this technique is relatively conservative.²⁶ By comparison, because Brahms's songs, such as "Kein Haus, keine Heimat," use conventional strophic and ternary forms and are not very chromatic, his departure from the expected tonal closure is even more surprising and radical. Nevertheless, Brahms's songs are rarely cited for their unusual tonal structures. Aside from exploring other songs to find similarly unusual procedures, there are a number of angles one could use to extend this present study further (though most of these topics do not concern text-music relationships). Remaining with the songs one could discuss the relationship between Brahms's tonal

²⁶Hugo Wolf's *Lieder and Extensions of Tonality*; see footnote 74 of my seventh chapter (pp. 356–57).

design and strophic songs, the influence of Schumann, and the influence of Brahms's songs on later composers. Alternatively, the songs could lead to a broader study involving the tonal language of Brahms's other compositions.

Brahms's use of strophic variations is far more complicated than is usually acknowledged. Frequently the study of strophic variations involves discussion on how Brahms modifies each stanza of music to fit the mood of a new stanza of text, and how his settings cope with the differing accentuations in each stanza of text. However, the tonal designs of the strophic songs that I describe tend to blur the dividing line between the stanzas of music, and this is often related to the narrative of the text. In a normal strophic song, each stanza of music is tonally closed, and the last includes the structural descent. By comparison, in "Du sprichst" the last stanza prolongs the tonic chord, reached at the end of the penultimate stanza. Furthermore, in "Mit vierzig Jahren" the first two stanzas gradually slide into the following stanza, rather than closing with conventional cadences. In this song the avoidance of cadences symbolizes the man's onward journey through life, while the authentic cadence at the end of the piece symbolizes his death. "Vorschneller Schwur" and "Immer leiser" are also strophic songs, yet in both songs I read an overarching arpeggiation to the *Kopftön*, which arrives during the final phrases. Although this arpeggiation somewhat overlooks the division between the two stanzas and the similarity of their melodies, it follows the drama of the text, which builds to a climactic moment in the last lines.²⁷

Although the influence of Schubert's songs on Brahms is frequently cited, few scholars have systematically explored the influence of Schumann. References to this topic are

²⁷Jenner (pp. 30–35) devotes some time to discussing strophic variations, and he refers to the "mysterious affects" of this form.

usually limited to examining Brahms's early settings of the texts also set by Schumann ("Mondnacht" and "In der Fremde"), or to alluding to affinities between the compositional styles of the two composers.²⁸ By contrast, I note that the similarity of the motivic and tonal designs, as well as the similarity of the texts, suggests that Brahms's "Auf dem Schiffe" was also modelled on Schumann's "Mondnacht." While such close relationships between the songs by these two composers may not be uncovered, or even exist, there are other aspects of Brahms's songs, for example his phrase structures, that could be linked to Schumann. Perhaps the unusual tonal designs of some of the songs in chapter 7 could also be related to the influence of Schumann. In particular, I note a similarity between "Kein Haus" and Schumann's "Der Einsiedler" (op. 83, no. 3), and between "Der Strom" and "Die Blume der Ergebung" (op. 83, no. 2)²⁹

While musicologists have been much interested in the influences upon Brahms, there have been few studies that have systematically explored his influence on composers considered to be leading figures in the twentieth century.³⁰ Following Schoenberg's

²⁸ For instance, Astra Desmond states that Brahms liked Schumann's "Sehnsucht nach der Waldgegend" op. 35, no. 5, and this has also been reported by a number of other authors, including Gerald Moore. Desmond, *Schumann Songs*. BBC Music Guides (Seattle: University of Washington Press, 1972), 40; and Moore, *Poet's Love: The Songs and Cycles of Schumann* (New York: Taplinger, 1981), 148. Writers also refer to some of Brahms's songs as "Schumannesque"; for example, MacDonald (p. 348) refers to "Es schauen die Blumen" (op. 96, no. 3) as a "Schumannesque Scherzo."

²⁹ See pp. 320–21 and p. 353, footnote 71.

³⁰ See chapter 1, footnotes 70 and 71, for studies concerning the influences on Brahms. Although no one has systematically explored the relationships between Brahms's text-setting technique and that of Strauss, Timothy Jackson has suggested to me that the relationships between the text and the tonal design in Strauss's songs are similar to those in Brahms's pieces. Jackson discusses text-music relationships in Strauss songs in "Richard Strauss's *Winterweih*: An Analysis and Study of the Sketches," *Richard Strauss-Blätter* 17 (1987), 28–69; and "Compositional Revisions in Richard Strauss's *Waldseligkeit* and a New Source," *Richard Strauss-Blätter* 21 (1989), 55–84.

article, "Brahms the Progressive," there has been tacit agreement that Brahms influenced Schoenberg. This connection, however, has only just begun to attract more sustained investigations. Dahlhaus has observed that Brahms's use of developing variations could have been suggestive for Schoenberg, and that it is not so radically different from the techniques used by Liszt and Wagner as many historians claim.³¹ Frisch has elaborated on this idea in his seminal work, *Brahms and the Principle of Developing Variations*. Like Dahlhaus, Frisch's findings suggest a reassessment of Brahms's position in music history, in which Brahms's contribution to later composers is better understood. I believe that Brahms's songs, which make up a significant proportion of his output, could play a crucial role in such a study. Dahlhaus has observed that these works, including the early "Liebestreu" (op. 3, no. 1), are characterized by the type of motivic manipulations that he interprets as playing an important role in later music, and Frisch has also examined the influence of Brahms's songs on some of Schoenberg's early songs.³²

The other direction future studies could take concerns the relationship between the tonal language of the songs and Brahms's other compositions. At the beginning of chapter 6, I cite the large number of songs and choruses written during the 1860s and 1870s that are characterized by a long delay in the arrival of the tonic. These works just predate the finale of the third symphony, which, as Burkhart has demonstrated, reaches a structural tonic

³¹*Nineteenth-Century Music*, 256–57. Similarly, Braus has suggested that Brahms's "Liebe und Frühling II" (op. 3, no. 3) may have influenced Wagner's *Tristan*, or at the very least the two works share a number of motivic and harmonic characteristics. "Brahms's 'Liebe und Frühling II', op. 3, no. 3: A New Path to the Artwork of the Future," *19th-Century Music* 10/2 (fall 1986), 135–56.

³²"Schoenberg's Early Songs," paper read at the November 1987 meeting of the New York Chapter of the American Musicological Society. The material from this paper will appear in Frisch's *The Early Works of Arnold Schoenberg, 1893–1908* (Berkeley: University of California Press, forthcoming, 1993).

only in m. 244.³³ Perhaps these smaller pieces assisted Brahms in developing compositional techniques that he was to use in this symphony. Similarly, Frisch states that some of the songs from this period explore “the thematic, formal, and harmonic procedures characteristic of the C minor Quartet and the G major Violin Sonata.”³⁴ Further evidence of this relationship is suggested by Brahms’s use of the “A” section of “Regenlied” and “Nachklang” in the third movement (the rondo) of this Violin Sonata. Although Frisch cites the connection between these works, he underestimates the extent to which the song is reused in this movement.³⁵ In particular, he emphasizes the melodic connection and does not mention that the non-tonic opening of this song is preserved in the rondo’s recurring theme. This characteristic has tremendous significance for the overall tonal structure of this movement.³⁶ By comparison, the first movement of the sonata quotes the prelude of “Regenlied,” but unlike the song, its very first measure has a root-position tonic chord. The connection between these works is well known — indeed Brahms himself refers to it in a letter to Otto Dessooff — but so far scholars have concentrated on comparing the treatment of the melodic motives, and not the tonal structures.³⁷

Even if later studies cannot confirm the type of relationships that I am hypothesizing, at the very least it is clear that the long delays of the tonic, which characterize so many of the

³³“The Delayed Tonic Effect in Brahms.”

³⁴*Brahms and the Principle of Developing Variation*, 97.

³⁵*Brahms and the Principle of Developing Variation*, 116–17.

³⁶This movement is briefly discussed on p. 284.

³⁷Brahms’s letter to Dessooff is cited by Fellingner in “Zur Entstehung der ‘Regenlieder’ von Brahms,” 58. The song and the sonata are also discussed by Hans Holländer, in “Der Melodische Aufbau in Brahms’ *Regenlied* Sonate,” *Neue Zeitschrift für Musik* 125 (1964), 5–7.

songs, can also be found in Brahms's choruses and instrumental compositions. Similarly, further investigations could compare the tonal structures that I describe in chapters 5 and 7 with those in Brahms's other compositions. Such a study would ascertain whether unusual structures like the ascending top voice of "Der Strom," and the associated avoidance of dominant root-position chords, are limited to compositions with text, in which the text inspires these procedures.³⁸

These points are well beyond the scope of this dissertation, and in closing I would like to return once more to some of my conclusions. Aside from analyzing the structure of the music of these songs, and suggesting how this could be related to the meaning of the text, my analyses reveal the dramatic aspects of Brahms's settings. Although a few writers have instinctively suggested this, they rarely follow through with a detailed examination of the music.³⁹ In each of these songs Brahms offers a highly sensitive portrayal of the protagonist's plight. One recalls, for instance, the sympathetic depiction of the girl in "Immer leiser" and the mourner in "An eine Aeolsharfe." On similar lines, Elizabeth von Herzogenberg wrote of "In Waldeseinsamkeit" that:

Waldeseinsamkeit is another inspiration such as you don't have every day — I question whether it is not the finest in all three books — the sort that makes one unconsciously hold one's breath to listen; a glorious thing, full of lofty emotion, and yet so human in its appeal, born as it is of deep personal

³⁸One of the possible avenues for future study would be to examine Brahms's suppression of the dominant. Leonard Meyer describes the end of the first movement of Brahms's C minor String Quartet (op. 51, no. 1) as a $\flat\text{II}6\text{--I}$ cadence, which omits the usual intervening dominant. In this case, however, the $\flat\text{II}6$ chord functions as a neighbor-note harmony above a tonic pedal point, and a dominant is not expected. This passage is somewhat similar to the ending of "In der Fremde" (op. 3, no. 5). *Style and Music: Theory, History, and Ideology* (Philadelphia: University of Pennsylvania Press, 1989), 292–93.

³⁹May (II: 515–20) cites Brahms's "sensitiveness to dramatic effect" in a discussion concerning his songs and his potential as an opera composer.

experience. The man who can listen to it dry-eyed is surely
past saving!⁴⁰

Although some of the earlier songs, such as "In der Fremde," suggest that Brahms was still refining his compositional technique, even here the character's feelings are revealed. In this song, and the contemporaneous setting of "Mondnacht," Brahms's portrayal of the intense yearning of the protagonists overshadows the poems' theme of man being at one with nature. Thus his reading of the poem, as conveyed by the music, is slightly different from more conventional interpretations. A similar disparity in interpretation occurs in the last stanza of "Du sprichst." This stanza could be interpreted as the most emphatic, with its command for the woman to get out of the protagonist's life. Brahms's setting, however, paints a more pathetic picture, in which the man is depicted as being unable to come to terms with the woman's rejection.⁴¹

These contrasting readings of the texts leads me to one final point regarding the nature of text-music relationships. Brahms's choice of poor texts is frequently cited, and in many cases it is suggested that this is connected with his view that a really good poem is complete

⁴⁰Letter to Brahms of July 24, 1882. The three books to which she refers are opp. 84–86. *Johannes Brahms: The Herzogenberg Correspondence*, 164.

⁴¹It is tempting to interpret links between texts like these, with their stories of unrequited love, and Brahms's life. Indeed Sams (*Brahms Songs*, 9) suggest that some songs can be linked to Brahms's relationships with Agathe von Siebold and Clara Schumann, and he also posits a similarity between Brahms and the wandering knight Peter, from op. 33 (p. 25–26). Thomas Boyer also suggests a relationship between Brahms and Peter; see: "Brahms as Count Peter of Provence: A Psychosexual Interpretation of the *Magelone* Poetry," *The Musical Quarterly* 66/2 (April 1980), 262–86. Even Brahms's contemporaries saw these affinities, and, in particular, Billroth wrote to Brahms in reference to "Wir wandelten" (op. 96, no. 2) that: "Your Wanderer is just yourself in your deep ways." Letter of February 23, 1885. *Johannes Brahms and Theodor Billroth: Letters from a Musical Friendship*, ed. and trans. Hans Barkan, (Norman: University of Oklahoma Press, 1957), 148.

in itself and does not need music.⁴² Following from this is the conclusion that Brahms's rich music overwhelms the meager texts.⁴³ I am not convinced, however, that the standard of the text affects the text-music synthesis. This is another instance where a comparison with Wolf has lead to a negative assessment of Brahms. In this case Wolf is usually cited for the high quality of his texts. Furthermore, although Schubert used similarly poor texts, his music is not said to overwhelm the texts. The songs I discuss include texts from a wide variety of sources, yet in each case there are strong ties between the text and music. In part I believe this is related to Brahms's ability to project convincingly the characters' emotional situation.

By using a variety of different analytical approaches, I have been able to demonstrate that in Brahms's lieder the music is intimately related to the text, and that the types of relationships to be found in these songs are not so different from those in the works of Brahms's predecessors and contemporaries.

⁴²Stohrer, 39–42.

⁴³Ivey, 209.

Appendix

This appendix contains the music and texts of the eighteen songs (listed by opus number) that are discussed throughout this dissertation. The texts include Brahms's word and punctuation changes, but not his line or word repetitions.¹ Sometimes Brahms subdivides one-stanza poems into smaller sections, but in these cases the stanzaic format of the original text is retained. In "Vorschneller Schwur" Brahms changes the stanzaic structure. These alterations are discussed in chapter 5, and the original version is juxtaposed with Brahms's in table 5.1 (p. 196). This appendix gives Brahms's version, because the line numbers that are used throughout the dissertation refer to his version and not to Kapper's.

Unless otherwise stated, the translations are by Stanley Appelbaum. These are published in *Johannes Brahms: Complete Songs for Solo Voice and Piano*, Series I–IV (New York: Dover, 1979–1980). Most of the translations are by Appelbaum, but a small number are by Philip Miller, *The Ring of Words: An Anthology of Song Texts* (1963, rpt.; New York: Norton, 1973).

¹Brahms's changes to the texts are discussed in the preceeding chapters, see: "In der Fremde" (op. 3, no. 5), pp. 300–01; "Willst du, daß ich geh'?" (op. 71, no. 4), pp. 203–04; "Auf dem Schiffe" (op. 97, no. 2), pp. 41–42 and p. 90, footnote 20; and "Immer leiser" (op. 105, no. 2), pp. 166–67. Some of Brahms's word changes are also mentioned on p. 46, footnote 15.

"In der Fremde" (op. 3, no. 5)

Singstimme *Poco agitato* *p* *Auß der*

Pianoforte *p* *poco rit.* *a tempo* *p*

Hei . mat hin . ter den Bli . tzen rot, da kom . men die Wöl . ken her.

A . ber Va . ter und Mut . ter sind lan . ge tot, es kennt mich dort kei . ner

13 *pp* *rit.* *a tempo*
 mehr, kennt mich dort kei . . . ner mehr. Wie

17 *p*
 bald, ach wie bald kommt die stil . le Zeit, da ru . he ich auch und ü . . .

21 *p* *poco rit.* *a tempo*
 . ber mir rauscht die schö . ne Wald . ein . sam . keit, und

25 *dim. e rit.* *p*
 kei . ner kennt mich mehr hier, kei . ner kennt mich mehr hier.

Op. 3, no. 5, "In der Fremde" (Far from home)

1. Aus der Heimat hinter den Blitzen rot,
2. Da kommen die Wolken her.
3. Aber Vater und Mutter sind lange tot,
4. Es kennt mich dort keiner mehr.
5. Wie bald, ach wie bald kommt die stille Zeit,
6. Da ruhe ich auch, und über mir
7. Rauschet die schöne Waldeinsamkeit,
8. Und keiner kennt mich mehr hier.

(Eichendorff)

From my home beyond the lightning's flash, the clouds drift over me. But father and mother are long since dead, and no one there remembers me any more. How soon, how soon comes the quiet time when I too shall rest; and over me will rustle the lovely, lonely forest. And no one will remember me any more even here. (trans. by Miller)

"Parole" (op. 7, no. 2)

Andante con moto

Singstimme *p* Sie

Pianoforte

a tempo

stand wohl am Fen - ster - bo - gen und flocht sich trau - rig das Haar, der
als der Frühling ge - kom - men, die Welt war von Blü - ten ver - schneit, da

col Pedale

cresc.

Jä - ger war fort - ge - zo - gen, der Jä - ger ihr Lieb - ster war.
hat sie ein Herz sich ge - nom - men, und ging in die grü - ne Haid.

cresc.

1. Und 2. Sie

rit. *p*

16
legt das Ohr an den Ra . sen, hört fer . ner Hu . fe
A . bends die Wä . der rau . . schen, von fern nur fällt noch ein

21
Klang, das sind die Re . he, die gra . sen am
Schuß, da steht sie stil . le zu lau . . schen: „das

24
schat . ti . gen Ber . ges . hang, am schat . ti . gen Ber . ges .
war meines Lieb . . sten Gruß! das war meines Lieb . . sten

dim. poco rit.

27
hang. Und Gruß! Da

1. 2. 1. 2.

29 *p*
 spran-gen vom Fels die Quel- len, da flo- hen die Vög-lein ins Tal! „Und

33 *f*
 wo ihr ihn trefft, ihr Ge- sel- len, o grüßt mir ihn tau- send mal,

37 *f*
 tau- send, tau- send mal!"

41

Op. 7, no. 2, "Parole" (Watchword)

1. Sie stand wohl am Fensterbogen
2. Und flocht sich traurig ihr Haar,
3. Der Jäger war fortgezogen,
4. Der Jäger ihr Liebster war.

1. Und als der Frühling gekommen,
2. Die Welt war von Blüten verschneit,
3. Da hat sie ein Herz sich genommen,
4. Und ging in die grüne Haid.

1. Sie legt das Ohr an den Rasen,
2. Hört ferner Hufe Klang,
3. Das sind die Rehe, die grasen
4. Am schattigen Bergeshang.

1. Und Abends die Wälder rauschen,
2. Von fern nur fällt noch ein Schuß,
3. Da steht sie stille zu lauschen:
4. "Das war meines Liebsten Gruß!"

1. Da sprangen vom Fels die Quellen,
2. Da flohen die Vöglein ins Tal!
3. "Und wo ihr ihn trifft, ihr Gesellen,
4. O grüßt mir ihn tausendmal!"

(Eichendorff)

She stood at her arched window and sadly braided her hair; the huntsman had gone away, the huntsman was her sweetheart. / And when the springtime came and the world was snowy with blossom, she took courage and went out to the green moorland. / She puts her ear to the turf, she hears the sound of far-off hoofbeats: that is the deer grazing on the shady mountain slope. / And in the evening the forests rustle, only a shot is still heard from afar off; then she stands still to listen: "That was my sweetheart's greeting!" / Then the streams broke forth from the rocky cliffs, then the birds flew swiftly into the valley! "You companions, wherever you chance to meet him, oh, bring him a thousand greetings from me."

"An eine Aeolsharfe" (op. 19, no. 5)

Poco lento
Recit.

Singstimme

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

Pianoforte

p

in tempo

du, ei - ner luft - ge - bor - nen Mu - se ge - heim - nis - vol - les

pp

Sai - ten - spiel, fang

pp dolce

sempre rit.

an, fan - ge wie - der an dei - ne me - lo -

sempre rit.

12 *in tempo*
 - di - sche Kla - ge. Ihr

27
 kom - met, Win - de, fern her - ü - ber, ach, von des Kna - ben,

33
 der mir so lieb war, frisch grü - nen dem Hü - gel. Und

39
 Früh - lings - blü - ten un - ter - we - ges strei - fend ü - ber -

44

sü . tigt mit Wohl . ge . rü . chen, wie süß,

cresc. poco *dolce*

48

wie süß, be . drängt ihr dies Herz!

52

Und säu . selt her in die Sai . ten, an . ge .

56

zo . gen von wohl . lau . ten . der Weh . mut, wach . send im

cresc. poco

44

Zug mei . ner Sehn . : sucht und hin . . .

69

ster . bend wie . der.

74 Recit. in tempo

A . ber auf ein . mal, wie der Wind hef . ti . ger her . stößt,

79

ein hol . der Schrei der Har . fe wie . der . holt mir zu

84
 sü . ßem Er . schre . cken mei . ner See . le plötz . li . che
 g.....

89 *Poco più lento*
 Re . gung, und hier - die vol . le Ro . se
 g.....

94
 streut ge . schüt . telt all ih . re Blät . ter vor mei . ne

99
 Fü . ße.
 dim.

Op. 19, no. 5, "An eine Aeolsharfe" (An Aeolian harp)

1. Angelehnt an die Epheuwand
2. Dieser alten Terrasse,
3. Du, einer luftgeborenen Muse
4. Geheimnisvolles Saitenspiel,
5. Fang' an,
6. Fange wieder an
7. Deine melodische Klage.

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

1. Aber auf einmal,
2. Wie der Wind heftiger herstößt,
3. Ein holder Schrei der Harfe
4. Wiederholt mir zu süßem Erschrecken
5. Meiner Seele plötzliche Regung,
6. Und hier — die volle Rose streut geschüttelt
7. All' ihre Blätter vor meine Füße.

(Mörike)

Leaning against the ivied wall of this old terrace, you, mysterious lyre played by a Muse born of air, begin, begin once again your melodious lament. / You winds come hither from far away, oh! from the fresh-greening mound of the boy who was so dear to me. And brushing spring blossoms on your way, surfeited with fragrance, how sweetly you grieve this heart! And you murmur here into the strings, drawn by their sweet-sounding sorrow, growing in response to my yearning and then dying away again. / But all at once, as the wind gusts more strongly, the harp's gentle cry echoes, to my sweet terror, the sudden stirring of my soul; and here the ripe rose, shaken, strews all its petals at my feet! (trans. by Eric Sams, *The Songs of Hugo Wolf*, London: Eulenburg, 1983, p. 80)

"Der Strom, der neben mir verwechselt" (op. 32, no. 4)

Moderato, ma agitato

Singstimme

Der Strom, der ne . ben mir verwechselt, wo ist er nun? —

Pianoforte

Der Vo . gel, des . sen Lied ich lausch . te, wo

ist er nun? Wo

10

ist die Ro - se, die die Freun - din am Her - zen trug, und

pdolce

je - ner Kuß, der mich be - rausch - te, wo ist, wo ist, wo

13

ist er - nun? Und

16

Più agitato

je - ner Mensch, der ich ge - we - sen, und den ich längst mit

19

22
ei - nem an - dern Ich ver - tausch - te, wo

24
ist, wo ist, wo ist er nun?

26
wo ist er

28
nun? Aug. v. Platen

f *dim.* *rit.* *p*

The musical score is for a voice and piano piece. It consists of six systems of music. Each system has a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are in German. The piano part features various dynamics and articulations, including *creac.*, *fz*, *f*, *f dim.*, *rit.*, and *p*. The vocal line includes lyrics such as 'ei - nem an - dern Ich ver - tausch - te, wo', 'ist, wo ist, wo ist er nun?', 'wo ist er', and 'nun?'. The score is attributed to 'Aug. v. Platen'.

Op. 32, no. 4, "Der Strom, der neben mir verdrauschte" (The stream that rushed past me)

1. Der Strom, der neben mir verdrauschte, wo ist er nun?
2. Der Vogel, dessen Lied ich lauschte, wo ist er nun?
3. Wo ist die Rose, die die Freundin am Herzen trug,
4. Und jener Kuß, der mich berauschte, wo ist er nun?
5. Und jener Mensch, der ich gewesen, und den ich längst
6. Mit einem andern Ich vertauschte, wo ist er nun?

(Platen)

The stream that rushed past me, where is it now? The bird to whose song I listened, where is it now? Where is the rose my loved one wore on her heart, and that kiss which intoxicated me, where is it now? And that man I used to be, for whom I have long since substituted a different self, where is he now?

“Du sprichst, daß ich mich täuschte” (op. 32, no. 6)

Andante con moto

Singstimme

Piano

p

p

espress.

cresc.

p

Du

sprichst, daß ich mich täusch.te, be.schworst es hoch und hehr, ich

weiß ja doch, du lieb.test, al.lein du liebst nicht mehr, du liebst, du

liebst nicht mehr!

Dein schö . nes Au . ge brann . te, die

Küs . se brann . ten sehr, du lieb . test mich, be .

kenn es, al . lein du liebst nicht mehr, du liebst, du liebst nicht

mehr! Ich

cresc. *f* *dolce* *p*

31
zäh - le nicht auf neu - e, ge - treu - e Wie - der .

34
kehr: Ge - steh nur, daß du lieb - test, und

37
lie - be mich nicht mehr, und lie - . . . be,

40
lie - . . be mich nicht mehr! Aug. v. Platen

Op. 32, no. 6, "Du sprichst, daß ich mich täuschte" (You tell me I was mistaken)

1. Du sprichst, daß ich mich täuschte,
2. Beschworst es hoch und hehr,
3. Ich weiß ja doch, du liebtest,
4. Allein du liebst nicht mehr!

1. Dein schönes Auge brannte,
2. Die Küsse brannten sehr,
3. Du liebtest mich, bekenn es,
4. Allein du liebst nicht mehr!

1. Ich zähle nicht auf neue,
2. Getreue Wiederkehr:
3. Gesteh nur, daß du liebtest,
4. Und liebe mich nicht mehr!

(Platen)

You tell me I was mistaken, you swore it solemnly; I know that you were in love, but you are no longer in love. / Your beautiful eyes burned, your kisses burned intensely; you loved me, confess it, but you are no longer in love. / I do not count on a new, faithful return: just admit that you were in love, and after that, love me no longer.

"Ruhe, Süßliebchen" (op. 33, no. 9)

Langsam

Singstimme

Pianoforte

senza corda

pp sempre e dolce

Ru - he, Süß.

lieb - chen, im Schat - ten der grü - nen, däm - mern den Nacht;

es säu - selt das Gras auf den Mat - ten, es

dolce

fä - chelt und kühlt dich der Schat - ten, und treu - e Lie - be

13
wacht. Schla . . fe, schlaf ein,

29
lei . ser rauscht der Hain, e . wig bin ich

35
dein, e . . wig, e . wig bin ich dein.

42

poco cresc.

dim. *p dolce*

dimin.

49
Schweigt, ihr ver-steck - ten Ge-sän - ge, und stört nicht die sü - ße - ste

p dolce

55
Ruh! Es lauscht der Vö - gel Ge-drän - ge, es

61
ru - hen die lau - ten Ge-sän - ge, schließ, Lieb - chen, dein

dolce

66
Au - ge zu. Schla - fe, schlaf

p

71
ein, im däm - mern - den Schein,
poco cresc.

77
ich will dein Wäch - ter sein, ich will dein
dimin.

83
Wäch - ter sein.
dolce

88

93 **Animato**

Mur . . . melt fort, ihr Me - lo - di - en, rau - sche

97

nur, — du stil - ler, du stil - ler — Bach.

poco f

101

Schö - ne Lie - bes - phan - ta - si - en

104

spre - chen in den Me - lo - di - en,

108

zar . . . te Träu . . me schwim . . . men

dimin.

III

nach. Durch den

dolce sempre più

p

una corda

114

flü . . stern den Hain schwär . . men

117

gol . . de . . ne Bie . . ne . . lein,

120

und sum - men zum Schlum - mer dich

123

ein, sum - men zum Schlum - mer, zum Schlum -

dimin. *pp*

128

- mer dich ein.

p *dim.*

133

sempre e poco ritard. *pp*

Op. 33, no. 9, "Ruhe, Süßliebchen" (Rest, my darling)

1. Ruhe, Süßliebchen, im Schatten
2. Der grünen, dämmernden Nacht;
3. Es säuselt das Gras auf den Matten,
4. Es fächelt und kühlt dich der Schatten,
5. Und treue Liebe wacht.
6. Schlafe, schlaf ein,
7. Leiser rauscht der Hain,
8. Ewig bin ich dein.

1. Schweigt, ihr versteckten Gesänge,
2. Und stört nicht die süßeste Ruh'!
3. Es lauscht der Vögel Gedränge,
4. Es ruhen die lauten Gesänge,
5. Schließ, Liebchen, dein Auge zu.
6. Schlafe, schlaf ein,
7. Im dämmernden Schein,
8. Ich will dein Wächter sein.

1. Murmelt fort, ihr Melodien,
2. Rausche nur, du stiller Bach.
3. Schöne Liebesphantasien
4. Sprechen in den Melodien,
5. Zarte Träume schwimmen nach.
6. Durch den flüsternden Hain,
7. Schwärmen goldene Bienelein,
8. Und summen zum Schlummer dich ein.

(Tieck)

Rest, my darling, in the shade of the dusky green night; the grass in the meadows is whispering, the breeze fans and cools you, and true love stands guard. Sleep, fall asleep, the grove is rustling more softly; I am eternally yours. / Be still, you hidden songsters, and do not disturb her sweet slumbers! The crowd of birds listens, their loud songs cease; close your eyes, beloved. Sleep, fall asleep in the glow of twilight; I will guard you. / Murmur on, you melodies; rush on, you quiet brook. Beautiful love fantasies speak in the melodies, gentle dreams float after them. Through the whispering grove, golden bees swarm and hum you to sleep.

"Von ewiger Liebe" (op. 43, no. 1)

Mäßig

Singstimme

Pianoforte

p

Dun-kei, wie

dun-kei in Wald und in Feld! A-bend schon ist es, nun schwei-get die

Welt. Nir-gend noch Licht und nir-gend noch Rauch, ja,

19
und die Ler-che sie schwei-get nun auch.

23
Kommt aus dem Dor-fe der Bur-sche her-aus,

29
gibt das Ge-leit der Ge-lieb-ten nach Haus, führt sie am

35
Wei-den-ge-bü-sche vor-bei, re-det so viel und so man-cher.

41

lei: „Lei - dest du

46

Schmach und be - trü - best du dich, lei - dest du Schmach von

51

an - dern um mich, wer - de die Lie - be ge - trennt so ge -

poco più f

56

schwind, schnell wie wir frü - her ver - ei - ni - get sind.

4
Schei - de mit Re - . gen und schei - de mit Wind,
sempre più f e poco string.

65
schnell wie wir frü - her ver - ei - ni - get sind.
f

70
dimin. e ritard. poco

75
a poco

77 *Ziemlich langsam*

Spricht das Mäg - de - lein, Mäg - de - lein spricht: „Un - se - re

84 *un poco animato e*

Lie - be, sie tren - net sich nicht! Fest — ist der Stahl und das

89 *cresc.*

Ei - sen gar sehr, un - se - re Lie - be ist fe - ster noch

94 *mehr.* *un poco ritard.* *dim.*

Ei - sen und Stahl, — man schmie - det sie um, un - se - re Lie - be, wer

p dolce

105 wan - delt sie um? Ei - sen und Stahl, sie kön - nen zer -

un poco animato e cresc.

110 gehn, un - se - re Lie - be, un - se - re Lie - be muß

f

115 e - wig e - wig be - stehn!

ritard. molto

p

Op. 43, no. 1, "Von ewiger Liebe" (Of everlasting love)

1. Dunkel, wie dunkel in Wald und in Feld!
2. Abend schon ist es, nun schweiget die Welt.
3. Nirgend noch Licht und nirgend noch Rauch,
4. Ja, und die Lerche sie schweiget nun auch.
5. Kommt aus dem Dorfe der Bursche heraus,
6. Gibt das Geleit der Geliebten nach Haus,
7. Führt sie am Weidengebüsch vorbei,
8. Redet so viel und so mancherlei:

1. "Leidest du Schmach und betrübtest du dich,
2. Leidest du Schmach von andern um mich,
3. Werde die Liebe getrennt so geschwind,
4. Schnell wie wir früher vereinigt sind.
5. Scheide mit Regen und scheide mit Wind,
6. Schnell wie wir früher vereinigt sind."

1. Spricht das Mägdelein, Mägdelein spricht:
2. "Unsere Liebe, sie trennet sie nicht!
3. Fest ist der Stahl und das Eisen gar sehr,
4. Unsere Liebe ist fester noch mehr.
5. Eisen und Stahl, man schmiedet sie um,
6. Unsere Liebe, wer wandelt sie um?
7. Eisen und Stahl, sie können zergehn,
8. Unsere Liebe muß ewig bestehn!

Dark, how dark in the woods and the fields! It is evening already; now the world becomes quiet. Nowhere a light and nowhere smoke, yes, even the lark is silent now. Out of the village comes the youth, bringing his sweetheart home. He leads her by the willow thickets, talking a great deal and about so many things: / "If you are ashamed and troubled, ashamed of me before the others, let love be broken off as suddenly, as quickly as we first came together. Let us part in the rain, let us part in the wind, as quickly as we first came together." / The girl speaks: "Our love shall not be parted! Iron is strong and steel very much so, our love is even stronger. Iron and steel can be hammered apart, but who shall change our love? Iron and steel may be melted, but our love shall endure forever!" (trans. after Miller)

"Regenlied" (op. 59, no. 3)

In mäßiger, ruhiger Bewegung

Singstimme

Pianoforte

Wal . le,

Re . . gen, wal . le nie . . der, we . cke mir die

Träu . . me wie . der, die ich in der Kind . heit

träum . te, wenn das Naß im San . . de schäum . te!

20

Wenn die

25

mat. . . te Som . mer . schwü . le lās . sig— stritt mit

30

fri . . . scher Küh : le, und die blan . . ken Blät . ter—

35

tau . . ten, und die Saa . . . ten dunk . . ler—

39
blau . ten, die Saa . ten dunk ler . . . blau

etwas lebhafter
cresc.

44
ten. Wei . che Won . ne, in dem Flie . . Ben dann zu .

48
stehn mit nack . ten Fü . Ben, an dem Gra . se hin zu strei . fen und den

52
Schaum mit Hän . den grei . fen, o . der mit den hei . Ben Wan . gen

56

kal. . . te Trop. . . fen auf. . . zu. . . fan. . .

p cresc.

59

- gen, und den neu. . er.wach.ten Duf. . ten sei. ne

p

63

Kin. derbrust zu luf. . . ten, sei. ne Kin. der.brust zu

67

luf. . . ten! Wiedie

p

rit. v.

71
 Kel - che, die da trof - fen, stand die See - le atmend of - fen, wie die

75
 Blu - . men, düf - te - trun - ken, in dem Him - mels - tau ver - sun - ken.

79
 Schauernd kühl - te je - der Trop - fen tief bis

83
 an des Herzens Klop - fen, und der Schöp - . fung hei - lig We - ben drang bis

87
 ins verborg.ne Le..ben, drang bis ins ver.borg..ne Le..ben.
 dimin.

92
 Wal..le, Re...gen,
 p

97
 wal..le nie...der, we..cke mei...ne al...ten
 m.g.

102
 Lie..der, die wir in der Tü..re san..gen,
 m.g.

107

wenn die Trop. . fen drau. . Ben klan. . gen!

112

Nach und nach ruhiger und leiser

Möch. te ih. . nen wie. der.

118

lau. . schen, ih. . rem sü. . Ben, feuch. . ten Rau. . schen,

123

mei. . ne See. . le sanft be. . tau. . en mit dem

122

from . . men Kin . . der . grau . . en, dem from . .

123

. . men Kin . . der . grau . .

138

en.

142

rit. *pp*

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature is G major (one sharp). The time signature is 4/4. The lyrics are in German. The piano part includes dynamic markings 'rit.' and 'pp'.

Op. 59, no. 3, "Regenlied" (Rain Song)

1. Walle, Regen, walle nieder,
2. Wecke mir die Träume wieder,
3. Die ich in der Kindheit träumte,
4. Wenn das Naß im Sande schäumte!

1. Wenn die matte Sommerschwüle
2. Lässig stritt mit frischer Kühle,
3. Und die blanken Blätter tauten,
4. Und die Saaten dunkler blauten.

1. Welche Wonne, in dem Fließen
2. Dann zu stehn mit nackten Füßen,
3. An dem Grase hin zu streifen
4. Und den Schaum mit Händen greifen,

1. Oder mit den heißen Wangen
2. Kalte Tropfen aufzufangen,
3. Und den neuerwachten Düften
4. Seine Kinderbrust zu lüften!

1. Wie die Kelche, die da troffen,
2. Stand die Seele atmend offen,
3. Wie die Blumen, düftetrunken,
4. In dem Himmelstau versunken.

1. Schauend kühlte jeder Tropfen
2. Tief bis an des Herzens Klopfen,
3. Und der Schöpfung heilig Weben
4. Drang bis ins verborgne Leben.

1. Walle, Regen, walle nieder,
2. Wecke meine alten Lieder,
3. Die wir in der Türe sangen,
4. Wenn die Tropfen draußen klangen!

1. Möchte ihnen wieder lauschen,
2. Ihrem süßen, feuchten Rauschen,
3. Meine Seele sanft betauen
4. Mit dem frommen Kindergrauen.

(Groth)

Pour, pour down, rain; reawaken in me the dreams that I dreamt in childhood when the moisture foamed in the sand! / When the weary summer sultriness fought indolently against the fresh coolness, and the gleaming leaves dripped dew, and the fields of grain took on a deeper blue. / What bliss to stand in the downpour at such times with bare feet, to brush against the grass and reach out and touch the foam, / or else to catch cool drops on one's flushed face and to open to the newly awakened scent one's childlike heart! / Like the calyxes that were dripping there, one's soul was wide open and breathing, like the flowers intoxicated with fragrances, sunk in the heavenly dew. / Each drop gave a thrill of pleasure and cooled you down to your beating heart, and the holy weaving of Creation penetrated the hidden sources of life. / Pour, pour down, rain; awaken my old songs, which we sang in the doorway when the drops fell noisily outside! / I would like to listen to them again, to their sweet, moist murmuring; I would like to bedew my soul gently with that holy childlike awe.

"Nachklang" (op. 59, no. 4)

Singstimme *Sanft bewegt*

Re . gen . trop . . . fen aus den Bäu . . . men

Pianoforte

4 fal . . len in das grü . . . ne Gras,

8 Trä . . nen mei . . . ner trü . . ben Au . . gen

12 ma . chen mir die Wan . . . ge naß.

16

Wenn die

21

Son. . ne wie. . der. . schei. . net, wird der

25

Ra. . . sen dop. . pelt. grün:

29

dop. . pelt wird auf

The musical score is written for a song in G major (one sharp) and 4/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The lyrics are in German. The first system (measures 16-20) starts with the vocal line on a whole note 'Wenn die'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The second system (measures 21-24) continues the vocal line with 'Son. . ne wie. . der. . schei. . net, wird der'. The piano accompaniment maintains the eighth-note pattern. The third system (measures 25-28) has the vocal line on 'Ra. . . sen dop. . pelt. grün:'. The piano accompaniment includes some dynamic markings like 'f' and 'p'. The fourth system (measures 29-32) concludes with 'dop. . pelt wird auf'. The piano accompaniment continues with the eighth-note pattern.

33

mei . nen Wan . . gen mir die hei . . Be Trä . . ne

cresc.

38

glühn, mir die hei . . . Be

p

42

Trä . . . ne glühn .

p *m.g.*

46

Trä . . . ne glühn .

p *m.g.*

Op. 59, no. 4, "Nachklang" (Reminiscences)

- 1. Regentropfen aus den Bäumen**
- 2. Fallen in das grüne Gras,**
- 3. Tränen meine trüben Augen**
- 4. Machen mir die Wange naß.**

- 1. Wenn die Sonne wieder scheint,**
 - 2. Wird der Rasen doppelt grün:**
 - 3. Doppelt wird auf meinen Wangen**
 - 4. Mir die heiße Träne glühn.**
- (Groth)

Raindrops are falling from the trees into the green grass; tears from my dulled eyes are moistening my cheeks. / When the sun shines again, the lawn will be twice as green: my hot tear will burn twice as fiercely on my cheeks. (trans. after Appelbaum)

"Vom Strande" (op. 69, no. 6)

Bewegt

Singstimme

1. Ich ru . . . fe vom U . . . fer ver .

Pianoforte

lo . . . re . . . nes Glück, die

Ru . . der nur schal . . len zum Stran . . .

de zu . . . rück. Vom

pp *dim.*

11
Stran . . de, lieb Mut . ter, wo der Wel . . len.schlag geht, da—

13
fah . ren die Schif . fe, mein Lieb . ster drauf steht. Je— mehr ich sie ru . fe, je—

16
schnel . ler der Lauf, wenn ein Hauch sie ent.füh . ret, wer hiel . te sie auf? wer

19
hiel . . te, wer hiel . te sie auf? Der Hauch mei . ner Kla . gen die

22
Se . gel nur schwellt, je mehr mein Ver . lan . gen zu . rü . cke sie hält,

cresc.

25
zu - rü - cke sie hält! Ver.

28
hielt ich die Kla - gen: es löst sie der Schmerz, und Kla - gen und Schwei - gen zer -

p

31
sprengt mir das Herz, und Kla - gen und Schwei - gen zer - sprengt mir das Herz.

34

dim.

38

f

2. Ich ru . . . fe vom U . . . fer ver .

40

p

lo . . . re . . nes Glück, ——— die Ru . . der nur

pp

43

schal . . len zum Stran . . . de zu . .

dim.

46

rück ——— So —

48

flüch - ti - ge Schlös - ser, wer - könnt ihn'n ver - traun und -

50

Lie - be, die blie - be, mit Freu - den drauf baun? Wie Vö - gel im Flu - ge, wo

53

ru - hen sie aus? So ei - li - ge Wand - rer, sie fin - den kein Haus, sie

56

fin - den, sie fin - den kein Haus, zer - trüm - mern der Wo - gen

59
grü . nen Kry - stall, und was sie be - rüh - ren, ver - wan - delt sich all,

62
ver - wan - delt sich all. Es

65
wan - deln die Wel - len und wan - delt der Wind, mei - ne Schmer - zen im Her - zen be -

68
stän - dig nur sind, mei - ne Schmer - zen im Her - zen be - stän - dig nur sind.

71
dim.

75

f Ich ru . . . fe vom U . . . fer ver .

77

lo . . . re . . . nes Glück, _____ die Ru . . . der nur

p

pp

schal . . . len zum Stran . . . de zu . . .

rück . . .

pp

Op. 69, no. 6, "Vom Strande" (From the shore)

1. Ich rufe vom Ufer
2. Verlorenes Glück,
3. Die Ruder nur schallen
4. Zum Strande zurück.

1. Vom Strande, lieb Mutter,
2. Wo der Wellenschlag geht,
3. Da fahren die Schiffe,
4. Mein Liebster drauf steht.
5. Je mehr ich sie rufe,
6. Je schneller der Lauf,
7. Wenn ein Hauch sie entführet,
8. Wer hielte sie auf?
9. Der Hauch meiner Klagen
10. Die Segel nur schwellt,
11. Je mehr mein Verlangen
12. Zurück sie hält!
13. Verhielt' ich die Klagen:
14. Es löst sie der Schmerz,
15. Und Klagen und Schweigen
16. Zersprengt mir das Herz.

1. Ich rufe vom Ufer
2. Verlorenes Glück,
3. Die Ruder nur schallen
4. Zum Strande zurück.

1. So flüchtige Schlösser,
2. Wer könnt' ihn'n vertraun
3. Und Liebe, die bliebe,
4. Mit Freuden drauf baun?
5. Wie Vögel im Fluge,
6. Wo ruhen sie aus?
7. So eilige Wandrer,
8. Sie finden kein Haus,
9. Zertrümmern der Wogen
10. Grünen Kristall,
11. Und was sie berühren,
12. Verwandelt sich all.

- 13. Es wandeln die Wellen
- 14. Und wandlet der Wind,
- 15. Meine Schmerzen im Herzen
- 16. Beständig nur sind.

- 1. Ich rufe vom Ufer
- 2. Verlorenes Glück,
- 3. Die Ruder nur schallen
- 4. Zum Strande zurück.

(Trans. from the Spanish by
Eichendorff)

From the shore I call to my lost happiness; only the sound of the oars returns to the beach. / From the beach, dear mother, where the waves beat, there sails the ships; my sweetheart is on one. The more I call to them, the faster they travel; if a wind carries them off, who could restrain them? The wind of my lamentations merely swells the sails, the more my desire holds them back! If I kept back my lamentations, my sorrow would release them, and my heart is torn apart between lamenting and keeping silent. / From the shore I call to my lost happiness; only the sound of the oars returns to the beach. / Such fleeting castles [the ships], who could trust them and joyfully build upon them a love that would last? Like birds in flight, where do they rest? Such hurried travelers, they find no house; they destroy the green crystal of the waves and whatever they touch is completely transformed. The waves move on, the wind moves on; only the sorrows in my heart remain steadfast. / From the shore I call to my lost happiness; only the sound of the oars returns to the beach.

"Willst du, daß ich geh'?" (op. 71, no. 4)

Schr lebhaft

Singstimme

Pianoforte

3

1. Auf der Hei - de weht der Wind - her - zig Kind,
2. Auf der Heid zu Ber - ges - höh treibt der Schnee,

5

her - zig Kind - Willst du, daß trotz Sturm und Graus
treibt der Schnee; fe - get Stra - ßen, Schlucht und Teich

7

in die Nacht ich muß hin - aus, ich muß
mit den wei - ßen Flü - geln gleich den wei -

9 *immer etwas ruhiger*

ich muß hin aus
Ben Flü- gen gleich.

fp più tranquillo poco a poco

12 1. 2. Willst du, daß ich geh? willst du, willst du, daß ich geh?

p dim. poco rit.

15 *Tempo primo*

18 3. Horch, wie klingts herauf vom See wild und weh, wild und weh!

sempre p

21 *sotto voce*

An den Wei . den sitzt die Fei, — und mein Weg geht dort.

23 *sotto voce*

vor . bei, mein Weg geht dort. — vor . bei —

più tranquillo poco a poco

p

26

willst du, daß ich geh, — willst du, willst du, daß ich

dol. *dim.*

29 *Lebhaft*

geh? *rit.* Wieists hier in dei . nem

fp

32
Arm traut und warm, traut und warm: Ach wie oft hab ich gedacht;
cresc. poco a poco

35
so bei dir nur ei. . . ne Nacht, bei dir nur ei. . . ne,

38
ei. . . ne Nacht. Willst du, daß ich geh?
un poco rit. . .
fp

41 **Lebhaft**
Willst du, willst du, daß ich geh?

Op. 71, no. 4, "Willst du, daß ich geh'?" (Do you want me to go?)

1. Auf der Heide weht der Wind —
2. Herzig Kind, herzig Kind —
3. Willst du, dass trotz Sturm und Graus
4. In die Nacht ich muß hinaus —
5. Willst du, daß ich geh'?

1. Auf der Heid' zu Bergeshöh'
2. Treibt der Schnee, treibt der Schnee;
3. Feget Strassen, Schlucht und Teich
4. Mit den weissen Flügeln gleich.
5. Willst du, daß ich geh'?

1. Horch, wie klingt's herauf vom See
2. Wild und weh, wild und weh!
3. An der Weiden sitzt die Fei
4. Und mein Weg geht dort vorbei —
5. Willst du, daß ich geh'?

1. Wie ist's hier in deinem Arm
2. Traut und warm, traut und warm;
3. Ach, wie oft hab' ich gedacht:
4. So bei dir nur eine Nacht —
5. Willst du, daß ich geh'?

(Lemcke)

The wind blows on the heath, sweet child, sweet child, even in this tempest and horror do you want me to set out into the night — Do you want me to go? / On the heath at the top of the mountain the snow drives, the snow drives. It sweeps streets, ravine and pool, all at once with wings of white: Do you want me to go? / Listen to the sound of the sea below, wild and woeful, wild and woeful! By the willows sits the sprite and my path goes past there: Do you want me to go? / Here in your arms it is so cozy and warm, cozy and warm. Ah how often I have thought: Just one night like this with you — Do you want me to go?

"In Waldeseinsamkeit" (op. 85, no. 6)

Langsam

Singstimme

Pianoforte

p

Ich saß zu dei . nen Fü . . ßen in

Wal . . des . ein . . sam . keit; Win . des . at . men,

Seh . . . nen ging durch die Wip . fel breit. In

stum - mem Rin - gen senkt ich das Haupt _____ in dei - nen

cresc. sempre

Schoß, und mei - ne be - ben - den Hän - de um dei - ne

Knie ich schloß, und mei - ne be - ben - den Hän - de um dei - ne

Knie ich schloß. Die Son - ne ging hin -

pp

22

un - - - ter, der Tag ver - glüh - te all,

25

fer - - - ne, rit. sempre

fer - - - ne, pp dimin. rit. sempre

27

fer - - - ne sang ei - ne Nach - ti - gall,

dolce

30

sang ei - ne Nach - - - ti - gall.

pp

Cd

Op. 85, no. 6, "In Waldeseinsamkeit" (In the loneliness of the forest)

1. Ich saß zu deinen Füßen
2. In Waldeseinsamkeit;
3. Windesatmen, Sehnen
4. Ging durch die Wipfel breit.

1. In stummem Ringen senkt' ich
2. Das Haupt in deinen Schoß,
3. Und meine bebenden Hände
4. Um deine Knie ich schloß.

1. Die Sonne ging hinunter,
2. Der Tag verglühte all,
3. Ferne, ferne, ferne
4. Sang eine Nachtigall.

(Lemcke)

I sat at your feet in the loneliness of the forest; the breathing of the wind, and a yearning stirred the treetops all around. / In silent struggle I laid my head in your lap and closed my trembling hands around your knee. / The sun went down, the daylight vanished completely; far away, far away, far away a nightingale sang.

"Mit vierzig Jahren" (op. 94, no. 1)

Langsam

Singstimme

Mit vier-zig Jah-ren ist der Berg er-

Pianoforte

stie-gen, wir ste-hen still und schaun zu-rück; dort

se-hen wir der Kind-heit stil-les lie-gen, und dort der Ju-gend lau-tes Glück, der

pp

p

dolce

12
Ju . gend lau . tes Glück. Noch ein . mal schau, und dann gekräf . tigt

16
wei . . ter er . he . be dei . nen Wan . der . stab! Hin .

20
dehnt ein Ber . ges . rü . ckensich, ein brei . ter, und hier nicht, drü . ben gehts hin .

25
ab. Nicht at . mend aufwärts brauchst du mehr zu stei . gen, die

29 *poco rit.*

Eb - ne zieht von selbst dich fort; — dann wird sie sich mit

poco rit.

pp *p* *dim.*

33

dir unmerk - lich nei - gen, und eh du's denkst, bist du im

col Ped.

37

Port, — und eh du's denkst, bist —

p dim.

40

— du im Port.

Op. 94, no. 1, "Mit vierzig Jahren" (At forty)

1. Mit vierzig Jahren ist der Berg erstiegen,
2. Wir stehen still und schaun zurück;
3. Dort sehen wir der Kindheit stilles liegen,
4. Und dort der Jugend lautes Glück.

1. Noch einmal schau, und dann gekräftigt weiter
2. Erhebe deinen Wanderstab!
3. Hindehnt ein Bergesrücken sich, ein breiter,
4. Und hier nicht, drüben gehts hinab.

1. Nicht atmend aufwärts brauchst du mehr zu steigen,
2. Die Ebne zieht von selbst dich fort;
3. Dann wird sie sich mit dir unmerklich neigen,
4. Un eh du's denkst, bist du im Port.

(Rückert)

At forty, the mountain has been climbed; we stand still and look back; there we see lying the quiet happiness of childhood, and there the noisy happiness of youth. / Take one more look, and then with renewed strength lift your walking staff and continue! A mountain ridge stretches before you, a broad one, and not here, but beyond, the way leads downward. / You will no longer need to climb upward taking deep breaths; the plain will draw you onward of its own accord; then it will imperceptibly slope downward along with you, and before you realize it, you will be in port.

"Kein Haus, keine Heimat" (op. 94, no. 5)

Tempo giusto

Singstimme

Kein Haus, kei-ne Hei-mat, kein Weib und kein

Pianoforte

Kind, so wirbl ich, ein Stroh-halm, in Wet-ter und Wind!

Well' auf und Well' nie-der, bald dort und bald hier; Welt,

fragst du nach mir nicht, was frag ich nach dir?

Op. 94, no. 5, "Kein Haus, keine Heimat" (No house, no homeland)

1. Kein Haus, keine Heimat,
2. Kein Weib, und kein Kind,
3. So wirbl' ich, ein Strohalm,
4. In Wetter und Wind!

1. Well' auf und Well' nieder,
2. Bald dort und bald hier;
3. Welt, fragst du nach mir nicht,
4. Was frag' ich nach dir?

(Halm)

No house, no homeland, no wife and no child, thus I am whirled like a straw in storm and wind. / Ebb and flow, now here, now there; world, if you don't ask about me, why should I ask about you? (trans. after Applebaum)

“Vorschneller Schwur” (op. 95, no. 5)

Allegretto Angemessen frei vorzutragen

Allegretto Angemessen frei vorzutragen

Singstimme

Schwor ein jun - ges - Mädchen: Blumen nie zu - tra - gen,

Pianoforte

9
Blu-men nie— zu— tra-gen, niemals Wein zu— trin - ken, nie-mals

16

Wein zu trinken, Knaaben nie zu küs sen. Gesternschwordas

mesa voce

27 *rit.* *rit.*
Mä . chen - heu . te schon be . reut es:
pp

Animato ma grazioso
Lebhaft aber lieblich

35 „Wenn ich Blu - men - trü - ge, wär ich doch noch schö - ner! Wenn ich

doles

44 Rot - wein - trän - ke, wär ich doch noch fro - her! Wenn den Lieb -

cresc. ed animato

53 sten - küß - te, wär mir doch noch woh - - - ler, wenn den Lieb - sten

62 küß - te, wär mir doch noch woh - - - ler!“

Op. 95, no. 5, "Vorschneller Schwur" (Hasty Oath)

1. Schwor ein junges Mädchen:
2. Blumen nie zu tragen,
3. Blumen nie zu tragen,
4. Niemals Wein zu trinken,
5. Niemals Wein zu trinken,
6. Knaben nie zu küssen.
7. Gestern schwor das Mädchen —
8. Heute schon bereut es:

1. "Wenn ich Blumen trüge,
 2. Wär ich doch noch schöner!
 3. Wenn ich Rotwein tränke,
 4. Wär ich doch noch froher!
 5. Wenn den Liebsten küßte,
 6. Wär mir doch noch wohler!"
- (trans. from Serbian by Kapper)

A young girl vowed never to wear flowers, never to wear flowers, never to drink wine, never to drink wine, never to kiss boys. Yesterday the girl vowed — Today she rues it already: / "If I wore flowers, I would look prettier! If I drank red wine, I would be more cheerful! If I kissed my sweetheart, I would feel much better!"

"Es schauen die Blumen" (op. 96, no. 3)

Unruhig bewegt

Singstimme

Pianoforte

p

f

3

Es schau . en die Blu . men

p

sotto voce

8

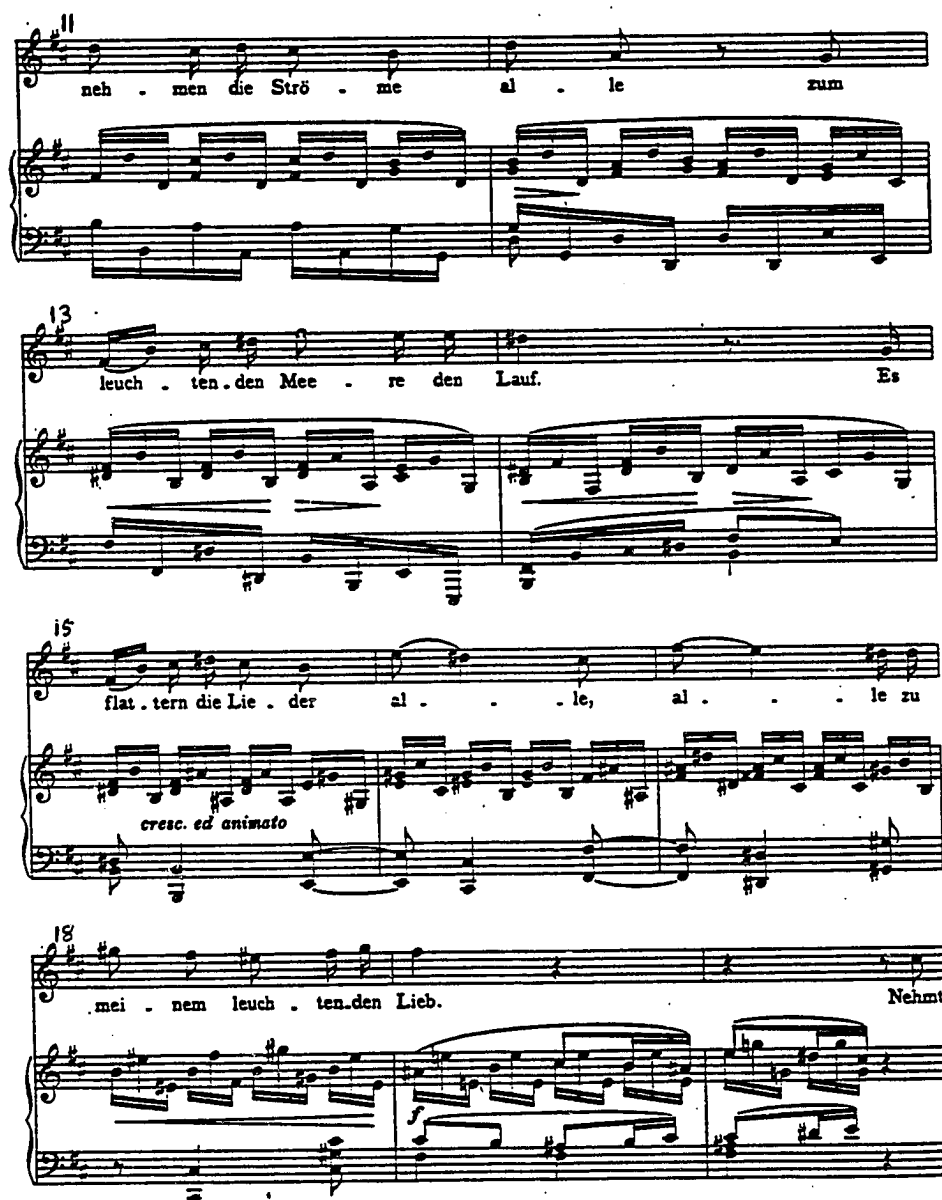
al . le zur leuch . ten . den Son . ne hin - auf; es

11
neh . men die Strö . me al . le zum

13
leuch . ten . den Mee . re den Lauf. Es

15
fla . tern die Lie . der al . . . le, al . . . le zu
cresc. ed animato

18
mei . nem leuch . ten . den Lieb. Nehmt



21
mit mei . ne Trä . nen und Seuf . zer, ihr

p din. sempre

23
Lie . der weh . mü . tig und trüb, —

25
ihr Lie . der weh . mü .

28
tig und trüb!

Op. 96, no. 3, "Es schauen die Blumen" (Flowers look up)

1. Es schauen die Blumen alle
2. Zur leuchtenden Sonne hinauf;
3. Es nehmen die Ströme alle
4. Zum leuchtenden Meere den Lauf.
5. Es flattern die Lieder alle
6. Zu meinem leuchtenden Lieb.
7. Nehmt mit meine Tränen und Seufzer,
8. Ihr Lieder, wehmütig und trüb!

All the flowers gaze up to the gleaming sun. All the streams run down to the gleaming sea. All songs fly to my gleaming sweetheart: Take my tears and sighs too, you songs, mournful and gloomy! (trans. after William Mann, booklet to Deutsche Grammophon's *Johannes Brahms Lieder*. Hamburg: Polydor International, 1983.)

"Auf dem Schiffe" (op. 97, no. 2)

Lebhaft und rasch

Singstimme

Pianoforte

Ein

Vö - ge - lein fliegt ü - ber den Rhein und

4

9

13

wiegt die Flügel im Sonnen-schein,

sieht Reben-hügel und

21

grüne Flut in goldner Glut, in

25

goldner Glut, wie

29
wohl das tut, wie wohl das

35
tut, so hoch er . . . ho . . . ben

38
im Mor . . . gen . . . hauch!

42
Beim Vög . . .

46
lein dro . . . ben o

49
wär. ich auch,
dim.

53
o wär ich, wär

56
ich auch!

The musical score consists of four systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is G major (one sharp). The time signature is 4/4. The lyrics are in German. Measure 46: 'lein dro . . . ben o'. Measure 49: 'wär. ich auch,' with a 'dim.' marking. Measure 53: 'o wär ich, wär'. Measure 56: 'ich auch!'.

Op.97, no. 2, "Auf dem Schiffe" (On the ship)

1. Ein Vögelein
 2. Fliegt über den Rhein
 3. Und wiegt die Flügel
 4. Im Sonnenschein,
 5. Sieht Rebenhügel
 6. Und grüne Flut
 7. In goldner Glut, —
 8. Wie wohl das tut,
 9. So hoch erhoben
 10. Im Morgenhauch!
 11. Beim Vöglein droben
 12. O wär ich auch!
- (Reinhold)

A little bird flies over the Rhine and flaps its wings in the sunshine; It sees vineclad hills and the green river in a golden glow. What a good feeling that is, to be so high up in the morning breeze! I wish I too, were with the little bird up there! (trans. after Appelbaum)

"Immer leiser" (op. 105, no. 2)

Langsam und leise

Singstimme

Im - mer lei - ser wird mein Schlum - mer, nur wie

Pianoforte

pp sempre e legato

4

Schlei - er liegt mein Kum - mer zit - ternd ü - ber mir, — ü - ber

dim.

9

mir. — Oft im Trau - me hör ich dich ru - fen draus vor mei - ner

14

Tür, nie - mand wacht und öff - net dir,

pp *dim.*

19
 ich er - wach und wei - ne bit - ter - lich, wei -

23
 - - ne bit - ter - lich.

27
 Ja, ich wer - de ster - ben müs - sen, ei - ne An - dre wirst du

32
 küs - sen, wenn ich bleich und kalt, — bleich und kalt, —

dim.

37
eh die Mai - en.lüf - te wehn, eh die Dros - sel singt im

41
Wald: Willst du mich noch ein - mal

45
sehn, komm, o kom - me

49
bald, komm, o kom - me bald!

Op. 105, no. 2, "Immer leiser wird mein Schlummer" (Each night I sleep more lightly)

1. Immer leiser wird mein Schlummer,
2. Nur wie Schleier liegt mein Kummer
3. Zitternd über mir.
4. Oft im Traume hör' ich dich
5. Rufen drauss vor meiner Tür,
6. Niemand wacht und öffnet dir,
7. Ich erwach und weine bitterlich.

1. Ja, ich werde sterben müssen,
2. Eine Andre wirst du küssen,
3. Wenn ich bleich und kalt, —
4. Eh die Maienlüfte wehn,
5. Eh die Drossel singt im Wald:
6. Willst du mich noch einmal sehn,
7. Komm, o komme bald!

(Lingg)

Each night I sleep more lightly, like a veil my grief lies trembling over me. Often in my dreams I hear you calling outside my door, no one wakes and lets you in; I awaken and weep bitterly. / Yes, I shall have to die; you will kiss another when I am pale and cold. Before the May breezes blow, before the thrush sings in the wood, if you could see me once again, Come, o come soon! (trans. Philip Miller)

Bibliography

PRIMARY SOURCES

- *Billroth und Brahms im Briefwechsel*, ed. Otto Gottlieb-Billroth, Berlin: Urban & Schwarzenberg, 1935.
- *Briefe der Freundschaft Johannes Brahms - Klaus Groth*, ed. Volquart Pauls, Heide in Holstein: Westholsteinische Verlagsanstalt Boyers, 1956.
- *Johannes Brahms Briefe an P.J. Simrock und Fritz Simrock*, ed. Max Kalbeck, 1917; rpt. Tutzing: Hans Schneider, 1974.
- *Johannes Brahms im Briefwechsel mit Herman Levi, Friedrich Gernsheim sowie den Familien Hecht und Fellingner*, ed. Leopold Schmidt, 1910; rpt. Tutzing: Schneider, 1974.
- *Letters of Clara Schumann and Johannes Brahms 1853-1896*, ed. Berthold Litzmann, New York: Longman, 1927.
- Barkan, Hans, ed. and trans., *Johannes Brahms and Theodor Billroth: Letters from a Musical Friendship*. Norman: University of Oklahoma Press, 1957.
- Graf, Max, "Recollections of Johannes Brahms," *Legend of a Musical City*. New York: Philosophical Library, 1945.
- Hanslick, Eduard, *Aus meinem Leben*. Berlin: Allgemeiner Verein für Deutsche Literatur, 1894.
- Henschel, George, *Personal Recollections of Johannes Brahms*. Boston: R. G. Badger, 1907.
- Heuberger, Richard, *Erinnerungen an Johannes Brahms* 2nd ed., ed. Kurt Hofmann, Tutzing: Schneider, 1976.
- Jenner, Gustav, *Johannes Brahms als Mensch, Lehrer und Künstler: Studien und Erlebnisse*. Marburg in Hessen: N.G. Elwert'sche Verlagsbuchhandlung, 1905; 2nd ed. 1930; rpt. Munich: Wollenweber, 1989. Sections of this essay have been translated by Susan Gillespie; see *Brahms and His World*. (ed. Walter Frisch), 185-204.

Kalbeck, Max, ed. *Johannes Brahms: The Herzogenberg Correspondence*, trans. Hannah Bryant, New York: Da Capo, 1987.

Widmann, Josef Viktor, *Erinnerungen an Johannes Brahms*. 1898, rpt; Zürich: Rotapfel, 1980.

SECONDARY SOURCES

Brahms Lieder

anon., "Opus 1–4 von Joh. Brahms," *Süddeutsche Musikzeitung* 3/18–20 (1854), 77–79.

Bässler, Hans, "Das Leiden und Sterben als theologisch-musikalisches Problem," *Musik und Bildung* (Nov. 1987), 831–37.

Bell, Craig A., *The Lieder of Brahms*. Darley: The Grian-Aig Press, 1979.

Bernet Kempers, Karel Philippis, "Die Emanzipation des Fleisches in den Liedern von Johannes Brahms," *Studien zur Musikwissenschaft* 25 (1962), 28–30.

Boyd, Malcolm, "Brahms and the Four Serious Songs," *Musical Times* 108/ 1493 (July 1967) 593–95.

Boyer, Margaret Gene, "A Study of Brahms's Setting of the Poems from Tieck's 'Liebes Geschichte der Schönen Magelone und des Grafen Peter von Provence'." Ph.D. diss.: Washington University, Missouri, 1980.

Boyer, Thomas, "Brahms as Count Peter of Provence: A Psychosexual Interpretation of the *Magelone* Poetry," *The Musical Quarterly* 66/2 (April 1980), 262–86.

Bozarth, George S. "Brahms's Lieder Inventory of 1859–60 and Other Documents of his Life and Work," *Fontes Artis Musicae* 30/3 (July–September 1983), 98–117.

— "Brahms's *Lieder ohne Worte*: The 'Poetic' Andantes of the Piano Sonatas," *Brahms Studies: Analytical and Historical Perspectives*, ed. George Bozarth (Oxford: Clarendon Press, 1990), 353–78.

— "Brahms's *Liedjahr* of 1868," *Music Review* 14/3–4 (Aug.–Nov. 1983), 208–22.

— "The 'Lieder' of Johannes Brahms —1868–1871: Studies in the Chronology and Compositional Process." Ph.D. diss., Princeton University, 1978.

— "The Musical and Documentary Sources for Brahms's Lieder: Evidence of Compositional Process," booklet to Deutsche Grammophon's *Johannes Brahms Lieder* (Hamburg: Polydor International, 1983), 42–43.

— "Synthesizing Word and Tone: Brahms's Setting of Hebbel's 'Vorüber'," *Brahms: Biographical, Documentary and Analytical Studies*, ed. Robert Pascall (Cambridge: Cambridge University Press, 1983), 77–98.

- Braus, Ira, "Brahms's 'Liebe und Frühling II', op. 3, no. 3: A New Path to the Artwork of the Future," *19th-Century Music* 10/2 (fall 1986), 135–56.
- "Poetic-Musical Rhetoric in Brahms's 'Auf dem Kirchhofe,' op. 105, no. 4" *Theory and Practice* 13 (1988), 15–30.
- "Textual Rhetorical Organization and Harmonic Anomaly in Selected Lieder of Johannes Brahms." Ph.D. diss., Harvard University, 1988.
- Brown, Maurice J., "Neapolitan Brahms," *Music and Musicians* 13 (1965), 31.
- Burkhart, Charles, "The Delayed Tonic Effect in Brahms." Paper read at the International Brahms Congress, Wayne State University, Detroit, April 12, 1980.
- Clarkson, Austin, "Brahms, Song op. 105 no.1: A Literary-Historical Approach," *Readings in Schenker Analysis and Other Approaches*, ed. Maury Yeston (New Haven and London: Yale University Press, 1977), 230–53.
- Daverio, John, "Brahms's *Magelone Romanzen* and the 'Romantic Imperative,'" *The Journal of Musicology* 7/3 (summer 1989), 343–365.
- Evans, Edwin, *Historical, Descriptive and Analytical Account of the Entire Works of Johannes Brahms, Handbook to the Vocal Works*. 1912 rpt; New York: Burt Franklin, 1970.
- Federhofer, Hellmüt, "Zur Einheit von Wort und Ton im Lied von Johannes Brahms," *Kongress-Bericht Gesellschaft für Musikforschung Hamburg 1956*, eds. Walter Gerstenberg, Heinrich Husman, and Harald Heckmann (Kassel: Bärenreiter, 1956), 97–99.
- Fehn, Ann C. and Jürgen Thym, "Repetition as Structure in the German Lied: The Ghazal," *Comparative Literature* 41/1 (Winter 1989), 33–52.
- Fellinger, Imogen, "Cyclic Tendencies in Brahms's Song Collections," *Brahms Studies: Analytical and Historical Perspectives*, 379–88.
- "Zur Entstehung der 'Regenlieder' von Brahms," *Festschrift Walter Gerstenburg*, eds. Georg von Dadelsen and Andreas Holschneider (Wolfenbüttel: Mösseler, 1964), 55–58.
- Finscher, Ludwig, "Brahms's Early Songs: Poetry Versus Music," *Brahms Studies: Analytical and Historical Perspectives*, 331–44.
- Fox Strangeways, Arthur Henry, "Brahms and Tieck's 'Magelone,'" *Music and Letters* 21/3 (1940), 211–29.
- Friedländer, Max, *Brahms' Lieder*. English trans. by C. Leonard Leese, Oxford: Oxford University Press, 1928.
- Gennrich, Friedrich, "Glossen zu Johannes Brahms Sonnet Op. 14 nr. 4 'Ach könnt ich, könnte vergessen Sie'," *Zeitschrift für Musikwissenschaft* 10/3 (1927–28), 129–39.

- Gerber, Rudolph, "Formprobleme im Brahms'schen Lied," *Jahrbuch der Musikbibliothek Peters für 1931*, 29 (1932), 23–42.
- Giebeler, Konrad, *Die Lieder von Johannes Brahms: Ein Beitrag zur Musikgeschichte des neunzehnten Jahrhunderts*. Münster: Kramer, 1959.
- Hammermann, Walter, *Johannes Brahms als Liedkomponist: Eine theoretisch-ästhetische Stiluntersuchung*. Leipzig: Spamer, 1912.
- Harrison, Max, *The Lieder of Brahms*. New York: Praeger, 1972.
- Helms, Siegmund, "Die Melodiebildung in den Liedern von Johannes Brahms und ihr Verhältnis zu Volksliedern und volkstümlichen Weisen." Inaugural diss., Freien Universität, Berlin, 1968.
- Hertrich, Ernst, accompanying note to *Johannes Brahms. Feldeinsamkeit, opus 86, no. 2*, Faksimile nach dem in Privatbesitz befindlichen Autograph. Munich: Henle, 1983.
- Hirschfeld, Robert, "Hugo Wolf's Lyrik [im Vergleich zu Brahms]," *Zeitschrift der Internationalen Musikgesellschaft* 4 (1902/03), 459–63.
- Jack, Dwight Christian, "The Romantic Song Cycles. An Analytical Description of the Schumann-Eichendorff 'Liederkreis' II, Op. 39 and the Brahms-Tieck Romanzen aus Magelone Op. 33." DMA: University of Miami, Florida, 1973.
- Jacobsen, Christiane, *Das Verhältnis von Sprache und Musik in ausgewählten Liedern von Johannes Brahms, dargestellt an Parallelvertongen*. Hamburg: Wagner, 1974.
- Jonas, Oswald, "Brahmsiana," *Die Musikforschung* 11/3 (1958), 286–93.
- Jost, Peter, "Brahms und die romantische Ironie: Zu den 'Romanzen aus L. Tieck's Magelone' op. 33," *Archiv für Musikwissenschaft* 47/1 (1990), 27–61.
- Kienzl, Wilhelm, *Die musikalische Declamation dargestellt an der Hand der Entwicklungsgeschichte des deutschen Gesanges*. Leipzig: Heinrich Matthes, 1885.
- Kinsey, Barbara, "Mörike Poems Set by Brahms, Schumann and Wolf," *Music Review* 19/4 (November 1968), 257–67.
- Kretzschmar, Hermann, "Neue Werke von J. Brahms," *Musikalisches Wochenblatt* 5/4 (January 23, 1874), 43–45.
- Krones, Hartmut, "Der Einfluss Franz Schuberts auf das Liedschaffen von Johannes Brahms," *Brahms-Kongress Wien 1983: Kongressbericht*, eds. Susanne Antonicek and Otto Biba (Tutzing: Schneider, 1988), 309–24.
- Kross, Siegfried, "Rhythmik und Sprachbehandlung bei Brahms," *Bericht über den Internationalen Musikwissenschaft Kongress*, eds. Georg Reichert and Martin Just (Kassel: Bärenreiter, 1963), 217–19.

- Laufer, Edward, "Brahms Song op. 105, no. 1: A Schenkerian Approach," *Readings in Schenker Analysis*, 254–72.
- Macconnel, Wood, "The Songs of Schumann and Brahms," *The Musical Standard* 25/591 (1884).
- Mies, Paul, *Stilmomente und Ausdrucksstilformen im Brahms'schen Lied*. Leipzig: Breitkopf & Härtel, 1923.
- Misch, Ludwig, "Kontrapunkt und Imitation im Brahms'schen Lied," *Musikforschung* 11/2 (1958), 155–60.
- Morik, Werner, *Johannes Brahms und sein Verhältnis zum deutschen Volkslied*. Tutzing: Schneider, 1965.
- Newman, Ernest, "Brahms and Wolf as Lyrists," *Musical Times* 56 (September 1915), no. 871: 523–25; and (October, 1915), no. 872: 585–88.
- "Hugo Wolf and the Lyric," *Musical Times* 56 (November 1915), no. 873: 649–50 and no. 874: 718–22.
- Ophüls, Gustav, ed. *Brahms-Texte: Vollständige Sammlung der von Johannes Brahms komponierten und musikalisch bearbeiteten Dichtungen*, 2nd ed. (Berlin: Deutsche Brahms-Gesellschaft, 1908)
- Pisk, Paul A. "Dreams of Death and Life: A Study of Two Songs by Johannes Brahms," *Festival Essays for Pauline Alderman*, ed. Burston L. Karson (Provo, Utah: Brigham Young University Press, 1976), 227–34.
- Rieger, Erwin, "Die Tonartencharakteristik im einstimmigen Klavierlied von Johannes Brahms," *Studien zur Musikwissenschaft* 22 (1955), 142–216.
- Riemann, Hugo, "Brahms' Taktfreiheit im Lied," *Die Musik* 45/12 (1912–13), 10–21.
- Salvetti, Guido, ed. *Lieder di Johannes Brahms*, Quaderni di Musica/Realtà 12. Milan: Edizioni Unicopli, 1986.
- Sams, Eric, *Brahms Songs*, BBC Music Guides. Seattle: Washington University Press, 1972.
- "Zwei Brahms-Rätsel," *Österreichische Musikzeitung* 27/2 (1972), 83–84.
- Schenker, Heinrich, "Kritik: Johannes Brahms. Fünf Lieder für eine Singstimme mit Piano forte, op. 107," *Musikalisches Wochenblatt* 22/40 (October 1, 1891), 514–16.
- [Schenker, Heinrich] "Heinrich Schenker: Graphic Analysis of Brahms's 'Auf dem Kirchhofe' (op. 105, no. 4)," *Theory and Practice* 13 (1988), 6–9.
- Schmidt, Christian Martin, "Überlegungen zur Liedanalyse bei Brahms' 'Die Mainacht', op. 43. 2," *Brahms-Analysen Referate der Kieler Tagung 1983*, eds. Friedhelm Krummacher and Wolfram Steinbeck (Kassel: Bärenreiter, 1984), 47–59.

- [Schubring, Adolf] "Schumanniana Nr. 8, Die Schumann'sche Schule," *Neue Zeitschrift für Musik* 56 (1862), no. 13: 101-104, no. 14: 109-12, no. 15: 117-19, and no. 16: 125-28..
- Steglich, Rudolf, "Zum Kontrastproblem Johannes Brahms-Hugo Wolf," *Kongress-Bericht Gesellschaft für Musikforschung Lüneburg 1950*, eds. Hans Albrecht, Helmuth Osthoff, and Walter Wiora (Kassel: Bärenreiter, n.d.), 140-41.
- Stohrer, Mary Baptist, "The Selection and Setting of Poetry in the Solo Songs of Johannes Brahms." Ph.D. diss., University of Wisconsin, Madison, 1974.
- Taushe, Anton, "'An eine Aeolsharfe': Eine vergleichende Studie der Vertonungen von Eduard Mörikes Gedicht durch Johannes Brahms und Hugo Wolf," *Musikerziehung* 6/4 (June 1953), 295-96.
- Thiessen, Karl, "Johannes Brahms and Hugo Wolf as Lieder-Komponisten: Ein vergleichende Studie," *Neue Musik-Zeitung* 27 (January 1906), 145-49.
- Turner, Ronald Alan, "A Performer's Guide to Johannes Brahms's 'Die Schöne Magelone,' op.33." DMA, The Southern Baptist Theological Seminary, 1976.
- Walker, Ernst, "The Songs of Schumann and Brahms: Some Contacts and Contrasts," *Music and Letters* 3 (1922), 9-19.
- Whittall, Arnold, "The *Vier ernste Gesänge* Op. 121: Enrichment and Uniformity," *Brahms: Biographical, Documentary and Analytical Studies*, 191-207.
- Life and Works
Antonicek, Susanne and Otto Biba, *Brahms-Kongress Wien 1983: Kongressbericht*. Tutzing: Schneider, 1988.
- Berry, Wallace, "Text and Music in the Alto Rhapsody," *Journal of Music Theory* 27/2 (fall 1983), 239-53.
- Bozarth, George S., ed. *Brahms Studies: Analytical and Historical Perspectives*. Oxford: Clarendon Press, 1990.
- Brown, A. Peter, "'Brahms' Third Symphony and the New German School," *The Journal of Musicology* 2 (1983), 434-52.
- Deiters, Hermann, "Johannes Brahms," *Sammlung Musikalischer Vorträge*, ed. Paul Graf Waldersee (Leipzig: Breitkopf & Härtel, 1880), 317-74.
- Fleischer, Hugo, "Der Brahmsgegner Hugo Wolf," *Der Merker* 9/24 (1918), 847-56.
- Frisch, Walter, ed. *Brahms and His World*. Princeton: Princeton University Press, 1990.
- *Brahms and the Principle of Developing Variation*. Berkeley: University of California Press, 1984.

- "Brahms and Schubring: Musical Criticism and Politics at Mid-Century," *19th-Century Music* 7/3 (April 1984), 271–81.
- Fuller-Maitland, John Alexander, *Brahms*. London: Methuen, 1911.
- Geiringer, Karl, *Brahms: His Life and Work*, 3rd. ed., in collaboration with Irene Geiringer, New York: Da Capo, 1982.
- Hancock, Virginia, *Brahms's Choral Compositions and His Early Music Library*. Ann Arbor: UMI Research Press, 1983.
- Hofmann, Kurt, *Die Bibliothek von Johannes Brahms: Bücher- und Musikalienverzeichnis: Schriftenreihe zur Musik*. Hamburg: Karl Dieter Wagner, 1974.
- Holländer, Hans, "Der Melodische Aufbau in Brahms' *Regenlied* Sonate," *Neue Zeitschrift für Musik* 125 (1964), 5–7.
- Kahn, Robert, "Recollections of Johannes Brahms," trans. Reinhard G. Pauly, *The Musical Quarterly* 74/4 (1990), 605.
- Kalbeck, Max, *Johannes Brahms*. Berlin: Deutsche Brahms-Gesellschaft, 1910–14.
- Korsyn, Kevin, "Towards a New Poetics of Musical Influence," *Music Analysis* 10/1–2 (March–July 1991), 3–72.
- Kross, Siegfried, *Die Chorwerke von Johannes Brahms*. Berlin-Halensee: Max Hesse, 1958.
- La Mara [Marie Lipsius], "Johannes Brahms," *Musikalische Studienköpfe aus der Jüngstvergangenheit und Gegenwart: Charakterzeichnungen von Moscheles, David, Henselt, Franz, Rubenstein, Brahms, Tausig, nebst den Verzeichnissen ihrer Werke*. Leipzig: Heinrich Schmidt and Carl Günther, 1875, 268–71. *Johannes Brahms von LaMara: Neubearbeiteter Einzeldruck aus den Musikalischen Studienköpfen*, 8th ed. Leipzig: Breitkopf & Härtel, 1911.
- MacDonald, Malcolm, *Brahms*. New York: Schirmer, 1990.
- May, Florence, *The Life of Johannes Brahms*. 1905; rpt. of 2nd ed., Neptune City, New Jersey: Paganiniana, 1981.
- McCorkle, Margit L. *Thematisch-Bibliographisches Werkverzeichnis*. Munich: Henle, 1984.
- Mies, Paul, *Der Charakter der Tonarten: Eine Untersuchung*. Cologne and Krefeld: Staufer, 1948.
- "Tonmalerei in den Brahms'schen Werken," *Die Musik* 26 (1923–24), 184–88.
- Musgrave, Michael, ed. *Brahms 2: Biographical, Documentary and Analytical Studies*. Cambridge: Cambridge University Press, 1987.

- *The Music of Brahms*. London: Routledge & Kegan Paul, 1985.
- Niemann, Walter, *Brahms*, trans. Catherine Phillips, New York: Cooper Square Publishers, 1969.
- Orel, Alfred, "Johannes Brahms' Musikbibliothek," *Simrock Jahrbuch* 3 (1930–34), 18–47.
- Pascall, Robert, ed. *Brahms: Biographical, Documentary and Analytical Studies*. Cambridge: Cambridge University Press, 1983.
- Schmidt, Christian Martin, *Johannes Brahms und seine Zeit*. Laaber: Laaber-Verlag, 1983.
- Schoenberg, Arnold "Brahms the Progressive," (1947) *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. Leonard Stein, trans. Leo Black, Berkeley and Los Angeles: University of California Press, rev. ed. 1984.
- Schumann, Robert, "New Paths," reprinted in *Schumann on Music: A Selection from the Writings of Robert Schumann*, trans. and ed. Henry Pleasants (1965; rpt. New York: Dover, 1988), 199–200.
- Wirth, Julia, *Julius Stockhausen: Der Sänger des deutschen Liedes*. Frankfurt am Main: 1927.
- Selected Lieder Studies
- Agawu, V. Kofi, "On Schubert's 'Der greise Kopf'," *In Theory Only* 8/1 (July 1984), 3–22.
- "Schubert's Harmony Revisited: The Songs 'Du liebst mich nicht' and 'Dass Sie hier gewesen'," *Journal of Musicological Research* 9 (1989), 23–42.
- "Structural 'Highpoints' in Schumann's *Dichterliebe*," *Music Analysis* 3/2 (July, 1984), 159–80.
- "Theory and Practice in the Analysis of the Nineteenth-Century Lied," paper read at Columbia University, November 1990.
- Agmon, Eytan, "Music and Text in Schubert Songs: The Role of Enharmonic Equivalence," *Israel Studies in Musicology* 4 (1987), 49–58.
- Atlas, Raphael, "Enharmonic *Trompe-l'oreille*: Reprise and the Disguised Seam in Nineteenth-Century Music," *In Theory Only* 10/6 (May 1988), 15–36.
- Brauner, Charles S. "Irony in the Heine Lieder of Schubert and Schumann," *The Musical Quarterly* 67/2 (April 1981), 261–81.
- Brody, Elaine and Robert A. Fowkes, *The German Lied and its Poetry*. New York: New York University Press, 1971.

- Burkhart, Charles, "Departures from the Norm in Two Songs from Schumann's *Liederkreis*," *Schenker Studies*, ed. Hedi Siegel (Cambridge: Cambridge University Press, 1989), 146–64.
- Busse, Eckart, *Die Eichendorff-Rezeption im Kunstlied: Versuch einer Typologie anhand von Kompositionen Schumanns, Wolfs, und Pfitzners*. Würzburg: Eichendorff Gesellschaft, 1975.
- Capell, Richard, *Schubert's Songs*. 1928; rpt. New York: Da Capo, 1977.
- Carner, Mosco, *Hugo Wolf Songs*, BBC Music Guides. London: BBC, 1982.
- Cone, Edward T. *The Composer's Voice*. Berkeley: University of California Press, 1974.
- "Words into Music: The Composer's Approach to Text," *Sound and Poetry*, ed. Northrop Frye (New York: Columbia University Press, 1957), 3–15.
- Desmond, Astra, *Schumann Songs*. BBC Music Guides. Seattle: University of Washington Press, 1972.
- Dürr, Walther, "Schubert's Songs and Their Poetry: Reflections on Poetic Aspects of Song Compositions," *Schubert Studies: Problems of Style and Chronology*, ed. Eva Badura-Skoda and Peter Branscombe (Cambridge: Cambridge University Press, 1979), 1–24.
- Eggebrecht, Hans Heinrich, "Prinzipien des Schubert-Liedes," *Archiv für Musikwissenschaft* 27/2 (1970), 89–109.
- Egger, Rita *Die Deklamationsrhythmik Hugo Wolfs in historischer Sicht*. Tutzing: Schneider, 1963.
- Eppstein, Hans "Zum Problem von Hugo Wolfs Liedästhetik," *Archiv für Musikwissenschaft* 46/1 (1989), 70–85.
- Everett, Walter "A Schenkerian View of Text-Painting in Schubert's Song Cycle *Winterreise*." Ph.D. diss., University of Michigan, 1988.
- "Grief in *Winterreise*: A Schenkerian Perspective," *Music Analysis* 9/2 (July 1990), 157–75.
- Fehn, Ann Clark, and Rufus Hallmark, "Text and Music in Schubert's Pentameter Lieder: A Consideration of Declamation," *Music and Language*, Studies in the History of Music Vol. 1 (New York: Broude, 1983), 204–46.
- "Text Declamation in Schubert's Settings of Pentameter Poetry," *Zeitschrift für Literaturwissenschaft und Linguistik* 9 (1979), 79–111.
- Fehn, Ann Clark and Jürgen Thym, "Who Is Speaking? Edward T. Cone's Concept of Persona and Wolfgang Schweinitz's Settings of Poems by Sarah Kirsch," *Journal of Musicological Research* 11/1–2 (1991), 1–31.

- Feil, Arnold *Franz Schubert: 'Die schöne Müllerin'; 'Winterreise'*, trans. Ann C. Sherwin, Portland, Oregon: Amadeus Press, 1988.
- Frisch, Walter, "Schubert's *Nähe des Geliebten* D. 162: Transformation of the *Volkston*," *Schubert: Critical and Analytical Studies*, ed. Walter Frisch (Lincoln: University of Nebraska, 1986), 192–93.
- Georgiades, Thrasybulos, *Schubert: Musik und Lyrik*. Göttingen: Vandenhoeck und Ruprecht, 1967.
- Hallmark, Rufus, *The Genesis of Schumann's "Dichterliebe."* Ann Arbor: UMI Research Press, 1979.
- "Schubert's 'Auf dem Strom'," *Schubert Studies: Problems of Style and Chronology*, 25–46.
- "Schumanns Behandlung seiner Liedtexte: Vorläufiger Bericht zu einer neuen Ausgabe und zu einer Neubewertung von Schumanns Liedern," *Schumanns Werke — Text und Interpretation, 16 Studien*, ed. Akio Mayeda and Klaus Wolfgang Niemöller (Mainz: Schott, 1987), 29–42.
- "Schumann's *Frauenbild*: An Essay in Comparative Style Analysis," paper read at the AMS/SEM/SMT Oakland Conference, 1990.
- "The Rückert Lieder of Robert and Clara Schumann," *Nineteenth-Century Music* 14/1 (summer 1990), 330.
- Hertz, David Michael. *The Tuning of the Word: The Musico-Literary Poetics of the Symbolist Movement*. Carbondale: Southern Illinois University Press, 1987.
- Hindenlang, Karen A. "Eichendorff's *Auf einer Burg* and Schumann's *Liederkreis* opus 39," *The Journal of Musicology* 8/4 (fall 1990), 569–87.
- Ivey, Donald, *Song, Anatomy, Imagery and Style*. New York: Free Press, 1970.
- Jackson Timothy L. "Compositional Revisions in Richard Strauss's *Waldseligkeit* and a New Source," *Richard Strauss-Blätter* 21 (1989), 55–84.
- "Richard Strauss's *Winterweihe*: An Analysis and Study of the Sketches," *Richard Strauss-Blätter* 17 (1987), 28–69.
- "Schubert's Revisions of 'Der Jüngling und der Tod,' D. 545a–b, and 'Meeresstille,' D. 216a–b," *The Musical Quarterly* 75/3 (fall 1991), 336–61.
- Jonas, Oswald, "The Relation of Word and Tone," *Introduction to the Theory of Heinrich Schenker*, trans. and ed. John Rothgeb (New York: Longman, 1982), Appendix A.
- Komar, Arthur, "The Music of *Dichterliebe*: The Whole and Its Parts," *Robert Schumann, 'Dichterliebe': An Authoritative Score, Historical Background, Essays in Analysis, Views and Comments*. New York: W.W. Norton, 1971.

- Kramer, Lawrence, "Decadence & Desire: The *Wilhelm Meister* Songs of Wolf and Schubert," *19th-Century Music* 10/3 (spring 1987), 229-42.
- Kramer, Richard, "Distant Cycles: Schubert, Goethe and the *Entfernte*," *The Journal of Musicology* 6/1 (winter 1988), 3-26.
- Kraus, Joseph, "Love Forever Lost: Musical Expression and the Plagal Domain in Two Songs from Tchaikovsky's *Six Romances*, Op. 28," paper read at the Arnold Schoenberg Institute/ Music Theory Society of New York State, Joint Meeting, Columbia University, 1991.
- Krebs, Harald, "Alternatives to Monotonicity in Early Nineteenth-Century Music," *Journal of Music Theory* 15/1 (spring 1981), 1-16.
- "The Background Level in Some Tonally Deviating Works of Franz Schubert," *In Theory Only* 8/8 (December 1985), 5-18.
- "Some Addenda to McNamee's Remarks on 'Erlkönig'," *Music Analysis* 7/1 (March 1988), 53-57.
- "Tonart und Text in Schuberts Liedern mit abweichenden Schlüssen," *Archiv für Musikwissenschaft* 47/4 (1990), 264-71.
- Landau, Anneliese, *The Lied: The Unfolding of its Style*. Washington D.C.: University Press of America, 1980.
- Lewin, David, "'Auf dem Flusse': Image and Background in a Schubert Song," *19th-Century Music* 6/1 (1982), 47-59.
- McNamee, Ann K., "The Role of the Piano Introduction in Schubert's Lieder," *Music Analysis* 4/1-2 (March-July 1985), 95-106.
- Miller, Philip L. *The Ring of Words: An Anthology of Song Texts*. 1963, rpt.; New York: Norton, 1973.
- Monelle, Raymond, "Word-Setting in the Strophic Lied," *Music and Letters* 65/3 (July 1984), 229-34.
- Moore, Gerald, *Poet's Love: The Songs and Cycles of Schumann*. New York: Taplinger, 1981.
- Mosley, David, "Gesture, Sign and Song: An Interdisciplinary Approach to Robert Schumann's *Liederkreis* op. 39." Ph.D. diss., Emory University, 1988.
- Neumeyer, David, "Organic Structure and The Song Cycle: Another Look at Schumann's *Dichterliebe*," *Music Theory Spectrum* 4 (1982), 92-105.
- Petersen, Barbara A. *Ton und Wort: The Lieder of Richard Strauss*. Ann Arbor, Mich.: UMI Research Press, 1981.

- Porter, Ernest G. *Schubert's Song Technique*. London: Dennis Dobson, 1961.
- Reynolds, Christopher, "The Representational Impulse in Late Beethoven, I: *An die ferne Geliebte*," *Acta Musicologica* 60/1 (1988), 43–61.
- Sams, Eric, *The Songs of Hugo Wolf*. London: Eulenburg, 1983.
- *The Songs of Robert Schumann*. London: Eulenburg, 1969, rpt. 1975.
- Schachter, Carl, "Motive and Text in Four Schubert Songs," *Aspects of Schenkerian Theory*, ed. David Beach (New Haven: Yale University Press, 1983), 61–76.
- "Mozart's 'Das Veilchen': An Analysis of the Music," *Musical Times* 130/1753 (March 1989), 151–55.
- Schenker, Heinrich, "Franz Schubert: 'Ihr Bild'," first published in *Der Tonwille* 1 (1921); trans. by William Pastille, *Sonus* 6 (1986), 31–37.
- Schmalzriedt, Siegfried, "Hugo Wolfs Vertonung von Mörikes Gedichte 'Karwoche'," *Archiv für Musikwissenschaft* 41/1 (1984), 42–53.
- Schwarz, David, "The Ascent and Arpeggiation in 'Die Stadt', 'Der Doppelgänger' and 'Der Atlas' by Franz Schubert," *Indiana Theory Review* 7/1 (spring 1986), 38–50.
- Stein, Deborah J. *Hugo Wolf's Lieder and Extensions of Tonality*. Ann Arbor: UMI Research Press, 1985.
- "Schubert's 'Die Liebe hat gelogen': The Deception of Mode and Mixture," *Journal of Musicological Research* 9/2–3 (1989), 107–31.
- "Schubert's 'Erlkönig': Motivic Parallelism and Motivic Transformation," *19th-Century Music* 8/2 (fall 1989), 145–58.
- Stein, Jack M., *Poem and Music in the German Lied from Gluck to Hugo Wolf*. Cambridge: Harvard University Press, 1971.
- "Poem and Music in Hugo Wolf's Mörike Songs," *The Musical Quarterly* 53/1 (January 1967), 22–38.
- Thürmer, Hellmut, "Zum Deklamationsproblem im deutschen Sololied," *Colloquium Amicorum Joseph Schmidt-Görg zum 70. Geburtstag*, eds. Siegfried Kross and Hans Schmidt (Bonn: Beethoven-Haus, 1967), 386–93.
- Thym, Jurgen, "The Solo Settings of Eichendorff's Poems by Schumann and Wolf." Ph.D. diss., Case Western Reserve University, 1974.
- *100 Years of Eichendorff Songs, Recent Researches in the Music of the 19th and Early 20th Centuries* vol. 5 (Madison: A-R Editions, 1983).
- Westrup, Jack, "Some Settings of Heine," *Festival Essays for Pauline Alderman*, ed. Burston L. Karson (Provo, Utah: Brigham Young University Press, 1976), 187–94.

Wiora, Walter *Das deutsche Lied: Zur Geschichte und Ästhetik einer musikalischen Gattung*. Wölfenbüttel: Mösel, 1971.

Youens, Susan, "Poetic Rhythm and Musical Metre in Schubert's *Winterreise*," *Music and Letters* 65/1 (January 1984), 28–40.

General

Bent, Ian, *Analysis*. New York: Norton, 1987.

Burkhart, Charles, "Schenker's 'Motivic Parallelisms'," *Journal of Music Theory* 22/2 (fall 1978), 145–75.

Burstein, L. Poundie, "The Non-Tonic Opening in Classical and Romantic Music." Ph.D. diss., City University of New York, 1988.

Closs, A. *The Genius of the German Lyric: An Historical Survey of its Formal and Metaphysical Values*. 2nd ed. London: Cresset, 1962.

Cooke, Deryck, *The Language of Music*, 1959, rpt; Oxford: Oxford University Press, 1990.

Dahlhaus, Carl, *The Idea of Absolute Music*, trans. Roger Lustig, Chicago: Chicago University Press, 1989.

— *Nineteenth-Century Music*. trans. J. Bradford Robinson, Berkeley: University of California Press, 1989.

Fink, Robert, "Rhythm and Text Setting in *The Mikado*," *19th-Century Music* 14/1 (summer 1990), 31–47.

Frisch, Walter, ed. *Schubert: Critical and Analytical Studies*. Lincoln: University of Nebraska, 1986.

Kimmel, William, "The Phrygian Inflection and the Appearances of Death in Music," *College Music Symposium* 20/2 (fall 1980), 42–76.

Kowar, Helmut, "Vereine für die Neudeutschen in Wien," *Bruckner, Wagner und die Neudeutschen in Österreich* (Linz: Linzer Verlagsgesellschaft, 1986), 81–91.

Kramer, Lawrence, *Music and Poetry: The Nineteenth Century and After* (Berkeley: University of California Press, 1984).

Langen, August, "Zum Symbol der Aeolsharfe in der deutschen Dichtung," *Zum 70. Geburtstag von Joseph Müller-Blattau*, ed. Christoph Hellmut, Saarbrücker Studien zur Musikwissenschaft 1 (Kassel: Bärenreiter, 1966), 160–91.

Langer, Susanne K., *Feeling and Form*. New York: Charles Scribner's Sons, 1953.

- Lester, Joel, *The Rhythms of Tonal Music*. Carbondale: Southern Illinois University Press, 1986.
- Litzmann, Berthold, *Clara Schumann: An Artist's Life*, trans. Grace E. Hadow, 1913, rpt; New York: Da Capo, 1979.
- Mies, Paul, *Der Charakter der Tonarten: Eine Untersuchung*. Cologne: Staufer, 1948.
- Rothstein, William, *Phrase Rhythm in Tonal Music*. New York: Schirmer, 1989.
- Schachter, Carl, "A Commentary on Schenker's *Free Composition*," *Journal of Music Theory* 25/1 (spring 1981), 126–28.
- "Chopin's Fantasy op. 49: The Two-Key Scheme," *Chopin Studies*, ed. Jim Samson (Cambridge: Cambridge University Press, 1988), 221–53.
- "Rhythm and Linear Analysis: A Preliminary Study," *Music Forum* 4 (1976), 281–334.
- "Rhythm and Linear Analysis: Aspects of Meter," *Music Forum* 6/1 (1987), 1–59.
- Schenker, Heinrich, *Free Composition (Der freie Satz)*, trans. & ed. Ernst Oster, New York: Longman, 1979.
- Treitler, Leo, *Music and the Historical Imagination*. Cambridge, Mass.: Harvard University Press, 1989.
- Walker, Frank, *Hugo Wolf: A Biography*. New York: Knopf, 1968.
- Webster, James, *Haydn's "Farewell" Symphony and the Idea of Classical Style*. Cambridge: Cambridge University Press, 1991.
- [Wolf, Hugo] *The Music Criticism of Hugo Wolf*, trans. and ed. Henry Pleasants, New York: Holmes and Meier, 1979.
- [Wolf, Hugo] *Hugo Wolf Briefe an Melanie Köchert*, ed. Franz Grasberger, Tutzing: Schneider, 1964.