

**BIOGRAPHICAL, COMPARATIVE, AND ANALYTICAL  
STUDY OF FOUR LIEDER COMPOSERS AND  
THE POET HEINRICH HEINE**

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**HEIDE E. HEPLER**

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To the Graduate Council:

I am submitting a thesis written by Heide E. Hepler entitled "Biographical, Comparative, and Analytical Study of Four Lieder Composers and the Poet Heinrich Heine." I recommend that it be accepted for eight quarter hours credit in partial fulfillment of the requirements for the degree of Master of Arts, with a major in Music Education.

Thomas W. Gowan  
Major Professor

We have read this thesis and  
recommend its acceptance:

Harold S. Poyer  
Edwin R. Goodard

Accepted for the Council:

FW Woodward  
Dean of the Graduate School



BIOGRAPHICAL, COMPARATIVE, AND ANALYTICAL STUDY  
OF FOUR LIEDER COMPOSERS  
AND THE POET HEINRICH HEINE

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An Abstract of a Thesis  
Presented to the  
Graduate Council  
Austin Peay State College

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts in Education

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by  
Heide E. Hepler

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## ABSTRACT

### Statement of the Problem

The purpose of this work is the study of various Nineteenth Century Lieder composers who set to music the poems of Heinrich Heine. The composers are: Franz Schubert, Robert Schumann, Johannes Brahms and Hugo Wolf. Through brief examination of the backgrounds of the artists in terms of education, environment, and way of life, as well as by examination of their works, it is attempted to achieve deeper insight into the human nature of the artists and to contribute to musical understanding and perception by bringing forth certain relationships and contrasts between their works which have previously not been considered in depth.

### Methods of Research

Documentary research is the primary source of this work regarding biographical materials, influence of the Romantic period, works of the poet, and general Lieder style of each composer. A sampling of songs of each composer which are set to the poems of Heine are analyzed, and comparison of the composers' treatment of these songs made on the basis of the analysis.



## Summary of Findings

The study confirmed that all composers and poet were generally influenced by the Romantic period in philosophy, way of life, and in their composition. Certain similarities and contrasts in their background, education, environment, and personality characteristics were noted. Similarities in the moods of poems chosen by the composers were noted, which may be attributed to similarities in their background as well as similarities with that of the poet. The musical treatment of the poems, considered at length with their analysis, was found to contain similarities as well as basic differences, sometimes in concord and sometimes in contrast with the composers' usual style.

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To Mr. W. Jackson Hurt in the United States  
and the Messner von St. Gallen in Europe.

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## CHAPTER I

### THE PROBLEM

The purpose of this work is the study of various nineteenth Century Lieder composers who set to music the poems of Heinrich Heine. The composers to be discussed are Franz Schubert, Robert Schumann, Johannes Brahms, and Hugo Wolf. The four composers are significant musical representatives and the poet is a great lyrical interpreter of the Romantic Period.

It is attempted to contribute to musical perception and understanding and also to achieve a deeper insight into the human nature of the artists. The discussions, analysis, and comparison of the composers' works as well as the exploration of their environment may bring forth relationships which have previously not been considered in depth. The enclosure of short biographies and comparison of the five artists to each other attempts to give insight into environment, education, and way of life. It may explain the poet's newness of lyrical method, which brought a new era to the literary tradition of his time, as well as bring enlightenment regarding the composers' motivation in selecting these poems for their songs.



Accepting the statement that the Romantic Period found its deepest expression in "Lieder," which are called "a reflex of poetry expressed in musical terms,"<sup>1</sup> this work shall be limited to the composers' lieder, songs for solo voice with piano accompaniment.

### Organization of the Remainder of the Thesis

The first chapter of the thesis contains a discussion of the Romantic Period, including origin, trends in literature, the resulting influence on music, and developments in music.

The next chapter contains biographical sketches of the five artists, including a brief analysis of the works of Heinrich Heine. The following chapter contains comparisons of environment, education, and personality characteristics of the four composers with the poet and with each other.

The next chapter contains a summary of the Lieder style of each composer. This is followed by a chapter containing the analysis and comparison of Lieder written to the poems of Heinrich Heine.

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<sup>1</sup>"Introduction to Romanticism," Oxford Dictionary of Music (London: Oxford University Press, 1955), p. 2.

The next chapter contains a summary and conclusion of the study, followed by the bibliography and two appendices. Appendix A contains English translations of the poems used, and appendix B contains copies of the music considered for study purposes.

## CHAPTER II

## THE ROMANTIC PERIOD

Romanticism in music was in some sense preceded by literature. It was a reflex of poetry expressed in musical terms, an attempt to produce musical effects suggested by natural phenomena. Produced is a "kind of impressionism which tends to reject formality, an art which is eager, sensitive, impulsive, seeking its ideal of beauty through emotional expression."<sup>1</sup>

Literary Romanticism began around 1800. It found a voice for the thoughts and feelings which had begun to overtake the Eighteenth Century, arising not so much as a protest against classical work as against "some aspects of the reasoned taste in art that had sprung from the spirit of rationalism."<sup>2</sup> A keen love for the past sprang forth, especially in the religious aspects of the past, and a love of nature.

The growth of music proceeded along similar lines. In Germany music followed literature at an interval of about a generation, while in France music and literature

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<sup>1</sup>Ibid.

<sup>2</sup>Ibid.

came to be nearly contemporaneous. Music in all aspects was given and exemplified modes of feeling which had their roots in literature.

In Germany literary Romanticism reached its height during the Napoleonic Wars when a great historical consciousness sprang forth. There developed a great sympathy with modes of feeling, conditions, and characteristics of past ages. A school of literary critics arose at the Universities, and innumerable translations of old classics and medieval German were attempted. Teutonic mythology was reconstructed, and fairy tales, legends, popular ballads and songs, and remnants of folk-lore were collected and compared.

The first poet claimed to have used the more elusive term "Romantic" in contrast to "Classic" was Goethe. There followed other German romanticists in prose and verse, including Tieck, the brothers Schlegel, Eichendorf, Brentano, Lenau, and Heinrich Heine, who attempted also an emotional interpretation of nature. The prevailing sentimentalism prompted the earlier writers to deal mainly with medieval legends, magic superstitions, knight-errantry, and the worship of woman. They asserted that mythology and poetry must be considered as one and indivisible, and that art could only and had only flourished in the service of religion. German painters, such as



Overbeck and Cornelius attempted to revive early forms of Christian art. Works of younger poets contained a prevalent musical note, establishing a quasi-musical mood conducive to vague visions and states of feeling. The interests of German poets persistently turned to music as a fulfillment of their aims.

Romantic art differs from Classic art in that a greater emphasis is placed on qualities of remoteness and strangeness, both in choice and treatment of material. Romantic art seeks to transcend immediate time and occasion, encompassing past, present, and future in its expression. While Classicism describes order, control, and limitation, Romantic art prefers freedom, movement, emotion, and endless pursuit of the unattainable. In Romanticism, unlike Classicism, the personality of the artist becomes merged in the work of art. "The arts themselves tend to merge; poetry for example, aims to acquire the qualities of music, and music the characteristics of poetry."<sup>3</sup>

One of the most characteristic forms of the Romantic period was the Lied, in which a new and intimate

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<sup>3</sup>Donald Jay Grout, A History of Western Music (New York: W. W. Norton & Co., Inc., 1960), p. 493.

union between poetry and music was attained. The lyrical spirit of the Lied dominated the instrumental music of most Romantic composers rather than the "dramatic-epic" spirit of the symphony. A large number of leading Romantic composers were interested and quite articulate in literary expression, and many leading poets and novelists wrote about music with deep insight.

Transition from individual patronage of composers and performance for small, elite, sophisticated audiences to concert societies, music festivals, and performance for large, diverse, and sometimes unprepared middle classes was another development and change of the Romantic period. Composers had to reach and establish rapport with larger and different audiences. However, perhaps due to the new freedom of the time, the composers of this period more than any other presented themselves as unsociable, separate beings from their fellow-men, and tended to isolate themselves. Since the driving force of the period was self-expression, the composers perhaps sought inspiration within themselves by these means.

Nature was idealized in music as well as in literature and painting. A somewhat mystic sense of kinship seemed to be felt between the artist and Nature,

perhaps to counterbalance the artificiality of city existence.<sup>4</sup>

Due to political conflict and growing political awareness, an increased feeling of nationalism arose in the Romantic period. This was manifest also in Romantic music. "Differences between national musical styles were accentuated and folk song came to be venerated as the spontaneous expression of the national soul."<sup>5</sup> Musical Romanticism flourished especially in Germany, not only because the Romantic temper was congenial to German ways of thinking, but also because in that country national sentiment, being for a long time suppressed politically, had to find vent in music and other forms of art. The music of the Romantic composers was addressed to all humanity, but was national in idiom when compared to the universal musical language of the Eighteenth Century. Interests in exoticism and sympathetic use of foreign idioms supplemented nationalistic concentration.

Unlike literature, the Romantic movement in music was seen as a revolt against the limitations of Classicism. It had from the beginning a revolutionary tinge with a

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<sup>4</sup>Ibid., p. 497.

<sup>5</sup>Ibid., p. 498.



corresponding emphasis on the virtue of originality in art. Composers through the Eighteenth Century had written for their own time, being on the whole concerned neither for past nor future, but the Romanticists, seeming to find the present unsympathetic, appealed instead to the judgment of posterity.

Grout makes the following observations of technical developments of Romantic music:

On the whole, Romantic rhythms are less vital and less varied than those of the earlier period; interest is directed rather to lyrical melody. Highly developed Classical forms, like the symphony of the sonata, are handled less satisfactorily by the Romantics....The treatment of shorter forms is usually quite simple and clear.

The most remarkable Romantic achievements lay in the development of harmonic technique and instrumental color. There was a continuous increase of harmonic complexity throughout the nineteenth century. Chromatic harmonies, chromatic voice leading, distant modulations, complex chords, freer use of nonharmonic tones, and a growing tendency to avoid distinct cadences on the tonic, all operated to extend and blur the outlines of tonality. Romantic harmony as a means of expression went hand in hand with an ever-expanding palette of color. New sonorities were discovered in piano music; new instruments were added to the orchestra, and older instruments were redesigned to be more sonorous and more flexible; above all, new combinations of instruments in the ensemble were invented to produce new color effects....Harmony and color were the principal means whereby the nineteenth century composers sought to express in music the Romantic ideals of remoteness, ardor, and boundless longing.<sup>6</sup>

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<sup>6</sup>Ibid., pp. 499-500.



The Oxford Dictionary of Music summarized the development of the Romantic period as follows:

Taken altogether, the Romantic movement... appears as an unconscious tendency towards the relaxation of the laws of structure in favor of characteristic details, an almost total rejection of organic design on self-contained lines, and, step by step, an approach to a sketchy sort of impressionism and a kind of scene-painting--a huge piling up of means for purposes of illustrations....The net gain, the widening both of the range of knowledge and of the scope of emotion, which has resulted from the movement, is a possession the value of which cannot be overrated.<sup>7</sup>

It is difficult to say whether the musical characteristics and personality of the persons dealt with here are entirely a product of the Romantic period, or if the course of the Romantic period was somewhat bent by the strength of their contributions. Perhaps it would be best to assume that, while the destiny of the period was probably predetermined by current and past events, the efforts of these composers and poet facilitated its movement on the prescribed course and gave strength and individuality to general characteristics which would probably have been present at any rate in greater or lesser degree.

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<sup>7</sup>Oxford Dictionary of Music, op. cit., p. 7.

## CHAPTER III

### BIOGRAPHICAL SKETCHES

#### Heinrich Heine (1797-1856)

Heinrich Heine, German poet, author, and journalist, was born on December 13, 1797, at Duesseldorf, Rhineland, of Jewish parents. He was the eldest of four children and received his education first in private schools, then in the Lyceum of Duesseldorf.

In 1815 his family made an unsuccessful attempt to engage him in business in Frankfurt. The following years his uncle, Solomon Heine, a wealthy banker in Hamburg, took him into his office. Later he provided for Heine's own business firm, which became insolvent in a few months.

Perceiving the young man's quick wit and intelligence, his uncle advised Heine to take up the legal profession and entered the University of Bonn in 1819, where he devoted himself to the study of literature rather than to that of law. In 1820 Heine left Bonn for Goettingen, where he planned to devote himself more industriously to professional studies. In February of the following year he felt insulted by a fellow student and challenged him to a pistol-duel. As a result he was suspended from the university for six months. Feeling oppressed by the pedantic atmosphere of the University of Goettingen, he transferred to Berlin, then capitol of Prussia, the following semester.

A very different life from that of Goettingen was stirring in the new University of Berlin and opened a new world to Heine. He was fortunate in having access to the chief literary circles and made the acquaintances of leading writers. Fouqué, the novelist and poet, and Chamisso, the lyric poet, author, and patron of young talents were among the celebrities he met.

Under such favorable circumstances Heine's own gifts were soon displayed. He contributed poems to magazines and was also employed as correspondent of a Rhinish newspaper. Berlin brought not only stimulation to his talents but also disappointment when Heine perceived that his Jewish religion would hinder his qualifications for state employment in Prussia. He began to toy with the idea of emigration to France, but, still being dependent upon his uncle, had to obtain the latter's consent. Solomon Heine did not favor these plans but promised to continue his support on the condition that his nephew complete his course of legal studies.

After a vacation at the North Sea, Heine returned to Goettingen in 1824, where, with the exception of visits to Berlin and a short travel to the Hartz Mountains, he remained until his graduation in 1825.



A few weeks before obtaining his degree Heine converted to Christianity, a step which he had long considered. This Glaubensabfall<sup>1</sup> (apostasy), which he describes in letters to his family, was impelled by practical considerations. Heine gives the same reason to his friend Moser, to whom he wrote: "I should be very sorry if I thought that you looked on my baptism in a favorable light. I assure you that if the law had permitted the stealing of silver spoons I should not have been baptized."<sup>2</sup>

The years between 1826-28 were spent in travel to various places: to the North Sea island of Norderney, to Hamburg, to London, to Munich, and to Italy. In 1829, after a short visit to Berlin, he returned to Hamburg where he remained until May, 1831.

In 1830, when the news of the July Revolution in the streets of Paris reached him, Heine hailed it as the beginning of a new era of freedom and his thoughts returned once more to his earlier plan of settling in France. In

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<sup>1</sup>Ludwig von Embden, Heine's Briefe an Familie und Freunde (Leipzig: Verlag Bruno Klinkhardt, 1892), p. 295.

<sup>2</sup>Ernest Rhys (ed.), Prose and Poetry of Heinrich Heine (New York: E. P. Dutton & Co., Inc., 1943), p. 362.



May, 1831, he left Germany and made Paris his permanent home. With an allowance from his uncle, as well as employment with a German newspaper, there was every prospect for a promising career and a lucrative life. But involvement in literary feuds of political nature put Heine's name at the head of a list of writers whose publications were banned in Germany. When relations with his uncle became unsatisfactory also, his source of income was considerably reduced, and Heine was forced to apply to the French Government for support. Aid was granted from a fund formed for the benefit of political refugees who were willing to place themselves at the services of France. From 1836 until the Revolution of 1848 and the fall of the ministry of Guizot, Heine received an annual income from this source.

In 1841 Heine married a Frenchwoman, Eugénie Mirat, whom he had known intimately for seven years. This relationship helped him break his ties with Germany; he returned only twice, in 1843 and in 1847.

The first signs of Heine's spinal disease appeared in 1848. This was followed by eight years of suffering in a "mattress grave."<sup>3</sup> During this time Heine's intellect

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<sup>3</sup>Ibid., p. xii.

was as clear as ever. Rhys states that Heine spent his last years "writing with invincible spirit, turning out poem after poem, article after article, book after book."<sup>4</sup>

Heinrich Heine died on February 17, 1856, and was buried in Montmartre.

### Works of Heine

In order to gain further insight into the motivations of the poet of the Buch der Lieder it is necessary to examine in greater detail his works, life, and interest.

Heinrich Heine began his literary career while still a student in Berlin in 1821 with a little volume of Gedichte, some of which were later incorporated into the Buch der Lieder. At that time he was also employed with a Rhinish newspaper, and completed his two tragedies, Almansor and William Ratcliff, which were published in 1823. All of these works show the strong influence of Romanticism. The first two volumes of Reisebilder (1826-27) followed by two more (1830-31) brought him the first real attention of the greater public. The success of these works was instantaneous. The lyric outbursts and flashes of wit, rapid changes of mood, and the flexibility of thought and style came as a revelation to Heine's generation and

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<sup>4</sup>Ibid.

brought him enthusiastic followers among the youth of Germany. Most famous of all of Heine's works is the Buch der Lieder (1827), which was an inspiration to many composers.

Some of Heine's more interesting works after his emigration to France are a series of articles which were collected under the title Franzoesische Zustaende (1833), Der Salon (four volumes, 1835-1840), Die Romantische Schule (1836), which is disfigured by personal attacks on Schlegel, Shakespeares Maedchen Und Frauen (1839), and Ueber Boerne (1840). Heine's most poetic works in these years were Deutschland, ein Wintermaerchen (1844), Atta Troll (1847), and Der Doktor Faust (1851). The lyrics of the Romancero (1851), with its very peculiar "Nachwort," in which he discusses his view of a positive religion, and the Neuste Gedichte (1853-54), the last works of the poet, are considered his most sincere efforts and thought to express more depth of feeling than the others.

The same unrest in quest of fulfillment that drove the artist Heine to every kind of literary expression--from tender love-songs to cynicism, satire, and irony, from innocence to blasphemy--seemed to be the driving force in the life of the man Heine in his relationships



with women. It is reported that, after the two unsuccessful love affairs of his youth with both daughters of his uncle, Heine led a dissolute life and was not particular with acquaintances. His marriage to Eugénie Mirat might prove these statements. She is described as a vain, poorly educated saleswoman of questionable reputation. Most biographers conclude that Heine's only true love was Elise von Krientz, the lady he called "La Mouche" in his passionate poems.

Reviewing Heine's life and his works, it is difficult to arrive at a final conclusion. In his Buch der Lieder he unquestionably struck a lyric note which was new for Europe as well as for Germany. No poet before Heine had been so daring in the use of nature-symbolism, and none had given such concrete expression to the spiritual forces of heart and soul.

Concerning his prose writings, Heine referred to himself as a "soldier of humanity" whose real mission was to be a reformer and to "restore the interrupted order of the world,"<sup>5</sup> statements which led Rhys to the conclusion that Heine was "a brilliant soldier in the war of liberation of humanity."<sup>6</sup>

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<sup>5</sup>"Heinrich Heine," Encyclopaedia Britannica (1955 ed.), XI, p. 389.

<sup>6</sup>Rhys, op. cit., p. xv.



## Franz Schubert (1797-1828)

Franz Schubert, Austrian composer, was born on January 31, 1797, in Lichtenthal, a suburb of Vienna. He was one of fourteen children, nine of which died in infancy. His father, a parish schoolmaster, was a man of integrity and possessed some reputation as a teacher. He was also a fair musician. His mother, Elisabeth Fitz, had prior to her marriage been employed as cook in a Viennese family.

Schubert began to receive his elementary education as well as first instructions in music at the age of five from his father. Two years later he studied with Michael Holzer, a choir director of the Lichtenthal church.

In 1803 Schubert entered the Kaiserlich-Koenigliche Klosterschule in Vienna as Hofkapellknabe. Under the direction of Salieri this school had become the chief music academy of Austria and the training school for choristers of the Court Chapel. Schubert studied composition from Salieri and figured bass from the court organist, Ruziczka. During the five years of his stay in the convent Schubert profited most from performance in the school orchestra and from association with gifted fellow students. Many of the most devoted friends of his later life, such as Spaun, Staedtler, and Holzapfel were among his fellow students.

Schubert began to compose at the age of thirteen. His first piano fantasia was written in the spring of 1810. At this time a quartet had been established in his family in which his father played the 'cello, his two brothers violin, and Schubert himself played the viola. This stimulated Schubert to write chamber music, and during his stay at the convict in the next five years he wrote about eleven works for string quartets.

In deference to his father's wishes, Schubert assisted in teaching school after he left the convict in 1813. This meant drudgery and waste of his talents to Schubert; however, he followed the profession for nearly three years. To compensate he took private lessons from Salieri and occupied every moment of his free time in composition. In 1815 alone he wrote 144 songs. In the same year he made the acquaintance of the poet Mayrhofer, and the two soon became intimate friends.

In the year of 1816 Schubert made an unsuccessful application for the position of Musik Direktor in Laibach. The refusal brought one of his brief periods of depression, times when his feeling of loneliness and rejection caused utterance of his traditional words: "Manchmal fuehle ich als wenn ich nicht in diese Welt gehoerte" (Often I feel as if I did not belong in this world at all).<sup>7</sup>

The same year brought the first real change in Schubert's fortunes. Von Schober, a law student and member of a wealthy family, had heard some of Schubert's works at the home of their mutual friend, Spaun. He offered Schubert a place in his home in order to give the composer the opportunity for unhindered musical work.

Schubert's profession as a schoolteacher ended and he devoted his time entirely to composition. The free lodging, meals, and appliances provided by the generosity of his friends were Schubert's only means of livelihood; otherwise he was penniless.

The only position Schubert ever held was that of Musikmeister to the family of Count Johann Esterházy on the Hungarian estate of the count's family in Zelisz. He was also appointed piano teacher for the count's two daughters. One of his pupils, Countess Caroline Esterházy, is said to have aroused a deep and hopeless passion in the young artist. Schubert spent the summers and autumns of the years 1818 and 1824 at the count's estate. These months, amid pleasant and congenial surroundings and without pressure of material needs, were among the happiest of his life.

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<sup>7</sup>"Franz Schubert," Brockhaus' Konversations-Lexikon (Leipzig: F. A. Brockhaus, 1895), XIV, p. 628.



Upon return from Zelisz in autumn, 1818, Schubert found that von Schober was no longer able to provide him with free lodging; he then took up residence with Mayrhofer.

February of 1819 saw the first public appearance of one of Schubert's songs when his friend Jaeger sang his "Schaefer's Klagelied" at a concert. The same year Schubert took a holiday and traveled through Upper Austria with his friend Vogl. Zelisz, some professional or a few pleasure trips to the Salzburg area, and a brief trip to Graz in 1827 were the extent of Schubert's travels.

The 1820's marked a period of unending creativity. The list of his works includes over 600 Lieder alone. The song cycle "Schwanengesang" was composed in the year 1828. Six of the songs in this cycle are set to poems of Heine's Buch der Lieder.

November of the same year brought sudden death. A serious, incurable illness which he had contracted in 1823 had weakened his physical stamina, and an acute attack of typhus fever ended his life on November 19, 1828.

### Robert Schumann (1810-1856)

Robert Schumann, German composer, was born on June 8, 1810, in Zwickau, Saxony. His father, owner of a bookshop, was a man of agile intellect and varied interests who devoted himself to a literary career.



Schumann became interested in music at an early age. It has been reported that he began composing before the age of seven. At nine, after his father took him to Carlsbad to hear Moscheles play, he decided to become a concert pianist. At the age of fourteen Schumann wrote an essay on the aesthetics of music and also contributed to a volume entitled Portraits of Famous Men, which was edited by his father.

Schumann received his basic education in Zwickau. In 1828, after he had left school, Schumann met the poet Heinrich Heine on a trip to Munich.

Being deeply interested in music since childhood, Schumann wanted to pursue further study, but his father, who had encouraged musical aspirations, had died in 1826, and neither his mother nor his guardian approved of a musical career. It was decided that he should pursue a legal profession. He went to the University of Leipzig in 1828 to study law, but neglected this in pursuit of music, philosophy, and composition. In 1829 he transferred to the University of Heidelberg.

After hearing Paganini in Frankfurt in 1830, Schumann decided to devote himself exclusively to music. Planning to become a concert pianist, he moved to Leipzig and took lessons from Friedrich Wieck. In his haste to acquire a perfect execution, Schumann's hand became

injured and the third finger paralyzed, thus ruining his ambitions as a pianist. He then took a course of theory under Heinrich Dorn, conductor of the Leipzig opera.

In 1834 Schumann started a music journal, Die Neue Zeitschrift fuer Musik, which he edited until 1844. This journal effected a revolution in taste at a time when Mozart, Beethoven, and Weber were neglected and Chopin unappreciated. In this journal--shortly before his death--Schumann was the first to draw attention of the musical world to Brahms.

During the summer of 1834 Schumann became engaged to Ernestine von Fricken, a girl of sixteen, but later broke the engagement.

In 1836 Schumann realized that he loved Clara Wieck, the daughter of his piano teacher. In 1837 he asked Wieck's consent to their marriage but was met with refusal; in 1839 consent was dispensed with and the couple was married at Schoenefeld.

The years between 1840-44 were dedicated entirely to composition, interrupted only by short travels. The first half of 1844 was spent in Russia; upon his return to Germany Schumann abandoned his editorial work and moved from Leipzig to Dresden. At this time symptoms of mental disturbance which had appeared in 1833, when

the death of his brother Julius and his sister-in-law Rosalie had affected Schumann with profound melancholy and deep depression, reoccurred. By 1846 he had recovered and took trips to Venice, Prague, Berlin, and Zwickau.

In 1850 Schumann moved to Duesseldorf, where he succeeded Friedrich Hiller as musical director and conductor of the opera. He was not successful in this position, since the symptoms which had threatened his mental health before became more intensive and occurred more frequently. After long consideration, Schumann was asked to resign from his position. After his resignation he took short trips to Switzerland and Belgium, and in January of 1854 went to Hannover to attend the performance of his "Paradise and the Peri." Shortly after his return the fight for sanity was lost. Driven to terror by his hallucinations and running away from imaginary voices, he tried to commit suicide by throwing himself into the Rhine River. He was rescued and taken to a private asylum, where he remained until his death on July 29, 1856.



Johannes Brahms (1833-1897)

Johannes Brahms, German composer, was born on May 7, 1833, in Hamburg, Germany, as son of Johann Jakob Brahms, a string bass player in the Hamburg city theatre.

The biographers do not report much about Brahms' elementary education. It seems that he attended "two schools successively and the second at any rate was a high-grade establishment."<sup>8</sup> He was forced to interrupt his education for economical reasons; at the age of twelve he gave piano lessons to contribute to the family income. Latham reports that "the superstructure of a gentleman's education as regards history, literature, and so on he was to acquire in later life by assiduous reading."<sup>9</sup>

From early childhood Brahms expressed a deep interest in music. This was fortunate since his father had decided at birth that Brahms was to become a musician and be an orchestral player. His father began to teach him to read music at the age of six. It came as a surprise that he was able to name each note as soon as it was struck on the piano.

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<sup>8</sup>Peter Latham, Brahms (New York: Pellegrini and Cudahy, Inc., 1949), p. 6.

<sup>9</sup>Ibid.

In compliance with Brahms' wishes to become a pianist instead of learning an orchestral instrument, he received his first lessons in 1840 from Otto Cossel, an excellent musician. Cossel quickly realized Brahms' talents and recommended him to his own teacher, Eduard Marxsen, a recognized music teacher in Hamburg, who, like Cossel, "realized that he had a genius to deal with and set himself to prune and train with a careful hand."<sup>10</sup> Marxsen had a lasting influence on Brahms, whose "confidence in his teacher never wavered. Long after he had entered on his career as a composer he would submit his works to Marxsen for criticism before publication."<sup>11</sup>

Brahms' first public appearance was in 1843 at a charity concert in Hamburg, followed by three more during 1847-48. Having begun to compose in 1848, he played his own "Fantasia on a Favorite Waltz" at the concert in April 1849. Brahms' compositions developed greatly in the years 1850-53, during which time he composed mostly songs, but brought no interruptions to the course of his musical studies.

In 1853 Brahms ended his studies with Marxsen and went on a concert tour as accompanist to the Hungarian

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<sup>10</sup> Ibid., p. 5.

<sup>11</sup> Ibid.

violinist Reményi. During this tour, in Hannover, Reményi introduced Brahms to Joseph Joachim. After listening to some compositions Joachim was anxious for Brahms to meet Schumann and gave him a letter of introduction. The meeting took place that same year in Duesseldorf.

Schumann became excited by the talent of young Brahms and wrote a praising article on his works in the Neue Zeitschrift fuer Musik. Brahms became an intimate friend of the Schumann family and it is reported that he fell deeply in love with Clara Schumann; this occurred during a period of emotional tension after Schumann's mental break-down in 1854, when Brahms hastened to Duesseldorf, where he stayed almost three years, to assist Clara Schumann.

In 1857 Brahms returned to Hamburg and took a position as musical director at the Court of Detmold. This was a seasonal position which occupied his time for three or four months at the end of the year. In addition to conducting the choral society, he played at court concerts and taught piano to Princess Friederike of Lippe-Detmold. Her patronage ensured Brahms many other wealthy pupils. Unpressed by financial worries, he composed extensively while in Detmold, but soon became irritated by the court routine and unstimulating



atmosphere. In 1860 he refused renewal of his appointment.

In summer of 1858 Brahms spent part of his holiday at Goettingen, where he met Agathe von Siebold. Grove's reports that the acquaintance "led to a love-affair which brought Brahms nearer to marriage than he came any other time in his life."<sup>12</sup> But Brahms broke this engagement.

In 1859 he was appointed conductor of a womens choir in Hamburg and composed many works for this group. The years between 1860-62 were filled with compositions and frequent public appearances, and Brahm's reputation was steadily growing. He longed for recognition from the city of his birth by appointment as conductor to the Hamburg Philharmonic Society when the aging conductor Grund was replaced in 1862. To Brahms' severe disappointment, he did not receive this position.

Seeking a change of surroundings, he visited Vienna in September of 1862, making several successful appearances. In 1863, when disagreements between his parents bacame distressing to him, Brahms decided to take up residence in Vienna. He accepted the position of conductor of the singing academy, from which he resigned after a year.

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<sup>12</sup>"Johannes Brahms," Grove's Dictionary of Music and Musicians (New York: St. Martin's Press, Inc., 1955), p. 871.

Years of concert tours through Austria and to Hungary followed. In 1872, after the death of his father, Brahms decided to make Vienna his permanent home. He was appointed musical director of the Gesellschaft der Musikfreunde, where he stayed until 1874.

Between 1874-78 he lived near Heidelberg, Germany. After 1878, except for trips to the North Sea, Karlsruhe, and Baden-Baden in Germany and visits to Italy and his Switzerland, he rarely left Vienna.

Following his doctor's advice, Brahms took a cure for his affected liver in Karlsbad in 1896. In 1897 the illness progressed rapidly and in March Brahms was seen at a concert for the last time. He died on April 3, 1897, in Vienna.

### Hugo Wolf (1860-1903)

Hugo Wolf was born on March 13, 1860, in Windischgraz, Styria. Encyclopaedia Britannica reports that he was German,<sup>13</sup> while Grove's Dictionary refers to him as an Austrian composer.<sup>14</sup> Styria, or Steiermark, was at

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<sup>13</sup>"Hugo Wolf," Grove's Dictionary of Music and Musicians, op. cit., IX, p. 331.

<sup>14</sup>"Hugo Wolf," Encyclopaedia Britannica (1955 ed.), XXIII, p. 695.

that time part of the Austrian-Hungarian Monarchy.<sup>15</sup> Hugo Wolf's father was German, which made Wolf German at birth also. But, according to German law from the time of July, 1870, there was an automatic loss of citizenship due to Expatriierung after ten years of uninterrupted stay in a foreign state.<sup>16</sup> Since it is reported that Wolf's first visit to Germany was in autumn of 1890, it can be assumed that he had lost his German citizenship and should rightfully be called an Austrian.

Wolf's father was a leather tradesman. He was musically talented and had taught himself to play the piano, violin, flute, harp, and guitar. Wolf received piano and violin lessons at an early age. From 1865 to 1869 he attended the Gymnasium, with emphasis on studies of languages and philosophy. He was withdrawn after one semester because of inadequate work. Between 1871-75 Wolf studied at several schools, leaving each one because of neglecting his studies for music. He played organ at school masses and piano in an instrumental trio.

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<sup>15</sup>"Steiermark," Brockhaus' Konversations-Lexikon op. cit., XIV, p. 282.

<sup>16</sup>"Staatsangehoerigkeit," Ibid., p. 209.



In September of 1875, after composing his first piano sonata, Wolf obtained his parents' permission to make music his career and went to Vienna to attend the conservatory. He studied harmony with Robert Fuchs and piano with Wilhelm Schenner. Vienna brought a wider range of music to Wolf than he had previously known. He attended concerts and operas and became a devoted Wagnerian after hearing performances of "Tannhaeuser" and "Lohengrin." In 1876 he entered the composition class of Franz Krenn, who was unable to give Wolf the sympathetic guidance and understanding he needed. The pedantry of Professor Krenn became exceedingly bothersome to Wolf, who finally announced to the director of the school that he planned to leave the establishment where he was forgetting more than he was learning. For this he was expelled.

Wolf was recalled to Windischgraz by his parents, but after eight months persuaded them to let him return to Vienna, where he hoped to be able to support himself by teaching and as accompanist. Friends found him piano students, took him to concerts and operas, and assisted him generously in providing lodgings and meals. It was not easy for Wolf to earn his own living. He lacked patience to work with young children and was not submissive

enough to please aristocratic employers. The only teaching appointments he retained were those of friends who were more interested in his progress than in that of their children.

In 1876 Wolf began to compose songs, the earliest of which were modeled after Schubert and Schumann. In 1878, when he fell in love for the first time, Wolf experienced a period of "spasmodic creative fever."<sup>13</sup> The lady of his love was Vally Franck, a girl of French descent who was a relative of friends. Later he wrote: "My Lodi in song is known to have been the year '78; in those days I composed almost every day one good song, and sometimes two."<sup>14</sup> Many of these songs included poems by Heinrich Heine.

In 1880 Wolf spent a happy summer with friends and his beloved Vally at Maierburg in the Vienna Forest. In early 1881 Vally Franck broke their relationship and Wolf returned, broken-hearted, to Windischgraz.

After months of idleness, a friend helped Wolf to secure a position as chorus master in the municipal theatre at Salzburg. He began his duties in November, 1881,

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<sup>14</sup>  
Grove's Dictionary of Music and Musicians, op. cit., p. 332.

<sup>15</sup>  
Ibid.

but he did not seem to be temperamentally suited to work of this nature; after quarreling with the director, he left in January, 1882. Wolf returned to Vienna and to his friends, where he continued to work on his compositions but was unable to have them published or even persuade publishers to examine them. This, combined with the inability to earn a living, brought on a state of depression. Wolf felt dejected and oppressed by the thought that the masters of his time were overshadowing his own talents. He decided to emigrate to America, but changed his plans when influential friends secured him a position as music critic of the Wiener Salonblatt. For over three years he wrote critical series, and soon began to gain the attention of the public with his sarcastic style and attacks on everything that did not meet with approval. Brahms, who had once criticized his work, was the object of endless ridicule.

Wolf was deeply moved at the death of his father in May, 1887. He had hoped to show his father some sign of success in his composition, but the opportunity had never arisen. Ironically, at the end of the same year Emil Wetzler in Vienna published twelve of his songs. At about this time Wolf retired from the Salonblatt and devoted his entire time to the composition of songs.



The nine years which follow practically represent Wolf's life as a composer. They were marked by periods of mental and physical exhaustion. During this time he writes: "I feel myself, bodily as well as mentally, utterly exhausted. Of composing I have no longer the remotest conception. God knows how it will end. Pray for my poor soul."<sup>15</sup>

In 1850 Wolf visited Germany for the first time, where he made the acquaintances of several friendly music critics who had been interested in his music and had, through articles in music journals, attracted the attention of the German public to his compositions. These visits were repeated in 1891, 1892, and 1894. During 1894 Wolf appeared at concerts of his music in Berlin, Darmstadt, Stuttgart, Mannheim, and Tuebingen. It was in Tuebingen that he met Frieda Zerny, a professional singer with whom he fell passionately in love and even planned to go to America, "to the land of gold, to lay the foundations of a decent existence on a safe basis of dollars."<sup>16</sup> As before, the ending of this love affair brought prolonged failure of his creative powers.

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<sup>15</sup> Ibid., p. 336.

<sup>16</sup> Ibid., p. 337.

Extreme nervousness, sudden outbursts of rage alternating with periods of depression throughout his life had pointed to mental instability. In September, 1897, Wolf's unusually strange behavior, accompanied by symptoms of general paralysis, brought his concerned friends the recognition that he was insane. A physician decided that immediate confinement in a mental hospital was necessary. Wolf spent four months in a private mental hospital and was discharged in January, 1898.

The time after his release was spent in listless and restless wandering from place to place until the summer, which he spent with friends at Traunkirchen. At first he seemed to be improving, but in October he had a new attack and tried to drown himself in the Traunsee. He was rescued and later requested that he be admitted to an asylum. He entered the State Mental Hospital in Vienna on October 4, 1898, and died over four years later on February 22, 1903. He is buried in Vienna.

## CHAPTER IV

COMPARISON OF ENVIRONMENT, EDUCATION,  
AND PERSONALITY CHARACTERISTICSFranz Schubert and Heinrich Heine

Franz Schubert, of whom is said that "he could set a handbill to music," but also that "his finest songs are almost all (set) to fine poems," in his composition of Heinrich Heine's poems surely "penetrates to the centre and siezes the poetic conception from within."<sup>1</sup>

Both composer and poet were born in 1797 to parents of limited financial means. Schubert was assisted by friends and patrons; Heine was more fortunate in having the financial support of his wealthy uncle. Both felt the limitations of material dependency. Both lives were influenced by political oppression and both knew the pain of personal and professional rejections. Both reacted to these situations at times with depression, at times with exasperation or outbursts of rage.

Schubert, who experienced hopeless love for a countess, could sympathize with Heine who confessed his hopeless love for "La Mouch," whom he met too late.

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<sup>1</sup>"Franz Schubert," Encyclopaedia Britannica (1955 ed.), XX, p. 105.



Both experienced the depression that accompanies prolonged illness. Schubert, the composer of Heine's "Atlas," said repeatedly "it seems to me as if I did not belong in this world at all,"<sup>2</sup> and in a moment of deepest despair wrote of himself:

Think of a man whose health can never be restored, and who from sheer despair makes matters worse instead of better. Think, I say, of a man whose brightest hopes have come to nothing, to whom love and friendship are but torture, and whose enthusiasm for the beautiful is fast vanishing: and ask yourself if such a man is not truly unhappy.<sup>3</sup>

The ailing Heine, confined to his "mattress grave," expressed his feelings by identifying with the hero of the poem "Atlas," who feels unable to carry the burden of "the whole wide world of sorrows" any longer.

Schubert, when a new acquaintance was suggested to him, was known to ask: "kann er 'was?"; a question which could refer to the talent as well as to the financial capacity of the introduced.<sup>4</sup> Heine changed his religion from Jewish to Christian for practical considerations.

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<sup>2</sup> Alfred Einstein, Music in the Romantic Era (New York: W. W. Norton & Co., Inc., 1947), p. 87.

<sup>3</sup> Ibid., p. 88.

<sup>4</sup> Encyclopaedia Britannica, loc. cit.

This calculating feature in both might be explained by their frequently humiliating dependency on others for material needs of life.

### Robert Schumann and Heinrich Heine

Robert Schumann and Heinrich Heine, both personalities of high intelligence and early maturity, received a good fundamental schooling followed by higher education. The curriculum of these studies was not of their choosing but planned by their parents, who selected the legal profession for both. Schumann as well as Heine neglected their studies for courses corresponding to their deeper interests: Schumann in music and philosophy, Heine in literature, philosophy, and history.

Both enriched their outlook and knowledge by travels in their homeland and in foreign countries. They met personally on a trip to Munich in 1828.

Both were of great influence on the intellect of their time. Schumann, in addition to his compositions, effected a revolution in the taste of the time with his music journal. Heine, in addition to his revolutionary new lyric style, uncovered the shortcomings of the time in brilliant and witty articles.

Both were in search for fulfillment through love; both knew rejection: Schumann by Clara Wieck and by a

broken engagement, Heine by his two cousins, Therese and Amalie.

Both were impaired by ill health, Schumann with the dread of insanity until his final breakdown, Heine suffering for years with a spinal disease. And both died in the same year, Heine in February and Schumann in July of 1856.

### Johannes Brahms and Heinrich Heine

It is reported that in early youth, while playing piano in Hamburg's cheap taverns, Brahms "placed not a sheet of music (he always played by heart) but a volume by Eichendorff or Heine on the music-stand in front of him in order to forget his surroundings."<sup>5</sup> Richard Specht writes that at the same time "Brahms composed almost the whole of Heine's Buch der Lieder. And all this was afterwards used to stoke the furnace."<sup>6</sup>

The destruction of his first attempts in composition is not strange, since Brahms was known to be the hardest critic of his own works. But it seems unusual that his nearly three hundred songs include only six by the poet

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<sup>5</sup>Peter Latham, Brahms (New York: Pellegrini & Cudahy, Inc., 1949), p. 6.

<sup>6</sup>Richard Specht, Johannes Brahms (tr. Eric Blom, New York: E. P. Dutton & Co., Inc., 1930), p. 18.



Heine, his favorite of an earlier age. The explanation might be that in later life Brahms tried to suppress the "unhealthy" impressions of his childhood and unconsciously avoided the poems of Heine. Another reason might be that the experiences of his youth changed Brahms from a warm-hearted Romantic to a man who "began to fortify himself behind barrier after barrier of reserve and precaution."<sup>7</sup>

Whatever the reason may be, the few compositions of songs by Heine show Brahms' deep understanding of the poet's lyrics, and might be proof for Latham's statement that Brahms' songs express the true feelings of the artist:

But in a song he can hide himself behind the poet! In a song Brahms felt he could relax his control and give rein to the warm, passionate impulses of his nature without betraying those secrets of his own being that he guarded so jealously.<sup>8</sup>

Brahms and Heine were both born into families of little wealth. Heine was fortunate to have his uncle's assistance to continue a higher education, whereas Brahms had to terminate his schooling at an early age to help provide for the family income.

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<sup>7</sup> Latham, op. cit., p. 87.

<sup>8</sup> Ibid., pp. 152-53.

Brahms found understanding for his musical aspirations from his parents and teachers, who helped develop his great talents. Heine was forced to take up studies of a profession which did not satisfy his deeper interests and was not in concord with his talents.

Brahms as well as Heine lived mostly for his art. Brahms, healthy in body, was able to go through life without asking much from patrons, while Heine, perhaps because of ill health but also partially because of his weak character, was dependent upon others for most of his life.

Heine changed his religion for economical reasons. Brahms did believe or did not believe for personal reasons and did not conceal his skepticism. "At an early age Brahms lost his belief in the Christian God, and he never recovered it."<sup>9</sup>

Both Brahms and Heine felt deep emotions toward women, but in contrast to Heine, who after many disheartening experiences was still romantically searching for his "true love" to the end of his life, Brahms, after his love affair with Clara Schumann, the supreme experience of his life, tried to guard his feelings and not become

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<sup>9</sup> Ibid. p. 88.

emotionally involved. He also shied away from the responsibilities of marriage, fearing them to be a handicap to real artistry.

### Hugo Wolf and Heinrich Heine

Hugo Wolf is portrayed as a composer with great reverence for the poems he set to music.

No other composer has exhibited so scrupulous a reverence for the poems which he set. To displace an accent was for him as heinous an act of sacrilege as to misinterpret a conception or to ignore an essential suggestion. Fineness of declamation has never reached a higher point than in Wolf's songs.<sup>10</sup>

His compositions of Heinrich Heine's "Lieder" occurred in the early portion of his musical career. All but one of Heine's poems, "Wo wird einst," which was composed in 1888, were set to music in the years 1876-78. The selection of these poems might reflect not so much the influence of the Romantic period on Wolf as his romantic mood of these years. Grove's Dictionary states that "in later years Wolf avoided songs of subjective romantic poets,"<sup>11</sup> but 1878 was the time of Wolf's first love and it brought an outpour of romantic compositions.

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<sup>10</sup>"Hugo Wolf," Encyclopaedia Britannica (1955 ed.), XXIII, p. 695.

<sup>11</sup>"Hugo Wolf," Grove's Dictionary of Music and Musicians, op. cit., p. 332.



Wolf as well as Heine was born to middle class parents of small means who tried to promote a well-rounded education. Wolf fell short of completing his high school courses because of his driving interest in music, while Heine neglected his law studies for literature and history.

Both knew the want for material needs, the humiliation of dependency and the suffering of professional and personal rejection.

Both were emotionally effected by unsuccessful love affairs. Wolf never married and Heine, even as he did so at a late age, perceived that his "true love" was another woman.

Both felt the fear of the ailing--be it mentally or physically--that illness might destroy the power of creativity.

Franz Schubert, Robert Schumann, Johannes Brahms and Hugo Wolf

The features and conditions which characterized the Romantic period influenced to some extent the form of life of the four composers. Examination of their environment, education, professional and personal success or even their physical health or habits should illustrate similarity and contrasts.

Schubert and Schumann were born at the beginning of the period of revolutionary ideas, Brahms at the height of revolutionary turbulence, while Wolf was born at a time when the French Revolution had already brought the acceptance of individual freedom.

The parents of Schubert, Brahms and Wolf were of small means, those of Schumann had greater assets. The parents of Schubert, Schumann and Wolf tried to promote a good education, while Brahms had to interrupt his education to contribute to the family income. Schumann received a law degree, Schubert was trained as a teacher, while Wolf, more due to his inconsistency than to lack of intelligence did not complete his education. Brahms educated himself in later life by self-study and by extensive reading.

Schumann, Brahms and Wolf traveled through their homeland and other countries of Europe, thus enriching their knowledge. Schubert traveled little; the reason may be attributed to lack of funds, other interests, or a less restless nature.

Schumann and Wolf both wrote for musical journals. Both held positions as conductor but were equally unsuccessful, Schumann due to increased mental illness and Wolf because of his uncontrollable temper, which was perhaps

already a symptom of his later insanity. Brahms held several positions as conductor successfully.

Schubert, Schumann, and Wolf showed deep intensity of feelings toward women. Their emotional and physical lives were greatly influenced by their love affairs. Rejections caused periods of idleness, fulfillment periods of creativity. Brahms had equal experiences with women and underwent similar emotions, but tried to guard his feelings and to prevent interference with his work.

Brahms was in excellent health during most of his life. Schubert, Schumann, and Wolf suffered with illness for long periods of their lives. Schubert and Wolf were inflicted with incurable disease which they had contacted in early youth. Schumann was threatened for years with the loss of sanity. Schumann and Wolf both attempted suicide and both died in mental hospitals. An attack of typhus fever ended the life of the young Schubert, perhaps mercifully saving him from the same fate.



## CHAPTER V

## LIEDER STYLE OF THE COMPOSERS

The style of Schubert

Schubert is by universal consent considered the symbol of the Art Song, not entirely because of the volume and perfection of the songs but because they are the beginning of a new order. The Lied was not new, but Schubert's approach to it was. From his efforts a precedence was set in unity between poem and music, and a closer balance was achieved between voice and piano.

Schubert's earliest attempts at writing reflect influence of the local viennese idiom, which was permeated by the spirits of Mozart and Haydn, and graced by the presence of Beethoven until 1827. Music of the time included the symphony, sonata, quartet, opera, which was primarily under Italian influence, and popular, functional music of the streets, taverns, and dance halls. The German song before Schubert's time was not of high status in the musical world and was probably of little influence in his works, with the exception of several youthful exercises which were modeled after earlier works. The only common quality between his works and those of a few earlier minor composers was the attraction to more Romantic

poetry. Capell suggests that Schubert probably did not take over the Lied as a certain and special form, but merged his own musical inspirations with the motivations of poetry. He states that "his art was one of extraordinary variety and freshness of shapes and colors, which were demanded of his musical faculty by his keen appreciation of the poetic scene and action that were to be illustrated."<sup>1</sup>

Schubert's song forms are in four groups: the simple strophic, modified strophic, through composed, and operatic-scena. The strophic form originated from the folksong. A set of stanzas is sung to identical repetitions of a tune. Modified strophic form involves a song of two parts or more, each of which is like the former with mild changes. Sometimes the same tune is repeated in a different key. In many songs having several stanzas, the first and third may be alike while the middle has a contrasting section, the first and second may be alike while the third is contrasting, or the first, third, and fifth stanzas may be alike while the second, fourth, and sixth are alike, and so on. There are any number of variations and additions of new material. In the

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<sup>1</sup>Richard Capell, Schubert's Songs (New York: The Macmillan Company, 1957), p. 33.

through composed songs, various melodies and interpolated sections are welded together by a basically unchanging accompaniment. The operatic scenes contain separate sections of different tempo and mood. Songs of a dramatic nature are considerable, but the greater portion are lyrical. Concert songs are rare. The songs "seem to combine the reading of verse and the practise of music within the most exclusive of conditions--within the room of two or three intimates, and possibly indeed of the utter solitary."<sup>2</sup>

Schubert was quite receptive to extra-musical influences, but was not diverted in an unmusical way. His working methods were thoroughly traditional, in some instances to the point of quaintness and primness.<sup>3</sup>

He adhered to the four measure phrase on principle, departing from on numerous occasions. A perfectly square period of eight measures is exceptional, and indicates his expression of studious simplicity of of deep seriousness. He often prolonged the period by echoing the vocal cadance in the piano part. Rhythmic variety was achieved by extending the second half of the period by a measure.

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<sup>2</sup>Ibid., p. 36.

<sup>3</sup>Ibid., p. 43.



Expressive utilization of the Caesura is also characteristic of Schubert.

A great variety of metrical forms were used, but Schubert seemed to have particular fondness for Siciliano and Piffero meters. The metric form used was in correspondence with the poem.

The tempo of Schubert is said to be "...a healthy regular pulse, buoyant but not remarkably quick."<sup>4</sup> This may be due to the heavy-gaitedness and tendency to dwell upon consonance in the German language. Capell continues that the tempo of Schubert "...does not care to race, for all its activity. It does not trouble to ponder, for all its sensibility. This music has the leisurliness of Nature."<sup>5</sup> He also suggests that singers more often make the mistake of singing Schubert too fast than too slowly. Speed directions in Schubert's works are curt, non-exacting, and nearly always in German.

Although the music was fitted insurpassably well to the text at crucial points, a certain looseness was apt to be left elsewhere. Schubert, tied to his Classical background, probably felt that the text, regardless of importance, must nonetheless make allowances for certain

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<sup>4</sup>Ibid., p. 53.

<sup>5</sup>Ibid.

basic elements of musical form and balance. The refinement in attention to the poem and balance of interest between voice and piano of later composers seems to be instinctive rather than conscious in Schubert.<sup>5</sup> During the course of a song, for example, he may repeat every line.

The most individual and revealing of all factors in Schubert's work are his melodies. They are among the most expressive, flexible, and truly lyrical of all composers. In his writings, the melodies center largely around the mediant of the scale, or are based on a juxtaposition of the tonic and dominant chords. A phrase built on a falling dominant seventh is often associated with weariness and grief. Use of sequence is flexible and discreet. The vocal line in a great number of songs is not self-supporting, but is deeply enmeshed in the piano accompaniment and is greatly dependent upon it. Schubert's vocal writing was not based on any school of singing or practise of the time. He did not attempt consciously to write in any idiom, but wrote for the sake of musical expression.

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<sup>6</sup>"Franz Schubert," Grove's Dictionary of Music and Musicians (New York: St. Martin's Press, 1955), p. 565.

Piano accompaniments are graphic reinforcements of the inner meaning of the poem, or external details of the scene. Pianistic figures are contrived to illustrate moving or glinting water, wind, shimmering stars, storms, waterfalls, brooks, spinning wheels, etc. The accompaniment at times also attempts to simulate wind, string, and percussion instruments. Simple reiteration of chords is also common; this is an idiomatic pianistic effect, used by early composers for dynamic variety and to achieve different degrees of staccato on the instrument.

Although transposition of Schubert's songs is widespread--even his friend Vogl transposed his songs--Schubert apparently did not approve too heartily, for he once replied to his publisher in Mainz, when requested to write something in an "easier key," "I cannot write it otherwise, and anyone who cannot play my work as it is had better leave it alone. Anyone who finds some keys unmanageable is simply no musician at all."<sup>7</sup>

Other characteristics of Schubert's style include his frequent passing from the minor mode to the major, and, less frequently, the reverse. The change usually indicates

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<sup>7</sup>Capell, op. cit., p. 61.



emotional change, and can be smooth or abrupt. He frequently used the Neopolitan sixth, augmented sixth, and diminished seventh. These harmonies are all part of standard practise of the period. He was also fond of passing to a key a major third below the tonic with little or no preparation. In developments he had tendencies to pass through certain keys, but did not seem to attach extra-musical importance to various keys, as did Wolf. His works seem to be firmly grounded in the idiomatic procedure of the "symphonic" period, occurring c. 1770-1830. His catholic choice of poets for his songs has been taken to indicate a lack of literary taste by some, but others feel that the poems Schubert used were chosen for their musical potential, not literary greatness.

Schubert's treatment of the Lied is at once Classic and Romantic, and he has been referred to as the "Romantic Classic." He is Classic in that his works contain some element of restraint and concentrated energy, never giving full license to a purely musical imagination. Melody, vocal writing, and declamation in his works are in equilibrium, and both vocal line and piano are somewhat subservient to the poem. He is Romantic compared to his predecessors and contemporaries in his choice of texts, the overflow of music for voice and piano, and in the increasingly important role of the piano in setting and describing the song.

### The style of Schumann

"Schumann taken at his best is the greatest composer of song after Schubert."<sup>8</sup> He was always more instinctively guided by an idea than any traditional conventions. His best Lieder possess a lyrical pathos of original, inevitable, and absolute spontaneity.

Schumann chose his poems with care, and generally chose with good literary taste. The poems seemed to "answer to something within himself."<sup>9</sup> The right poem seemed to sharpen, concentrate, and shape his musical thoughts. Heine, a poet of "double or veiled meanings,"<sup>10</sup> seemed to be the poet with whom Schumann was happiest, and with whom he expressed himself most exactly.

The songs are not, on the whole, conceived as compositions for voice with piano accompaniment. Both parts are at least equal, with the ever-growing tendency for the piano to become more important than the voice. Schumann's songs have been described as a continuation of character pieces for piano, but Grove's Dictionary states that the songs are explicit while the piano pieces are

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<sup>8</sup>"Robert Schumann," Oxford Dictionary of Music, op. cit., p. 272.

<sup>9</sup>"Robert Schumann," Grove's Dictionary of Music and Musicians, op. cit., VII, p. 624.

<sup>10</sup>Ibid.

more reserved, and that in the songs the "lyrical element" is "set free," and the emotional content is made precise.<sup>11</sup> However, Bedford states that while the piano accompaniments are of endless variety, the vocal lines tend to become repetitious.<sup>12</sup> Hall states that the songs have often been referred to as "piano pieces with superadded vocal part,"<sup>13</sup> indicating that the piano is of such importance that the voice becomes merely an accompaniment. Generally, Schumann is thought of as being midway between Schubert and Wolf in holding balance between poem and music and between voice and piano parts. Although Schumann's repertoire contains a number of purely lyrical songs in which the voice "sings" and the piano is more of an accompaniment, as well as some declamatory songs, the most typical songs are those in which another, non-melodic element played in the piano complements and is at least equally important as the vocal line.

The role of the piano is paramount. Few songs focus final attention on the singer. There is dialogue between

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<sup>11</sup>Ibid.

<sup>12</sup>Herbert Bedford, Robert Schumann: His Life and Works (New York: Harper & Brothers, 1925), p. 235.

<sup>13</sup>James Husst Hall, The Art Song (Norman: University of Oklahoma Press, 1953), p. 62.



the two parts and they seem at times to intertwine. A short phrase in the vocal line may be completed by the piano, and a longer phrase may be symmetrically answered by the piano. Short phrases tend to be repeated in sequence. Introductions, interludes, and epilogues are frequent and take on unprecedented importance; the piano may at times play a whole soliloquy. The coda is treated somewhat like Beethoven's piano sonata coda in that new thematic ideas are introduced. It may also repeat, comment upon the principal motive, or serve as a natural extension of the melodic line. The epilogue is a satisfying rounding out of poetic thought and mood.

As with piano pieces, the grouping of songs in a cycle is thoroughly characteristic of Schumann. He gathered songs of more or less relative relationships, such as by the same poet, and bound them together under a poetic title.

The songs contain many illustrations of rich, bold, and sometimes veiled harmonies, and introductions of dissonant tones. Syncopations and anticipations are frequently used. Texture varies from a "loose filigree" to compressed polyphonic development. Freedom of design is common, with few examples of pure strophic form. There is evidence of unity and symmetry in even the shortest

and freest works, secured by motivial, rhythmic, melodic, and harmonic repetitions. In early days and throughout his life, Schumann was to some extent influenced by dance rhythms, especially waltz and polonaise meters.

Schumann was the first of the Germans to trouble about correct declamation. Before, no one had taken offense at gross prosodical absurdities. Each song is the full musical utterance of the poem, without sacrifice of meaning and without repetition of words.

The principal inflections of the voice-part spring directly from the words, and every subtlety is emphasized by characteristic harmony or reiterated figures or accompaniments, or by some significant prelude, interlude, or coda. The balance between the voice and the instrument is well maintained; each factor makes for definite articulation and contributes towards a consistent and homogeneous whole....<sup>14</sup>

### The style of Brahms

It is said that Brahms possessed a fastidious and well-defined literary taste and was exceptionally widely read. However, in choosing his poems it is said that he was less guided by the poet than by the atmosphere of the song. Unlike Schubert, Schumann, and Wolf, Brahms had no particularly favorite poets, although there seem to be some to whom he showed a decided preference.<sup>15</sup> He felt that

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<sup>15</sup>Walter Niemann, Brahms (New York: Alfred A. Knopf, 1941), p. 357.

music enhanced the poem, and, in general, the more perfect the poem the less chance there was to add to it with music.<sup>16</sup>

In his songs, poetry is approached from a musical rather than literary point of view. Brahms is less sensitive than Schumann or Wolf to the finer points of word setting; correct declamation is sometimes sacrificed for the sake of a uniform flowing melody.<sup>17</sup>

Brahms wrote in strophic, modified strophic, and through composed forms. He preferred most the strophic form, not excluding somewhat free handling of the accompaniment and a varied or modified setting of different stanzas of the poem.

Brahms was very happy in the composition of folk poetry. He once wrote: "Song is at present following such a wrong course that one cannot hold up an ideal before one too consistently. And, in my opinion, this ideal is the folk-song."<sup>18</sup> The influence of German music is most apparent in his songs, although Brahms' folksongs were usually less square rhythmically and sometimes contained modal tonalities.

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<sup>16</sup>Hall, op. cit., p. 97.

<sup>17</sup>"Johannes Brahms," Grove's Dictionary of Music and Musicians, op. cit., I, p. 885.

<sup>18</sup>Niemann, op. cit., p. 359.



The songs vary in style more than the piano pieces. The influence of Schubert and Schumann can be found in a number of works. The emotional range of the songs is said to be somewhat narrower than that of the songs of Schubert or Wolf, although sometimes wider than one would imagine.<sup>19</sup> Schubert was Brahms' unattainable ideal in songwriting. From him Brahms learned the mastery of irregular rhythms, strophic form, and was given an example in folk song writing. He once said to Jenner, "There is not a song of Schubert's from which one cannot learn something."<sup>20</sup>

Melody was one of Brahms strongest gifts, and is found in particular profusion in the songs. The voice part is of paramount importance. A fluent, rhythmical, and expressive melodic line, which is always carefully adapted to the text, is characteristic of most of his songs. Hall states that "Brahms is master of the long, sweeping line; he uses all the voice, high and low, and demands a firmly sustained legato in both diatonic and arpeggiate phrases."<sup>21</sup> Jumps may be jagged and angular. The melodies generally match the lengths and accents of the verse closely.

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<sup>19</sup>Grove's Dictionary of Music and Musicians, loc. cit.

<sup>20</sup>Niemann, loc. cit.

<sup>21</sup>Hall, op. cit., p. 100.

Songs are frequently scored for low voices. Brahms did not mind transposition of the songs and once remarked jokingly that it might be convenient to have a "Wiegenlied" in minor in case the child became ill.

Second in importance to the melody is the bass line of the song. Bass parts constitute foundations for the melody and even emulate the voice in intrinsic vitality, power of expression, and abundance of motives. Other voices in the piano accompaniment are of lesser importance in comparison with these main voices. This practise is very similar to the figured bass notation of the Baroque period. In many rough sketches, only a figured bass is notated instead of middle voices. This is quite in contrast with Wolf, in whose works the piano has absolute lead and the melodic line is not emphasized as much as most careful declamation in the voice.

The harmonies of Brahms are frequently severe, resting upon the solid foundation of the bass. Heavy dissonances may appear on the accent, and tensions are seldom resolved at once. Brahms thinks both harmonically and contrapuntally. Inner voices as well as the more important outer voices have logical melodic lines.

A counterpoint of rhythms often accompanies the counterpoint of melodies in the accompaniment. Rhythmic patterns are highly varied, and vigorous opposition of

two rhythms is often present. Rhythmic changes are often used to stretch a cadence.

The piano accompaniments are rather uniform in treatment, consisting of several "typically Brahmsian technical formulas."<sup>22</sup> The fundamental of these is the use of broken chords in extended position. At times the accompaniment is strictly contrapuntal, often forming a canon with the voice.

Among his songs, the serious predominate. Brahms seemed to find most individual and highest expression in songs where love assumes a sombre or tragic tinge. He also wrote numerous pantheistic songs and songs of "Weltschmerz," characteristic of the Romantic period. Niemann states:

Brahms is the greatest master of resignation, pessimism and welt schmerz even in nineteenth century songs....His masterpieces in these types of emotion...are in Brahms' truest and greatest manner, such as no other composer could possibly have writte, whether from<sub>23</sub> the musical or the spiritual point of view.

The comparatively few mocking, roguish, and lively and humorous songs of Brahms have become more popular than the more sombre, weighty songs, but have more or less paved the way for them.

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<sup>22</sup>Niemann, op. cit., p. 335.

<sup>23</sup>Ibid., p. 352.



Brahms felt that the concept of the whole should never be lost in the details. He stated that the motto should be "Mehr aus dem Vollen" (More out of fullness).<sup>24</sup> Organic unity and completeness is a prominent feature of Brahms' works. Different parts of a composition, as well as voice and piano, are limited by the use of similar motives. Works are usually built on a clearly articulated form. Forms are almost always symmetrical and even. There is always recurrence of the same or related material in a work.

In working out a song, Brahms used a series of procedures, which include subtle, artistic treatment of pauses, based on the structure and meter of the verses, correct handling of cadences, with special precautions against the choice of untimely second inversions, carefully related modulations, uniformity of rhythm between words and music, and sound harmonic basis. Harmonies often hover between major and minor, and Brahms' modulations are of a strongly chromatic nature. Syncopations and cross-rhythms are common. To strengthen a climax, 6/8 meter in the voice is sometimes crossed with 3/4 in the piano. The melodic line is prolonged; voice

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<sup>24</sup>Ibid., p. 456.

and piano are balanced in interest. In his extreme concentration of effort, Brahms sometimes rejected the introductory and concluding instrumental passages of the accompaniment.

In general character, Brahms' songs are thoroughly melodious. He has a tendency toward the grand and broadly planned, intensity in both form and feeling, and avoidance of minute detail and outward effectiveness.

### The style of Wolf

Although a composer in other media, Hugo Wolf is chiefly remembered for his c. 250 Lieder, most of which were written in short periods of intense creative activity. Wolf's literary taste was more uncompromising than that of earlier writers. Poets were selected very carefully, and their names were placed above that of the composer in the titles of his collections.

Generally, the songs contain a musical equivalent for the prevailing mood of a poem. The formal structure is derived from requirements of the poem. A variety of rhythm, melody, and harmony are used to re-create the finer details of the text.

Although competent as a lyricist, Wolf's genius lay in writing restrained melodic lines that sustain and enhance the meaning and emotive power of the words.<sup>25</sup> The singer's

line is often written in a declamatory or arioso style instead of being organized into phrases. Sams states<sup>25</sup> that the view is misleading that Wolf attempted to match the actual speech-stress of the words he set to music. and He attempted to lift the musical stress from inessential words, but even so the accentuation is faulty from the very standpoint of prosody, as in Schubert.<sup>26</sup> Wolf attempted to capture the inflections of the speaking voice in the rise and fall of the phrase, and to add emotional effect or meaning by irregularities of the vocal line. Unlike Schubert and Brahms, Wolf never repeated words of a poem.

Rhythm and harmony are of paramount importance in Wolf's work. Rhythm is common to both music and poetry. Rhythmic changes enhance the moods and meanings of the poem. Added meaning is given to songs by illustrating action or conveying the idea of a preoccupation with rhythmic devices. Melodies in both vocal line and piano, which are often extended and developed quasi-independently throughout a song, are inseparable from harmonic foundations. Harmonic characteristics of Wolf include four part harmony, augmented fifths, and cadential second inversions.

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<sup>25</sup> Eric Sams, Hugo Wolf (New York: Oxford University Press, 1962), p. 4.

<sup>26</sup> Ibid.



Most songs are in duple or quadruple meter, in regular two measure phrases, four measure periods. Wolf did not particularly care for the folksong type of melody or the strophic form which were used often by Schubert and Brahms.

Wolf's "symphonic style" consisted of vocal delivery of the poem in a free melodic rhapsody over an elaborate piano part built up out of one or more themes, in the manner of a symphonic development. This method was employed most frequently in the later works, and is probably an influence of Wagner.

Modulation occurs at significant moments in the song. Songs may have well-established home keys or be fluctuating in tonality to correspond with poetic moods.

Harmony is often more helpful than marked dynamics in determining the emotionally climatic moment of a song. In many songs the introduction or reintroduction of a major tonic chord is delayed, which brings an inevitable sense of peace and repose when it finally does appear. In many songs the late introduction of the major form of a minor tonic is in use, as well as contrast between chromatic and diatonic movement. Although accused of excessive dissonance during his time, the music of Wolf is now notable for its concord. Despite the influence of

Wagnerian harmonies, his works are deeply rooted in the Classical tradition.

Wolf had definite verbal associations with certain keys. He considered sharp keys brighter than flat keys. Favorite modulations added four sharps or took four flats away from the present key signature with each change. Certain keys were used to express certain moods: A major for spring songs, A minor for women's songs in various moods of distress or wistfulness, E-flat or A-flat major for serene assurance, as in love songs, C major for plainness and directness of expression, D major for discontent or anger, C-sharp minor or D-flat major for music of night and dream, or death, F-sharp major has a rollicking, boisterous mood, and B minor songs, especially those ending on the dominant, have an indefinable mood of bittersweetness.<sup>27</sup>

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<sup>27</sup> Ibid. p. 6.

## CHAPTER VI

## ANALYSIS AND COMPARISON OF LIEDER

Analysis

The following is a brief analysis of the songs of each composer. General style and noteworthy characteristics of each song are considered.

The six songs from Schubert's cycle, "Schwanengesang," appear first. These are the only songs of Schubert set to the poems of Heinrich Heine.

Schumann has set two cycles and several individual poems of Heine to music. The cycles are "Dichterliebe," containing sixteen songs, and "Liederkreis," Op. 24, a cycle of nine songs. A cycle by the same title was set to the poems of Eichendorff, Op. 39. Considered here will be the cycle "Liederkreis," which shall be assumed to be a representative sampling of Schumann's work.

Brahms has set six poems by Heine in miscellaneous collections. All six are included here.

Of the twenty songs of Wolf by Heine, only one is available and will be discussed here.



## Franz Schubert: Schwanengesang

Creating Lieder almost through his entire musical career, Schubert's motivation for the composition of these songs during the last years of his life is difficult to determine. The "Schwanengesang" is not a cycle but a collection of Schubert's last songs. It consists of fourteen songs, six of which are by Heine. The title was given by the publisher, Haslinger, who issued them after Schubert's death, and is misleading. "Schwanengesang" is in German a song of death or foreboding of death. The swan, unable to bring forth a melodic sound through life, when feeling death approach is said to burst into jubilant song. With the exception of "Krieger's Ahnung" (Warrior's Forboding), not one of the songs gives evidence that Schubert was aware of impending death.

In contrast to Schumann, who selected for his "Liederkreis" only those of Heine's poems which reflected his mood during the years between 1836-39, Schubert selected a variety of poems of different emotions. It could be assumed that Schubert, who was quickly aroused by a poetic idea, may have been stimulated by the new and for his time revolutionary lyricism of Heine.

Song No. 1: Der Atlas. This song deeply reflects the composer's suffering and depression. "Ha, miserable

Atlas! All the world, the whole wide world of sorrows I must carry."

The mood is heavy, sombre, weighted. The work begins with a four measure introduction, consisting of tremolo in the right hand and a G minor theme in octaves in the bass. Both parts are quite low on the keyboard, creating an effect of thunderous, earth-shaking heaviness. The voice enters, imposingly, overbearingly, imperatively declaring its suffering. The piano accompaniment is like the introduction--low tremolo over G minor passage in octaves--throughout the first section of sixteen measures. A modulation to B minor takes place on the words "ich trage untragliches," which is retained through the latter part of the middle section, returning to G minor on "oder unendlich elend." The accompaniment of the middle section assumes a lighter, dance-like figuration, but the vocal line remains sombre as before. This produces somewhat the effect of mocking the singer's suffering. The overall effect is somewhat ghostly, like the last movement of Berlioz' "Symphony Fantastique." The middle section is sixteen measures in length, seventeen with piano introduction, and is then followed by a recapitulation, which is exactly as the first section except condensed by three measures. A four measure coda follows.

Song No. 2: Ihr Bild. This is a melancholy love song, expressing longing for the lost beloved. "I stand in dark dreams and stare at her picture. I cannot believe that I have lost my love."

The work is very soft and tranquil, almost mystical in its solitude. It is quiet and distant, but intimating great loneliness and reserve. The song is in B minor. The only introduction is a tonic dotted half note in octaves, played twice. The vocal line of the first phrase is doubled in two lower octaves by the piano, creating a bare, hollow effect. The chords are completed in the second phrase. A short interlude appears between the first two phrases and the middle section. The recapitulation of the first section is accompanied by the same bare octaves and chords. A short coda follows. The meaning of the song is summarized by the final phrase, "...und ach, ich kann es nicht glauben, das ich dich verloren hab'."

Song No. 3: Das Fischermaedchen. This song shows the difference in character between poet and composer. Schubert's music portrays the gay, carefree persuader who goes from flower to flower without causing too much harm, while Heine's verse suggests a more seductive type of admirer. "Come, beautiful maiden, and sit with me; you trust the wild ocean, which resembles my heart; why not trust me?"



This is a strophic song of three stanzas, the first and last being in the main key of A-flat major while the middle stanza is in C-flat major. Melodically and rhythmically it is of a light, happy, carefree and unassuming nature. In some ways this work is similar to Schumann. The meter and movement of the song are characteristic of Schumann's style, as well as repetition of chords, rather long introduction, interludes, and epilogue which continues and concludes the song, although that of Schumann would become more involved. The song is of a greatly different nature than the first two, illustrating again that this is merely a collection of songs and not a cycle of any kind.

Song No. 4: Die Stadt. This song, as "Ihr Bild," is rather melancholy, expressing longing for the lost beloved. "Upon the far horizon appears the town where I lost my love. The sun rises and shows me every spot where I lost her."

The vocal line is somewhat like a melodious recitative. There are numerous repeated notes, and the line is much less rounded and flowing than is usually found in a lyrical song by Schubert. Capell states that much greater care is taken in accentuation in this work than in "Der Atlas."<sup>1</sup> The accompaniment takes on greater dominance; it

is of a descriptive nature and seems to maintain a somewhat haunting quality in the song. Capell states that the unresolved diminished seventh figure in the right hand depicts the wind, while the C minor harmonies allude to the city and its towers.<sup>2</sup> The song contains three sections of two four-measure phrases, separated by four measure interludes. The recapitulation is somewhat more forceful and emphatic, minor changes allowing for a climax. The accompaniment here becomes chordal. A five measure coda reiterates the structure of the town and blowing of the wind.

- Song No. 5: Am Meer. "The sea was shimmering as we sat by the lonesome fisherman's hut. I drank the tears which fell on your white hand, and hence my body is poisoned with yearning." This song is in uncommon accord with the poetry, bringing forth a variety of emotions, the interpretation of which is left to the listener. The main motive appears to be to express the revelation of awakening love.

After a rather sombre, sustained prelude the first period of eight measures is quiet and somewhat simple, reminiscent of a folk song. The singer seems merely to be

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<sup>1</sup>Capell, op. cit., p. 254.

<sup>2</sup>Ibid., p. 253.

stating a situation, with no further speculation. The music is very diatonic in C major. The vocal line is quietly moving, the accompaniment chordal, doubling the vocal line at pitch and in octaves. The second period, in C minor, is introduced by a measure of tremolo. The character of the song suddenly changes. The peace and tranquility of the first section has been transformed into what appears to be a storm. The piano describes the sea, while the vocal line also becomes more vital, caught in the forcefulness of the piano. After six measures of this the vocal line resolves in a more passionate observation, both musically and textwise, while the accompaniment becomes more subdued. The second stanza begins as the first, in a quiet, reserved, story-telling manner, followed by the more turbulent, emotional passage, the final phrase of which seems to reveal greater pathos in its summarization of the song. The two measure coda is a repetition of the introduction.

Song No. 6: Der Doppelgaenger. This song, probably the most well known of the cycle, combines with the sorrow of loss the terror of recognizing the situation.

The four measure introduction, which Capell interprets as having a hint of "Dies Irae,"<sup>3</sup> in B minor, serve



as an ostinato for the entire song except for two echoes of the vocal cadence. Harmony as well as the vocal part center around the dominant. The work is strictly metrical, falling into four measure sections, but the feeling is one of free declamation throughout; the voice seems completely at liberty to follow the poet's lines. Haller states that this work is a "strange union of a rigid pattern like that of a passacaglia and the freest kind of declamation that hovers between recitative and arioso...."<sup>4</sup> The mood is strange, hollow, deserted.

Robert Schumann: Liederkreis

Writing almost solely for the piano at the beginning of his career as a composer in 1829, Schumann began to compose songs after his marriage to Clara Wieck. In 1840 he composed about 150 songs. H. Reimann writes in his biography that "Schumann erscheint umwoben bei einer Flut von Gesaengen deren Melancholie und Suesse, wechselnd mit Zweifeln und Verzweiflung, dem Sturm seiner Gefuehle und Tiefe seiner Liebe fuer Klara Ausdruck zu geben versuchen ....,"<sup>5</sup> which is translated most accurately in the

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<sup>4</sup>Hall, op. cit., p. 53.

<sup>5</sup>H. Reimann, Robert Schumann's Leben und Werke (Leipzig: Verlag Dr. Eduard Brockhaus, 1887), p. 191.

Encyclopaedia Britannica as follows: "Schumann's biographers represent him as caught in a tempest of song, the sweetness, the doubt and the despair of which are all to be attributed to varying emotions aroused by his love for Clara."<sup>6</sup>

Schumann's selections from Heine's Buch der Lieder give evidence of the deep emotional effect the years between 1836-1840 had on him.

Song No. 1: Morgen Steh Ich Auf. This song and the second of the cycle indicate the composer's desire to see the beloved. Each day he wonders if this is the day she will come, but it never is. He continues to hope, although he seems to perceive the impossibility of the relationship.

The four measure introduction is an exact repetition of the first four measures of the accompaniment. The song consists of four phrases of approximately eight measures each. The first phrase is in the main key of D major. The vocal line, beginning on the third of the scale, rises and falls gently. The accompaniment throughout is light and staccato, with the vocal line doubled on

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<sup>6</sup>"Robert Schumann," Encyclopaedia Britannica, op. cit. XX, p. 106.

the half beat in the piano while a counter-theme is played in the bass. A short interlude between phrases executes modulation to F-sharp minor for the second phrase. The vocal line could almost be in the dominant key of A major until the final cadence. The third phrase is in E minor. The vocal line is different both rhythmically and melodically, building to a rather mild vocal climax and conclusion in the next phrase. The last phrase is again in D major, eight measures long, followed by a nine measure coda which acts as final summary and conclusion of the piece.

Song No. 2: Es Treibt Mich Hin. This song again expresses anxiety to see the beloved. "I'm driven to and fro...in short hours I shall see the fairest of maiden."

The work is in B minor, with two short modulations to F-sharp major, the major form of the dominant key. The tempo is rather lively, although numerous ritards are marked. A four measure introduction is repeated twice between sections. The work is divided into three sections, the first containing three phrases and the second and third five phrases each. All phrases are four measures long except the third phrase of the first section, which is five. The vocal line encompasses a far greater range and is more curved and moving than song No. 1. The first phrase of the second section is an exact repetition



of the first phrase of the first section. The second and third phrases of the third section are somewhat variations of the second phrase of the first section. The first two measures of the second and third phrase of the second section are repeated by the piano in the last two measures of each phrase. The last phrase of the second section is not complete in the vocal part and is finished by the piano. The coda, completing the musical thought of the song, is typical of Schumann's piano style, containing octaves in the bass with a syncopated pattern in the right hand.

Song No. 3: Ich Wandelte. This song has a definite note of despondency, disillusionment, and loss of optimism in winning the beloved. The last phrase, "You would steal my sorrow forever, but I will trust nobody," indicates disillusionment to the point of self-indulgence.

The work is rather slow, in 4/4 meter. A four measure introduction is followed by two four measure phrases in B major, repeated after a measure interlude. The melody lies mainly in the tonic chord. The middle section is in G major, containing two four measure phrases. The recapitulation is altered to allow for a final cadence, followed by a six measure coda. The accompaniment is chordal, doubling the vocal line at pitch and an octave higher in the middle section.

Song No. 4: Lieb Liebchen. This song is a call for help and understanding, ending in the resignation to find sleep and peace in death.

It is a simple strophic song of two stanzas, moderately slow tempo, in the key of E minor, modulating to E-flat minor in the third phrase. Each stanza contains four four-measure phrases. There is no introduction, a two measure interlude between stanzas, and no coda. Accompaniment is chordal and detached, doubling the vocal line on the half beat. The bass line does not enter until the middle of the third phrase. The last three notes in the vocal line of each stanza are anticipated in a measure rest by the piano, delaying the final cadence. The melody is gently flowing, somewhat reminiscent of a folk song.

Song No. 5: Schoene Wiege Meiner Leiden. This song and the next indicate desire to depart from the presence of the beloved. "Lovely cradle of my sorrow, fare thee well, I cry to thee. Would that I had seen thee never, fare thee will, fare thee well." These two works are outbursts of renunciation and despair.

The tempo marking of this work, "Bewegt," probably refers more to the effect of the accompaniment, while the vocal line appears somewhat more leisurly. The work is in

E major, having strong tendencies toward the dominant and having a brief middle section in E minor. Phrases vary in length, but are generally around four measures. There is no introduction, a three measure interlude after the middle section, and a twelve measure epilogue which concludes the song. The middle section is followed by a recapitulation, ending in a short adagio recitative, "ferne in ein kuehles Grab," which goes directly into a vocal coda, followed by the piano epilogue.

Song No. 6: Warte, Warte. This song is a continuation of renunciation and despair. The poem indicates a journey--either to another continent or to Death.

The form of this work seems to be governed entirely by the needs of the poem. It is through composed, having no repeated sections, and phrases are of varying length. The melody contributes to and enhances the pathos of the poem. The work is in E major, tending toward secondary dominant harmonies, and having one short phrase in E minor. Interludes tend to be chromatic progressions in octaves. There is no introduction, two rather extensive interludes, the first four measures in length, the second eleven, and an epilogue of twenty-three measures. The piano becomes rather weighty in this work, establishing the mood and



reflecting the inner turmoil and emotion of the poem. Octaves, chromatic progressions, seventh and ninth chords are frequent. The vocal line flows compatibly with the meaning of the poem, at different times both forceful and more subtle. Especially effective are the intervals of the last four measures, "Du brach'st Beides, Flamm' und Tod."

Song No. 7: Berg und Burgen. "The River Rhine reflects Craggs and Castles, beautiful and glittering on the outside, but hiding malice and death within." This song reflects the denied lover's attempt to hate.

The work is strophic, in A major. A four measure introduction is followed by three stanzas which are exact strophic reproductions, notated by a repeat sign. The fourth stanza is somewhat modified, having minute rhythmic and melodic changes to accommodate the words. The nine measure coda is the four measure interlude between each stanza plus final cadence. The melody lies primarily within the interval of a fifth between A and C; it is rather simple and resigned, showing none of the turbulence of the last song. The piano is also more of an accompaniment in this song.

Song No. 8: Anfangs Wollt Ich. "In the beginning I despaired, unable to endure--I bore the pain, but do not ask how...."

This is a very short piece in D minor, ending on the major form of the dominant chord. It is a somewhat transitory song: the melody is very static, the accompaniment chordal, the bass is played in octaves throughout. A very brief two measure introduction is exactly like the beginning of the song, but there are no interludes or coda. No tempo marking is indicated. The tessitura is relatively high, which draws attention to the drop in pitch of the final cadence, a portion of which is repeated, on "nur nicht: wie?"

Song No. 9: Mit Myrten und Rosen. "With myrtles and roses I would like to adorn this book, as a bier, and bury my songs. O that I could bury my love also and die."

This last song is among the more elaborate in the cycle. The piano part is involved, but enhances rather than overpowers the vocal line. A four measure introduction is repeated once as interlude. Phrases are approximately four measures long, but the first phrase should be carried over by the singer through "...Flitter gold, moecht ich zieren...." The vocal line continues through the first two measures of the third phrase, which is completed by the piano. The fifth phrase is completed by the piano also, going directly into an interlude. The next three phrases are a variation of the first three, and

the following two are not like any of the previous, but obviously related. A faster section of two phrases begins, followed by a slower conclusion which ends in adagio. The first phrase of this final section is similar in line to the first phrase of the fast section, pitched a fourth lower, and the final phrase is reminiscent of the final cadence of the Hugo Wolf song, "Auf eine Wanderung." Some rhythmic variety exists between voice and piano parts. The piano supports and doubles the voice, adds to and embellishes the vocal line, but does not seem as overwhelming in this work as in some of the others.

### Johannes Brahms: Six Songs

The orchestral and chamber works of Brahms would have secured a high place for him in the musical world if he had never written a song for voice or piano, but, on the other hand, his position would probably also be assured on the basis of his vocal works if he had never written for instruments at all.<sup>7</sup>

Brahms has often been referred to as the last of the great Classical masters. Einstein states that he is the greatest representative of the Romantic movement which sought to come to terms creatively with the past.<sup>8</sup> The

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<sup>7</sup> Hall, op. cit., p. 95.

<sup>8</sup> Einstein, op. cit., p. 150f.



Romanticism in his work rests upon the relationship to Classical music. Hall states that "Brahms was 'classical.' Yet his heart was 'in unison with his time and country,' and the play of romantic freedom and waywardness within a firmly controlled design may be found in the short lyric forms as well as in the symphonies."<sup>9</sup>

Song No. 1: Es Liebt Sich so Lieblich in Lenze.

The musical flow of this work follows well the emotion of the poem: the growing of nature, the awakening of the young shepherdess to the call of love in spring, the pain of rejection, and the final submission to grief.

The work begins with a brief two measure introduction in the main key of D major. The first section consists of a double period which is repeated with minor rhythmic changes to accommodate the words. Phrases are two measures long. The middle section consists of three periods, the first two in F-sharp major and the last in B minor. The melody is largely a projection of the tonic chord, while the accompaniment consists of arpeggiated primary chords with some substitution of secondary dominants. The final section begins with a recapitulation of the first

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<sup>9</sup>Hall, op. cit., p. 102.

period. This time the first phrase is in G minor, the second in F-sharp major. A brief interlude modulates to G major for the next phrase, the final period concluding in D major. The first phrase of the last period is a repetition of the second phrase of the first period, while the second phrase of the last period is a repetition of this a third higher, but resolves downward for the final cadence. A three measure coda follows, going from G major to G minor to D major. The accompaniment in the middle section is in eighth note triplets, perhaps to depict the rider on his horse. The vocal line is rather moving, encompassing a fairly wide range and containing numerous leaps of a third or wider. Stepwise movement is rare.

Song No. 2: Sommerabend. This song expresses the beauty of the summer evening, the deep breathing of a world asleep and the moonlight fluttering and flowing over the whiteness of the beautiful elfin.

The work is in three parts, basically three part song form. The tempo is rather slow. The introduction is only two pianissimo sustained chords. Phrases are four measures long. The first section is in the main key of B major. The phrase is pianissimo and very legato. A brief interlude accomplishes transition to the middle

section, which consists of two four-measure phrases. The first begins in D minor, ending on the major form of the dominant key, A, going to D major in the second phrase, and ending in D-flat major. The recapitulation is exactly as the first section, with changes in the structure of the accompaniment. A four measure coda concludes the work. The melody does not encompass as wide a range as the previous song. Movement is primarily by leap, especially of a third or greater within the cord structure. Accompaniment in the first section is arpeggiated in the left hand, with repeated chords in the right hand. The middle section is more chordal, the third section arpeggiated and somewhat more contrapuntal than the first. The melody usually occupies the third of the chord, and lies between piano voices. Suspensions, seventh chords, chromatic movement are frequent. Melody and bass line establish the fundamental structure of the work.

Song No. 3: Mondenschein. "Night lies over the unknown pathways, embracing the broken heart: Ah, sweet moon, your light flows down like a quiet benediction; the rays ban the horror of the night. My sorrows vanish, melted by tears." This song expresses the feeling of remoteness from the everyday world; a pain laden melody finds tranquility and redemption at the end.



The work begins with a slow section of three phrases. The piano is chordal, each hand playing a progression in octaves. The words of the second phrase are repeated, "Krankes herz und muede Glieder," but the melody is different. The song begins in B-flat major but goes through several measures of C-flat major before the cadence in B-flat, which comes as a relief directly after the double bar, beginning the second section. The melody of the first part moves stepwise more than in leaps. The second section appears to be faster due to the moving and arpeggiated accompaniment. The vocal part is also now more arpeggiated. The first two phrases are very similar melodically. The third is somewhat more extended. The tonic, B<sup>b</sup>, is repeated for two measures on the half beat after the vocal cadence over a tonic pedal in the first measure which moves to A<sup>b</sup> in the second measure. The first phrase of the last period is in C-flat major, the last in B-flat major, followed by a five measure coda which resolves to the tonic chord. The last period is softer, slower, and more subdued, coming to a rather quiet ending, which connotes peace and repose.

Song No. 4: Der Tod, Das ist die Kuehle Nacht.

This work is a prelude to Death. The mood is of resignation and welcoming, devoid of all bitterness.

The work begins rather slowly and quietly. The melody is reposed, not as moving and leaping as other songs. The first section consists of four phrases, each approximately two measures in length. Phrases are at times broken into fragments to enhance the poetic effect. The piano continues the mood but does not complete the phrase, as in Schumann. Harmonies move chromatically over tonic and dominant pedals. The second section is five phrases in length, although the first may be considered one four measure phrase. The accompaniment as well as the vocal line becomes more agitated as the crescendo builds. Arpeggios occur in the left hand. The melody rises, uninterrupted by rests throughout the crescendo. Then phrase sections become shorter again. Words of the climax, "von lauter liebe," are repeated with a similar melody. The words of the first portion of the final phrase, "ich hoer es," are anticipated, and the last portion of the phrase, "so gar im traum," echoed softly in the final vocal cadence, followed by a five measure piano cadence.

Song No. 5: Es Schauen die Blumen. "All flowers look up to the glowing sun. All streams empty into the glittering sea. All songs drift to my shining beloved. Take away my tears and my sighs, melancholy tunes of my sadness "

This work begins in B minor, with a six measure introduction. The tempo is rather moving. Triplet figures in the right hand are played against two in the left hand throughout the piece. Phrases are approximately four measures long. The second phrase of the first period, only slightly varied from the first, modulates to B major for the remainder of the work. The last words of the fourth phrase, "ihr Lieder Wehmuetig und trueb," are repeated. The vocal cadence is on the dominant over a tonic chord in B major. The melody is moving, but lies mainly within the fifth between B and F. Stepwise movement is more frequent than leaps.

Song No. 6: Meerfahrt. "My love and I sat in our canoe, floating over the ocean in the quiet night. We passed the phantom island, and heard soft music and saw a nebulous dance. But we passed by and floated, despairing, over the sea."

This work begins with a steady 6/8 accompaniment pattern which probably shall depict the steady flow of the water. The introduction of fourteen measures in unusually long for the songs discussed here. The key fluctuates between A minor and A major throughout the first three phrases. The first period consists of a five measure phrase which is repeated with minor variations. The second



phrase is extended by repetition of the words "auf weiter, weiter Wasserbahn." A four measure interlude follows. The next phrase is five measures long, followed by two four measure phrases which crescendo to a climax, briefly going through B major, A-flat major, and returning to A major. The tempo ritards to Tempo I and voice softly fades away, followed by a brief coda of the piano, cadencing finally in A minor.

Hugo Wolf: One Song, "Wo Wird Einst"

Of Wolf's nearly three hundred songs, twenty are set to the poems of Heinrich Heine. Nineteen of these were set to music between the years of 1876-78, in the early stages of Wolf's composition, and one was written in 1888, when he "already avoided songs of subjective romantic poets."<sup>10</sup>

Grove's Dictionary remarks that Wolf's first songs were modeled after Schubert and Schumann. Three of the first Heine songs had already been set to music by these composers: "Du bist wie eine Blume" and "Wenn ich in Deine Augen seh'" were composed under the same title by Robert Schumann, and "Ihr Bild" by Franz Schubert is the same poem that Wolf used under the title "Ich stand in dunklen Traeumen." It would be most interesting to compare these three songs, but the music of all nineteen songs written between 1876-78 is not available in the

United states, as a check with several college music libraries and music publishers proved. Therefore a discussion of these works is here impossible.

International Music Company publishes 242 songs of Hugo Wolf, but only one of the twenty Heine songs is included. It is "Wo Wird Einst," written in 1888.

The song first describes the weary wanderer's foreboding of death, echoes his yearning for home and loved ones, and then resigns itself to and finds comfort in the thought that "God's sky and the stars, as funeral lights, shall burn on high." wherever he will be laid to rest.

The song consists of a double period and a period, the first having the key signature of F major and the second of A-flat major. All phrases are four measures long. There is no piano introduction, a brief modulation between sections, and a brief piano coda. Piano and voice parts are held together with great economy. Harmonic progression is of primary importance. The vocal line is like an additional voice of the piano. As in Brahms, the voice is often enmeshed between piano lines, often superseded by a third on the piano. Suspensions, passing tones, seventh chords, chromatic movement are frequent, dissonance an almost steady progression. The

first phrase is in F major, cadencing on the dominant seventh chord. The next two phrases tend toward G major, while the following is in C-flat major. The first phrase of the A-flat section is in A-flat, the second goes through C-flat major to a final cadence in F major. The vocal line follows the text closely, and is not so much lyrical as adaptive to the series of harmonic progressions of the piano.

### Comparison

Of the songs by Heinrich Heine considered here, both Schubert and Schumann tend to select the morose and melancholy. One of the Schubert songs, "Das Fischermaedchen," is rather light and happy, but the other five are very heavy, on a continuum into the depth of despair. "Am Meer" can basically be considered a realization of love, but the combination of words and music can also connote a more disillusioning situation. "Ihr Bild" and "Die Stadt" are of the greatest melancholy, while "Der Doppelgaenger" becomes quite sinister in its despair. "Der Atlas," somewhat more violent, describes pain and suffering so great that the entire world becomes involved instead of just the enigmatic love. The whole Schumann cycle reflects hopeless love, coupled with sorrow, despair, and the longing for recognition and peace in death. Each



song has its own particular place in emphasizing one of these emotions and carrying the work on its destined journey. The Brahms songs are all more pantheistic in origin. Through the realization of the beauty of Nature allusions to disappointments in love, sorrow in hopelessness, and a quiet longing for death come forth, but seem to diminish in importance in the comprehension of Eternity. The one Wolf song available here is somewhat similar to the Brahms in mood. The wanderer, wondering where his last resting place will be and longing to return to his home, realizes the unity of the world and the nearness of God in all mankind.

All of these songs are deeply influenced by the Romantic movement. Schubert and Schumann chose poems of a deeply personal nature, reflecting and presenting inner feelings to the outside world, while Brahms and Wolf sought to express their inner feelings more indirectly by alluding to them through observance and description of the outside world which is brought to the individual.

One Schubert song and two Schumann songs are strophic. Two Schubert songs and one Schumann song are in two part song form. One Schubert, two Schumann, and two Brahms songs are in three part song form. The remaining two Schubert, four Schumann, four Brahms, and the Wolf song are in free form. All composers use four measure phrases;

Schubert has one song with two measure phrases, Schumann one with two measures and one with eight, Brahms has three songs with two measure phrases, one which has a middle section with five and six measure phrases, and one song with five measure phrases. Schubert's phrases are carried by the voice, although sometimes extended by echo of the piano. Schumann's phrases are often filled in and completed by the piano. Brahms' phrases are often broken to enhance poetic thought, but the piano interferes in no way but to increase tension and to carry on the mood of the song. Wolf's phrases are very regular and show great closeness in motion between voice and piano.

Schubert has one song in 6/8 meter, two in 2/2, and three in 3/4. Schumann has one song in 3/4, two in 3/8, two in 2/4, and four in 4/4 meter. Brahms has one song in 2/4, two in 6/8, three in 4/4 meter. The Wolf song is in 4/4 meter, which is typical of his style. Duple meter is used predominantly by all, and triple meter is used most frequently by Schubert. Four of the Schubert songs begin in minor keys, three in major, while three of the Schumann songs are in minor, six in major, two Brahms songs in minor and four in major, and the Wolf song in a major key.

The melodies of Schubert are generally more varied and individual than those of the other composers. They are more lyrically vital than the melodies of Schumann,

which do tend to acquire a feeling of sameness. Except for "Das Fischermaedchen" and the first part of "Am Meer," melodies tend to be weighty and sombre--much heavier than Schumann, even though the songs are of similar character. Only the lighter songs are reminiscent of Schumann. The vocal line is supported by the piano, but not doubled as in Schumann. Schubert does not take the care of Schumann in accentuation and may repeat words. Chromaticism and extended dissonance are not characteristic of either composer to any great extent, but of the two, Schubert's songs tend to have more chromatic variety. The songs of Schumann tend to be more simple and similar to folk songs.

The melodies of Schumann are on the whole gently curved, appropriate to the texts. Stepwise motion and leaps are common. The range tends to be moderate, going to extremes occasionally. The melody is usually doubled at pitch or sometimes at the octave by the piano. The text is adhered to closely; words are not repeated.

The melodies of Brahms are largely projections of tonic or dominant chords. Leaps of thirds or larger intervals are very characteristic; two songs and one section of a third contain more stepwise motion, but the but the remainder are almost entirely leaps. Range is rather wide in most songs. The long, sweeping line characteristic of Brahms is found less often in these songs; broken phrases are more frequent. The vocal line



is often enmeshed within piano voices. The melody is often the third of the chord, and lies below the fifth in the piano. Chromaticism and dissonance with the piano is frequent. Voice and piano are independent of each other, although related.

Wolf's melody is rather restrained and reserved, mainly enhancing and bringing out the text over the succession of harmonic progressions in the piano. As in Brahms, the melody is often between piano voices. The range is moderate. Dissonance and chromatic movement, as in Brahms, is frequent.

The piano in Schubert's songs is used extensively for descriptive purpose. It becomes a quite prominent part of "Der Atlas," "Die Stadt," and a portion of "Am Meer." Introductions, interludes, and codas are used to sustain and conclude the mood of the song. Unlike Schumann, new material is not introduced. Tremolo and figurations which depict objects or phenomena of nature are characteristic. The piano is always an accompanist for the voice, intended to enhance and embellish the vocal line. Rhythm is fairly regular. Harmony is standard for the period. Modulations tend to be rather abrupt, and use of chromaticism is not extensive.

The piano in Schumann's work is of equal importance as the voice. Introductions and interludes are of moderate length, while codas become quite lengthy and involved, reviewing and concluding material from the song more than introducing new thoughts. Syncopations, dotted rhythms, cross-rhythms between piano and voice and between piano parts are frequent. Harmonies are also fairly standard for the time, with slightly greater use of chromaticism than Schubert.

The accompaniments of Brahms are largely arpeggiated primary chords. Dominant and tonic pedals are common, over which series of heavy, chromatic, unresolving progressions are constructed. Introductions and interludes are brief, but codas are somewhat more extended. The piano is independent of the voice, but does not have the melodic interest of Schumann's accompaniments. The bass line is of primary interest. Modulations are frequent, prolonged, and chromatic. Often Brahms digresses through several keys when going from a dominant to a tonic chord, over a period of several measures. Harmonic progressions are tense and unresolving. Dissonance is frequent. Syncopations and cross-rhythms occur frequently. Brahms' folk song style is not reflected in these works at all.

The main point of interest in the piano part of Wolf is harmonic progression and voice leading. The vocal line is but an added texture to the piano. There is no introduction, interludes, and the coda exists only as a final cadence of the piano. Rhythm is very regular within the 4/4 meter. The work is from beginning to end a continuous modulation which resolves at infrequent intervals. Suspensions, chromaticism, augmented chords, sevenths, ninths, dissonance between voice and piano, all characteristic of the late Romantic period are present in the work.

Of the works examined here by the four composers, Schubert and Brahms seem to handle the poems of Heine most masterfully. The selections of both indicate deepest empathy in outlook and philosophy with the poet. Schubert tends toward the agonizing, suffering poems while Brahms retained only the Pantheistic poems, which outwardly seem to be somewhat less intimate, for his expression. Both styles are in deepest harmony with the personality and mode of expression of the poet. Although it has been intimated by several writers that Schubert "missed the boat" in one of the poems he set, it is just as possible to assume that he merely preferred to interpret the poem in this manner. He is quite aware of the



potentialities of other poems, usually those which could have some identification with himself, and utilizes them with greatest efficiency; it is therefore difficult to imagine that he was ignorant of this material while so perceptive of the other.

The selections of Schumann included here are very similar in nature to those of Schubert, although they tend to deal with suffering due to inaccessible love in a way that becomes somewhat melodramatic, self-indulgent, and rather trite. Schubert's songs deal with a deep personal grief, somewhat more artfully handled. Schumann was probably more drawn to the poetry of Heine, but was apparently not able to handle it as effectively.

Of all the Heine poems Brahms set to music, it is interesting to note that he retained only these six. All are deeply Pantheistic; personal emotions remain subdued and in the background. This could be due to Classical restraint as well as Pantheistic convictions. The songs of Brahms as well as Schubert are more artfully set forth, more musically satisfying, and contain greater variety than the songs of Schumann.

It is difficult to say much about Wolf. His one song by Heine is precisely set, idiomatic, somewhat impressive, but has not nearly the spontaneous and aliveness of the works by the other two composers.

There is no doubt a reason why the earlier works by Heine are not available; perhaps they, too, are somewhat contrived, and, being among Wolf's earlier works, resemble exercises, and are not of sufficient musical interest or magnitude to be included in standard repertoire. (This is speculation since the works were not available.)

Interestingly and ironically enough, the composers who observed and attempted to reproduce correct declamation with greatest zeal, to the point of fanaticism, dealt least effectively with the poems. Since the ultimate effect is music, perhaps it can be concluded that certain liberties may be taken with the text in such a situation in order that its meaning be enhanced and expressed more effectively. It is greatly different to hear a poem in a musical context than to read the poem itself. To gain complete understanding in reading, the eye may linger and certain parts may be read over again. But in music this is not possible; to gain the same effect it may be necessary to repeat certain passages. Likewise declamation: in a vocal passage it is often difficult to understand every word no matter how careful writing and execution have been undertaken. The overall line of the music may have a more beneficial effect on the poem than zealous consideration of minute detail. Perhaps this philosophy contributed to

the greater effectiveness of the Heine songs by Schubert and Brahms. The text was important to all, but these composers realized that accurate interpretation of it is often better served when certain liberties can be taken.

It is also interesting to note the piano style of the four composers. The accompaniments of Schubert and Brahms were quite active and detailed, often independent from the voice, especially in Brahms, but had the role generally of enhancing, describing, embellishing, and basically assisting the vocal line in its message. The piano parts of Schumann and Wolf are of paramount importance to the point that the vocal part is often merely an appendage to the piano and of no real interest in itself. Thinking in terms of justice to the poem, it is quite possible that the latter situation could become rather unfortunate poetically; a piano obbligato does not need words.



## CHAPTER VII

## CONCLUSION

"The music that a man writes is only the reflection of his own life, ambitions, hopes, and failures. When you know his life, you have the clue to the significance of his music."<sup>1</sup>

The preceding study of the poet Heine and the composers Schubert, Schumann, Brahms and Wolf showed that their lives were influenced by the period they lived in and, in most cases, the existence of related style, emotions and motivations in their work and a similarity in environment, education, and philosophy of life.

The poet and the composers were among the leaders of the period. Their combined talents developed the Lied, which, with its new and intimate union between poem and music, is perhaps the most typical product of the Romantic period.

At the end of the Nineteenth and the beginning of the Twentieth Centuries the Lied was considered supreme over any other kind of song. But, as the years passed the

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<sup>1</sup>Charles D. Isaacson, Face to Face with Great Musicians (New York: D. Appleton & Company, 1929), p.ix.

Romantic attitude ceased to be fashionable and the decline of the Lied began. Today Lieder are still heard at concerts, but they occupy only a single province in the singers' realm. The repertory has shrunk, the general standard of performance fallen. But this is by no means evidence that the Romantic period was not of importance. In any art, the past is linked to the future.

Looking back to the five artists, their lives and works, the genius which made them tower above other men and the humanity which brought them closer to others, there are no more fitting words to be found than those of Peter Latham:

If a man has worked hard and wrought valiantly, if he has preserved unswerving in pursuit of a noble ideal, if he has given delight to thousands, then he needs no further justification. He has deserved his place in the sun.<sup>2</sup> The world is sweeter for his sojourn in it.<sup>2</sup>

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<sup>2</sup>Latham, op. cit., p. 173.

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APPENDIX A  
WORDS TO SONGS

the world.

knows that I am

and I am I am

and I am I am

and I am I am

the time past will be

and I am I am

and I am

and I am I am

and I am I am

and I am I am

and I am I am

WORDS TO SONGS BY FRANZ SCHUBERT:  
SCHWANENGESANG<sup>1</sup>

Atlas

A miserable Atlas!

A miserable Atlas! All the world,  
The whole wide world of sorrows must I carry,  
The whold wide world must I carry;  
Support the Unsupportable, until the  
Heart in my body's broken.

O prideful heart, 'tis thou hast will'd it so!  
Thou wouldst happy be, for ever happy,  
Or else for ever wretched,  
For ever wretched, prideful heart,  
And therefore art thou wretched.

A miserable Atlas! A miserable Atlas!  
The whole wide world of sorrows must I carry.

Her Picture

I stand in dark of dreaming,  
And at her picture stare,  
Until her dear face strangely  
Lives in the canvas there.

---

<sup>1</sup>Schubert, "Die Schoene Muellerin and Schwanengesang".  
(New York: Lee Pocket Scores), pp. 116-117.

About her lips there dimples  
The wonder of a smile;  
And tears of tribulation  
Illumine her eyes the while.

And then my tears fall also,  
And stain my cheeks with woe--  
And ah! I cannot believe it,  
That I have lost thee so!

The Fisher-maiden

My pretty fisher-maiden,  
Steer me thy skiff to land;  
Come to me and sit beside me,  
We'll whisper hand in hand.

Come, lean thy head on my heart, dear,  
And be not afraid of me;

Dost thou not trust unfearing

Daily the stormy sea?

My heart is like the sea, dear--

Hath storm, and ebb, and flow;

And many a precious pearl, dear,

Lies in its depths below.



The Town

Upon the far horizon  
Appears, like a shadow-show,  
The town, with all its towers  
Enwrapp'd in evening glow.

And now a wind-puff dimples  
The greying water-way;  
My boatman in mournful measure  
Rows on with a rhythmic sway.  
The sun again is arisen,  
Lightning from above,  
Shows to me the city  
In which I lost my love.

By the Sea

The sea lay shining out abroad  
In evening's latter glory;  
We sat by the fisherman's lone abode,  
And silence told our story.  
The mist rose up, the water swell'd,  
The gull flew to and fro there,  
And from thine eyes, with love lights fill'd,  
Softly the tears gan flow there.

I saw them fall on thy little hand,  
and on my knees I sank down;  
And from the cup of thy white hand  
The brimming tears I drank down.

From that same hour my body gan fade,  
My soul consumes in yearning:  
The tears of that unhappy maid  
Are like a poison burning.

### The Ghostly Double

Calm is the night, the streets are deserted,  
In that house yonder dwelled my dear;  
'Tis many years since she departed,  
But still stands the house on the corner here.

And there stands a man, his gaze upturning,  
And wrings his hands in agony lone;  
I shudder, the stranger's face discerning--  
The moon shines out--and the form is my own.

O pale familiar, O ghostly double!  
Why mockest thou my love's despite,  
Which here was wont my soul to trouble  
In bygone years on many a night?

## WORDS TO SONGS BY ROBERT SCHUMANN:

LIEDERKREIS<sup>2</sup>Rising Up

Rising up, I ask each morrow:

Comes my dear to-day?

Sinking down each eve I sorrow:

Still she stays away--away.

With my grief, at midnight sombre,

Here I sleepless, sleepless lie;

Dreaming, as if half a-slumber--dreaming

All the day go I.

I'm Driven to

I'm driven to, I'm driven fro!

'Tis but a few hours until I shall greet her,

The maid, than all maids that is fairer and sweeter--

Poor heart of mine, why beat'st thou so?

The hours, alack, are a lazy lot!

Slowly, comfortably sliding,

Yawn they, on their journey gliding;

Hurry now, you lazy lot!

---

<sup>2</sup>Schumann, Four Song Cycles (New York: Lee Pocket Scores)  
pp. 96-97.



Furious haste has me mounted astride!  
Surely the hours never loved to distraction--

Never, never loved to distraction--  
Secretly leagued in a horrible faction,  
Lover's impatience they mock and deride.

I Wander'd in Forest Gloomy

I wander'd in forest gloomy,  
And there my grief I hid;  
The olden dream came to me  
And into my heart it slid.

Who taught you this word that ye coo it,  
Ye birdlings in aerial blue?  
Now peace! When my heart harks to it,  
It wakens my anguish anew.

There came a young maiden who brought it,  
And oft her song we heard;  
We listen'd, we birdlings, and caught it--  
That golden, glorious word.;

Now that ye shall tell me never,  
Sly birdlings that ye be;  
Ye would steal my sorrow for ever,  
But I will trust nobody.

Sweet Sweeting

Sweet sweeting, lay finger on heart of mine;  
 Dost hear, what a knocking's within the shrine?  
 There lodges a carpenter, grim and vile,  
 Who makes me a coffin all the while.

'Tis hammer and hammer by day and by night,  
 That long ago murder'd my sleep outright.  
 O come, Master Carpenter, haste thee on,  
 That I may get to sleep anon.

Lovely Cradle

Lovely cradle of my sorrow,  
 Lovely tomb of peace for me,  
 Lovely town, we part ere morrow,  
 Fare thee well, I cry to thee.

Fare thee well, fare thee well!

Fare thee well, thou hallow'd portal  
 Where have trod my darling's feet;  
 Fare thee well, thou place immortal  
 Where I first beheld my sweet.

Fare thee well, fare thee well!

Would that I had seen thee never,  
 My own heart's and beauty's queen!

Surely,

Surely I had not for ever  
So forlorn and wretched been.

Ne'er would I thy heart's blood riot,  
Love I never did entreat;  
All I wished, to live in quiet  
Neighbor to thy passing feet,  
To thy passing feet.

But thou driv'st me thence unkindly,  
Bitter words thy lips do speak;  
Frenzy stirs my senses blindly,  
And my heart is faint and weak.

And my limbs, all worn and weary,  
Fainting,

Fainting on my staff I stay,  
Till my tired head, my dearie,  
Far in a cool grave I lay.

Lovely cradle of my sorrow,  
Lovely tomb of peace for me,  
Lovely town, we part ere morrow,  
Fare thee well, fare thee well!



Tarry, Tarry

Tarry, tarry, surly sailor,

Soon on board I'll follow thee--

Soon, soon, soon;

From two ladies I am parting:

One is Europe, one is--she.

Blood-stream, from my eyes run over;

Blood-stream, from my body break;

That, to write down all my sorrow,

Hottest life-blood I may take.

Ah, my love, why dost thou shudder

Just to-day, to see my blood?

Saw'st not, many years before thee

Pale with bleeding heart I stood?

Ah!

Dost thou know the olden legend

Of the snake in Paradise,

That with fatal gift of apples

Did our forefather chastise?

All our ills were brought by apples!

Eve with one once brought us Death,

Eris brought to Troy red ruin--

Both thou broughtest, Fire and Death.

Crag and Keep

Crag and keep are pictured shoreward  
In the mirror-crystal Rhine,  
And my skiff sails gaily forward,  
Shot about with bright sunshine.

Lazily I watch a-quiver  
Golden ripples, crisply stirr'd,  
Dull emotions wake and shiver  
In my bosom sepulchred.

Kindly greeting and beguiling  
Lures below the stream's delight;  
But I know it--outward smiling,  
Hides in only Death and Night.

Face of love, and heart of malice--  
Stream, thou art her counterfeit!  
She as innocently dallies,  
She can smile as soft and sweet.

First of All

First of all I fell despairing--  
It could not be borne; and now  
I have borne it, and am bearing--  
Ah, but only ask not: how!

Ah, how?

With Myrtle and Roses

With myrtle and roses, fair to behold,  
 With sweet-scented cypress and leaf of gold,  
 Would I broider this book, like a dead man's shrine,  
 And bury in it these songs of mine.

O could I but bury Love in it so!  
 The flower of peace doth on Love's grave grow;

It flowers thereon, is gather'd therefrom--

But not for me, till I lie in my tomb--

Till I lie in my tomb.

Here now are the songs I so wildly sung,  
 Like a lava-stream that from Etna is flung,  
 Outpour'd from deeps of my soul's desire,  
 And ring's with lightnings of flickering fire!

Now silent they lie and deathly still,  
 Now frozen all stark and misty-chill,  
 But the ash will burst anew into blaze  
 If the spirit of Love once over it plays.

And my heart is now big with prophetic lore--  
 The spirit of Love shall bedew them o'er  
 If this book comes into thy hand,

My dear dear love,

My dear dear love, in a distant land.



Then freed from the spell the book shall be,  
 And all the pale letters look on thee,  
 Look suppliant into thy beautiful eye,  
 And whisper with yearning a love-lorn sigh.

WORDS TO SONGS BY JOHANNES BRAHMS:

SIX SONGS

Love is so Lovely in Spring<sup>3</sup>

Blue waves are glistening and flutter and sing;  
 Love is so lovely, so lovely in spring!

By the stream sits the shepherdess, gently  
 binding flowers into a wreath. All around the  
 budding, swelling, growing nature whispers;  
 Love is so lovely, so lovely in spring!

The shepherdess asks, with a yearning sigh,  
 To whom will I give my flowers?

A young rider rides along the shore  
 And waves and smiles like the nature.  
 With painful heart she watches him pass,  
 And sobs and flings into the glistening stream  
 the beautiful flowers, now worthless.

---

<sup>3</sup> Translation not available; translated by  
 Heide Hepler.

Of love and caresses the nightingales sing;  
 Love is so lovely, so lovely in Spring!

Summer Evening<sup>4</sup>

Summer eve with day is striving,  
 Softly gaining wood and meadow;  
 Mid blue heavens the golden moonlight  
 Gleams, in perfumed air reviving.

Crickets round the brooks are cheeping;  
 Something stirs amid the water;  
 And the wanderer hears a splashing,  
 And a breath amid the sleeping:

There alone, beside the river,  
 See! a fair Undine is bathing:  
 Arms and bosom, white and lovely,  
 In the shimmering moon-rays quiver.

Moonlight\*

On strange roads the night is lying,  
 Weariness and pain before me!  
 When, like blessings softly flying,  
 The sweet moon-rays quiver o'er me.

---

\*<sup>4</sup>Heinrich Heine, Book of Songs, trans. Charles G. Leland (Philadelphia: Frederick Leyboldt, 1864) p. 165f.

Gentle moon, by that bright gleaming  
 Nightly terrors soon you banish;  
 And my eyes with tears are streaming,  
 As my fears and sorrows vanish.

Death is a Cool and Pleasant Night<sup>5</sup>

Death is a cool and pleasant night,  
 Life is a sultry day.

'Tis growing dark--I'm weary;  
 For day has tired me with his light.

Over my bed a fair tree gleams,  
 and in it sits a nightingale:  
 She sings of naught save love:  
 I hear it even in dreams.

All Flowers Look Up<sup>6</sup>

All flowers look up to the glowing sun.  
 All streams empty into the glimmering sea.  
 All songs drift to my shining beloved.

Take with you my tears and my sighs,  
 Melancholy tunes of my sadness!

---

<sup>5</sup>Heine, loc. cit.

<sup>6</sup>Hepler, loc. cit.



My love, in our light boat riding,  
We sat at the close of the day,  
And still through night went gliding  
Afar on our watery way.

The spirit-isle soft glowing,  
Lay dimmering 'neath moon and star;  
There music was softly flowing,  
and cloud-dances waved afar.

And ever more sweetly pealing,  
And waving more winningly;  
But past it our boat went stealing  
All sad on the wide, wide sea.

WORDS TO SONG BY HUGO WOLF

Tell Me Where <sup>8</sup>

Tell me where the weary wanderer  
Shall one day to rest be laid?  
In the South neath waving palm trees?  
On the Rhine neath linden shade?

---

<sup>7</sup> Heine, loc. cit.

<sup>8</sup> Hugo Wolf, Songs on Miscellaneous Poetry, trans. John Bernhoff. (New York: International Music Co. 1965), pp. 19-20.

Shall I lie, a stone my pillow,  
Buried neath the desert sand?  
Or below the foaming billow;  
In a distant foreign land?

Though afar from those that love me,  
I shall rest neath God's blue sky,  
And at night, the stars above me  
Fun'ral lights, shall burn on high.

# APPENDIX B

## THE MUSIC

Handwritten musical score on aged paper, featuring staves and notes. The text is oriented vertically, suggesting the page is a scan of a document rotated 90 degrees clockwise. The notation includes various musical symbols, clefs, and notes, though the specific details are difficult to discern due to the image quality and orientation.



# VIII. Der Atlas.

Gedicht von H. Heine.

Für eine Singstimme mit Begleitung des Pianoforte

Schubert's Werke.

componirt von

Serie 20. No 501.

FRANZ SCHUBERT.

August 1828.

Etwas geschwind.

Singstimme.

Pianoforte.

Ich un - glücksel - ger At - las, ich un - glücksel - ger At - last ei - ne  
Welt, die gan - ze Welt der Schmerzen muss ich tra - gen, die gan - ze  
Welt muss ich tra - gen, ich tra - ge Un - er - träg - liches, und

bre-chen will mir das Herz im Lei- be.

Du stol- zes Herz, du hast es ja ge-

wollt! Du woll- test glück- lich sein, un- end- lich

glück- lich, o- der un- end- lich e- lend, un- end- lich

e- lend, stol- zes Herz, und je- tzo bist du

e- lend, Ich un- glückseliger At- las, ich un- glückseliger At- las! die

gan- ze Welt der Schmerzen muss ich tra- gen, die gan- ze Welt muss ich tra- gen, die

gan- ze Welt der Schmerzen muss ich tra- gen.

# IX. Ihr Bild.

Für eine Singstimme mit Begleitung des Piano-forte

Gedicht von H. Heine.

FRANZ SCHUBERT.

componirt von

Seite 20. N<sup>o</sup> 902.

August 1828.

Langsam.

Singstimme. Ich stand in dunklen Thümen und starrt ihr Bild-niss

Piano-forte. *pp*

an, und das ge-lieb-te Ant-litz

*pp* *lim* *lim* Ich sah le-ben-be-gann.

und Ich sah ein la-chen von der-burg

wie von Web-muths-thürnen er-glänzte ihr Au-gen-paar.

*pp*

Auch met-ne Thürnen floss-ten mir von den Wangen her-

*pp*

ab- und ach, ich kann es nicht glau-ben, dass ich

*pp*

Mich ver-lo-ren hab-



# Das Fischermädehen.

X.

Gedicht von H. Heine.

Für eine Singstimme mit Begleitung des Pianoforte

componirt von

FRANZ SCHUBERT.

Serie 20. N<sup>o</sup> 563.

August 1826.

Etwas geschwind.

Singstimme.

Pianoforte.

Land:  
komm zu mir und setze dich nie - der, wir ko - sen Hand in Hand.

Da schü - nes Fi - scher - mäd - chen, tret' he den Kahn ans

ko - sen Hand in Hand.

Leg' an mein Herz dein Kopf - chen und fürchte dich nicht zu sehr.

ver - traust du dich doch sorg - los

tägl'ich dem wil - den Meer.

tägl'ich dem wil - den Meer.

Mein Herz gleicht ganz dem Mee - re, hat Sturm und Ebb' und

Fluth, — und man - che schö - ne Per - le in

sei - ner Tie - fe ruht, und man - che schö - ne Per - le in sei - ner Tie - fe

ruht, — in sei - ner Tie - fe ruht, —

Thür - men, in Abenddäm - mung ge - hüllt.

## XI.

## Die Stadt.

Gedicht von H. Heine.

Für eine Singstimme mit Begleitung des Pianoforte

componirt von

FRANZ SCHUBERT.

Serie 20. N<sup>o</sup> 564.

August 1828.

Mässig geschwind.

Singstimme.

Pianoforte. *pp con Pedale*

leise

Am

fer - nae Ho - ri - zon - te er - scheint wie ein Ne - bel - bild, die Stadt mit ih - ren

Thür - men, in Abenddäm - mung ge - hüllt.



*stark*  
Die *kein*

*stark*  
Trau - rigen Tak - te ru - dort der Schif - fer in meinem

*stark*  
Krau - selte die Frau - e Was - ser - bahn mit

*stark*  
Ein Rauch - tor Wind - zug

*stark*  
Die *kein*

*stark*  
Trau - rigen Tak - te ru - dort der Schif - fer in meinem

*stark*  
Krau - selte die Frau - e Was - ser - bahn mit

*stark*  
Ein Rauch - tor Wind - zug



XII.  
**A m Meer.**  
 Gedicht von H. Heine.  
 Für eine Singstimme mit Begleitung des Pianoforte  
 componirt von  
**FRANZ SCHUBERT.**

Schubert's Werke.

Serie 20. № 208.

August 1828.

Singstimme. *Sehr langsam.*  
 Das Meer erglänzte — weit hinaus im letz-ten A-bend.  
 Ich sass am ein-samen Fischerhaus, wir sa-ssen stumm und al-lei-ne.

*ppp*  
 Ich he-vo-ll, die Thä-nen mit - der. Ich sah sie fal-len auf der nass-hand-ten  
 bin auf's Knie ge-sun-ken, Ich hab' von der nass-hand-ten Thä-nen fort ge-trun-ken.

*pp*  
 Der Ne-bel stieg, das Was-ser  
 schwellt, die Ma-re flug hin und wie-der aus der neu-Au-ken

*pp*  
 verzeihst mein Leih, die See-le steht vor Se-h-nem  
 hat das ungleiche Weib ver-zit-tert mit ih-ren Thä-nen

*pp*  
 Ich he-vo-ll, die Thä-nen mit - der. Ich sah sie fal-len auf der nass-hand-ten  
 bin auf's Knie ge-sun-ken, Ich hab' von der nass-hand-ten Thä-nen fort ge-trun-ken.

*ppp*  
 Ich he-vo-ll, die Thä-nen mit - der. Ich sah sie fal-len auf der nass-hand-ten  
 bin auf's Knie ge-sun-ken, Ich hab' von der nass-hand-ten Thä-nen fort ge-trun-ken.

*pp*  
 Ich he-vo-ll, die Thä-nen mit - der. Ich sah sie fal-len auf der nass-hand-ten  
 bin auf's Knie ge-sun-ken, Ich hab' von der nass-hand-ten Thä-nen fort ge-trun-ken.

*pp*  
 Ich he-vo-ll, die Thä-nen mit - der. Ich sah sie fal-len auf der nass-hand-ten  
 bin auf's Knie ge-sun-ken, Ich hab' von der nass-hand-ten Thä-nen fort ge-trun-ken.

*pp*  
 Ich he-vo-ll, die Thä-nen mit - der. Ich sah sie fal-len auf der nass-hand-ten  
 bin auf's Knie ge-sun-ken, Ich hab' von der nass-hand-ten Thä-nen fort ge-trun-ken.

## XIII.

## Der Doppelgänger.

Gedicht von H. Heine.

Für eine Singstimme mit Begleitung des Pianoforte

componirt von

FRANZ SCHUBERT.

Serie 20. N<sup>o</sup> 368.

August 1828.

Schubert's Werke.

Piano.

Plötzlich auch kein Mensch,  
und starrt in die H<sup>ö</sup>he.

hört die Stadt vor  
das sen, doch steht noch das  
Haus auf dem sel - ben

in die - sem Hau - se  
wohnte mein Schatz;  
sie hat schon

Soll ist die Nacht,  
es ru - hen die Gassen,

Sehr langsam.

Pianoforte.

*pp*

Nacht, in  
der Zeit?

man - che  
Lie - best, das  
mich regt auf die - ser Stel - le

*decresc.* *accelerando* *p* *decresc.*

Du Dop - pel - gän - ger,  
du bleicher Ge - sei - lei - was  
rätst du mich mein

*decresc.*

wenn ich sein An - litz  
se - he,  
der Mond zeigt mir  
mei - ne eig - ne Ge - stalt.

*decresc.* *p*

vor Schmer - zens - ge - walt  
und ringt die Hän - de  
mit - grüt es,



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The English Translations are by Sir Robert Randolph Garran\*

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| 6. Im Rhein, im heiligen<br>Strome ( <i>In Rhine</i> )                        | 68(102) |
| 7. Ich grolle nicht<br>( <i>I'll Not Complain</i> )                           | 70(102) |
| 8. Lindwurmstempel die Blumen<br>( <i>And O If the Flowers</i> )              | 72(103) |
| 9. Das ist ein Flöten<br>( <i>That's a Flute and<br/>Fiddle</i> )             | 75(103) |
| 10. Hör ich das Liedchen<br>( <i>When I Hear Others</i> )                     | 78(103) |
| 11. Ein Jüngling liebt ( <i>A Lover<br/>Loves a Maiden</i> )                  | 80(103) |
| 12. Am leuchtenden Sommer-<br>morgen ( <i>A Sunshiny<br/>Summer Morning</i> ) | 82(103) |
| 13. Ich hab' im Traum geweinet<br>( <i>In Dream I Lay</i> )                   | 84(103) |
| 14. Allnächtlich im Traume<br>( <i>Each Night-Time</i> )                      | 86(104) |
| 15. Aus alten Märchen<br>( <i>From Realm of<br/>Ancient Story</i> )           | 88(104) |
| 16. Die alten, bösen Lieder<br>( <i>The Olden Songs</i> )                     | 92(104) |

## LIEDERKREIS

von H. Heine

für eine Singstimme mit Begleitung des Pianoforte

von  
ROBERT SCHUMANN

Op. 24.

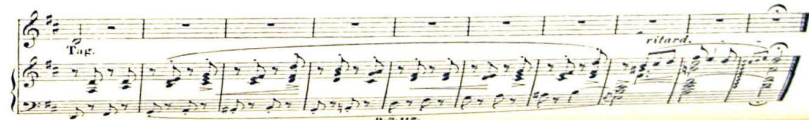
Fräulein Pauline Garcia zugewidmet.

No. 1.

Seite 13. No. 1.

Componirt 1840.

Schumann's Werke.







The image shows a page of a musical score, likely from a 19th-century publication. The score is written in German and features a vocal line with lyrics and a piano accompaniment. The lyrics are: "kam ein Jung-Frau-lein ge-ken-ken, die sang es im-mer fort, da sollt ihr mit nicht ver-zah-len, ihr Vö-gel-lein wun-der-schön: ihr ba-hen wir Vö-gel-lein ge-rau-ken das bub-sche, gold-ne Wort: Das". The score is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Allegretto". The score is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Allegretto". The score is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Allegretto".

[illegible]



Nicht schnell.

Lieb - lich, eben, leg's Hand - eben auf's Her - ze mein; ach, hörst du, wie's po - chet im

Kam - mer, kein? da bau - set ein Zim - mermann sehlum und arg, der zim - mer mit

ei - nen To - den - sang. Es bau - merz und klo - pft bei

Tag und bei Nacht, es hat sich schon langst um den Schlaf ge - bracht. Ach, spürst auch,

Mit - mer Zim - mer, wann - da mit lieb hat de schla - fen kann.

## No 4.

## No 5.

Bewegt.

Schü - me Wie - ge mei - ner Lori - den,

schü - nes Grab - mal mei - ner Ruh, schau - Stadt, wir mus - sen

Le - he wohl! ruf' ich dir zu. Le - he wohl, le - he wohl!

Le - he wohl, du heil - ge Schwel - ler, wo da wann - delst

Lieb - ich, eben, leg's Hand - eben auf's Her - ze mein; ach, hörst du, wie's po - chet im



wo dein O - dem weilt. Doch du drängst mit selbst von binnen, bitt' re  
 Wahn stum wühlt in weiten Sin - nen, und wein  
 Wer - te spricht dein Mund; Wahn stum wühlt in weiten Sin - nen, und wein  
 Herz ist krank und wund. Und die Glie - der  
 Adagio.  
 stah, bis mein nu - des Haupt ich le - ge  
 ferne in ein kühles Grab.

sie zu erst ge - rehaut. Le - be wohl, le - be wohl. Hatt ich  
 Hausher, dich doch nie ge - sehn, sehn! Kö - ni - gin! Nim - mer, nie - mer  
 war es dann ge - schehen, dass ich jetzt so er - laud bin.  
 Nie wollt ich dich Her - ze trüb ren, Lie - be hab ich nie er -  
 kühlt, nur ein still - les Le - ben fuh - ren wollt ich, wo dein O - dem

Schö - ne Wie - ge mei - ner Lei - den, schö - nes  
 Grab - mal mei - ner Ruh', schö - ne Stadt, wir  
 mus - sen schei - den le - be wohl, le - be wohl!

*ritard.* *Adagio.*

*ritard.*

*ritard.* *ritard.*

*Schr. rasch.*  
 War - te, war - te, wil - der Schiffsmann, gleich  
 folg' ich zum Ha - fen dir, gleich, gleich, gleich! Von zwei  
*ritard.* *a tempo.*  
 Jung - frau neh' ich Abschied, von Eu - ro - pa und von Ihr. Blut - quell, rinne aus  
*ritard.*  
 mei - nen An - gen, Blut - quell, brich aus mei - nem Leib.  
 dass ich mit dem hei - ssen Blu - te mei - ne Schuer - zen nie - der



*p* *ritard.* Kennst du noch das Al - te

*p* *ritard.* die durch schlin - me

*And.* Lied - chen von der Schlange im Pa - ra - dies,

*And.* A - pfel - ga - be un - fern Abw - ins E - lend stess?

*And.* Al - les Un - heil brach - ten Av - plit E - va he - lit da -

*And.* mit dem Tod, E - ris brach - te Tro - st für Flam - men.

*And.* Ein wein

*And.* Lieb, wa - rum just schau - derst dich mein - Blut zu

*And.* nicht blieh und her - ze - leud lan - ge -

*And.* Ab - te - vor dir ab - bi?

*And.* Ab - te - vor dir ab - bi?

*And.* Ob?



1. Berg und Bur  
2. Ho bür  
3. Freund lich  
4. send ich

schau her un ter in den spe gel lüt len Rhein he weg lech nos Procht stilt auch ich

*ritard.*

Schiff eben se gel mann die Ge fahr le rings um glanz vom Son ne schin bringst sich Inn res Tod und Nach

*rit.*

Ring um glanz vom Son ne schin bringst sich Inn res Tod und Nach

*rit.*

Flamm' und Tod.

Du - des, brichst Bei

18

mild. Ich - cheit auch so fromm und mild.  
 freud - lich ni - cken. Ich - cheit auch so fromm und  
 bist der Lieb - sten Bild! Die kann auch so  
 O! beu - Lust. Im Ba - sen Tu - cken, Strom - du

19

No 8.

fast ver - za - gen, und ich glaubt, ich frag' es nie, und ich hab' es  
 doch ge - tra - gen. — a - ber fragt mich nur nicht: wie? nicht: wie?  
 An - fange wollt' ich



Ich bin nicht rasch.  
 Mit

Myrthen und Rosen, lieblich und hold, mit duft'gen Zypressen und  
 Pflanz'nergold, möcht' ich

zu dem lieblichen Tod - tenschrein, und vor - gen mein  
 Lie - der hin - ein.

Auf dem

kommt die Lie - be vor - gen hin zu!

Gen - be die Lie - be walt' den Haß, da blüht es her - vor, da

pflückt man es ab, - doch mir blüht's nur, wenn ich sel - ber im Grab, wenn ich

sel - ber im Grab.

Hier sind nun die Lie - der, die einst so wild, wie ein

La - va - strom, der dem Aet - na - ent - quillt, her - vor - gestürzt aus dem

tief - stein Ge - müth, und rings viel Mi - ken - de Run - ken ver - spreit, was



Buch in der ne Land, du sollst sehen  
 Lieb, du süßes Lieb im fer- nen Land.  
 Dann laßt sich des Lie- des  
 sanfter und immer lang-  
 samer, die bla- ssen Buch- staben schaun' dich an, sie  
 sahen die Flehend ins  
 Zau- ber, bann, die bla- ssen Buch- staben schaun' dich an, sie  
 schö- ne Aug', und Flu- stern mit Weh- muth und Lie- bes- hauch.

Adagio.

[illegible]

# Fünf Gesänge

für eine Singstimme mit Begleitung des Pianoforte

143

Johannes Brahms, Op. 71  
(Veröffentlicht 1877)

## 1. Es liebt sich so lieblich im Lenze!

H. Heine

Anmutig bewegt

Singstimme

Pianoforte

Die Wel - len blin - ken und

*p dolce*

flie - Ben da - hin - es liebt sich so lieb - lich im Len - - - zel Am

Flus - se si - tzet die Schä - fe - rin - und win - det die zärt - lichsten,



win - det die zärt - lichsten Krän - ze.

Das

knos - pet und quillt und duf - tet und blüht - es liebt sich so lieb - lich im Len - ze! Die

Schä - ferin seufzt aus tie - fer Brust: „wem geb ich mei - ne

Krän - ze, wem geb ich mei - ne Krän - ze?"

Ein



Rei - ter rei - tet den Fluß ent - lang, er grü - ßet so blü - hen.den

*animato*

Mu - tes, so blü - henden, blü - henden Mu - tes! Die

Schä - fe.rin schaut ihm nach so - bang, fern flat - tert die Fe - der des

*p*

Hu - . - tes, die Fe - . der des Hu - . - . tes. Sie

*p*







# Sechs Lieder

für eine Stimme mit Begleitung des Pianoforte

147

Johannes Brahms, Op. 85  
(Veröffentlicht 1882)

## 1. Sommerabend

H. Heine

Langsam

Stimme: Dämmernd liegt der Som-mer - a - bend ü - ber Wald und

Pianoforte: *pp* *sempre pp e legato*

grü - nen Wie - sen; gold - ner Mond im blau - en Him-mel strahlt her-un - ter,

*poco rit.* duf - tig la - - - bend. An dem Ba-che

*poco rit.* *sempre pp*

zirpt die Gril-le, und es regt sich in dem Was-ser, und der Wanderer hört ein Plätschern

*dimin.*



und ein At - men in der Stil - le.

*m. s.**pp*

Dor - ten, an dem Bach al - lei - ne, ba - det sich die schö - ne El - fe;

*dolce**m. d.*

Arm und Na - cken, weiß und lieb - lich, schim - mern in dem Mon - den -

schei - ne.

*dolce*



# 2. Mondenschein

H. Heine

149

Langsam

Johannes Brahms

Stimme

Nacht liegt auf den frem - den We - gen, kran - kes Herz und

Pianoforte

*p molto legato*

mü - de Glie - der, kran - kes Herz und mü - de Glie - - -

*m. s.*

*m. s.*

*f*

*dimin.*

*f*

*f*

der; -

Ach, da fließt, wie stil - ler Se - gen,

*m. s.*

*m. d.*

*dolcissimo*

sü - ßer Mond, dein Licht her - nie - der; sü - ßer Mond, mit dei - nen Strah - len

scheu - chest du das nächt - - - ge Grau - - -



The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'scheu - chest du das nächt - - - ge Grau - - -'. The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some measures containing triplets.

*immer langsamer*  
en; es zer - - rin - - nen mei - - - ne



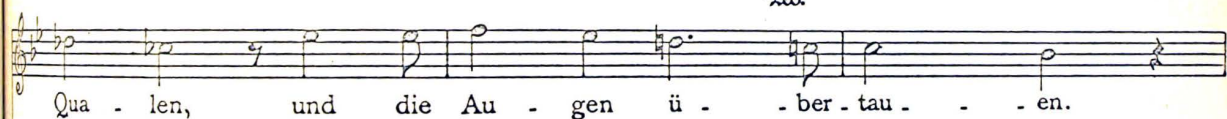
The second system continues the musical score. It begins with the tempo instruction '*immer langsamer*' (becoming increasingly slower). The vocal line has the lyrics 'en; es zer - - rin - - nen mei - - - ne'. The piano accompaniment continues with similar rhythmic patterns.

*rit.* *sempre rit. e più p*

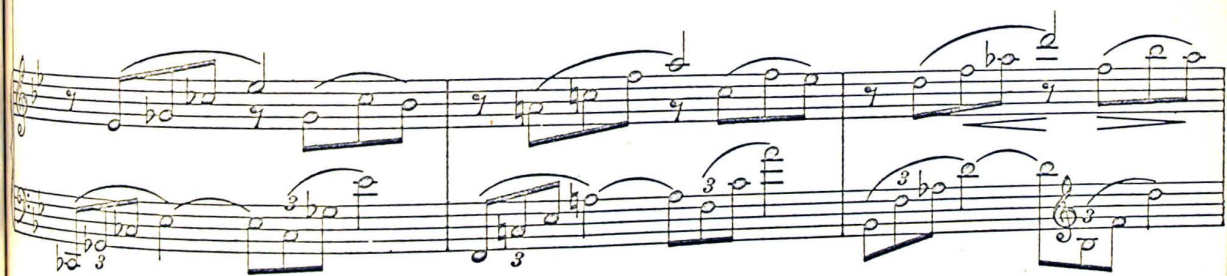


The third system includes the tempo markings '*rit.*' and '*sempre rit. e più p*' (rhythmically and increasingly softer). The vocal line has the lyrics 'Qua - len, und die Au - gen ü - - ber - tau - - - en.' The piano accompaniment features more complex rhythmic figures, including triplets and sixteenth notes.

Qua - len, und die Au - gen ü - - ber - tau - - - en.



The fourth system continues the musical score with the same vocal and piano parts. The lyrics 'Qua - len, und die Au - gen ü - - ber - tau - - - en.' are repeated. The piano accompaniment includes triplets and sixteenth notes.



The fifth system shows the piano accompaniment continuing. It features a variety of rhythmic patterns, including eighth, sixteenth, and triplet notes, with some measures containing rests.



The sixth system continues the piano accompaniment. It includes a variety of rhythmic patterns, including eighth, sixteenth, and triplet notes, with some measures containing rests. The system ends with a double bar line and a repeat sign.



# Vier Lieder

151

für eine Singstimme mit Begleitung des Pianoforte

Johannes Brahms, Op. 96  
(Veröffentlicht 1886)

## 1. Der Tod, das ist die kühle Nacht

H. Heine

Sehr langsam

Singstimme

Der Tod, das ist die küh - le Nacht, das Le - ben

Pianoforte

*p*

ist der schwüle Tag. Es dun - kelt schon, mich

*pp* *dim.*

schlä - fert, der Tag — hat mich müd ge - macht.

*ffz* *ffz* *p* *p* *p* *p*

Über mein Bett er - hebt sich ein Baum, drin singt die jun - ge Nach - ti - gall; sie

*p ben legato*

*cresc. poco a poco*

singt von lau - ter Lie - be,

von lau - ter Lie -

be, ich hör es, ich hör es so - gar im Traum,

*p più p*

so - gar im Traum.

*p*



# 3. Es schauen die Blumen

H. Heine

(85) 7

153

Johannes Brahms

Unruhig bewegt

Stimme

Violoncelle

*p*

*f*

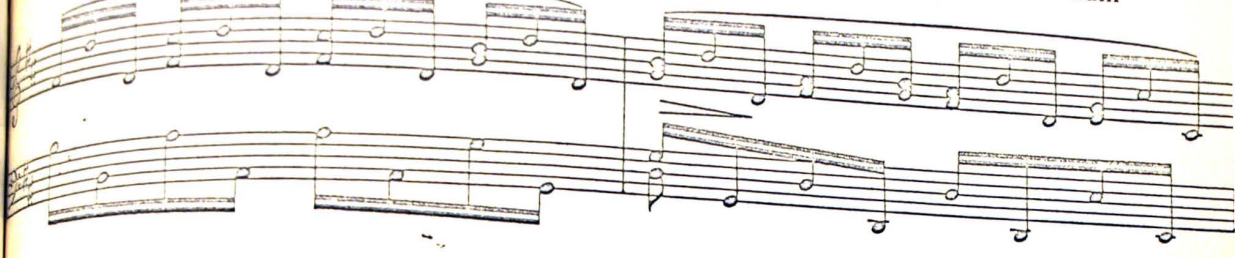
Es schau - en die Blu - men

*p* *sotto voce*

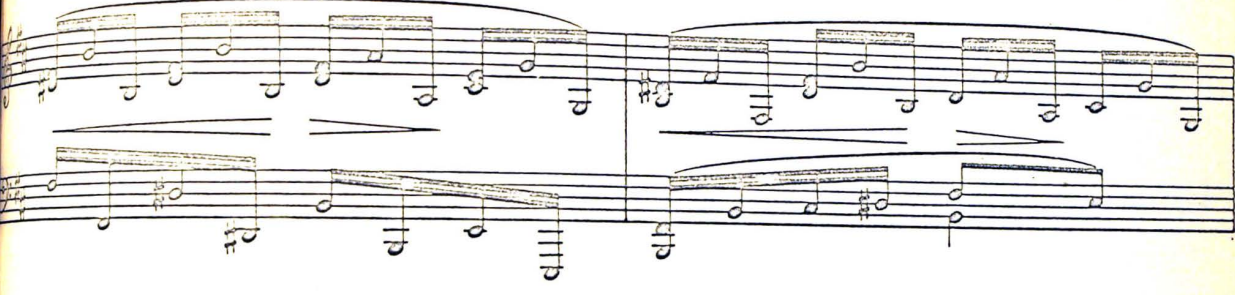
al - le zur leuch - ten - den Son - ne hin - auf; es



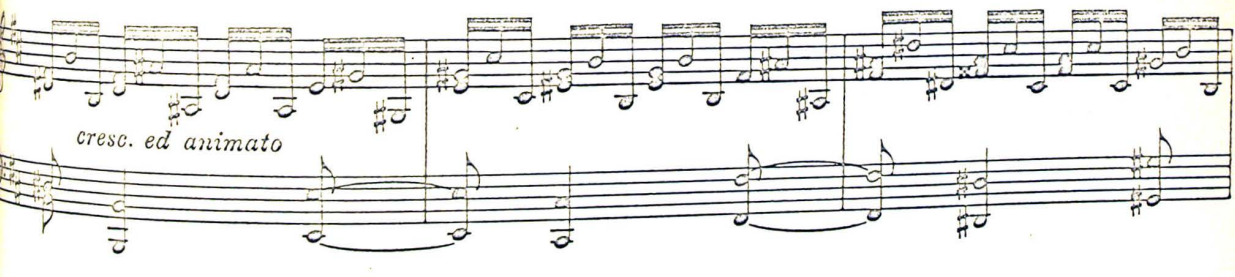
neh - men die Strö - me al - le zum



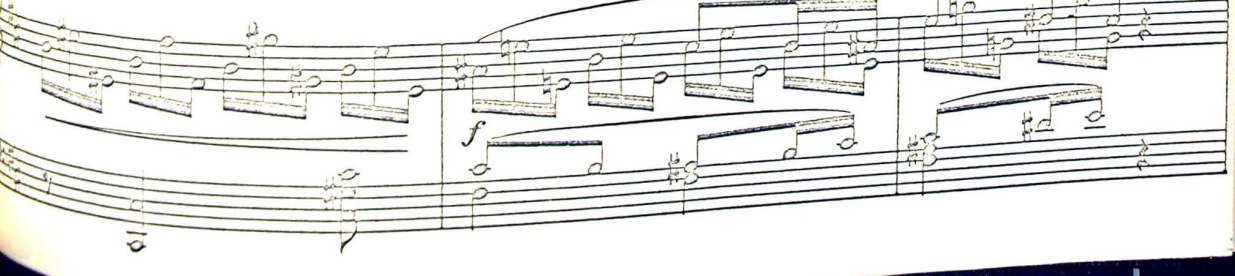
leuch - ten - den Mee - re den Lauf. Es



flat - tern die Lie - der al - le, al - le zu



mei - nem leuch - ten - den Lieb. Nehmt



mit mei - ne Trä - nen und Seuf - zer, ihr

*p dim. sempre*

Lie - der weh - mü - tig und trüb, —

ih

Lie - der weh - mü -

ig

und trüb! —

ig



# 4. Meerfahrt

H. Heine

Johannes Brahms

Andante sostenuto

Stimme

forte

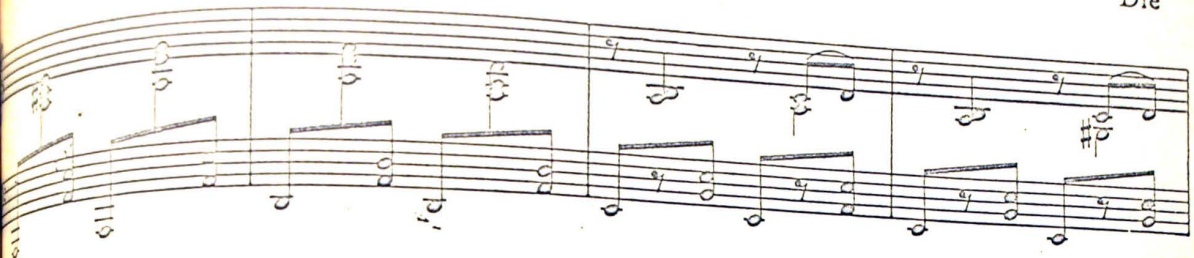
*p* *f*

Mein Lieb - chen, wir sa - ßen bei - sam - men

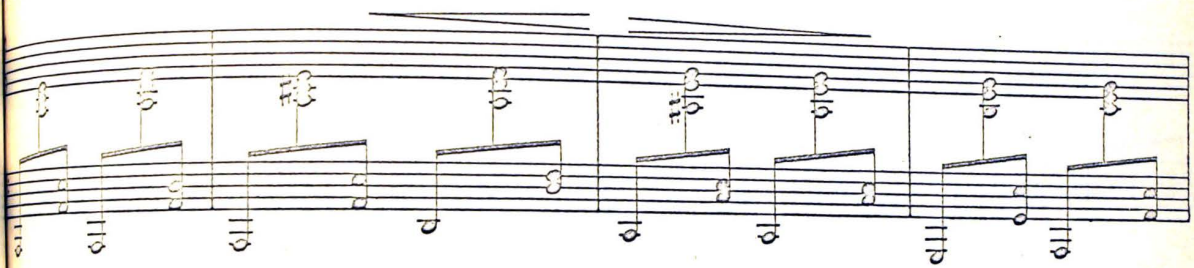
*dim.* *p*



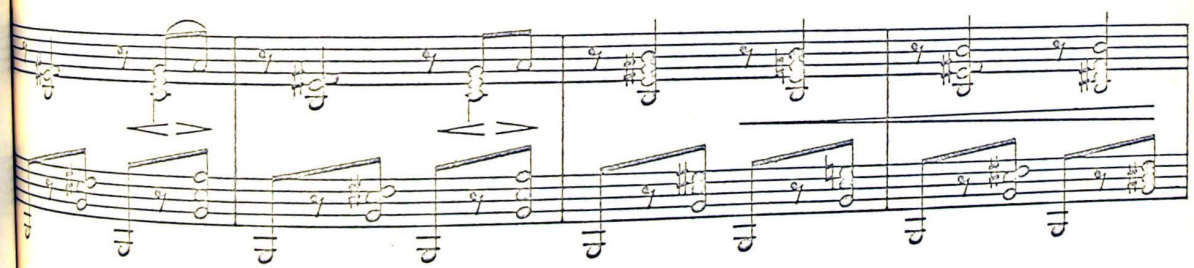
trau - lich im leich - ten Kahn. Die



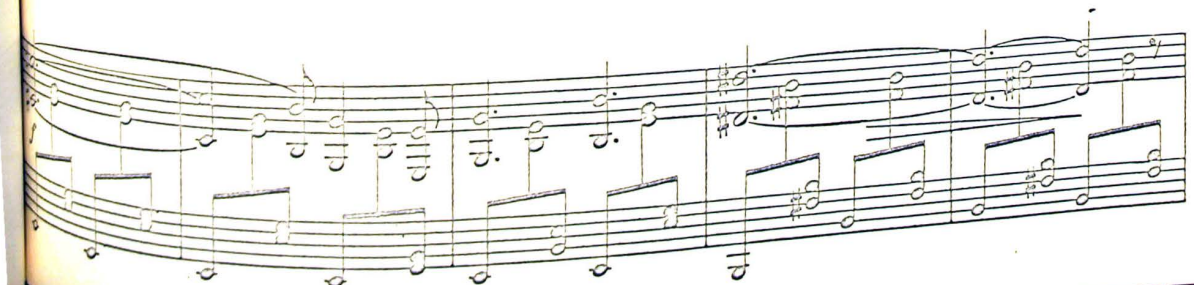
Nacht war still und wir schwammen auf wei - ter Was - ser.



bahn, auf wei - ter, wei - ter Was - ser.



bahn. Die



Gei - ster - in - sel, die schö - ne, lag dämm - rig im

*allmählich immer lebhafter*

Mon - den - glanz; dort klan - gen

*cresc. poco a poco ed animato sempre*

lie - be Tö - ne und wog - te der Ne - bel - tanz. Dort

Klang — es lieb und lie - ber und wogt es hin und her,



allmählich wieder langsamer

(491) 13

159

wir

a

ber

schwam - men vor -

rit. poco a poco -

dim.

- wie zu Anfang

ber

trost -

- los

auf wei -

- tem Meer,

- Tempo I

*f*

*p*

trost -

- los

auf wei -

- tem Meer, \_\_\_\_\_ auf

- tem, wei -

- tem Meer.

*pp*



# Wo wird einst.... Tell me where....

19

(Heine.)

Johannes Brahms

Langsam.

19.

Wo wird einst des Wan - der - mü - den letz - - te Ru - he -  
Tell me where the wea - ry wan - drer shall - one day to

stätt - - te sein? un - ter Pal - men in dem Sü - den?  
rest - be laid? In the south neath wav - ing palm - trees?

un - ter Lin - - den an dem Rhein? werd' ich wo  
on the Rhine neath lin - - den shade? Shall I lie,

in ei - ner Wü - ste ein - ge - scharrt von frem - der Hand?  
a stone my pil - low, bur - ied neath the de - sert sand?