

MUSICAL EXPRESSION IN THE LIEDER OF  
HUGO WOLF

BY  
VICTOR HUGO TICHART

THIS DISSERTATION IS SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF MUSIC AT THE UNIVERSITY OF CAPE TOWN.

THE FINANCIAL ASSISTANCE OF THE CENTRE FOR SCIENCE DEVELOPMENT TOWARDS THIS RESEARCH IS HEREBY ACKNOWLEDGED. OPINIONS EXPRESSED IN THIS PUBLICATION, OR CONCLUSIONS ARRIVED AT, ARE THOSE OF THE AUTHOR AND ARE NOT NECESSARILY TO BE ATTRIBUTED TO THE CENTRE FOR SCIENCE DEVELOPMENT.

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

TABLE OF CONTENTS

DECLARATION . . . . .	vii
ACKNOWLEDGEMENTS . . . . .	viii
ABSTRACT . . . . .	x
PREFACE . . . . .	xii
INTRODUCTION . . . . .	1
CHAPTER I. TIME SIGNATURE AND TEMPO . . . . .	3
<u>Simple Duple Time</u> . . . . .	3
2/4 . . . . .	3
2/8 . . . . .	4
<u>Simple Triple Time</u> . . . . .	4
3/2 . . . . .	4
3/4 . . . . .	5
3/8 . . . . .	5
<u>Simple Quadruple Time</u> . . . . .	6
4/2 . . . . .	6
4/4 . . . . .	6
4/8 . . . . .	7
4/16 . . . . .	8
<u>Quintuple Time</u> . . . . .	8
5/4 . . . . .	8
<u>Compound Duple Time</u> . . . . .	8
6/8 . . . . .	8
<u>Compound Triple Time</u> . . . . .	9
9/8 . . . . .	9
<u>Changes in Time Signature</u> . . . . .	9
<u>Changes in Tempo</u> . . . . .	9
Accelerating Tempi . . . . .	9
Decelerating Tempi . . . . .	10
The Pause . . . . .	11
<u>Expression marks</u> . . . . .	13
CHAPTER II. RHYTHM AND RHYTHMIC FIGURATIONS OR MOTIFS . . . . .	16
<u>Motifs depicting specific ideas</u> . . . . .	16
<u>Even rhythms</u> . . . . .	30
<u>Repeated notes and chords</u> . . . . .	32
<u>Dotted rhythms</u> . . . . .	33
<u>Triplets</u> . . . . .	35
<u>Cross rhythms</u> . . . . .	37
<u>Syncopation</u> . . . . .	37
<u>Rhythmic contraction</u> . . . . .	40
<u>Tremolo</u> . . . . .	41
CHAPTER III. PITCH AND REGISTER . . . . .	43
<u>Music in a low register</u> . . . . .	43
<u>Descending pitch</u> . . . . .	44
<u>Music in a high register</u> . . . . .	44
<u>Ascending pitch</u> . . . . .	45

TABLE OF CONTENTS  
(Continued)

CHAPTER IV.	MELODY, MELODIC FRAGMENTS, AND MOTIFS . . . . .	49
	<u>Motifs depicting nature</u> . . . . .	49
	<u>Motifs depicting vocal sounds</u> . . . . .	59
	<u>Motifs depicting musical sounds</u> . . . . .	62
	<u>Motifs depicting movement</u> . . . . .	70
	<u>Motifs depicting atmospheres and moods</u> . . . . .	77
	<u>Motifs depicting emotions and feelings</u> . . . . .	79
	<u>Descending melodies</u> . . . . .	83
	<u>Ascending melody lines</u> . . . . .	94
	<u>Converging melody-lines: The Yearning- and Love-Motifs</u> . . . . .	101
	<u>Fluctuating melody lines</u> . . . . .	103
	<u>Wandering melody lines</u> . . . . .	112
	<u>Repeated notes</u> . . . . .	117
	<u>Small intervals</u> . . . . .	120
	<u>Large intervals</u> . . . . .	120
	<u>The use of foreign notes</u> . . . . .	122
	<u>Chromaticism</u> . . . . .	124
	<u>Arpeggios and broken chords</u> . . . . .	125
	<u>Ornaments as melodic motifs</u> . . . . .	125
	<u>Miscellaneous motifs and special effects</u> . . . . .	127
	<u>Anomalies</u> . . . . .	139
CHAPTER V.	MODE AND KEY . . . . .	141
	<u>The Modes</u> . . . . .	141
	<u>C Major</u> . . . . .	142
	<u>C Minor</u> . . . . .	143
	<u>C-sharp Minor</u> . . . . .	144
	<u>D-flat Major</u> . . . . .	144
	<u>D Major</u> . . . . .	145
	<u>D Minor</u> . . . . .	146
	<u>E-flat Major</u> . . . . .	146
	<u>E-flat Minor</u> . . . . .	147
	<u>E Major</u> . . . . .	148
	<u>E Minor</u> . . . . .	148
	<u>F Major</u> . . . . .	149
	<u>F Minor</u> . . . . .	150
	<u>F-sharp Major</u> . . . . .	151
	<u>F-sharp Minor</u> . . . . .	151
	<u>G-flat Major</u> . . . . .	151
	<u>G Major</u> . . . . .	152
	<u>G Minor</u> . . . . .	152
	<u>G-sharp Minor</u> . . . . .	153
	<u>A-flat Major</u> . . . . .	154
	<u>A Major</u> . . . . .	154
	<u>A Minor</u> . . . . .	155
	<u>B-flat Major</u> . . . . .	156
	<u>B-flat Minor</u> . . . . .	157
	<u>B Major</u> . . . . .	157
	<u>B Minor</u> . . . . .	157
	<u>Changes of key and key signature</u> . . . . .	158

TABLE OF CONTENTS  
(Continued)

CHAPTER VI.	HARMONIC LANGUAGE . . . . .	160
	<u>Tonic chords and pedal points</u> . . . . .	160
	<u>Dominant harmonies and pedal points</u> . . . . .	162
	<u>Diminished harmonies</u> . . . . .	163
	<u>Sixth chords</u> . . . . .	165
	The Tristan chord . . . . .	167
	<u>Neapolitan chords</u> . . . . .	169
	<u>IV (minor) in a major key</u> . . . . .	170
	<u>Chords with added notes</u> . . . . .	171
	Major chords with an added sixth . . . . .	171
	Minor chords with an added sixth . . . . .	171
	Minor chords with a suspended second or ninth . . . . .	172
	<u>Appoggiatura chords</u> . . . . .	173
	<u>Cadences</u> . . . . .	173
	Perfect cadences . . . . .	173
	Plagal cadences . . . . .	173
	<u>Specific harmonic progressions</u> . . . . .	175
	Regular I - V - I - V harmonic sequence . . . . .	175
	I - IV - IV (with added 6th) - I . . . . .	176
	Rising sequences . . . . .	187
	Falling sequences . . . . .	189
	<u>Modulations</u> . . . . .	190
	Modulation to the Neapolitan key . . . . .	190
	Passing modulation to a major key in a minor context . . . . .	191
	Passing modulation to a minor key in a major context . . . . .	192
	Modulation to a flatter key . . . . .	193
	Ascending mediant modulations . . . . .	193
	Descending mediant modulations . . . . .	196
	<u>Harmonic styles</u> . . . . .	197
	Simple harmonic style . . . . .	197
	Chromatic harmonic style . . . . .	197
	Wandering harmonies . . . . .	198
	<u>The use of flats in a sharp key</u> . . . . .	199
	<u>Corresponding phrases in different modes</u> . . . . .	200
CHAPTER VII.	DYNAMICS . . . . .	204
	<u>Wolf's use of dynamic levels</u> . . . . .	204
	Soft dynamics . . . . .	204
	Loud dynamics . . . . .	209
	<u>Changes in dynamics</u> . . . . .	209
	Crescendi . . . . .	209
	Decrescendi . . . . .	210
	Swells . . . . .	211
	Sudden dynamic contrasts . . . . .	215
CHAPTER VIII.	ORNAMENTS . . . . .	219

TABLE OF CONTENTS  
(Continued)

CHAPTER IX.	ARTICULATION AND PHRASING . . . . .	232
	<u>Specific examples of Wolf's use of articulation</u>	
	<u>and phrasing</u> . . . . .	232
	Slurs . . . . .	232
	Portamento slurs . . . . .	238
	Staccato . . . . .	243
	Semi-staccato . . . . .	247
	Accents . . . . .	250
	<u>The strong accent</u> . . . . .	250
	<u>The medium accent</u> . . . . .	251
	Tenuto . . . . .	260
	Sforzando . . . . .	262
	<u>The forte-piano</u> . . . . .	266
	Broken or rolled chords . . . . .	267
	Rests . . . . .	269
CHAPTER X.	TEXTURE AND STYLE . . . . .	277
	<u>Specific uses of texture and style of piano</u>	
	<u>writing in Wolf's Lieder</u> . . . . .	277
	<u>Thick texture</u> . . . . .	283
	<u>Thin texture</u> . . . . .	285
	<u>Chordal texture</u> . . . . .	286
	<u>Contrapuntal texture</u> . . . . .	287
CHAPTER XI.	PHRASING AND FORMAL STRUCTURE . . . . .	304
	<u>Phrasing</u> . . . . .	304
	<u>Form</u> . . . . .	307
CONCLUSION	. . . . .	319
	. . . . .	
APPENDIX A:	CHRONOLOGICAL LIST OF LIEDER . . . . .	322
APPENDIX B:	LETTER TO EDMUND LANG . . . . .	354
APPENDIX C:	LETTER TO FRIEDRICH ECKSTEIN . . . . .	355
APPENDIX D:	LIST OF ORCHESTRATED LIEDER . . . . .	356
LIST OF ABBREVIATIONS	. . . . .	359
BIBLIOGRAPHY	. . . . .	360
INDEX OF LIEDER TITLES	. . . . .	362

DECLARATION

I declare that this dissertation is my own work. It is being submitted in partial fulfilment of the degree of Master of Music in the Faculty of Music of the University of Cape Town. It has not been submitted before for any degree or examination in any other university.

*V. H. Tichart.*

Victor Hugo Tichart

January 1996

ACKNOWLEDGEMENTS

There are numerous people who, both directly and indirectly, have provided an invaluable contribution towards my completing this thesis.

I wish to single out the following people for their assistance and support:

Prof Stuart Reiner, my supervisor, for his advice and assistance on being a writer and in putting together the final product, and for being able to tap his vast knowledge, particularly of Wagner's music and compositional style.

Mr Neil Solomon, my piano lecturer, for his encouragement and assistance in matters of repertoire as well as for his suggestion of my original Honours Degree topic which led, in turn, to this thesis.

Prof Désirée Talbot for her encouragement and insights into the orchestral nature of piano accompaniments.

Mr Sidwill Hartman for his encouragement and inspiration that sparked my initial interest in, and love for, vocal music.

Mr James van Tonder for his lectures in Music Education that provided my method of analysis for this thesis.

The librarians at the Faculty of Music Library for their assistance, understanding and help in contacting the various publishers.

Those lecturers and students in the Faculty of Music who have given words of encouragement and support over these three years.

Mrs Heather Tichart, my mother, for her many patient hours of typing, assistance in operating the computer and printing out in the preparation of the final product.

St James Church, Kenilworth, for the use of their lazer printer.

My family and friends for their support.

I wish to gratefully acknowledge the assistance of the following organisations and people for their financial assistance:

Erik Chisholm Memorial Scholarship (University of Cape Town)

Manuel and Luby Washkansky Scholarship (University of Cape Town)

Megan McKenzie Scholarship (University of Cape Town)

University of Cape Town Research Scholarship

The financial assistance of the Centre for Science Development towards this research is hereby acknowledged. Opinions expressed in this publication, or conclusions arrived at, are those of the author and are not necessarily to be attributed to the Centre for Science Development.

Extracts from the Wolf Lieder are reproduced by kind permission of Peters Edition Ltd., London.

Certain extracts from Wolf's Italian Songbook and Spanish Songbook are reproduced by kind permission of Dover Publications, Inc.

Extracts from the Nachgelassene Werke of Hugo Wolf are reproduced by kind permission of Musikwissenschaftlicher Verlages Wien.

Extracts from the Overtures to Wagner's Der Fliegende Holländer and Die Meistersinger von Nürnberg, as well as from The Planets by Gustav Holst, are reproduced by kind permission of Accent Music on behalf of Boosey and Hawkes Music Publishers.

Extracts from the vocal scores of Wagner's operas are reproduced by kind permission of Schott and Company Ltd.

## ABSTRACT

The aim of this thesis is to examine the way in which Hugo Wolf expresses the texts of his songs through music.

In doing so, this author decided to break music down into its individual elements, namely: time signature and tempo; rhythm; pitch and register; melody; key and mode; harmony; dynamics; ornaments; articulation and phrasing; texture; and formal structure and phrasing.

Each song has been analysed in terms of these eleven elements of music, the results of which have been collated.

In preparation of the final draft, only approximately fifty percent of the information collected has been used. At this point, the author thought it wise to bias the thesis towards the Nachgelassene Werke (those songs published posthumously) as much of the existing literature tends to neglect these pieces.

Wolf's songs epitomise the Romantic style of composition in their pronounced emphasis on explicit and expressive depictions of the texts, their free use of form, their extensive use of chromatic harmonies and the almost orchestral nature of many of their piano parts. Due to the almost perfect integration of vocal line and piano part, it has seemed appropriate to use the term "piano part" in place of "accompaniment".

Wolf's use of the piano as an equal duo partner to the voice (and the resulting unpianistic quality of some of the piano writing)

makes it appropriate not to make too rigid a distinction between voice and piano parts when analysing these Lieder in terms of the eleven above-mentioned musical elements.

Wagner is seen to have had a strong influence on Wolf's compositional style, particularly in the areas of harmony and texture. Wolf often quoted harmonically from the works of Wagner, and the distinctly orchestral nature of his piano parts bear witness to this. In fact, Wolf was to the art song what Wagner was to opera: just as Wagner created the Gesamtkunstwerk by unifying all the aspects of opera into one holistic creation, so Wolf unified the text, vocal line and piano part of the Lied, bringing it to its zenith in the history of music.

Ultimately, though, the aim of this thesis is to assist those performing Wolf's Lieder in gaining an understanding of both individual Lieder and Wolf's style as a whole, enabling them to analyse the Lieder for themselves.

## PREFACE

It would be wrong to presume to set down in words the emotions and feelings portrayed by something as elusive as music. However, this attempt is a product of this author's sense of emotive utterance and familiarity with the Lieder of Wolf.

After initially being struck by the way in which Wolf's Lieder differ from anything written in this genre up to that point in the history of music (their intense articulate emotion and unconventional piano writing), the interest of the author was aroused, leading to the decision to investigate these works more deeply.

The majority of the literature dealing with Wolf's Lieder has, up till now, focused mainly on those Lieder belonging to the songbooks (the Mörike, Goethe, Eichendorff, Italian and Spanish Songbooks), while paying little or no attention to the posthumously published Lieder (the so-called Nachgelassene Werke). In this thesis, the focus has been shifted to include these posthumously published Lieder, many of which are of musical merit and provide early evidence of Wolf's future genius. While they may not be Wolf's best and most expressive music, they are useful as clear examples of the points made in the present text.

## INTRODUCTION

According to the Harvard Dictionary of Music, "Musical expression may be described as the quality that accounts for the peculiar emotional effect of music . . . on human beings."<sup>1</sup>

It is the purpose of this thesis to examine the peculiar way in which Hugo Wolf uses musical expression in his Lieder, acting as a reference work in aiding performers in their study of such Lieder. To this end, a comprehensive index will be appended to the text.

The above-mentioned study will also be assessed in terms of the norms of tonal musical expression as proposed by Deryck Cooke in The Language of Music. Although Cooke's concept of tonal tensions will be referred to, only those aspects applying specifically to this study will be dealt with in any detail.

I have undertaken to analyse Wolf's Lieder in terms of the following musical elements:

1. time signature and tempo
2. rhythm and rhythmic figurations or motifs
3. pitch and register
4. melody, melodic fragments, and motifs
5. mode and key

---

<sup>1</sup>Willi Apel, ed., Harvard Dictionary of Music, 2nd ed., 1970, s.v. "Expression."

6. harmonic language
7. dynamics
8. ornaments
9. articulation and phrasing
10. texture and style
11. phrasing and formal structure

The ensuing chapters will deal with the way in which Wolf expresses the texts of his Lieder through each of these musical elements, thereby providing a deeper understanding of his expressive vocabulary.

2/4

Wolf equates this time signature with nature, amongst other subjects, in Lieder such as "Morgentau" (LF 11) and "Da fuhr ich still in Wägen..." (NW); here, the more tranquil aspects of nature have dictated the use of gentler, more restful tempi ("In sanfter Bewegung" and "In ruhiger Bewegung" respectively). On the other hand, the more energetic, merry feelings of "Frühlingsspiel" (NW) and "Nur ich, wo bist du?" (NW) result in Wolf's use of livelier tempi in 2/4 ("Winter!" and "So reich als möglich" respectively).

Clare Cook, *The Language of Music Notation*: Oxford University Press, 1997; Oxford Paperbacks, 1992), p. 97.

See p. 389 for a list of abbreviations.

## CHAPTER I

## TIME SIGNATURE AND TEMPO

Time functions in music as in life: it is a dimension in which things occur in succession. Hence in music it expresses the speed and rhythm of feelings and events - in other words, the state of mental, emotional, or physical animation.<sup>2</sup>

In this chapter, the elements of time signature and tempo will be treated in conjunction with each other where appropriate, whilst the aspect of changes in tempo will have its own separate heading.

Simple Duple Time

2/4

Wolf equates this time signature with nature, amongst other subjects, in Lieder such as "Morgentau" (LF 1)<sup>3</sup> and "Da fahr ich still im Wagen..." (NW); here, the more tranquil aspects of nature have dictated the use of gentler, more restful tempi ("In sanfter Bewegung" and "In ruhiger Bewegung" respectively). On the other hand, the lighthearted, merry feelings of "Frühlingsglocken" (NW) and "Liebchen, wo bist du?" (NW) result in Wolf's use of livelier tempi in 2/4 ("Munter!" and "So rasch als möglich" respectively).

---

<sup>2</sup>Deryck Cooke, The Language of Music (London: Oxford University Press, 1959; Oxford Paperbacks, 1962), p. 97.

<sup>3</sup>See p. 359 for a list of abbreviations.

Faster tempi are also used for the restless longing of "Die Spinnerin" (LF 3) ("Unruhig bewegt, doch nicht zu geschwind") and "Ja, die Schönst! Ich sagt es offen" (NW) ("Kräftig und etwas gemessen").

The occasional use of this time signature in depicting things delicate and tiny is evident in "Mädchen mit dem roten Mündchen" (NW) and "Mausfallen-Sprüchlein" (LF 6).

#### 2/8

Wolf's only Lied written in the uncommon time signature of 2/8, "Die Kleine" (NW), also deals with things small and delicate.

#### Simple Triple Time

#### 3/2

Wolf has used this particular time signature for two Lieder: "Wie des Mondes Abbild zittert..." (NW) and "Biterolf (im Lager von Akkon 1190)" (GSMGK 3); both have slow tempi.

The first-mentioned Lied uses the slow half note pulse ("Langsam") to create an atmosphere of calm and steadfastness.

The half note pulse of "Biterolf", with a tempo indication of "Ziemlich gehalten", helps to create a religious tone in keeping with the text.<sup>4</sup> The visual association of open note heads with

---

<sup>4</sup>See also p. 6 below.

many turn-of-the-century Anglican and Methodist hymnals (amongst others), as well as the resulting slow tempi, further enhances this religious feeling.

### 3/4

In Lieder such as Körner's "Ständchen" (NW) and "Nachtzauber" (EL 8), slower tempi ("Sehr gehalten" and "Sanft fliessend" respectively) are used by Wolf to give a feeling of tranquillity. A common theme of night is also evident here. Prayer is a common theme running through "Abendbilder" as well as "Du bist wie eine Blume" (NW), both of which are in 3/4, and have the tempo indications of "Sehr langsam" and "Ruhig" respectively.

At a more moderate tempo, it appears that love is the emotion running through the Lieder, whereas the faster tempo of "Auf der Wanderung" (NW) ("Frisch und kräftig markiert") gives this Lied its carefree and joyful nature. The 3/4 time signature allows the whole song to swing, typified by the rhythm on the word "schwingen" illustrated in Music example 2-9 in Chapter II.

### 3/8

"Das Vöglein" (LF 2) sees Wolf using this lilting time signature in depicting birds flying through the air in a playful manner. Its lilting feel is also used to good effect in "Der Soldat I" (EL 5) to depict a soldier on horseback, as well as in "Erwartung"

(EL 18), which is sung by Graf Friedrich, the hero of Eichendorff's novelle Ahnung und Gegenwart, while riding on horseback.

The second above-mentioned use of this time signature is in keeping with the tradition of using time signatures such as 3/8, 6/8 and 9/8 to depict the galloping movement of a horse.<sup>5</sup> An exception to this is the horse in "Der Feuerreiter" (ML 44).

#### Simple Quadruple Time

4/2

"Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1), with its slow and solemn tempo of "Feierlich und gemessen", sees Wolf once again using the hymn-like half note pulse (mentioned above) in a religious context.<sup>6</sup>

4/4

The variety of emotions and ideas expressed in Lieder in 4/4 are affected by tempo rather than by the number of beats in a bar. As is the case in most music, Wolf uses 4/4 for the march-like music in "Der Tambour" (ML 5), the slower funereal marching of "Ein Grab" (NW), "Zur Ruh, zur Ruh" (GSMGK 6), "Knabentod" (NW), "Nachruf"

---

<sup>5</sup>See also p. 8 below.

<sup>6</sup>See p. 4 above.

(NW) and "Wo wird einst..." (HSB 1), and walking as in "Ich geh durch die dunklen Gassen... (In der Fremde II)" (NW) and "Rückkehr" (NW).

In general, Wolf uses this time signature, along with 2/4, to express more rigid and controlled, masculine feelings as opposed to the more relaxed and abandoned, feminine feel of triple time. This corresponds closely with the use of these time signatures in Western tonal music as mentioned by Deryck Cooke in his book The Language of Music.<sup>7</sup>

Emotions depicted by Wolf using this time signature, range from the tranquillity of the very slow tempo of "Die Nacht" (EL 19) ("Sehr langsam") to the anger and bitterness of the more agitated "Mit schwarzen Segeln...(Neue Gedichte IX)" (NW) ("Leidenschaftlich bewegt").

## 4/8

Here, Wolf uses the smaller, eighth note pulse in depicting the daintiness of the stars as they tiptoe through the skies at night in his Lied "Sterne mit den goldnen Füßchen...(Neue Gedichte XI)" (NW).

---

<sup>7</sup>Cooke, Language of Music, p. 97.

4/16

Once again, daintiness (along with high speed ["Äusserst rasch und feurig"]) inspires Wolf to use this unusually small pulse in "Waldmädchen" (EL 20).

#### Quintuple Time

5/4

This metre, here unique in Wolf's song writing, is used because it aptly fits the trochaic pentameter of the text of "Jägerlied" (ML 4).<sup>8</sup> Of course, metre and rhyming have a strong effect on use of time signatures. This example, however, is worth mentioning in that it is the only example in Wolf's Lieder of this particular time signature.

#### Compound Duple Time

6/8

Wolf uses this time signature in two of its traditional contexts: as a lullaby in "Wiegenlied im Winter" (LF 5) (despite the tempo marking of "Bewegt"), and to depict a horse and rider in "Der Gärtner" (ML 17).

It is also used, amongst other things, to depict nature, love and more playful feelings.

---

<sup>8</sup>See Appendix B.

Compound Triple Time

9/8

This time signature is also used in the context of horse riding, as in "Der Soldat II" (EL 6).

Changes in Time Signature

This can occur for two reasons: either textual or musical.

An example of the text inspiring Wolf to change the time signature occurs in "Mausfallen-Sprüchlein" (LF 6) where he uses the somewhat clumsy time signature of 5/8 for one bar to depict the awkwardness of the old cat dancing.

Most often, though, a temporary change in time signature will occur for harmonic, motivic or structural reasons, i.e. for purely musical reasons.

Changes in TempoAccelerating Tempi

As mentioned above, tempo is an indication of the level of mental, emotional or physical animation.<sup>9</sup>

Physical movement is one of the more obvious reasons for an increase in tempo: "viel bewegter" is indicative of the wild brook in bar 11 of "Knabentod" (NW); and the flying zephyrs in bars 33 to

---

<sup>9</sup>See p. 3.

36 of "Liebchen, wo bist du?" (NW) and have a tempo indication of "hastig".

Increases in, or bursts of, passion are indicated by an increase in tempo in Lieder such as "Andenken" (NW) ("leidenschaftlich bewegt" from bar 46 onwards after the words "denk ich nur dein!" [I think only of you]), and "Frage nicht" (NW) ("erregt" in bar 5 and "drängend" in bars 17 to 20 in places where the musical phrase is moving towards a climax).

Happiness and other positive emotions result in the tempo increases found in bars 92 to 117 of "Die Kleine" (NW) at the words "küß, so viel ich will" (kiss as much as I like) ("beschleunigt") and at the end of "Der Jäger" (ML 40) after the words "und küß und hab mich wieder" (and kiss and have me again) ("sehr schnell und leidenschaftlich"), whereas desperation is responsible for the many tempo fluctuations in "Gretchen vor dem Andachtsbild der Mater Dolorosa" (NW) and "Die Spinnerin" (LF 3).

Hope and anticipation, as well as anger and agitation, are other emotions depicted by such tempo increases.

#### Decelerating Tempi

One of the most common occurrences of a decrease in tempo in Wolf's Lieder, is where a question has been asked in the text. The reasons for this are obvious and the examples numerous.

Other common and more obvious reasons for Wolf's use of a decrease

in tempo are: the slowing down of movement as in bars 7 to 10 of "Knabentod" (NW); pausing to think or to listen as in "Jägerlied" (ML 4) (bars 11 and 12) and "Da fahr ich still im Wagen...(In der Fremde I)" (NW) (bars 23 and 24) respectively; to emphasise an important point in the text as in bars 8 and 9 of "Beherzigung" (GSMGK 4) ("breit"), here used in conjunction with accents; and indicating tranquillity as in "Die Kleine" (NW), bars 30 to 33 and 78 to 83.

Here, we also see a slower tempo ("immer zurückhaltender") being used to indicate sadness and despair (see bars 62 to 75). Yet, a temporary decrease in tempo has also been used by Wolf to depict feelings of love and adoration; the last vocal phrase of "Jägerlied" (ML 4) is a good example of this.

All these, along with the other uses to which Wolf puts a deceleration in tempo, indicate that, as a composer, he has remained within the norms of Western musical practise.

Of course, any ensuing "a tempo" is usually indicative of a return to the original emotion or mood that existed before the change in tempo.

#### The Pause

Lastly, Wolf's use of the pause sign closely parallels his use of decelerating tempi.

Two interesting uses of this device are found in bars 57 to 58 of "Der Jäger" (ML 40) where Wolf has used it to depict the echo of a gunshot (the pause of silence between bars 57 and 58 allows for the final fortissimo of bar 57 to resound before the music continues) and its dying away, here likened to the rolling of thunder (see bar 58 in the music example below).

## Music example 1-1

Extract from "Der Jäger" (ML 40) (bb. 52-62)

52 *frisch*

Ein Schuss zum Zeit-ver-trei-be!  
A shot-per-chance may cheer-me!  
*etwas gemessen*

*sf* *p*

gunshot

Ge-sun-der Knall und Wie-der-hall er-frischt das Mark im  
Its sound to hear with e-cho clear, doth make the time less

*fp* *sf* *p* *sf* *cresc.*

silence for gunshot echo

Lei-be-dreary-

*ff* *pp*

gunshot/thunderclap

*Ziemlich nachlassend; mit freiem Vortrag.*

Doch wie der Don-ner nun ver-hallt  
The thunder through the vales doth steal,

*ppp*

gunshot/thunderclap  
dying away

### Expression marks

Wolf often uses very specific German adjectives and adverbs in prescribing the character or emotion to be used at specific points in the text. These go further than mere tempo indications and are the first time that such directions have been used in the German Lied.

At the start of "Wer rief dich denn?" (IL 6), illustrated below, Wolf uses the word "höhnisch" (sneering) to describe the way in which the scorned lover speaks to his or her loved one.

### Music example 1-2

Extract from "Wer rief dich denn?" (IL 6) (bb.1-9)

Gemessen. (♩ = 108)

*p* (höhnisch.)

Wer rief dich denn? wer hat dich

*p*

*f* *p*

*p*

*zurückhaltend.*

her. bestellt? wer hiess dich kommen, wenn es dir zur Last? Geh zu dem Liebchen, das dir mehr gefällt, geh da...

*molto rit.* *a tempo.*

In "Geselle, woll'n wir uns in Kutten hüllen" (IL 14), the words "recht kläglich" (really pitifully) tell the singer how to sing the plea quoted in the text (see Music example 1-3 below).

Music exmple 1-3

Extract from "Geselle, woll'n wir uns in Kutten hüllen"

(IL 14) (bb. 7-12)

Dann po-chen wir an Thür um Thür im Stil-len: „gebt ei-nem ar-men Mönch um Je-su wil-len.“

*(recht kläglich)*

A further example is Wolf's use of "pompös" (pompous) in bars 22 to 23 of "Der Tambour" (ML 5), illustrated below.

Music example 1-4

Extract from "Der Tambour" (ML 5) (bb. 22-24)

22

*f pompos*

kraut da-rein, die Schle-gel Mes-ser und Ga-. - - bel, ei-ne  
 kraut for me, the drum-sticks would be for cut- - - ting, and my

It is, therefore, clear that Wolf uses the more common time signatures, such as 4/4 and 3/4, in a manner similar to most other composers of Western tonal music. In a few cases, physical movement (like dancing and marching) has influenced his decision to use a specific time signature, albeit a common one. It is only his use of less common time-signatures, such as 5/4 or 2/8, that is dictated by specific ideas in the texts of the relevant songs.

In dealing with time signature and tempo, it is clear that the two are interlinked. The same connection with tempo will be found true in the ensuing chapter dealing with rhythm and rhythmic figurations or motifs. The influence of Wolf's very specific descriptive expression marks on the execution of time signatures and tempi is another important aspect of his compositional style.

## CHAPTER II

## RHYTHM AND RHYTHMIC FIGURATIONS OR MOTIFS

Deryck Cooke correctly states that "the tempo is an integral part of a rhythmic impulse's<sup>10</sup> expressive potentiality".<sup>11</sup> This will become clear as Wolf's use of rhythmic motifs is investigated. For the purposes of this study, rhythmic motifs dealing with specific ideas will be covered first, whilst the grouping together of similar motifs will occur in the latter part of this chapter.

Motifs depicting specific ideas

Wolf's depiction of musical instruments and sounds begins this section devoted to rhythmic motifs that have been used in depicting certain emotions, ideas, moods and physical movements.

His Lied "Der Tambour" (ML 5) sees the vivid depiction of military drums and bugles, as shown in the extracts below.<sup>12</sup>

---

<sup>10</sup>For the purposes of this study, the word "motif" may be substituted for "impulse".

<sup>11</sup>Cooke, Language of Music, p. 179.

<sup>12</sup>See also pp. 41 and 43.

Music example 2-1

Extracts from "Der Tambour (ML 5)

(bb. 1-2)

1 Im Marschtempo.

drum rhythm

(bb. 10-13)

pp II

Im La - ger, wohl um Mit - ter-nacht, wenn niemand auf ist  
 At mid-night, when the camp's a - sleep and on - ly sen-tries

drum rhythm

(bb. 18-20)

18 a tempo

dann: die Trom - mel müsst' ei - ne Schüs - sel sein, — ein  
 then. bugle The drum a largedish would have to be — with

schwer 3 3 3 3

f a tempo

drum rhythm

(bb. 22-23)

22 *f pompos*

kraut da-rein, die Schle-gel Mes-ser und  
kraut for me, the drum-sticks would be for

drum rhythm

(bb. 54-58)

54

drum rhythm

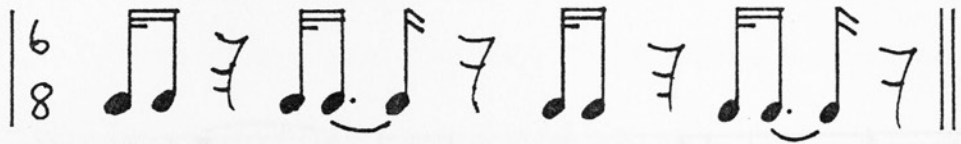
Wolf has also used the fanfare-like triplet rhythm of bugles to announce a wedding in bars 49 and 58 of "Frühlingsglocken" (NW), partially in the context of an "etwas breiter!" tempo within the general tempo indication of "Munter!".

The dotted rhythm permeating "Die Zigeunerin" (EL 7) at a moderate tempo is reminiscent of the kind of dotted rhythm that one would associate with the music of gypsy guitars (see Music example 2-2 below).

## Music example 2-2

Rhythm from "Die Zigeunerin" (EL 7)

Mässig



The physical movement spoken about in the texts of Wolf's Lieder, ranges from a gentle rocking or swaying movement (see Music examples 2-3 and 2-4 below), to the blowing of the wind (see Music example 2-5 below).

## Music example 2-3

Rhythm from Körner's "Ständchen" (NW)

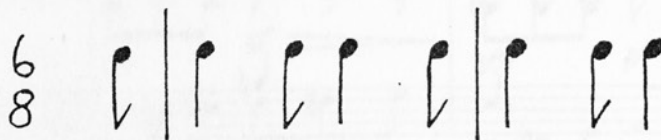
Sehr gehalten



## Music example 2-4

Rhythm from "Wiegenlied im Winter" (LF 5)

Bewegt



## Music example 2-5

Extract from "Wiegenlied im Winter" (LF 5) (bb. 33-42)

Bewegt

33

ein, mein sü - sses Kind, da drau - ssen geht der Wind, er  
stars be - gin to peep, the night-winds soft - ly sigh, they

pocht ans Fen-ster und schaut hi-nein, und hört er wo ein  
rap and in at the win - dow pry, and if they hear a

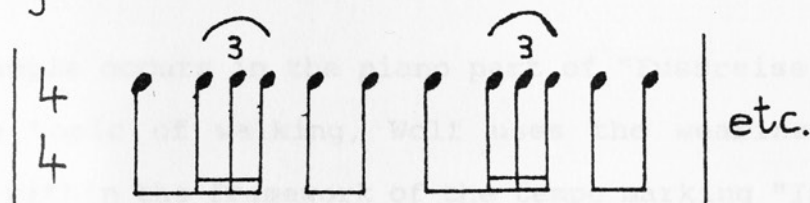
Kind-lein schrei'n, da schilt und summt und brummt er sehr, holt  
ba - by cry, they scold and blow and whis - per low, then

Rhythmic motifs that are similar to each other, relating to walking, and to travelling in a carriage, are found in "Rückkehr" (NW) and "Da fahr ich still im Wagen (In der Fremde I)" (NW) respectively. All are examples of moderate movement, either walking or trundling along in a carriage. The three music examples below illustrate this.

Music example 2-6 (a)

"Rückkehr" (NW) - left hand rhythm of the piano part

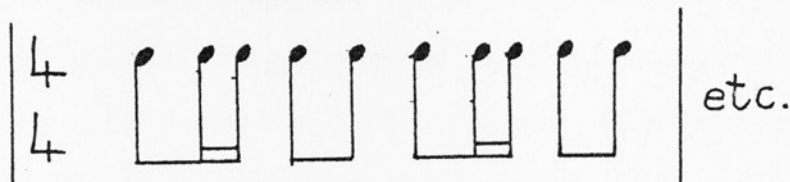
Sehr ruhig



Music example 2-6 (b)

"Rückkehr" (NW) - right hand rhythm of the piano part

Sehr ruhig



## Music example 2-7

"Da fahr ich still im Wagen (In der Fremde I)" - piano part

In ruhiger Bewegung

etc.

A further example occurs in the piano part of "Fussreise" (ML 10). Still on the topic of walking, Wolf uses the weariness of the appoggiatura within the framework of the tempo marking "In gehender Bewegung, düster", to depict the singer of "Herbstentschluss" (NW) making his or her last walk towards death and the grave (see bars 76 to 96). A similar case is found in "Gretchen vor dem Andachtsbild der Mater Dolorosa" (NW) (here with the tempo indication of "Sehr langsam und mit der innigsten Empfindung") where it is indicative of sorrow and lamenting (see Music example 2-8 below).

## Music example 2-8

Extract from "Gretchen vor dem Andachtsbild der Mater Dolorosa"

(NW) (bb. 1-4)

*Molto lento e con intimo sentimento*  
 Sehr langsam und mit der innigsten Empfindung

The musical score consists of three staves. The top staff is the vocal line in G major, 4/4 time, with a tempo marking of 'Molto lento e con intimo sentimento'. The lyrics are: 'Ach nei-ge, O mai-den, du Schmer-zen - rei - che, dein O sor - row - la - den, O'. The piano accompaniment is in the same key and time, featuring a prominent triple rhythm in the right hand. Dynamics include *p*, *pp*, *mf*, and *f*. The score is marked with a first ending bracket.

Ach nei-ge, O mai-den, du Schmer-zen - rei - che, dein  
 O sor - row - la - den, O

The lilting feel of triple rhythm at a tempo such as "Frisch und kräftig markiert", lends itself to the depiction of more carefree walking, dancing and jumping, effectively illustrated in the extract below, from "Auf der Wanderung" (NW).

## Music example 2-9

Extract from "Auf der Wanderung" (NW) (bb. 48-56)

48 *a tempo*

Laßt uns dann sin - gen, tan - zen und sprin - gen,  
 Sing - ing and danc - ing, best foot ad - vanc - ing,

*a tempo*

lu - stig uns schwin - gen, Kir - mes ist heut!  
 ten - der eyes glanc - ing! Ah! but it's grand!

*cresc.* *f* *ff*

Wolf has also used this kind of rhythm to depict birds flying through the air, as in "Das Vöglein" (LF 2) ("Lebhaft, spielend und gut zu deklamieren"), as well as galloping horses, as in "Der Soldat I" and "Der Soldat II" (EL 5 and 6) ("Frisch" and "Eilig und heftig" respectively). On the other hand, bars 11 to 21 of "Die Kleine" (NW) ("Nicht zu geschwind"), as well as the Lied "Der Jäger"

(ML 40) ("Kräftig bewegt"), see Wolf using duple and quadruple time in depicting the movement of a horse.

His use of the rhythm shown below for the first twelve bars of "Wanderers Nachtlied" (GSMGK 5) at the indicated tempo, gives the effect of the tranquillity of night.

Music example 2-10

Rhythm from "Wanderers Nachtlied" (GSMGK 5) (bb. 1-12)

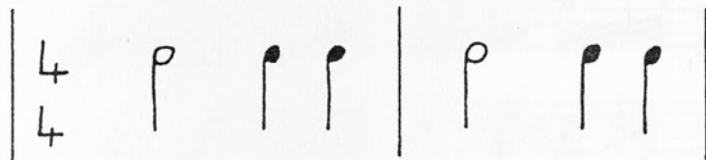
Sehr langsam und ruhig



A similar rhythm, illustrated below, is used in the Lieder "Nachruf" (NW) ("Ziemlich langsam") and "Wo wird einst..." (HSB 1) ("Langsam") to enhance their religious, hymn-like mood, with death also being a common denominator in the subject matter of both Lieder. In fact, this rhythm is very much like a funeral march.

Music example 2-11

Slow tempo



The idea of daintiness and smallness sees the use of smaller note values, either in the form of ornaments, such as acciaccaturas and slides, or semiquavers and demisemiquavers as in the music example below.

Music example 2-12

Extract from "Sterne mit den goldnen Füsschen..." (NW) (bb. 1-6)

*Grazioso, non troppo presto*  
Spielend und nicht zu schnell

*pp molto teneramente*  
sehr zart

The musical score consists of three systems. Each system features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The piano accompaniment is characterized by a continuous, rapid sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. The vocal line is melodic and includes German and English lyrics.

Ster - ne mit den gold - nen Füb - chen  
Stars more shy - ly through the heav - ens,

wan - deln dro - ben bang und sacht,  
none may hear their foot - fall light;

The syncopated accenting and rhythms in the piano interludes and postlude of "Die Spinnerin" (LF 3) and "Erwartung" (EL 18) give these Lieder their feelings of restlessness and expectancy respectively, this despite their differing tempo indications of "Unruhig bewegt, doch nicht zu geschwind" ("Die Spinnerin") and "Einfach und herzlich" ("Erwartung") (see Music example 2-13 below).

Music example 2-13

Extract from "Erwartung" (EL 18) (bb. 13-22)

13

wol - lü - stig rauscht der Hain, — al -  
 deep hid in blooms of May, — flowers

- - les die Lieb - ste meint:  
 — for their sis - ter long:

Sometimes, Wolf has used specific rhythms for certain words to bring out or to emphasise their meaning. There are numerous examples of this in his work, and it would be unnecessary to mention all but a few as illustrations.

In "Der Jäger" (ML 40), the rhythm in the vocal line of bars 2 to 7 indicates the persistence of the rain, how long it took for the rain to clear and just how long those three days were. The longer value of the first note of the one-bar motif gives this effect (see Music example 2-14 below).

Music example 2-14

Extract from "Der Jäger" (ML 40) (bb. 1-10)

1 Kräftig bewegt.

Drei Ta-ge Re-gen  
For three long days the

fort und fort, kein Son-nenschein zur Stun-de; drei Ta--ge lang kein  
rain I've heard and still the sun's not shin-ing, for three long days, for

gu - tes Wort aus mei - ner Lieb - sten Mun - - de!  
 one sweet word from my dear love I'm pin - - ing.

*p* *cresc.*

The effect of laughing is created by the rhythm that Wolf uses for this word in bar 49 of "Der Knabe und das Immlein" (ML 2) (see Music example 2-15 below), whilst the rhythm used for "zierlich" (dainty) in the vocal line of bar 3 of "Jägerlied" (ML 4) gives the effect of daintiness (see Music example 2-16 below).

Music example 2-15

Rhythm from "Der Knabe und das Immlein" (ML 2) (b. 49)

Mässig, zart

la - chen

## Music example 2-16

Rhythm from "Jägerlied" (ML 4) (b. 3)

Ziemlich, lebhaft

Even rhythms

Wolf uses even rhythms in depicting things that have a sense of gentleness and serenity. Examples include lullabies like "Wiegenlied im Sommer" (LF 4) ("Gemächlich und durchweg leise") and the depiction of tranquillity in "Wanderers Nachtlied" (GSMGK 5) ("Sehr langsam und ruhig") amongst other Lieder.

This is in agreement with Cooke who sees an even rhythm, at a slow tempo, as depicting serenity<sup>13</sup> and a "smooth, unimpeded flow of any particular emotion".<sup>14</sup>

Even rhythms are also used to depict the gentle movement of water in "Ghasél" (NW) ("Andante") and in "Die Nacht" (EL 19) ("Sehr langsam"), as well as walking or travelling in the above-

---

<sup>13</sup>Cooke, Language of Music, p. 84.

<sup>14</sup>Ibid., p. 100.

mentioned "Wanderers Nachtlid" and in "Ich geh durch die dunklen Gassen... (In der Fremde II)" (NW) ("Langsam"). A variation on this is Wolf's change from a rather static rhythm to an even quarter note rhythm in the piano part of "Zur Ruh, zur Ruh" (GSMGK 6) at the point in the Lied where the singer wishes to depart from, or to be led away from earth towards heaven (see Music example 2-17 below).

Music example 2-17

Extract from "Zur Ruh, zur Ruh" (GSMGK 6) (bb. 13-22)

Sehr langsam

13

Nacht muß es sein, daß Licht  
night must come on, my night

*ein wenig belebter, sehr innig*  
(rather faster, very fervently)

— mir wer - de, o führt mich ganz, ihr in -  
— to ban - ish, o lead me on, ye Powers

- nern Mäch - tel hin zu dem Glanz der tief -  
 in - ter - nal! on to the realms of Night -

Emotionally speaking, this kind of rhythm has also been used by Wolf when depicting sadness and despair as in the first part of "Nach dem Abschiede" (NW), at a tempo of "Etwas getragen".

#### Repeated notes and chords

Cooke sees slowly repeated notes and chords as being indicative of a low level of animation<sup>15</sup> as occurs in Wolf's "Wie des Mondes Abbild zittert... (Neue Gedichte XII)" (NW). Here the tempo indication is "Langsam".

Fast repeated notes and chords are seen by Cooke as depicting continuous excitement without action.<sup>16</sup> The lack of action is made clear by the fact that, in the Lieder to be mentioned below, a loved one is being thought of, but no physical attempt is made to be with that loved one, despite feelings of passion and longing on the part of the singer. Lieder which illustrate this include

<sup>15</sup>Ibid., p. 109.

<sup>16</sup>Ibid., p. 110.

"Andenken" (NW) ("Etwas bewegt"), "Liebesfrühling" (NW) ("Nicht zu geschwind"), the second half of "Nach dem Abschiede" (NW) ("ein wenig belebter und leidenschaftlicher!"), bars 28 to 35 of "Spätherbstnebel, kalte Träume...(Neue Gedichte VIII)" (NW) ("mit Hingebung"), and, the perfect example, "O wär' dein Haus durchsichtig wie ein Glas" (IL 40).

Cooke states that the "reason why even and dotted rhythms function as they do is clearly connected with the human activities of walking and running (smooth motion, slow and quick), limping and skipping (jerky motion, slow and quick); and slow marching (jerky motion, ceremonial)".<sup>17</sup>

#### Dotted rhythms

The connection of dotted rhythms with human activities is clearly seen in the march-like rhythms of "Der Tambour" (ML 5) ("Im Marschtempo") and the pomp and ceremony of "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1) ("Feierlich und gemessen"), especially from bar 28 onwards. The jerky movement of a bird flitting about is effectively captured by Wolf using dotted rhythms in the middle section of "Suschens Vogel" (NW) ("gemächlich").

---

<sup>17</sup>Ibid., p. 101.

Emotions of intense anger and malice are depicted by double dotted rhythms in bars 33 to 39 of "Die Tochter der Heide" (NW) ("Heftig bewegt"). This is in agreement with Cooke's view that dotted rhythms at a fast tempo give "tension and energy to the already animated emotional expression".<sup>18</sup>

In Music example 2-18 below, the squareness of the dotted rhythms in the piano part result in a feeling of boldness which reinforces the words "treue Liebe".

Music example 2-18

Extract from Körner's "Ständchen" (NW) (bb. 95-98)

Sehr gehalten

95

sa - gen.  
tru - ly.

Was die treu - e Lie - be spricht,  
Sure - ly love will un - der - stand

*cresc. molto vivace*  
sehr lebhaft

*ff*

*f* (Il tempo come sopra)  
(Das Tempo wie vorher)

Boldness, courage and confidence are the emotions depicted by the dotted rhythms of "Ja, die Schönst! Ich sagt es offen (Aus: Des fahrenden Schülers Lieben und Leiden" (NW) and of the second section of "Beherzigung" (GSMGK 4). Both examples occur in the

<sup>18</sup>Ibid., p. 100.

major key and at a loud dynamic level, thereby agreeing with Cooke's contention that dotted rhythms occurring loudly in a major key are usually representative of courage and confidence, amongst other things.<sup>19</sup> The tempo indications are "Kräftig und etwas gemessen" and "Ziemlich gemessen" respectively.

In "Wenn ich in deine Augen seh" (NW) it is sorrow that calls for the use of a dotted rhythm at a slow tempo ("Mässig"), a use suggested by Cooke in The Language of Music.<sup>20</sup>

### Triplets

At a fast tempo, triplets have a similar function to even rhythms at a fast tempo, namely, to depict physical movement: a spinning-wheel, flying and running as in "Die Spinnerin" (LF 3) ("Unruhig bewegt, doch nicht zu geschwind"); a wild, flooding brook as in "Knabentod" (NW) ("viel bewegter"); and the wild sea as in "Mit schwarzen Segeln...(Neue Gedichte IX)" (NW) ("Leidenschaftlich bewegt").

When triplets occur amongst an otherwise even rhythm, they are usually indicative of some kind of physical movement occurring in an otherwise static environment. Similarly, they are used to indicate feelings of love and deep sentiment or passion as in

---

<sup>19</sup>Ibid.

<sup>20</sup>Ibid.

"Frage nicht" (NW) ("Sehr langsam und mit der innigsten Empfindung"), "Wohin mit der Freud?" (NW) ("Sehr gemässigt, herzlich") and in the postlude of "Der Knabe und das Immelein" (ML 2) ("leidenschaftlich"). They are also used by Wolf to emphasise important words in the text, as in the two music examples below.

Music example 2-19

Extract from "Nach dem Abschiede" (NW) (bb. 1-3)

*Un poco sostenuto*  
Etwas getragen

Dun - kel sind nun al - le Gas - sen,  
Dark the al - leys and de - ser - ted,

*mf* *p*

Music example 2-20

Extract from "Gesellenlied" (RL 1) (bb. 18-20)

Gemessen und mit Humor

18

rin! Ach lie - ber Him - - mel, sei so gut,  
wife! Oh Lord in Heav - - en, de so good.

*p*

### Cross rhythms

Unevenness and inconsistency of movement are Wolf's reasons for using cross rhythms. Examples of this include his depictions of the inconsistent changes in wind and fire in bars 17 to 23 of "Waldmädchen" (EL 20) ("Äusserst rasch und feurig") and the uneven hobbling of a deer in bars 62 to 66 of the same Lied. The playfulness and teasing of "Liebchen, wo bist du?" (NW) ("So rasch als möglich") also lead Wolf to use this device.

### Syncopation

In syncopation, the accent is moved from a strong to a weak beat, the unexpectedness of the procedure giving "the note concerned a greater importance than the normally accented note".<sup>21</sup>

Wolf has used syncopation for a variety of reasons in his Lieder. In "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1) it is used twice (the tempo indication is "Feierlich und gemessen"): in bars 48 to 49 to facilitate a slowing down of tempo (see Music example 2-21 below) and in bars 10 to 11 to depict the movement of the planets in the otherwise static, regular movement of the hymn-like vocal and piano parts (see Music example 2-22 below).

---

<sup>21</sup>Ibid., p. 36.

## Music example 2-21

Extract from "Wächterlied auf der Wartburg (Neujahrsnacht  
des Jahres 1200)" (GSMGK 1) (bb. 47-49)

47

ff ff ff rit.

## Music example 2-22

Extract from "Wächterlied auf der Wartburg (Neujahrsnacht  
des Jahres 1200)" (GSMGK 1) (bb. 10-13)

10

*pp* *cresc.*

sei - ne Hand führt die Pla - ne - ten sichern Lauf's durch Raum und Zeit,  
Soul, o - bey His Word im - mor - tal, as each plan - et owns His sway,

In vocal music, syncopation can serve to emphasise a particular word, as occurs in bars 62 and 66 of "Wiegenlied im Winter" (LF 5) where a sudden gust of wind is being depicted, and in bar 5 of "Der König bei der Krönung" (GSMGK 2) where the device helps to emphasise the extent of the singer's loyalty to his fatherland (see Music example 2-23 below). Eric Sams, in his book The Songs of Hugo Wolf, makes the same conclusion.<sup>22</sup>

Music example 2-23

Extract from "Der König bei der Krönung" (GSMGK 2) (bb. 4-6)

ta - re, o Va - ter - land, wie bin ich dein!  
ai - tar, my fa - ther - land, thine am I all!

*Sehr getragen*

The sigh motif, or appoggiatura, which will be dealt with in chapter IV, has also been subject to syncopation, serving to further emphasise its effect of grief.

<sup>22</sup>Eric Sams, The Songs of Hugo Wolf, with a Foreword by Gerald Moore, rev. and enl. 2d ed. (London: Ernst Eulenburg Ltd, 1983), p.54.

Rhythmic contraction

Wolf has used this device in "Der Soldat II" (EL 6) to give the effect of quickness and hurrying, as can be seen in the music example below. At each repeat, he shortens the length of the original phrase (the original phrase occurs within the first set of square brackets in bars 13 to 15 of Music example 2-24 below).

Music example 2-24

Extract from "Der Soldat II" (EL 6) (bb. 13-19)

Eilig und heftig

13

Kind, geschwind, denn der Tod ist ein rascher Ge-  
child, a-way, it were death here a minute to

sell, ge-schwind, denn der Tod ist ein ra-scher Ge-  
waste, then haste! it were death here a min-ute to

sell, waste, geschwind, a-way, geschwind, geschwind, a-way, a-way!

*molto cresc.*

### Tremolo

As well as being used to create the almost orchestral sounds of the epic "Prometheus" (GL 49),<sup>23</sup> Wolf has also used the tremolo in Lieder such as "Der König bei der Krönung" (GSMGK 2) and "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1) to create an atmosphere of ceremony with religious-like sonorities, pushing the piano to its limits by attempting to give it an almost orchestral role (as in the above-mentioned "Prometheus", which Wolf later orchestrated).

---

<sup>23</sup>Schubert used the same device in his setting of "Prometheus". Wolf was familiar with this setting, as Ernest Newman suggests, for he would only set any poem already composed by Schubert if he thought the latter's music to it was inadequate, as was the case with the Wilhelm Meister lyrics, "Prometheus" and "Ganymed" amongst other poems. Ernest Newman, Hugo Wolf (London: Methuen & Co., 1907), p. 192.

Two more obvious uses of the tremolo occur in "Der Tambour" (ML 5), where it depicts drum rolls, and in the above-mentioned example from "Der Jäger" (ML 40) (see Music example 1-1) where it depicts the echoes of a gunshot, likened to the rumbling of thunder.

This device is also used in depicting the mountain mists in the third stanza of "Mignon (Kennst du das Land)" (GL 9).

The speech patterns of the German language clearly influence the rhythms used by Wolf. Specific ideas in the text, particularly those associated with physical movement, give rise to certain kinds of rhythms and rhythmic motifs. Yet Wolf also uses rhythm to depict emotions and moods. Here, tempo plays an important part in affecting the intensity of such portrayals.

Many of the examples mentioned in this chapter have parallels in chapter IV which deals with melodic motifs.

## CHAPTER III

## PITCH AND REGISTER

The aspects of pitch and register to be covered in this chapter are: music in a low register; descending pitch; music in a high register; and ascending pitch.

Music in a low register

The subject matter associated with the use of a low register in Wolf's Lieder, has chiefly negative connotations. The low register used in the piano parts of Lieder such as "Ein Grab" (NW) and "Herbst" (NW) is most likely indicative of death, whilst a warning in bars 32 to 33 of "Mausfallen-Sprüchlein" (LF 6) sees the use of the lowest notes in the entire vocal line of this Lied.

In the vocal line of "Nachruf" (NW), the lowest notes (found in bars 26 and 27) are used when the text speaks of valleys, while the generally low register used in the piano part of "Der König bei der Krönung" (GSMGK 2) assists in giving this Lied its religious and ceremonial atmosphere.

The lower register is also used in depicting the quietness of night as in bars 11 to 18 of the piano part of "Der Tambour" (ML 5).

### Descending pitch

Wolf uses descending pitches in his Lieder in a similar fashion to his use of the low register. In addition to this, the most obvious use of a descending melody line or pitch is to depict a descending movement of some kind, such as the sun setting in bars 104 to 109 of "Abendbilder Nr.3" (NW). Similarly, physical depth calls for descending pitches in bars 9 to 11 of "Ghasél" (NW).

On the emotional side, Wolf has used descending pitches to depict despair as is found in the generally descending lines of "Die Spinnerin" (LF 3), sorrow as in "Gretchen vor dem Andachtsbild der Mater Dolorosa" (NW), disappointment as in "Erwartung" (EL 18), and weariness as in the descending vocal line of bars 13 to 15 of "Wanderers Nachtlied" (GSMGK 5).

### Music in a high register

Aside from the obvious connections with physical height, as occurs in "Wie des Mondes Abbild zittert... (Neue Gedichte XII)" (NW), a popular use of the high register is for Lieder about birds, a good example being "Das Vöglein" (LF 2).

This register is also associated with daintiness or smallness, such as the mice of "Mausfallen-Sprüchlein" (LF 6). Another animal association occurs with a bee in "Der Knabe und das Immelein" (ML 2). A more human association is that with the female voice as

found in the piano part of bars 87 and 88 of "Der Jäger" (ML 40). A further association with bells occurs in Wolf's Lied "Frühlingsglocken" (NW).

#### Ascending pitch

As is the case with music in a high register, ascending pitches in Wolf's Lieder are also representative of physical height, as in the accompaniment of bars 8 to 11 of "Ein Stündlein wohl vor Tag" (ML 3) where the text speaks of a swallow singing in a tree. More obviously, they are most often used to depict physical ascending, like the rising mists of "Spätherbstnebel, kalte Träume... (Neue Gedichte VIII)" (NW) and flying up into the air at the end of "Waldmädchen" (EL 20).

The words "up", and "fly" or "flying", have often called for the use of ascending pitches in Wolf's Lieder, almost without exception.<sup>24</sup>

Figuratively speaking, ascending pitches are usually indicative of an intensification of emotion, such as passion in bars 45 to 47 of "Andenken" (NW), or anger, as in the piano part of bars 32 to 38 of "Die Tochter der Heide" (NW).

---

<sup>24</sup>Exceptions and anomalies will be dealt with later in this chapter.

Ascending pitches are also symbolic of going to Heaven in the Christian sense, as occurs in bars 25 to 31 of "Zur Ruh, zur Ruh" (GSMGK 6).

According to Eric Sams,<sup>25</sup> the composer has used this device over an entire Lied, namely "Ein Stündlein wohl vor Tag" (ML 3). Here, "each stanza is tuned a semitone higher to match the gradually mounting emotion of the poem in its transition from sleep to wakefulness".

As in all music, there are always exceptions to the rule, and Wolf's Lieder are no exception, as it were. One of the most common of these anomalies is really no anomaly at all, but merely an octave displacement to create a more musical (and more singable) melody line.

In bar 24 of "Rückkehr" (NW), the vocal line goes up a step instead of downwards as one would expect. But, it is the piano part, in fact, that changes register downwards (see Music example 3-1 below).

---

<sup>25</sup>Songs of Hugo Wolf, p. 67.

## Music example 3-1

Extract from "Rückkehr" (NW) (bb. 23-24)

23

(languido)  
(matt)

spiel-ten die Mu - si - kan - ten, da fiel ich hin im  
fid - led and strumm'd their mu - sic - but I was far a .

*mf* *dim.* *ff* *p*

The Lied "Herr, was trägt der Boden hier" (SLG 9), illustrated below, sees Wolf using different registers for different characters: the higher register for the poet and the lower register for God. This might seem unusual in that God is up in heaven and man is down here on earth. Wolf is, however, using the pretext that God has a grand, majestic, low, booming voice, while man has a puny, tiny, high-pitched voice, particularly when pleading.

## Music example 3-2

Extract from "Herr, was trägt der Boden hier" (SLG 9) (bb. 1-10)

1

Sehr langsam und innig.

Man

Herr, was trägt der

*f* *p* *f* *p* *mf* *p*

Bo - den hier, den du tränkst so bit - ter.lich? **God** „Dor - nen, lie - bes

Herz, für mich, und für' dich der Blu - men Zier.' **Man** (schmerzlich.) Ach, wo

In conclusion, Wolf clearly uses pitch in depicting physical height or altitude, with high pitches also being indicative of positive emotions and low pitches indicating more negative feelings. Ascending pitches are used to move towards the positive, and descending pitches towards the negative.

As with the previous chapter, examples and ideas mentioned in this chapter will find parallels in chapter IV.

## CHAPTER IV

## MELODY, MELODIC FRAGMENTS, AND MOTIFS

It is this author's view that, up till now, some studies in this field have read into the music that which is not there, particularly with regard to melodic motifs. It is therefore the intention of this author to deal only with that which is clearly the composer's intention in his endeavours to express the text.

Specific motifs will be covered first, with the remainder of this chapter being devoted to the more subtle motifs.

Motifs depicting nature

Beginning with water, it is clear that the entire piano part of "Nachtzauber" (EL 8) is based on the flowing springs mentioned in the opening words of the text.

The streams of "Frühlingsglocken" (NW) are also represented by semiquaver movement, as illustrated below in Music example 4-1.

## Music example 4-1

## "Frühlingsglocken" (NW) (bb. 26-34)

26 *poco rit.*  
etwas zurückhaltend *a tempo*  
im Tempo

brin-get neu - e Lie-der mit! Ihr Quel - len all, er - wacht im  
songs to bid him wel-come here. A - wake you streams and leave your

*p poco rit.*  
etwas zurückhaltend *a tempo*  
im Tempo

Tal! was soll das lan - ge Zau - dern? sollt mit dem Kin - de  
dreams; all na - ture now re - joi - ces; 'tis time he heard your

*f* *p*

In bars 16 to 19 and 28 to 31 of "Herbst" (NW), Wolf appears to use chromatic movement in the piano part in depicting the sea, as illustrated in Music example 4-2 below.

## Music example 4-2

Extract from "Herbst" (NW) (bb. 14-19, 27-33)

14

— ich auf der wü - sten See. Der  
 — in o - cean's an - gry *swell.* *piu mosso!* The  
*bewegter!*

27

Licht; es blüh - te nicht die Mee - res - wel - le, die ro - hen Win - de  
 wrong; the spin - drift breaks, — but not in blos - som, the whirl - wind chants, but

*cresc.* *f* *p*

"Lied vom Winde" (ML 38) sees the vivid depiction of wind by means of chromatic semiquavers and tremolos at a tempo indication of "Lebhaft bewegt" (see Music example 4-3 below).

Music example 4-3

Extract from "Lied vom Winde" (ML 38) (bb. 71-80)

*f*

Wind, rasch und le - ben - dig, ru - het nie,  
 wind, swift - ly doth fly past, lives for aye,

*cresc.*

*f* *breit* *p* *rit.*

e - - wig ist sie, a - ber nicht im - mer be - stän - - dig.  
 love — will ne'er die, but it is not al - ways stead - - fast.

*ff* *pp* *rit.*

*Red.* \* *Red.*

*a tempo* *f*

- Fort! Wohl-auf! halt' uns nicht auf!  
 - Off! we go! keep us not now!

*a tempo* *sf p* *f*

The twinkling stars tiptoeing through the skies are effectively depicted by the piano part of "Sterne mit den goldnen Füsschen... (Neue Gedichte XI)" (NW),<sup>26</sup> whilst bars 22 to 26 of "Wo wird einst..." (HSB 1) not only depict the stars by using semi-staccato in the piano part, but also have the vocal line hovering on, and ending on, an unresolved dominant note (see Music example 4-4 below).

## Music example 4-4

Extract from "Wo wird einst..." (HSB 1) (bb. 20-27)

20

Got - tes Him - mel dort wie hier, und als To - ten - lam - pen schwe - ben  
 I shall rest neath God's blue sky, and at night, the stars a - bove me,

Nachts die Ster - ne ü - ber mir.  
 fu - rral lights, shall burn on high.

*mf* *f* *dim.*  
*p* *mf* *p* *pp*

<sup>26</sup>See Music example 2-12.

Another example of hovering or floating in the air sees Wolf using a suspension (appoggiatura) for the word "Schweben" (floating or soaring) in the vocal line of bar 36 of the longer version of "Liebesbotschaft" (NW) (see Music example 4-5 below). Here the line literally hovers around the E-flat.

Music example 4-5

Extract from "Liebesbotschaft" (NW) (bb. 34-37)

34

nehmt sie in Hut! Wol - let in lich - tem, in luf - ti - gem Schwe - ben dann ei - nen duf - ti - gen

The use of suspensions assists in giving bars 61 to 67 or "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1) their religious feeling. The same applies to the suspensions found in "Wo wird einst..." (HSB 1), here with the added effect of weariness. In the left hand of the piano part of bars 67 to 68 of "Der Jäger" (ML 40), a suspension is used (see Music example 4-6 below), indicating the singer's despair.

## Music example 4-6

Extract from "Der Jäger" (ML 40) (bb. 65-68)

65

ein plötzlich Wehmich ü - ber - wallt,  
my heart a sudden pang doth feel,

mir sinkt das Herz zu Grunde.  
and oh, for thee I'm sighing!

*cresc.* *mf* *ritard.* *pp*

In terms of the animal kingdom, Wolf's musical depictions of birds will be dealt with in the chapter on Ornaments.<sup>27</sup> Another animal imitation using ornaments is found in "Der Schäfer" (GL 22) where trills are used to imitate the bleating of sheep by accompanying the "ä" vowels at the start of the Lied (see Music example 4-7 below). As mentioned in Chapters 1 and 11, the 3/8 and 3/4 are

<sup>27</sup>See pp. 219-231 below.

## Music example 4-7

Extract from "Der Schäfer" (GL 22) (bb. 1-8)

Träge und schleppend.

22.

war ein fau - ler . Schä - fer, ein rech - ter Sie - ben - schlä - fer, ihn

Perhaps one of the most common animal depictions is that of the horse. As mentioned in chapters I and II, 3/8, 6/8 and 9/8 are commonly used in depicting the galloping of horses. Of particular interest is the piano rhythm of "Der Soldat II" (EL 6) (see Music example 4-8 below) which Sams likens to Wagner's "Nibelungen" motif,<sup>28</sup> an example of which occurs in Act One of Siegfried (see Music example 4-9 below).

<sup>28</sup>Sams, Songs of Hugo Wolf, p. 159.

Music example 4-8

Extract from "Der Soldat II" (EL 6) (bb. 1-3)

Eilig und heftig.

*p* *mf* *mf* *f*

Music example 4-9

Extract from Act One of Wagner's Siegfried

*pp* *staccato* *staccato*

*p* *pp*

Of course, the 2/8 time signature of "Die Kleine" (NW) is also able to accommodate a horse-motif (see Music example 4-10 below), as is the 4/4 time signature of "Der Jäger" (ML 40), where triplets are used within this time-signature to create the effect of galloping.

Music example 4-10

Extract from "Die Kleine" (NW) (bb. 9-25)

The musical score is presented in two systems. The first system (measures 9-25) features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a *sciolto* marking and a dynamic of *f* (forte), with the instruction "keck" above the first note. The piano accompaniment starts with a dynamic of *f* and includes a *pp* (pianissimo) section. The second system (measures 26-32) continues the vocal line and piano accompaniment, ending with a dynamic of *mf* (mezzo-forte). The key signature is three sharps (F#, C#, G#) and the time signature is 2/8.

*sciolto*  
*f* keck *p*

rei - ten da drei jun - ge Jä - ger auf drei Röß - lein blank, lieb Mut - ter,  
come three gal - lant horse - men rid - ing on their dap - ple greys, dear mo - ther,

*f* *pp*

auf drei Röß - lein blank, lieb Mut - ter!  
on their dap - ple greys, dear mo - ther.

*mf*

Motifs depicting vocal sounds

Beginning with singing, Wolf most frequently uses florid melody lines at the mention of songs and singing in the text. There are numerous obvious examples of this, one of which is illustrated below in Music example 4-11.

Music example 4-11

Extract from "Nachtgruss" (NW) (bb. 25-30)

25

Er - ker-fen-ster hält ein Vo-gel sin-gend Wacht - gu-te Nacht, gu-te Nacht!  
 o - riel win-dow, sings a bird all through the night his good-night, good - night.

dolcissimo

\*  
 \*

Laughing also sees Wolf using appropriate motifs, some of which will be illustrated below.

In bar 49 of "Der Knabe und das Immllein" (ML 2), Wolf uses a dotted rhythm jumping up a sixth in the vocal line to give the effect of laughing (see Music example 4-12 below).

## Music example 4-12

Extract from "Der Knabe und das Immlein" (ML 2) (bb. 49-51)

49

la - chen, — ihm wäs - - - sert schon der Mund! — „Ach,  
 rea - dy, — and longs — my gift to taste! — „Ah,

*rit. p innig*

*tr tr tr tr tr tr tr tr*

*mf pp rit.*

Another depiction of laughing occurs in the vocal line of bars 26 to 29 of "Die Zigeunerin" (EL 7) (see Music example 4-13 below).

## Music example 4-13

Extract from "Die Zigeunerin" (EL 7) (bb. 25-29)

25

wie tat die weit ü - ber - sprin - gen! Ha ha ha ha ha ha  
 off she dart - ed spit - ting, squeal - ing! Ha ha ha ha ha ha

*mf p mf*

ha. ha ha ha ha ha ha  
 ha ha ha ha ha ha ha ha

*p* *mf* *p*

*rit.*

— ha ha ha ha.“  
 ha ha ha ha.”

*p* *pp rit.*

The crying of a child sees Wolf using an acciaccatura in bar 16 of "Wiegenlied im Winter" (LF 5), illustrated in Music example 4-14 below.

Music example 4-14

Extract from "Wiegenlied im Winter" (LF 5) (bb. 16-18)

16

Kind-lein schrei'n, da schilt und summt\_ und brummt er sehr, holt  
 ba-by cry, they scold and blow— and whis-per low, then

*sf* *sf* *sf* *sf*

Motifs depicting musical sounds

The sound of flutes gives rise to the kind of figure found in the right hand of the piano part in bars 52 to 62 of "Abendbilder Nr. 2" (NW), illustrated below.

Music example 4-15

Extract from "Abendbilder Nr. 2" (NW) (bb. 52-60)

52

-strauche, der um das Platz - dien zar-ter\_  
ar-bour, that from the eye of cu-rious in -

*pp*

*un poco più allegro*  
etwas schneller

Lie-be heimlichend sich ver-schlinget:  
tru-der veils love's ten-der ses-sions.

Mir - zi horcht am Busendes  
Mir - zi harks in the arms of her

*un poco più allegro*

Jüng - lings ih - rem Zau - - ber - ge - flö - te.  
 lo - ver to that ma - - gi - cal flut - ing.

Bugle or trumpet flourishes, as occur in "Der Tambour" (ML 5), are easily identifiable, even those occurring in bars 49 to 58 of "Frühlingsglocken" (NW) (see Music example 4-16 below).

Music example 4-16

Extract from "Frühlingsglocken" (NW) (bb. 49-59)

49

Bräu-ti-gam!  
 wed-ding-day!

*p* *mf* *p*

*un poco più lento!*  
 etwas breiter!

Macht Hoch-zeit mit der Er-de heut mit gro-ßer Pracht und Fest-lich-keit. Wohl-auf denn, Nelk und  
 To day he weds the earth, you see, and all is pomp and pa-gean-try. Come, pink and tu-lip,

*un poco più lento!*  
 etwas breiter!

*f* *p* *f*

Tu-li - pan, und schwenkt die bun-te  
you grandees, and spread your banners

The opening melody line of each stanza of "Gesellenlied" (RL 1) is also trumpet-like in nature (see Music example 4-17 below), giving the effect of making an important statement, one that encompasses what the Lied is about.

Music example 4-17

Extract from "Gesellenlied" (RL 1) (bb. 1-3)

Gemessen und mit Humor.

„Kein Mei-ster fällt vom Him-mel.“ Und das ist auch ein gro-sses  
„No mas-ter falls from Heav-en?“ And that 'tis so, I'll ne-ver

Trombone-like motifs abound in "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1), as suggested by the opening words: "Schwingt euch auf, Posaunenchor" (Take wing, trombone-choirs). One of these motifs has been likened by Sams to that occurring in the chorus of knights at the end of Act One of Wagner's Parsifal.<sup>29</sup> Even the key used is the same (E-flat major). Both works deal with the chivalrous, crusading knights of the 12th and 13th centuries.

Music Example 4-18

Extract from "Wächterlied auf der Wartburg  
(Neujahrsnacht des Jahres 1200)" (GSMGK 1) (bb. 49-54)

49

rit. *erstes Zeitmass*

*ff* *p*

Bässe gewichtig

Rü - stig mög' drum  
On - ward, soul, to—

<sup>29</sup>Ibid., p. 53.

je - der schaf - fen, was sich ziemt nach Recht und Fug,  
 gries'ner yield - ing, do thy du - ty, do it now,

*p* *mf*

Music example 4-19

Extract from Act One of Wagner's Parsifal

**JÜNGLINGE.** Noch etwas bewegter.  
 (Più animato.)

heut' ihr speist.  
 eat of here.

Tenor

**DIE RITTER. Erste Hälfte.**  
**THE KNIGHTS. First half.**

Neh . . met vom  
 Take of this

Bass.

heut' ihr speist.  
 eat of here.

heut' ihr speist.  
 eat of here.

Neh . . met vom  
 Take of this

*più p* *cresc.* *f* *p*

Brod \_\_\_\_\_, wan . . . delt es kühn in Lei . . . bes\_ Kraft\_ und  
 bread \_\_\_\_\_, change \_\_\_\_\_ it a - gain, your pow'rs \_\_\_\_\_ of \_\_\_\_\_ bo - . . . dy

Brod \_\_\_\_\_, wan . . . delt es kühn in Lei . . . bes\_ Kraft\_ und  
 bread \_\_\_\_\_, change \_\_\_\_\_ it a - gain, your pow'rs \_\_\_\_\_ of \_\_\_\_\_ bo - . . . dy

*poco cresc.* *f*

The sound of a distant hunting horn (see Music example 4-20 below) permeates the piano part of "Nachtzauber" (EL 8).

Music example 4-20

Extract from "Nachtzauber" (EL 8) (bb. 1-6)

Sanft fließend.

*pp*

*p*

*più p*

*p*

Hörst du nicht die Quel-len  
Hear'st thou not the brook-lets

*pp*

As far as drum motifs go, "Der Tambour" (ML 5) provides many good examples.

The sound of fiddling in bars 17 to 20 of "Rückkehr" (NW) elicits rolled chords from Wolf, imitating quadruple stopping (see Music example 4-21 below).

Music example 4-21

Extract from "Rückkehr" (NW) (bb. 17-20)

17 *un poco animato!*  
etwas belebter!

hört ich gei - gen, pfei - fen, die Fen - ster glänz - ten weit, da -  
there through light - ed win-dows came noi - sy min - strel-sy with  
etwas belebter! *un poco animato!*

*cresc.* *f* *f* *f* *f* *f*

zwischen drehn und schlei - fen viel fremde, fröh - li - che Leut. Und  
 wild and whirl - ing dan - ces and voi - ces strange - to me. My

Guitar music is the inspiration for the piano part of "Die Zigeunerin" (EL 7), whilst the word "Musikanten" (musicians) is given a florid vocal line in bar 22 of "Rückkehr" (NW) (see Music example 4-22 below).

Music example 4-22

Extract from "Rückkehr" (NW) (bb. 22-23)

22 spiel - ten die Mu - si - kan - ten, da fiel ich hin im  
 fid - dled and strumm'd their mu - sic - but I was far a .

(languido)  
(matt)

Motifs depicting movement

The movement of swaying or rocking occurs in numerous Lieder by Wolf, most of which have similar motifs depicting this movement, as will be illustrated below.

Both the piano part and vocal line of "Ghasél" (NW) contain motifs used to depict the lily swaying to and fro in the water (see Music example 4-23 below).

## Music example 4-23

Extract from "Ghasél (NW) (bb. 1-10)

*Andante*

The musical score consists of two systems. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The tempo is marked 'Andante'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part features a prominent rocking motif in the right hand, consisting of eighth notes moving up and down, and a steady bass line in the left hand. The vocal line mirrors this rocking motion with eighth notes.

Im Was-ser wogt die Li - lie, die blan - ke, hin und  
 In wa - ter waves the li - ly's white fa - vour to and

her, doch irrst du, Freund, so-bald du sagst, sie schwanke hin und  
 fro. But think you, friend, her mind in-clined to wa - ver to and

her!  
fro?

Es wurzelt ja so fest ihr Fuß im tie - fen  
Oh no! Her foot is fix'd up-on the deep - set

The gentle lapping and washing of the waves in a calm sea produces a similarly shaped motif (an ascending sixth followed by a descending pattern) from Wolf, illustrated below, in bars 9, 20 and 21 of "Die Nacht" (EL 19).

Music example 4-24 (a)

Extract from "Die Nacht" (EL 19) (bb. 9-11)

*q* Sehr langsam      zart und ausdrucksvoll

schlagen.  
beat-ing.

Wün-sche wie die Wol - ken sind, schif-fen durch die stil - len Räu-me,  
Wish - es, light as clouds in air, float be-neath the stars bright gleaming;

## Music example 4-24 (b)

Extract from "Die Nacht" (EL 19) (bb. 20-22)

20

bleibt das lin - de Wel - - len-schlagen.  
I can feel those waves still beating.

*ppp*

The piano part of "Da fahr ich still im Wagen... (In der Fremde I)" (NW) also contains a rocking motif similar to those mentioned above, in this case the gentle rocking of the carriage (see Music example 4-25 below).

## Music example 4-25

Extract from "Da fahr ich still im Wagen... (In der Fremde I)"

(NW) (bb. 1-10)

*Andante tranquillo*  
In ruhiger Bewegung

*p*

etc

Da fahr ich still im Wagen, du bist so weit von mir, wohin er mich mag tra-gen,  
I jour-ney slow-ly onward; you are so far a way; how-e- ver far I jour-ney

Both Körner's "Ständchen" (NW), and "Wiegenlied im Sommer" (LF 4), feature piano motifs depicting the rocking to sleep of the night, and of a child, respectively (see Music examples 4-26 and 4-27 below).

Music example 4-26

Extract from Körner's "Ständchen" (NW) (bb. 1-10)

*Molto sostenuto*  
Sehr gehalten

*p*

Al - les wiegt die stil - le Nacht tief  
Now in soft re - pose the night all

in sü - ßen Schlummer, nur der Lie - be Sehnsucht wacht und der Lie - be  
the world em - bra - ces - all the world but love's de - light and di - vine dis -

*legato*  
gebunden zu spielen

Kum - mer.  
tres - ses.

## Music example 4-27

Extract from "Wiegenlied im Sommer" (LF 4) (bb. 12-19)

Gemächlich und durchweg leise

12

weit da-her im Däm-mer-schein: „Gut' Nacht! Gut' Nacht! Lieb'  
for - est - glade doth soft - ly call: „Good night! Good night! sweet

rit. p a tempo sanft

Kind-lein, gu - te Nacht!“  
ba - by, now good night!“

ausdrucksvoll

It is interesting to note that three of the above five examples are in F major, the fourth being mainly on an F pedal point.

The very static rhythm of the piano part of "Ich geh durch die dunklen Gassen... (In der Fremde II)" (NW) is indicative of the singer walking slowly through the deserted alleys and lanes (see Music example 4-28 below).

## Music example 4-28

Extract from "Ich geh durch die dunklen Gassen...(In der Fremde II)" (NW) (bb. 1-4)

*Lento*  
*Langsam*

Ich geh durch die dunk - len Gas - sen und wan - dre von Haus zu Haus, ich  
Through al - ley and lane I wan - der past hou - ses that well I know; I

*p*

The musical score for 'Ich geh durch die dunklen Gassen...' is presented in three systems. The top system is the vocal line in a treble clef, marked 'Lento' and 'Langsam'. It begins with a piano (*p*) dynamic and features a melody with a walking rhythm. The lyrics are written below the notes. The middle system is the piano accompaniment in a treble clef, also marked 'p', featuring a repetitive rhythmic pattern of eighth notes. The bottom system is the piano accompaniment in a bass clef, continuing the repetitive rhythmic pattern. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

The piano part of "Rückkehr" (NW), illustrated below, is also indicative of walking, due to its restful repetitive rhythmic pattern.

## Music example 4-29

Extract from "Rückkehr" (NW) (bb. 1-2)

*Molto tranquillo*  
*Sehr ruhig*

*p*

The musical score for 'Rückkehr' is presented in three systems. The top system shows a vocal line in a treble clef, which is mostly blank with a few notes. The middle system is the piano accompaniment in a treble clef, marked 'p', featuring a repetitive rhythmic pattern of eighth notes. The bottom system is the piano accompaniment in a bass clef, also featuring a repetitive rhythmic pattern of eighth notes. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

Running is indicated by semiquaver movement (at a faster tempo) in the piano part of "Die Tochter der Heide" (NW) at bars 46 to 52 (see Music example 4-30 below).

Music example 4-30

Extract from "Die Tochter der Heide" (NW) (bb. 45-52)

Heftig bewegt

45

Schick dich, mein Schwesterchen, schmück dich!  
(Wear all your fin - e - ry, sis - ter!)

Der- weil sie al - le sind am Schmaus, soll  
Now while they're bu - sy with their games, the

rot in Flam - men stehn das Haus, die Gä - ste schrein und ren - nen.  
house shall all go up in flames, the roof come down - in flin - ders.

*p* *cresc.*

*f* *cresc.* *ff*

Motifs depicting atmospheres and moods

The calmness and tranquillity of night is an idea common to quite a few of Wolf's Lieder, some of which will be mentioned below.

The extract from "Abendbilder Nr. 3" (NW), illustrated below, sees Wolf depicting the silence and lethargy of night using a static rhythm and pedal-points in the piano part. The tempo indication is "Langsam".

## Music example 4-31

Extract from "Abendbilder Nr. 3" (NW) (bb. 25-30)

25

Schon verstimmt die Mat-te; den sat-ten  
 There is peace on the mea-dow; the bul-lock

Rin-der-n sel-ten nur ent-hallt das Geglock am Hal-se, und es pflückt der wählende  
 full-jed on-ly rare-ly tin-kles his bell, the lea-der, and he picks and chooses his

*pp*

The semiquaver movement, evident in the above example, is also found in the piano part of "Nachtzauber" (EL 8), a Lied dealing with a similar subject (see Music example 4-32 below).

Music example 4-32

Extract from "Nachtzauber" (EL 8) (bb. 1-3)

Sanft fliegend.

"Wie des Mondes Abbild zittert... (Neue Gedichte XII)" (NW) sees Wolf using a constant rhythm in the piano part in depicting the calmness and stability of the moon at night (see Music example 4-33 below). The trembling ("zittert") of the moon's image as reflected in the water is illustrated by the addition of the semi-staccato right-hand motif where the vocal line begins.

Music example 4-33

Extract from "Wie des Mondes Abbild zittert... (Neue Gedichte XII)" (NW) (bb. 1-9)

Lento  
Langsam

(piano)  
(leise)

Wie des Mon - des  
See, up - on the

Ab - bild zit - tert in den  
heav - ing o - cean how the

The rather static rhythms permeating the piano parts of "Wanderers Nachtlied" (GSMGK 5) and "Wo wird einst..." (HSB 1) give these Lieder their restful and religious qualities, their tempo indications being "Sehr Langsam und ruhig" and "Langsam" respectively.

In fact, chordal piano parts, such as those used in "Biterolf (Im Lager von Akkon 1190)" (GSMGK 3), "Der König bei der Krönung" (GSMGK 2) and "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1), are often used by Wolf in religious contexts. All these have slow tempi.

#### Motifs depicting emotions and feelings

A question in the text, or a feeling of questioning on the part of the singer, sees Wolf using motifs that lack finality.

Ending a phrase (or the vocal line, as in Music example 4-34 below) on the dominant note, gives the music its feeling of open endedness.

## Music example 4-34

Extract from "Nun lass uns Frieden schliessen..." (IL 8) (bb. 39-44)

ein wenig zögernd. *a tempo.*

- zen nicht voll - bringt?

*(dolcissimo)* *ritardando*

*pp* *dim.* *ppp*

Detailed description: This musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the tempo marking 'ein wenig zögernd.' and the instruction 'a tempo.' The lyrics are '- zen nicht voll - bringt?'. The piano accompaniment features a melodic line with a 'ritardando' marking and a dynamic range from 'pp' to 'ppp'. The piano part includes a 'dim.' (diminuendo) marking and a 'ritardando' marking.

The unanswered question in bars 21 to 23 of "Der Schwalben Heimkehr" (NW) has an appropriately inconclusive-sounding motif.

## Music example 4-35

Extract from "Der Schwalben Heimkehr" (NW) (bb. 19-28)

19 *f* *p* *lento*

Schmerz, *rain* *ob ich euch wie - der - seh?*  
*comes dul - ly back a - gain:*

*f* *cresc.* *ff* *lento* *langsam* *p* *(molto espressivo)*  
*(sehr ausdrucksvoll)*

Detailed description: This musical score shows a vocal line and piano accompaniment starting at bar 19. The vocal line has a dynamic of 'f' and a tempo of 'p' (piano) with the instruction 'lento'. The lyrics are 'Schmerz, rain' and 'ob ich euch wie - der - seh? comes dul - ly back a - gain:'. The piano accompaniment starts with a dynamic of 'f' and a 'cresc.' (crescendo) marking, followed by 'ff' and 'lento langsam'. The piano part concludes with a dynamic of 'p' and the instruction '(molto espressivo) (sehr ausdrucksvoll)'. The score is in a key with two flats and a 7/8 time signature.

*a tempo* *f*

Schei - - den, ach - - schei - - - den,  
Part - - ing, oh, - - part - - - ing,

*a tempo* *im Tempo* *f*

Detailed description: This musical score continues the vocal and piano parts from the previous block. The vocal line has a dynamic of 'f' and a tempo of 'a tempo'. The lyrics are 'Schei - - den, ach - - schei - - - den,' and 'Part - - ing, oh, - - part - - - ing,'. The piano accompaniment starts with a dynamic of 'f' and a tempo of 'a tempo' and 'im Tempo'. The piano part features a melodic line with a 'f' dynamic and a 'ritardando' marking.

Forming part of the motif illustrated above, is Cooke's "Arched 5-3-(2)-1 (Minor)" melodic cell.<sup>30</sup> This, according to Cooke, "conveys the feeling of a passionate outburst of painful emotion, which does not protest further, but falls back into acceptance--a flow and ebb of grief".<sup>31</sup>

The major version of this melodic cell can be found in bars 22 to 34 of Körner's "Ständchen" (NW), as well as in bars 19 to 27 of "Der Knabe und das Immelein" (ML 2), both illustrated below.

Music example 4-36

Extract from Körner's "Ständchen" (NW) (bb. 20-29)

20

treu un-ter dei - - nem Fen - ster.  
sill love and troth have bound me.

*(molto espressivo)*  
*(sehr ausdrucksvoll)*

*Con molto sentimento e con moto, ma tranquillo*  
Mit Gefühl vorzutragen, ruhig bewegt

r.H.

<sup>30</sup>Cooke, Language of Music, pp. 137-140.

<sup>31</sup>Ibid., pp. 137-138.

## Music example 4-37

Extract from "Der Knabe und das Immelein" (ML 2) (bb. 17-26)

Lieb hat ei-nen Gar-ten, da steht ein hüb-sches Im-men-haus:  
 dear-est has a gar-den there-in one can a bee-hive see:

kommst du da-her ge-flo--gen? schickt sie dich nach mir  
 fly-est thou at her bid--ding? Did she send thee to

### Descending melodies

As dealt with in chapter III, descending melodic lines or pitches have been used by Wolf in association with downward physical movement, despair, disappointment, sorrow, death and hopelessness; in other words, generally negative emotions and feelings.

An effective example of a rising and falling line occurs in bars 8 to 10 of "Ein Grab" (NW) (see Music example 4-38 below), where the piano part depicts the eyes filling up and brimming over with tears before they begin to flow down the singer's cheeks.

#### Music example 4-38

Extract from "Ein Grab" (NW) (bb. 6-14)

6

Licht auf das dunk-le Grab hier fällt, dann aus mei-nem Au-ge bricht die  
 down on a grave that low-ly lies, then my eyes brim o-ver in-to

*cresc.-*

Trän, die kei-ne Macht mehr hält.  
 tears, un-bid-den tears that rise.

*f* *pp*

The entire right hand of the piano part of "Geh, Geliebter, geh jetzt!" (SLW 34) consists of a descending motif, indicative of the weeping of the poet.

This brings the subject to the "weeping motif" or "sigh effect", in other words, the descending appoggiatura, mentioned previously.<sup>32</sup> Aside from its effectiveness in depicting sorrow, the appoggiatura has also been used by Wolf in depicting emotional turmoil as in the introduction to "Frage nicht" (NW), and weariness and pain as in bars 13 to 18 of "Wanderers Nachtlied" (GSMGK 5) (see Music examples 4-39 and 4-40 below).

Music example 4-39

Extract from "Frage nicht" (NW) (bb. 1-3)

*Molto lento e con intimo sentimento*  
 Sehr langsam und mit der innigsten Empfindung

*convulsivo e quasi con eccesso di passione*  
*p* krampfhaft, wie in leidenschaftlicher Aufwallung

<sup>32</sup>See pp. 22-23, 44.

## Music example 4-40

Extract from "Wanderers Nachtlied" (GSMGK 5) (bb. 13-20)

13 Sehr langsam und ruhig

ach, ich bin des Trei-bens mü - de! was soll  
*spent, toil worn I seek re - le - ase! would from.*

— all der Schmerz und Lust? Süs - - ser  
 — me this suffr - ing cast. Come, — sweet

*etc.*

*mf p mf p mf p*

*lang*

*p*

*p sehr weich und ausdrucksvoll*

"Wanderers Nachtlied" (GSMGK 5) sees the use of the appoggiatura in depicting pleading, as in the piano part of bars 25 to 30 (see Music example 4-41 below).

## Music example 4-41

Extract from "Wanderers Nachtlied" (GSMGK 5) (bb. 25-32)

Sehr langsam und ruhig

25

komm in mei-ne Brust! komm, ach komm in  
free my soul, at last! come, oh free my

mf p mf p mf p

mei - - - ne Brust!  
sou - - - at last!

pp

This idea of pleading is extended to the vocal line of bar 28 (see Music example 4-41 above) where the word "komm" (come) is on an appoggiatura. In fact, this Lied sees numerous uses of the appoggiatura in its vocal line: in bar 8 for "Schmerzen" (suffering) (see Music example 4-42 below); in bar 10 for "Elend" (misery) (see Music example 4-43 below); and in bar 15 for "müde" (weary) (see Music example 4-44 below).

## Music example 4-42

Extract from "Wanderers Nachtlied" (GSMGK 5) (bb. 5-8)

5 *leise*

Der du von dem Him - mel bist, al - les Leid und Schmer - zen stil - lest,  
 Thou who down from Heaven art sent, who our grief and suff'r - ing heal - est,

*cresc.*

## Music example 4-43

Extract from "Wanderers Nachtlied" (GSMGK 5) (bb. 9-12)

9 *weich*

den, der dop - pelt e - lend ist, dop - pelt mit Er - qui - ckung fül - lest,  
 all, neath dou - ble sor - rows bent, dou - bly with thy spir - it fill - est,

*mf* *p dim.* *pp*

## Music example 4-44

Extract from "Wanderers Nachtlied" (GSMGK 5) (bb. 13-16)

13

ach, ich bin des Trei-bens mü - de! was soll  
*spent, toil-worn I seek re - le - ase! would from.*

*mf p mf p mf p mf p*

The appoggiatura is also used in an onomatopoeic sense, as in the vocal line of bar 6 of "Beherzigung" (GSMGK 4) for the word "Klagen" (lamenting) (assisted here, as can be seen in the music example below, by chromatic, dissonant harmonies). Such a use of the appoggiatura is in fact the origin of the term "sigh effect".

## Music example 4-45

Extract from "Beherzigung" (GSMGK 4) (bb. 4-7)

Ziemlich gemessen

bäng - liches Schwanken, wei - bisches Za - gen, ängst - liches Kla - gen wen - det kein E - lend,  
*cares that'er daunt us, woman-ly plain - ing, tim - id re - frain - ing made us but cowards,*

*p mf*

An example of a three-note moan or sigh is found in bars 39 to 42 of "Der Tambour" (ML 5) (see Music example 4-46 below).

Music example 4-46

Extract from "Der Tambour (ML 5) (bb. 35-42)

35

*a tempo*

scheint er auch auf Fran-zö'sch her-ein, mir fällt doch mel-ne Lieb-ste ein: ach  
 though in French she would shine 'tis true, 't would make me think sweet love of you: oh

*a tempo*

*pp*

*rit.*

*a tempo*

wehl! ach wehl! ach wehl! wehl! jetzt hat der Spassein  
 dear! oh dear! oh dear! dear! dear! There's no more fun for

*a tempo*

*p*

*p* *cresc.* *f* *p*

Deryck Cooke, in his book The Language of Music, sees the descending chromatic scale as making the despairing descent of the normal, stepwise descending line even more weary by using every possible chromatic tension to increase the element of pain. It is almost as if life were ebbing away altogether.<sup>33</sup>

This is illustrated in the falling bass line of bars 4 to 8 of "Nach dem Abschiede" (NW) (see Music example 4-47 below).

Music example 4-47

Extract from "Nach dem Abschiede" (NW) (bb. 1-8)

*Un poco sostenuto*  
Etwas getragen

Dun - kel sind nun al - le Gas - sen, und die Stadt ist öd und  
Dark the al - leys and de - ser - ted, all the streets are bleak and

leer, denn mein Lieb hat mich ver - las - sen, mei - ne Son - ne scheint nicht  
grim, e - ver since my love de - par - ted in my sky the sun is

*cresc.* *mf*

<sup>33</sup>Cooke, Language of Music, pp. 165-166.

The descending chromatic lines found in the piano part of "Zur Ruh, zur Ruh" (GSMGK 6) are an indication of life ebbing away (the singer of this Lied is dying). An extension of this idea occurs in bars 16 to 24 where the vocal line, according to Sams, is reminiscent of a similar melody line in the "Pilgrim's Chorus" from Wagner's Tannhäuser (see the examples below).<sup>34</sup> Wolf's Lied speaks of journeying towards the light of Heaven, while Wagner's extract speaks about reconciliation to God through atonement.

Music example 4-48 (a)

Extract from "Zur Ruh, zur Ruh" (GSMGK 6) (bb. 15-23)

15 *Sehr langsam*

*ein wenig belebter, sehr innig*  
(rather faster, very fervently)

— mir wer - de, o führt mich ganz, ihr in -  
— to ban - ish, o lead me on, ye Powers—

*mf* *p* *p.*

<sup>34</sup>Sams, Songs of Hugo Wolf, p. 58.

- nern Mäch - tel hin zu dem Glanz der tief - - - sten  
 in - ter - nal! on to the realms of Night e -

## Music example 4-48 (b)

Extract from the "Pilgrims' Chorus" from Wagner's Tannhäuser

Durch Sühn' und Buß' hab' ich ver - söhnt den Her - ren. dem mein Her - ze fröhnt. der

The words "down" and "downwards" are often associated with the interval of a descending fifth in Wolf's Lieder. A good example of this occurs in the vocal line of bars 70 to 71 of "Auf der Wanderung" (NW) (see Music example 4-49 below).

Music example 4-49

Extract from "Auf der Wanderung" (NW) (bb. 70-71)

70

auf und her - ab!  
far and a - way.

The same principles, already dealt with in this section, apply to descending sequences. For example, in bars 76 to 77 of "Wolken, wälderwärts gegangen... (In der Fremde VI)" (NW) (bars 46 to 47 of the shortened version), a descending varied sequence in the piano part is indicative of the death within the singer's heart (see Music example 4-50 below). Here, the tempo indication is "Mässig bewegt".

## Music example 4-50

Extract from "Wolken wälderwärts gegangen... (In der Fremde VI)" (NW) (bb. 76-78[46-48])

76(46) *Tempo primo*  
1. Zeitmaß

und mich tö - tet noch im Her - zen die - ser Schmer - zen  
but the ma - gic of that sor - row kill'd my heart, and

1. Zeitmaß *Tempo primo*

*p* *pp* *mf*

Ascending melody lines

As dealt with in chapter III, ascending melody lines and pitches are indicative of height and physical ascending, such as the rising mists that permeate "Spätherbstnebel, kalte Träume... (Neue Gedichte VIII)" (NW). In fact, mists appear to elicit from Wolf the use of diminished harmonies, as can be seen in the above-mentioned Lied, as well as in bars 35 to 37 of "Herbstentschluss" (NW) (see Music example 4-51 below).

## Music example 4-51

Extract from "Spätherbstnebel, kalte Träume... (Neue Gedichte VIII)" (NW) (bb. 35-37)

35

spät,  
by,

Ne - bel auf der Wie - se wei - det,  
mists up - on the mea - dow pas - ture,

durch die  
and the

*ppp*

*rit.*

The sound of trombone music rising up through the air is depicted by Wolf in the ascending melody line in the piano part of bars 3 to 7 of "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1). The second part of this line (indicated in the music example below with square brackets), corresponds with Deryck Cooke's so-called "basic term" that consists of a melody line in a major key ascending from the tonic to the dominant. According to Cooke, this would indicate an "outgoing, active, assertive emotion of joy",<sup>35</sup> "exuberance, triumph, or aspiration".<sup>36</sup> This

<sup>35</sup>Cooke, Language of Music, p. 115.

<sup>36</sup>Ibid., p. 119.

corresponds well with the text in Wolf's Lied, which speaks of a song of praise to God. The scale is subsequently taken up by the vocal line on the B-flat and continues up to the E-flat tonic.

Music example 4-52

Extract from "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1) (bb. 1-8)

Feierlich und gemessen.

The musical score consists of two systems. Each system features a vocal line on a bass clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 4/2. The first system begins with a vocal line starting on a B-flat, marked with a forte (f) dynamic. The piano accompaniment starts with a forte (f) dynamic. The second system continues the vocal line, marked with a piano (p) dynamic, and the piano accompaniment includes a crescendo (cresc.) and fortissimo (ff) dynamic. The lyrics are in German and English, describing a watchtower's night watch.

Schwingt euch auf, Po - sau - nen - chö - re, dass in ster - nen - kla - rer Nacht  
 Rise, ye strains of joy, to Heav - en, blast - ed forth from watchtower's height,

Gott der Herr ein Lob - lied hö - re von der Tür - me ho - her Wacht;  
 praise our God with cheer - ful stev - en, soar on high thro' star - lit night;

In an onomatopoeiaic sense, Wolf uses an ascending chromatic line to depict wind (see Music example 4-53 below) as well as the sound of approaching footsteps and nearing danger (see Music example 4-54 below).<sup>37</sup>

Music example 4-53

Extract from "Ein Grab" (NW) (bb. 20-21)

20

Wind vor - ü - ber zieht -  
thin the wind sweeps by:

Music example 4-54

Extract from "Der Soldat II" (EL 6) (bb. 4-8)

Wa - gen musst du. und flüch - tig er - beu - - - ten,  
Seize your boo - ty while onward we're dash - - - ing,

<sup>37</sup>Sams, Songs of Hugo Wolf, p. 159.

hin - ter uns schon durch die Nacht hör' ich's schrei - - - - ten,  
close at our heels gha - st - ly spec - tres come rush - - - - ing,

*pp* *f*

Ascending pitches, as previously mentioned, are used to depict an intensification of feelings and emotions, such as passion and frustration, as in the piano part of bars 21 to 22 of "Rückkehr" (NW) (see Music example 4-55 below).

Music example 4-55

Extract from "Rückkehr" (NW) (bb. 21-22)

21

Herz und Sinn mir brann-ten, mich trieb in die wei - te Welt, es  
heart grew hot with - in me, I dared no lon - ger stay; they

*p* *cresc.* *f* *ff*

They are also used to depict more positive emotions and feelings, such as hope, as in the bars 59 to 60 of "Herbstentschluss" (NW) (see Music example 4-56 below).

Music example 4-56

Extract from "Herbstentschluss" (NW) (bb. 56-60)

56

rit. *a tempo*

veh - ge - tan und hast es an - dern, weil du hast ge - liebt, ge - hofft;  
o - thers and thy - self, de - ny - ing what to hope and love be - 'ong'd!

rit. *a tempo*  
*im Tempo*

*cresc.* *f*

In "Wohin mit der Freud?" (NW), each appearance of the word "Freud" (joy) sees an ascending jump in the vocal line.

The same occurs when words such as "hinauf" (up), "droben" (up there), "hoch" (high) and "springen" (jump) are used. The interval most commonly used for this is the ascending Perfect Fourth, an example of which appears below.

## Music example 4-57

Extract from "Auf der Wanderung" (NW) (bb. 68-71)

68

ü - ber die Ber - ge, hin - auf und her - ab!  
o - ver the moun - tain a - far and a - way.

Just as in the case of ascending melody lines or pitches, rising sequences are used by Wolf in depicting physical ascending, positive emotions and a gradual intensification of emotion. An example of this occurs in the postlude of "Erwartung" (EL 18) where the sequentially rising phrases effectively depict the expectation of the title (whilst the falling melody lines within each phrase are indicative of the singer's despair at the expectation not being fulfilled). Music example 4-58 below illustrates this.

## Music example 4-58

Extract from "Erwartung" (EL 18) (bb. 61-70)

61 *breit* -

und sie wird doch noch mein! —  
*She will be mine, one day!* —

*ff* *vasch*

Converging melody-lines: The Yearning- and Love-Motifs

According to Eric Sams in his book, Wolf uses converging strands of melody as both a Yearning- and a Love-Motif.<sup>38</sup> An example, illustrated below, of the so-called Yearning-Motif, occurs in bars 35 to 44 of "Herbstentschluss" (NW). Here the singer sings of homesickness.

<sup>38</sup>Ibid., pp. 23-25.

Music example 4-59

Extract from "Herbstentschluss" (NW) (bb. 35-44)

35 In gehender Bewegung, düster

spät, by, Ne-bel auf der Wie-se wei-det, durch die

mists up-on the mea-dow pas-ture, and the

rit.

ppp

rit.

ö-den Hai-ne weht Heim-weh; al-les flieht und scheidet.

green-y hol-lows die dai-ly, fast and e-ver fas-ter.

a tempo

mf molto rit.

a tempo im Tempo cresc..

pp

As a Love-Motif, converging melodic strands are used in bars 85 to 88 of "Liebchen, wo bist du?" (NW) (see Music example 4-60 below).

Music example 4-60

Extract from "Liebchen, wo bist du?" (NW) (bb.85-89)

85

*So rasch als möglich*

*tempo primo!  
I. Zeitmaß!*

glaub, ein einz-ger Kuß ist schö-ner als die gan-ze Zau-be-rei! Lieb-chen, wo  
one good kiss is ten times grea-ter bliss than all this wit-che-ry: Dar-ling, where

*tempo primo!  
I. Zeitmaß!*

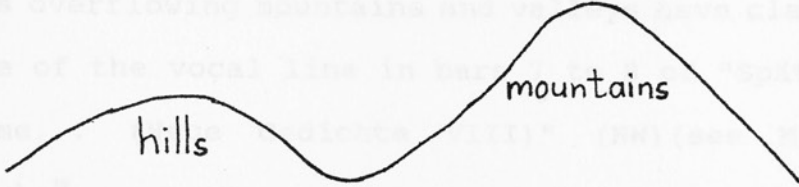
Fluctuating melody lines

Often in Wolf's Lieder, the direction and shape of the melody line are directly influenced by the content of the text. There are numerous examples of this, several of which will be dealt with below.

Beginning with physical height, the two examples below indicate differences in physical height or altitude using the shape of the vocal line. In the opening line of "Auf der Wanderung" (NW) (see Music example 4-61 below), the melodic contour of the vocal line reflects the lower altitude of the hill, followed by the higher altitude of the mountain. The relative tallnesses of flowers and trees is indicated by a similar melodic shape in the vocal line of bars 59 to 60 of Reinick's "Ständchen" (NW) (see Music example 4-62 below).

## Music Example 4-61

Extract from "Auf der Wanderung" (NW) (bb. 1-6)



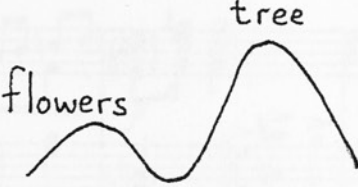
*Vivo e ben marcato*  
Frisch und kräftig markiert

Ü - ber die Hü - gel und ü - ber die Ber - ge hin sing ich und ruf ich, wie  
O - ver the hill and the moun - tain so far a - way, shout - ing and sing - ing as

*f*

## Music example 4-62

Extract from Reinick's "Ständchen" (NW) (bb. 57-62)



57 *molto rit.*

Welt schloß die Au - gen zu! Blumen und Blütenbaum schlummern in sü - ßem Traum  
Earth ends her wea - ry play. Flowers all that cling and creep lin - ger in slumber deep,

*p* *molto rit.*

A shako being filled up with wine is graphically depicted in bars 26 to 30 of "Der Tambour" (ML 5) (see Music example 4-63 below), and mists overflowing mountains and valleys have clearly influenced the shape of the vocal line in bars 7 to 8 of "Spätherbstnebel, kalte Träume... (Neue Gedichte VIII)" (NW) (see Music example 4-64 below).<sup>39</sup>

Music example 4-63

Extract from "Der Tambour" (ML 5) (bb. 26-30)

26 *keck* *p*

Sa - - - bel, mein Tscha - ko wär' ein Hum - pen gut, den füll' ich mit Bur - gun - der - blut. Und  
 tempt - - - ing, my sa - ko'd make a bump - er fine, that would I fill with good red wine. I

*f* *p* *f* *sf* *p* *f*

<sup>39</sup>The similarity between this motif and that depicting the eyes overflowing with tears (see p. 83 above) is obvious.

## Music example 4-64

Extract from "Spätherbstnebel, kalte Träume..."

(Neue Gedichte VIII)" (NW) (bb. 7-9)



Hand-drawn sketch of a mountain peak above the first staff of the musical score.

ü-ber-flo - ren Berg und Tal, Sturmentblät - tert  
 drape the land in fun'-ral palls, strip of fo liage,

*mf* *p*

The musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature has one sharp (F#) and the time signature is 3/8. The score is divided into two measures. The first measure contains the lyrics 'ü-ber-flo - ren Berg und Tal, drape the land in fun'-ral palls,' and the second measure contains 'Sturmentblät - tert strip of fo liage,'. The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes. The bass line has a similar rhythmic pattern. Dynamics markings include *mf* and *p*.

The ascending and descending lines in the treble parts of "Das Vöglein" (LF 2) and of bars 56 to 61 of "Auf der Wanderung" (NW) appear to depict birds flying through the air, and dancing and jumping respectively (see Music example 4-65 below). Here, the tempo indications are "Lebhaft, spielend und gut zu deklamieren" and "Frisch und kräftig markiert" respectively.

## Music example 4-65

Extract from "Auf der Wanderung" (NW) (bb. 48-57)

48 *a tempo*

Laßt uns dann sin - gen, tan - zen und sprin - gen,  
Sing - ing and danc - ing, best foot ad - vanc - ing,

*a tempo*

lu - stig uns schwin - gen, Kir - mes ist heut!  
ten - der eyes glanc - ing! Ah! - - - but it's grand!

*cresc.* *f.* *ff*

In fact, ascending and descending fluctuations in pitch are characteristic of motifs depicting dancing, as illustrated in bars 17 to 20 of "Rückkehr" (NW) (see Music example 4-66 below).

music example 4-67 below)

## Music example 4-66

Extract from "Rückkehr" (NW) (bb. 17-20)

17 *un poco animato!*  
etwas belebter!

hört ich gei - gen, pfei - fen, die Fen - ster glänz - ten weit. da -  
there through light - ed windows came noi - sy min - strel - sy with  
etwas belebter! *un poco animato!*

*cresc.* *sf* *f* *sf* *sf* *sf*

zwischen drehn und schlei - fen viel fremde, fröh - li - che Leut. Und  
wild and whirl - ing dan - ces and voi - ces strange - to me. My

*p* *sf* *sf* *sf*

In bar 51 of "Der Jäger" (ML 40), the word "überall" (anywhere) causes Wolf to write music that is also all over the place (see Music example 4-67 below).

## Music example 4-67

Extract from "Der Jäger" (ML 40) (b. 51)

51 *gedehnt*

ü - ber - all!  
c'en a deer!

The turn of a century in bars 64 to 67 of "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1) sees a change of direction in the vocal line at the words "Jahrhunderts Wende" (century's turning point) as well as the use of a bass line that changes direction constantly (see Music example 4-68 below).<sup>40</sup>

<sup>40</sup>The century's turning point is also characterised by a change of key; this will be covered later on p. 158.

## Music example 4-68

Extract from "Wächterlied auf der Wartburg (Neujahrsnacht  
des Jahres 1200)" (GSMGK 1) (bb. 63-67)

63

*breiter*

Berg, der Au',  
fall, like dew,  
netz' an des Jahr -  
on us, as this

*f*

*cresc.*

hun - derts Wen - de sie mit dei - - ner Sael - - - de  
year is end - ing, grant us grace, Thy love re -

*f*

*dim.*

*p*

Detailed description: This is a musical score for a vocal and piano piece. It consists of two systems of music. The first system starts at measure 63. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/2. The vocal line begins with the lyrics 'Berg, der Au', fall, like dew, netz' an des Jahr - on us, as this'. The piano accompaniment features a prominent bass line with circular, creeping motifs. The second system continues the piece, with the vocal line starting 'hun - derts Wen - de sie mit dei - - ner Sael - - - de year is end - ing, grant us grace, Thy love re -'. The piano accompaniment continues with similar motifs, including a 'dim.' (diminuendo) marking. The score includes various musical notations such as dynamics (f, cresc., dim., p), articulation (accents), and performance instructions (breiter).

The nocturnal ghosts that creep around the singer of Körner's "Ständchen" (NW) are effectively illustrated in bars 11 to 14 where the circular, creeping motifs of the vocal line and the bass line visually surround the singer (here represented by the more stable right hand motif) (see Music example 4-69 below).

Music example 4-69

Extract from Körner's "Ständchen" (NW) (bb. 10-14)

creeping ghosts

un poco più mosso  
etwas bewegter

10

Kum-mer. tres - ses. **singer** Mich umschleichen bandenfrei nächt - li - che Ge - spen - ster;  
Band - ed ghosts to work me ill jibe - and gib - ber round - me;

un poco più mosso

creeping ghosts

Detailed description: This musical score shows a vocal line and a piano accompaniment. The vocal line starts at measure 10 with the lyrics 'Kum-mer. tres - ses.' and continues with 'Mich umschleichen bandenfrei nächt - li - che Ge - spen - ster; Band - ed ghosts to work me ill jibe - and gib - ber round - me;'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line. Handwritten annotations include 'creeping ghosts' with arrows pointing to the vocal line and the piano accompaniment. Performance directions include 'un poco più mosso' and 'etwas bewegter'.

The idea of being surrounded is also depicted by the vocal line of bars 18 to 21 of "Wo wird einst..." (HSB 1), as illustrated in the music example below.

Music example 4-70

Extract from "Wo wird einst..." (HSB 1) (bb. 16-23)

16

in dem Sand? Im - mer - hin mich wird um - ge - ben  
for - eign land? Though a - far from those that love me,

*p* *mf* *f* *p*

Detailed description: This musical score shows a vocal line and a piano accompaniment. The vocal line starts at measure 16 with the lyrics 'in dem Sand? Im - mer - hin mich wird um - ge - ben for - eign land? Though a - far from those that love me,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line. Handwritten annotations include 'p', 'mf', 'f', and 'p' indicating dynamics. A large handwritten bracket is drawn above the piano accompaniment from measure 16 to 23.

Got - tes Him - mel dort wie hier, und als To - ten - lam - pen schwe - ben  
 I shall rest neath God's blue sky, and at night, the stars a - bove me,

*mf* *f* *dim.*

### Wandering melody lines

The most obvious use of such a melody line would be to depict wandering or travelling, as Wolf does twice for the word "Wanderlust" in the vocal line of "Ja, die Schönst! ich sagt es offen" (NW) (see Music example 4-71 below).

### Music example 4-71

Extract from "Ja, die Schönst! ich sagt es offen" (NW)

(bb. 13-20)

13  
 Wa - gen, sü-ßes Hof - fen, fri-scher Mut und Wan - der-lust! Küh-nes  
 ven - ture, hope in qui - et, stea-dy heart and rea - dy hand! Faith in

Wa - gen, sü - ßes Hof - fen, fri - scher Mut und Wan - der - lust!  
 ven - ture, hope in qui - et, stea - dy heart and rea - dy hand!

Another good example of this is the piano part of "Nun wandre, Maria" (SLG 3) with its constantly wandering right hand figure (see Music example 4-72 below).

Music example 4-72

Extract from "Nun wandre, Maria" (SLG 3) (bb. 1-9)

Langsam und ruhig.

Nun wan - dre, Ma - ri - a, nun  
 wan - dre nur fort. Schon krä - hen die Häh - ne und nah ist der Ort. Nun

wan-dre, Ge-lieb-te, du Klein-od mein, und bal-de wir wer-den in

*p* *dim..*

The constantly changing direction of the vocal line in bars 17 to 23 of "Waldmädchen" (EL 20), illustrated below, clearly depicts the inconsistency of the wind that is spoken of in the text.

Music example 4-73

Extract from "Waldmädchen" (EL 20) (bb. 15-24)

15 kommt und wechselt un-be-stän-dig, stei-gend wild,  
False, in-con-stant wind, I warn thee; rush-ing, wild,

*pp* *cresc.-*

*f* *rit.*  
 nei-gend mild, mei - ne schlanken Lo - hen wend'ich: komm nicht nah'mir, ich ver -  
*flashing, mild:* *shun my hiss - ing flames that scorn thee, come not near me, else I'll*

Wolf has also used meandering melody lines in representing sorcery and magic. An example occurs in the vocal line at the end of "Wolken, wälderwärts gegangen... (In der Fremde VI)" (NW), illustrated below.

Music example 4-74

Extract from "Wolken, wälderwärts gegangen...

(In der Fremde VI)" (NW) (bb. 46/76-53/83)

46/76 *Tempo primo*  
1. Zeitmaß

*p* *pp* *mf* *ritard.*  
 und mich tö - tet noch im Her - zen die - ser Schmer - zen Zau - be -  
 but the ma - gic of that sor - row kill'd my heart, and strikes it

1. Zeitmaß *Tempo primo* *ritard.*

rei.  
dumb. molto lento  
sehr langsam

*p* *pp* *dim.*

On a light-hearted note is Wolf's graphic depiction of a long sausage in the vocal line of bars 24 to 26 of "Der Tambour" (ML 5) (see Music example 4-75 below).

Music example 4-75

Extract from "Der Tambour" (ML 5) (bb. 24-26)

24 *keck*

Ga.. - - bel, ei-ne lan-ge - - - Wurst| mein Sa - - - bel, mein  
cui - - - ting, and my sword a - - - saus- age tempt - - - ing, my

Repeated notes

One of the common uses for repeated notes is in depicting gloom and monotony. In the opening two lines of "Ich geh durch die dunklen Gassen... (In der Fremde II)" (NW), repeated notes are used to depict the gloom of the darkening alleys and lanes of the title (see Music example 4-76 below).

## Music example 4-76

Extract from "Ich geh durch die dunklen Gassen..."

(In der Fremde II)" (NW) (bb. 1-8)

*Lento*  
*Langsam*

The musical score is written in G major (one sharp) and common time. It features a vocal line and a piano accompaniment. The piano part consists of a steady, repetitive eighth-note accompaniment in the left hand and a more melodic line in the right hand. The tempo is marked 'Lento' and 'Langsam'. The score is divided into two systems, each with a vocal line and a piano accompaniment. The first system covers measures 1-8, and the second system covers measures 9-16. The lyrics are in German and English. The piano part includes a 'p' dynamic marking and a 'cresc.' marking.

Ich geh durch die dunk - len Gas - sen und wan - dre von Haus zu Haus, ich  
Through al - ley and lane I wan - der past hou - ses that well I know; I

kann mich noch im - mer nicht fas - sen, sieht al - les so trü - be aus. Da  
muse as I pass, & and pon - der on - days that were long a - go. Here

*cresc.*

The monotony of continuous rain for three days with no word from the singer's lover, is effectively depicted by the repeated notes in the vocal line of the opening of "Der Jäger" (ML 40), illustrated below.<sup>41</sup>

## Music example 4-77

Extract from "Der Jäger" (ML 40) (bb. 1-10)

Kräftig bewegt.

Singstimme.

40.

Pianoforte.

Drei Ta - ge Re - gen  
For three long days the

fort und fort, kein Son - nenschein zur Stun - de; drei Ta - ge lang kein  
rain I've heard and still the sun's not shin - ing, for three long days, for

<sup>41</sup>See also pp. 28-29 where the rhythmic aspect of this vocal line is dealt with.

gu - tes Wort aus mei - ner Lieb - sten Mun - - de!  
 one sweet word from my dear love I'm pin - - ing.

*p* *cresc.*

Two further examples of the use of repeated notes, illustrated below in an extract from "Nachtzauber" (EL 8), show Wolf using them firstly in depicting the stillness and tranquillity of the woodland lakes (bars 10 to 11), and, secondly, to give the idea of the marble statues standing firmly in one place (bars 12 to 13).

Music example 4-78

Extract from "Nachtzauber" (EL 8) (bb. 10-15)

10  
 nach den stil - len Wal - des - se - - en, wo die Mar - mor - bil - der  
 where the wood - land lakes are dream - - ing, by the mar - ble i - cons

*poco a poco cre -*

### Small intervals

These are most often used in depicting smallness in size and daintiness, as in "Mädchen mit dem Roten Mündchen" (NW), where Wolf often uses semitones, as in bars 12 to 14. A further example is "Mein Liebster ist so klein" (IL 15) where extensive use is made of semitones in both the vocal and piano parts. Wolf's use of the chromatic scale, particularly in its descending form, is dealt with earlier in this chapter on pages 90 to 92 and pages 97 to 99.

### Large intervals

Two interesting uses of large intervals will be dealt with here. The first, from bars 21 to 22 of "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1), sees the vocal line jumping up a minor seventh on the word "Jahrhundert" (century), the span of the interval being indicative of the large span of a century (see Music example 4-79 below).

## Music example 4-79

Extract from "Wächterlied auf der Wartburg (Neujahrsnacht  
der Jahres 1200)" (GSMGK 1) (bb. 18-25)

18

The image shows a musical score for a vocal line and piano accompaniment. The score is in 4/4 time and begins at measure 18. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves (treble and bass clefs). The key signature is one flat (B-flat). The tempo is marked 'p' (piano) and 'pp' (pianissimo). The lyrics are in German and English. The German lyrics are: 'hun-dert will zer-rin-nen und ein neu-es hebt sich an, wohl dem,'. The English lyrics are: 'years have flown and vanished, and a new have now begun; whose soul'. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a dynamic range from 'ff' (fortissimo) to 'pp' (pianissimo). The score ends at measure 25.

Ein Jahr-  
Hundred

hun-dert will zer-rin-nen und ein neu-es hebt sich an, wohl dem,  
years have flown and vanished, and a new have now begun; whose soul

In the vocal line of bars 15 to 16 of "Der Tambour" (ML 5) (see Music example 4-80 below), Wolf's use of large intervals assists in creating the effect of snoring as mentioned in the text.

## Music example 4-80

Extract from "Der Tambour" (ML 5) (bb. 14-17)

als die Wacht, und al - les schnarchet, Ross und Mann, vor meiner Trommel säss'ich  
 vi - gil keep, when all are snor - ing, horse and men, be - fore my drum would I sit

*p zurückhaltend* *f gewichtig*  
*zurückhaltend*

The use of foreign notes

Stylistically, Wolf's writing is somewhat chromatic, in keeping with his status as a late Romantic composer. However, sometimes he writes more chromatically for a specific reason, as illustrated by the two examples below.

In bars 32 to 33 of "Mausfallen-Sprüchlein" (LF 6), Wolf uses a foreign note in the vocal line for the warning that the singer gives to the mice that her old cat is close at hand (see Music example 4-81 below).

## Music example 4-81

Extract from "Mausfallen-Sprüchlein" (LF 6) (bb. 30-34)

30

Tänz-chen, ein Tänz-chen!  
tripp-ing, go tripp-ing!

Witt witt!  
Witt witt!

Witt witt!  
Witt witt!

mei-ne al-te Ka-tze  
Tab-by, my old cat, he'll

*rauh (harshly)*

*mf*

*f*

*tr*

*tr*

In the vocal line of bars 8 to 10 of "Gesellenlied" (RL 1) (see Music example 4-82 below), Wolf has two almost identical phrases. The introduction of an accidental for the last two notes of the repeat of the phrase serves to emphasize the word "prellen" (cheat), showing how nasty it was of the masters to cheat or deceive the apprentices despite their masterly work.

## Music example 4-82

Extract from "Gesellenlied" (RL 1) (bb. 7-12)

noch ein Schock vom Him-mel fiel', wie wür-den uns Ge-sel-len die  
are too ma-ny here be-low, and sore our masters grieve us, they

*sp*

*sf*

vie - len Mei - ster prel - - len trotz un - serm Mei - ster - - stück!  
 beat us, they de - ceive us, we ne - ver get our due!

On a larger scale, a foreign note (in this case the flattened sixth) permeates the whole of "Wiegenlied im Winter" (LF 5), indicating sleep and an invitation to sleep, according to Sams.<sup>42</sup>

### Chromaticism

Most often used in depicting unpleasant concepts such as pain, fickleness and anger (to mention but a few), Wolf has also used chromaticism in the first nineteen bars of "Der Knabe und das Immllein" (ML 2) to depict a sultry day: the haze of the day is reflected in the hazy, chromatic writing.

<sup>42</sup>Songs of Hugo Wolf, p. 49.

### Arpeggios and broken chords

The arpeggio-like figures in "Die Nacht" (EL 19) and in bars 40 to 45 of "Abendbilder Nr. 2" (NW) represent waves, while the arpeggios in "Das Vöglein" (LF 2) are used in depicting the birds flying. Also in "Abendbilder" (NW) (see bars 19 to 24 and 52 to 61), Wolf uses arpeggios in depicting comfort, warmth and love.

The same would apply to their use in the vocal part. Due to the fact that they are by nature confined to a single harmony at a time, they give a sense of stillness; they are going nowhere. This gives them their sense of comfort and warmth as can be seen in Lieder such as "Die Mainacht" and "Sapphische Ode" by Brahms.

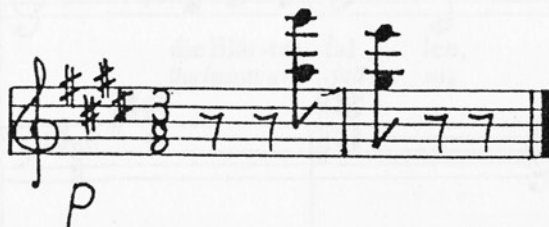
A more obvious use of arpeggios, and also of broken chords, is to depict harp music. "An eine Aeolsharfe" (ML 11) and the three "Harfenspieler" lieder (GL 1, 2 and 3) are good examples of this.

### Ornaments as melodic motifs

Examples of Wolf's use of ornaments are dealt with in Chapter VIII, including those that relate to depictions of birds. However, shown below are examples of depictions of birds not involving ornaments. Typical cuckoo motifs occur at the end of both "Das Vöglein" (LF 2) and "Spätherbstnebel, kalte Träume... (Neue Gedichte VIII)" (NW) (see the two examples below).

## Music example 4-83

Extract from "Das Vöglein" (LF 2) (bb. 95-96)



## Music example 4-84

Extract from "Spätherbstnebel, kalte Träume...

(Neue Gedichte VIII)" (NW) (bb. 39-40)



An interesting anomaly occurs in bars 11 to 12 of "Herbst" (NW) where no nightingale-type motif is to be found at the mention of nightingales in the text. The probable reason for this is that the nightingales of Spring are no longer present because it is Autumn and they have already bidden farewell to the woods (see Music example 4-85 below).

## Music example 4-85

Extract from "Herbst" (NW) (bb. 3-12)

die Blät-ter fal - len, den Wald durch-braust  
the leaves are fall - ing, the woods sigh out

des Scheidens Weh, den Lenz und sei-ne Nach - ti - gal - len  
a long fare-well; my dream of nightin - gales in spring-time

Miscellaneous motifs and special effects

This section will deal with motifs that do not fit into the above categories.

The concluding bars of "Der Tambour" (ML 5), illustrated in Music example 4-86 below, effectively depict, with a sforzando chord, the drummer-boy waking up to reality after day-dreaming about his mother and her cooking.

## Music example 4-86

Extract from "Der Tambour" (ML 5) (bb. 50-58)

daydreaming

is im Traume

Wenn mei-ne Mut-ter he-xen könn't!  
If mother could a sorceress be!

noch langsamer a tempo

pp rit. dim.

waking up

The last vocal phrase of "Der Jäger" (ML 40), illustrated below, is treated by Wolf as an afterthought, implying that the act of kissing and making up is a matter of course in this relationship between the huntsman and his lady love, and is therefore not taken very seriously, for she will always take him back.

## Music example 4-87

Extract from "Der Jäger" (ML 40) (bb. 86-91)

86

Mie - - - der! „Drück' mir die nas - sen Lo - cken aus, und  
 sev - - - er! „Dry thou my locks all wet with dew, and

küss'und hab' mich wieder!“  
 kiss and love me ev - er!“

*sehr schnell und leidenschaftlich*

*p* *p* *cresc.*

Much of Wolf's "Gesellenlied" (RL 1) has been likened by Eric Sams to Wagner's Die Meistersinger von Nürnberg, both works dealing with the idea of masters and apprentices.<sup>43</sup> The left hand motifs

<sup>43</sup>Ibid., pp. 369-370.

in bars 5 to 8, 35 to 38, and 52 to 55 are clearly influenced by the opening bars of the overture to Die Meistersinger von Nürnberg (see Music example 4-88 below).

Music example 4-88 (a)

Extract from "Gesellenlied" (RL 1) (bb. 4-9)

4

Glück! Der Mei-ster sind schon viel zu viel; wenn  
 rue! It were, in-deed, a world of woe, there

noch ein Schock vom Him-mel fiel, wie wür-den uns Ge-sel-len die  
 are too ma-ny here be-low, and sore our masters grieve us, they

*mf* *sf* *sf*

## Music example 4-88 (b)

Extract from the overture to Wagner's

Die Meistersinger von Nürnberg

**Molto moderato mosso**

Piccolo

2 Flauti

2 Oboi

2 Clarinetti  
in sib

2 Fagotti

4 Corni in fa

1.2. in fa  
3 Trombe  
3. in do

3 Tromboni

Tuba di basso

Timpani in do  
e sol

Triangolo

Piatti

Arpa

**Molto moderato mosso**

Violini I

Violini II

Viole

Violoncelli

Contrabassi

The whip-like slides in the right-hand of the piano part in bars 9 and 10 of "Gesellenlied" (RL 1) are used to illustrate beatings, says Sams,<sup>44</sup> as in Act One of Wagner's opera (see Music example 4-89 below).

Music example 4-89 (a)

Extract from "Gesellenlied" (RL 1) (bb. 7-12)

7

noch ein Schock vom Him - mel fiel', wie wür-den uns Ge-sel - len die  
are too ma - ny here be - - low, and sore our masters grieve us, they

vie - len Mei-ster prel - len trotz un - serm Mei - ster - - stück!  
beat us, they de - ceive us, we ne - ver get our due!

<sup>44</sup>Ibid., p. 370.

Music example 4-89 (b)

Extract from Act One of Wagner's

Die Meistersinger von Nürnberg

(i)

LEHRBUBEN.  
PRENTICES.

**DAV.**

euch, hab' an-der Ge-fallen.  
*selves, and leave me in quiet.*

**4 ALTISTEN.**

**4 ERSTE TENORISTEN.** (mit überschlagendem Falsett.) *Das*  
(*passing into falsetto.*) *Be-*

**4 ZWEITE TENORISTEN.** *Der Lehrling Mus-ter!*  
*How proud and haughty!*

*sf.*

**Was der sich dünkt!**  
*O - ho, how pert.*

*sf.* *p.* *sf.* 1 2

(mit überschlagendem Falsett.)  
(*passing into falsetto.*)

macht, weil sein Mei - ster ein Schu - ster!  
*cause he gets strapped when he's naugh-ty!*

Bei'm Leisten sitzt er mit der  
*He cobbles with a goose's*

*p*  
 P. +

LEHRBUBEN.  
PRENTICES.

Sein'  
He

Beim Dich - ten mit Draht und Pfieml  
Makes po - ems with awl and string!

Fe - der!  
feath - er!

*f* *p*

Detailed description: The musical score is arranged in three systems. The first system contains two vocal staves. The top staff has a whole rest followed by a melodic line. The bottom staff contains the vocal line with lyrics. A performance instruction '(mit Falsett.) (with falsetto.)' is placed between the staves. The second system continues the vocal line with lyrics 'Beim Dich - ten mit Draht und Pfieml' and 'Makes po - ems with awl and string!'. The third system features a piano accompaniment with two staves. The right hand has a melodic line with triplets and accents, while the left hand provides a harmonic accompaniment. Dynamics markings *f* and *p* are present.

(ii)

DAV.

- man-cher Wer-ber ver-sang. Sie - - ben  
 ma - ny can - di - dates fail. Se - - ven

Feh-ler giebt er euch vor, - die merket er mit Krei - de dort an: wer ü - - ber  
 faults the Marker lets by, - with chalk they are marked on his slate: if more than

sie-ben Feh - ler ver - lor, hat ver - sun - gen und ganz ver - than! |  
 se - ven faults he should spy, then the sing - er has met his fate!

Finally, the vocal-line in bars 16 to 18 of "Gesellenlied" (RL 1) echoes Sach's "so mach' ich den Burschen gleich zum Gesell" in Act Three Scene Four of Die Meistersinger von Nürnberg, according to Sams<sup>45</sup> (see Music example 4-90 below).

Music example 4-90 (a)

Extract from "Gesellenlied" (RL 1) (bb. 16-18)

16 *p*  
 Him - mel! Gott - lob, auch kei - ne Mei - ste - rin! Ach  
 Heav - en! Thank God, nor an - y mas - ter's wife! Oh

*pp* *p*

Music example 4-90 (b)

Extract from Act Three Scene Four of Wagner's

Die Meistersinger von Nürnberg

SACHS.

ich Jungfer Lene und mei - nen Kna - - - - ben.  
 David and Lene now stand to - - - - ness.

*p* *p cresc.* *f*

P. P. P. +

<sup>45</sup>Ibid.

Doch da's zum Zeu-gen kein Lehr-bu - be thut, und heüt auch den Spruch er ge-sun-gen  
*But as no prentice a wit-ness may be, and right well to-day he has sung to*

*dim. p*

gut, so mach'ich den Burschen gleich zum Ge-sell' Knie' nie-der, David, und nimm die-se  
*me, a jour-neyman I will make of him now. Kneel, David, and, on thy knees, take this*

*p*

(David ist niedergekniet;  
 Sachs giebt ihm eine starke Ohrfeige.)  
 (David has knelt;  
 Sachs gives him a smart box on the ear.)

Schell'  
 blow.

*f ff sf dim.*

Anomalies

As has been discovered in previous chapters, these are too numerous to deal with in their entirety, so only a few examples will be mentioned below.

In "Wiegenlied im Sommer" (LF 4) Wolf appears to deliberately ignore giving specific motifs to words such as "ein ganz klein Singvögelein ruft", "die Uhr tickt hin und her" and "die Fliegen...sie summen", most likely so as not to disturb the hypnotic rocking of the cradle, rocking the child to sleep. These surrounding sounds of nature are in the background and are secondary to the cradle's rocking.

In bars 9 and 10 of "Jägerlied" (ML 4), illustrated below, one would expect the melody line to rise at the words "steigt" and "fleugt", yet it falls. An explanation for this would be that it is an octave displacement to prevent the melody from going outside of the vocal range; or, the rising sequence from bar 9 to bar 10 could serve to illustrate these words.

## Music example 4-91

Extract from "Jägerlied" (ML 4) (bb. 9-10)

9

In die Lüf-te hoch ein Rei-her steigt, da - hin we - der Pfeil noch Ku-gel fleugt  
 In the air an ea - gle soars on high, there where nei-ther shot nor arrow fly:

*f* *p iu f*

This chapter, although it is the longest in the present study, is merely a broad overview of Wolf's use of melodic motifs in depicting the text in his Lieder. It is in no way exhaustive, and has been an attempt to steer clear of the trap of reading into the music that which is not there.

The influence of Wagner, whose opera scores Wolf had studied in detail, is clear both in the unity of text and music achieved by Wolf (an attempt to emulate Wagner's Gesamtkunstwerk within the genre of the Lied) as well as in the various motivic similarities with Wagner's music, some of which have been mentioned above.

#### The Major

The natural tendency to equate the major mode with pleasure (positive feelings) and the minor mode with pain (negative feelings) is due to the different tonal tensions that exist within these modes.

However,

"a composer does not express pleasure or pain simply by using the major or minor system, but by bringing forward and emphasizing certain tensions in these systems, in certain ways."

<sup>1</sup>Cook, *Language of Music*, p. 171.

<sup>2</sup>Ibid., p. 14.

## CHAPTER 5

## MODE AND KEY

Despite the fact that one cannot really always be sure exactly what emotion or mood is being expressed by music, the modes and keys of Western music have, over time, become associated with certain emotions or moods. Cooke states that,

[o]wing to individual idiosyncracies difficult to analyse, these associations tend to vary from composer to composer, but there is a large measure of agreement (owing to the historical development of key-signatures, instruments, etc.).<sup>46</sup>

The Modes

The natural tendency to equate the major mode with pleasure (positive feelings) and the minor mode with pain (negative feelings) is due to the different tonal tensions that exist within these modes.

However,

a composer does not express pleasure or pain simply by using the major or minor system, but by bringing forward and emphasizing certain tensions in these systems, in certain ways.<sup>47</sup>

---

<sup>46</sup>Cooke, Language of Music, p. 175.

<sup>47</sup>Ibid., p. 94.

For example, one of the "trumpet and drum keys", according to The serenades . . . in the minor system . . . may be taken as expressing the lover's pangs, the desire which is a pain to him until he is satisfied: he is attempting to arouse the lady's pity, by letting her know of his sad and lonely state without her.<sup>48</sup>

As each key is dealt with below, this will become evident. used in this context by Mozart, Beethoven and Wagner. In fact, Wagner

#### C Major

Cooke sees C major as representing "the 'simple light of common day'".<sup>49</sup> Beethoven used it to represent joy and triumph.

According to The Guinness Book of Music, this is "often chosen for

is the key of optimistic obviousness which can also embrace deep feelings. Rimsky-Korsakov saw this key as white; Scriabin as red. Mattheson described it as rough, bold, suitable for joyful situations but also, in the right hands, for tenderness.<sup>50</sup>

Wolf has used this key for and in approximately eleven of his Lieder. Subjects covered include celebration ("Auf der Wanderung" [NW]), and light-heartedness ("Der Glücksritter" [EL 10]), and love ("Der Soldat I" [EL 5]), all positive ideas, usually associated with the major mode. At least two of these Lieder, "Der Soldat I" (EL 5) and also "Ihr jungen Leute..." (IL 16) have military themes,

---

<sup>48</sup>Ibid., p. 93.

<sup>49</sup>Ibid., p. 84. *Book of Music*, p. 17.

<sup>50</sup>Robert Dearling, Celia Dearling, and Brian Rust, The Guinness Book of Music, 2d ed. Edited by Beatrice Frei. (Middlesex: Guinness Superlatives Ltd, 1981), p. 83.

C major being one of the "trumpet and drum keys", according to The Guinness Book of Music.<sup>51</sup>

### C Minor

For Cooke, C minor is the tragic key, the key of anguish, used in this context by Mozart, Beethoven and Wagner.<sup>52</sup> In fact, Wagner makes very effective use of a C minor chord in a low register just before the finale of Der Fliegende Holländer, where it forebodes the tragedy to come.

The Guinness Book of Music states that C minor is "often chosen for its dark and dramatic quality".<sup>53</sup> It continues:

Quantz regarded this key, among others, as suitable for music of audacity, rage, and despair, Mattheson as sweet, sad, and useful for depicting sleep.<sup>54</sup>

Being in a minor mode, the emotions that Wolf uses C minor to depict include sadness, grief, guilt and death. Yet, two of his Lieder in this key, "Der Schäfer" (GL 22) and "Ich liess mir

---

<sup>51</sup>Ibid.

<sup>52</sup>Cooke, Language of Music, p. 17.

<sup>53</sup>Dearling, Guinness Book of Music, p. 83.

<sup>54</sup>Ibid.

sagen..." (IL 26), take a light-hearted look at love and its torments and troubles.

#### C-sharp Minor

This seldom-used key is used in four of Wolf's Lieder, all of which deal with night and darkness in some way or another. It is interesting to note that this is also the key of Beethoven's so-called Moonlight Sonata, op. 27 no. 2.

#### D-flat Major

According to The Guinness Book of Music, Rimsky-Korsakov saw this key as "dusky warm; Scriabin as violet".<sup>55</sup>

Approximately six of Wolf's Lieder use this key, four of which ("Abendbilder" [NW], "Frage nicht" [NW], Reinick's "Ständchen" [NW], and "Liebchen, wo bist du?" [NW]) fit Rimsky-Korsakov's description of dusky warm; in this case, warmth of emotion.

---

<sup>55</sup>Ibid., p. 84.

D Major

Deryck Cooke sees this as the brilliant key,<sup>56</sup> used by Bach, Handel ("Hallelujah Chorus" and "The Trumpet Shall Sound" from Messiah) and Beethoven (Missa Solemnis) to represent glory.<sup>57</sup> This corresponds with The Guinness Book of Music, which sees D major as:

[a] martial, military key suitable for festive occasions in which instrumental brilliance is required. This description is borne out by both Rimsky-Korsakov and Scriabin, who described the key as yellow, sunny; and as yellow, brilliant respectively. Mattheson saw it as forthright, arrogant, warlike, and animated.<sup>58</sup>

Interestingly enough, this is one of Wolf's nature keys, with ten of the approximately fourteen Lieder in this key dealing with nature in one way or another. Three of the fourteen are of a humorous nature, whilst "Frühlingsglocken" (NW) makes use of the festive nature of this key.

---

<sup>56</sup>Cooke, Language of Music, p. 175.

<sup>57</sup>Ibid., p. 177-178.

<sup>58</sup>Dearling, Guinness Book of Music, p. 84.

D Minor

The Guinness Book of Music sees the key of D minor as:

[a] brooding and passionate key, sometimes chosen for its semi-religious feeling. It has the advantage that trumpets and drums may be used to give added emphasis at cardinal points. Mattheson: devotional, tranquil, but at the same time noble.<sup>59</sup>

Wolf uses this key for Lieder containing depictions of nature, as well as various aspects of love, such as its problems and difficulties. This is also the key of the epic "Prometheus" (GL 49), a Lied dealing with Prometheus as a symbol of all humanist ideals in defiance against Zeus.

E-flat Major

Deryck Cooke sees this key as representing both courage, and tender and consoling emotions, as illustrated by Beethoven's Eroica Symphony.<sup>60</sup>

---

<sup>59</sup>Ibid.

<sup>60</sup>Cooke, Language of Music, pp. 29-30.

The Guinness Book of Music agrees with Cooke's view, but only partially:

This is Beethoven's "heroic" key, but it has not been seen in this light by many other composers. Usually it is adopted for music of a mellow beauty in which melodic grace plays a large part. Rimsky-Korsakov thought of the key as dark, gloomy, bluish grey, and Scriabin as steel colour with a metallic lustre. For Mattheson this key represented pathos, earnestness, and sorrow, and is absolutely devoid of sensuality.<sup>61</sup>

Differing views indeed. Wolf's approximately eighteen Lieder in this key touch on each of these above-mentioned themes. Amongst these are chivalry, religion and steadfastness, subjects that also led Wagner to use this key in the "Pilgrims' Chorus" from Tannhäuser and in the chorus of knights at the end of Act One of Parsifal. Other subjects covered by these Lieder include peace and calm, sleep and dreaming, music and singing, passionate love, and beauty.

#### E-flat Minor

This seldom-used key is found in only one of Wolf's Lieder, namely "Der Mond hat eine schwere Klag..." (IL 7), in which the singer is in awe of the beauty of a woman's eyes, while grieving for lost radiant stars.

---

<sup>61</sup>Dearling, Guinness Book of Music, p. 85.

E Major

About E major, The Guinness Book of Music says the following:

Despite the apparent brilliancy imparted to the key by the use of four sharps, this comparatively rare key seems, except for Mattheson, to attract friendly, self-confident music. Rimsky-Korsakov: blue, sapphire, sparkling; Scriabin: bluish white. Mattheson: fatal sadness and despair; pain akin to death.<sup>62</sup>

Despite what The Guinness Book of Music says, Wolf uses this key in nineteen of his Lieder, once again covering a wide range of themes, mainly of a positive nature, in keeping with the major mode. Even those Lieder that have negative feelings about them (for example, "Andenken" [NW], "Die Tochter der Heide" [NW] and "An eine Aeolsharfe" [ML 11]), have these feelings occurring in positive contexts or have a certain amount of hope about them.

E Minor

"A certain exotic grandeur attaches to this key" says Dearling.<sup>63</sup>

He continues by saying that E minor:

has its dark side but also a brilliant and full-blooded confidence. Quantz linked this key with C minor as suitable for music of audacity, rage, and despair; Mattheson heard it as thoughtful, profound, and sad: fast music in E minor will never be happy.<sup>64</sup>

---

<sup>62</sup>Ibid.

<sup>63</sup>Ibid.

<sup>64</sup>Ibid.

Yearning, desolation, sorrow and torment characterise most of Wolf's Lieder in this key, including the sorrow of the Passion ("Herr, was trägt der Boden hier..." (SLG 9). Yet, despite what Mattheson has said, Wolf has used this key in a light-hearted Lied, namely "Herz, verzage nicht geschwind..." (SLW 11). This Lied does, however, have a biting cynicism about it, aptly captured in the dotted rhythms and semitones used in the piano part.

#### F Major

F major, the traditionally pastoral and simple key,<sup>65</sup> is also the key of hunting-horns (like D major).<sup>66</sup> Rimsky-Korsakov sees it as green and Scriabin as red. Mattheson sees it as expressing "beautiful sentiments, generosity, love, and other virtuous feelings. It is like a proud, handsome, and wholly good person".<sup>67</sup> Aside from its obvious use for Lieder depicting nature, Wolf uses F major to depict beauty, love, sleep and religious feelings. It is also used in a light-hearted manner (as in "Spottlied aus Wilhelm Meister" [GL 4] as well as to express longing, both for home ("Biterolf [im Lager von Akkon 1190]" [GSMGK 3]) and for love ("Da fahr ich still im Wagen...[In der Fremde I]" [NW]).

---

<sup>65</sup>Cooke, Language of Music, p. 175.

<sup>66</sup>Dearling, Guinness Book of Music, p. 85.

<sup>67</sup>Ibid.

F Minor

Dearling sees F minor as one of the darkest of the keys, having "drawn from some composers their bitterest music. Mattheson regarded it as tranquil, tender, but with a depth and power close to anxiety and despair: black melancholy, provoking horror in the listener".<sup>68</sup>

This is Wolf's key of sorrow and grief, of love and yearning, and of prayer and pleading. It has also been used to parody love, as in "Bei einer Trauung" (ML 51) and "Wie lange schon..." (IL 11). Furthermore it is interesting to note that two of the Lieder in this key, "Wie sollt' ich heiter bleiben..." (GL 45) and "Wenn ich dein gedanke..." (GL 46), form a pair, linked, according to Sams,<sup>69</sup> both musically (in terms of key [F minor] and time signature [6/8]) and textually (in terms of rhyme). Both Lieder are the words of the character "Hatem" from the Buch Suleika (Book of Suleika) which forms part of Goethe's Westöstlicher Divan, a collection of lyrics modelled on the work of the Persian poet Hafiz.

---

<sup>68</sup>Dearling, Guinness Book of Music, p. 86.

<sup>69</sup>Sams, Songs of Hugo Wolf, p. 236.

### F-sharp Major

Wolf's Lieder in this key contain both negative and positive ideas ranging from disappointment and parting, to nature, merriment and travelling.

Sams suggests that Wolf uses this key as a motif depicting euphoria.<sup>70</sup> Examples of such Lieder include "Auf eine Christblume II" (ML 21) and "Nachtzauber" (EL 8).

### F-sharp Minor

This is a "rare and exotic key" according to the Guinness Book of Music, in which Mattheson sees the "'sadness of love, unrestrained and outlandish'".<sup>71</sup>

Wolf's Lieder in this key (an example of which is "Im Frühling" [ML 13]) appear to correspond with this view in terms of their subject matter (lost love, death, yearning and separation).

### G-flat Major

Three of Wolf's Lieder in this key ("Peregrina II: aus Maler Nolten" [ML 34], "Lebe wohl" [ML 36] and "Mignon [Kennst du das

---

<sup>70</sup>Ibid., pp. 34-35.

<sup>71</sup>Dearling, Guinness Book of Music, p. 86.

Land?]" [GL 9]) have the thread of yearning running through them, whilst "Wenn du, mein Liebster..." (IL 36) is about Heaven and paradise, in keeping with Sams's contention regarding F-sharp major, mentioned above.<sup>72</sup>

### G Major

An open and optimistic key, in some ways more so even than C major, since G rarely embraces deeper music. Rimsky-Korsakov's impression was: brownish gold, bright; Scriabin's: orange-rose; Mattheson's: rhetorical--an all-purpose key at once earnest and gay.<sup>73</sup>

Joy, heroism, humour, love and depictions of nature permeate most of Wolf's Lieder in this key. Yet, Lieder such as "Nach dem Abschiede" (NW) and "Die Kleine" (NW) (bars 26 to 75) see Wolf using this key in the context of despair and yearning. This corresponds with what Dearling contends above.

### G Minor

The poet Schubart equated this key with "'displeasure, discomfort, worrying anxiety, discontented gnawing at the bit'",<sup>74</sup> while Cooke sees this as the "melancholy" key.<sup>75</sup>

---

<sup>72</sup>See p. 151.

<sup>73</sup>Dearling, Guinness Book of Music, p. 86.

<sup>74</sup>Cooke, Language of Music, p. 233.

<sup>75</sup>Ibid., p. 175.

This, Mozart's "tragic" key (used in his Symphony No. 40), has been used "by other composers to express deep emotion" according to Dearling. He continues, saying that "Mattheson, as so often out of step with other authorities, described it as perhaps the most beautiful key, combining earnestness, sweetness, liveliness, grace, and tenderness".<sup>76</sup>

Wolf uses this key in depicting negative emotions ranging from the problems of love, to death, grief, loneliness and yearning,

An interesting example occurs in "Der Jäger" (ML 40) where the singer, in the first eighty-nine bars, sings of the problems and sorrows resulting from a lover's quarrel, all in the key of G minor. At the end of the Lied, the key changes to the tonic major (G major) at the point where the lovers kiss and make up.

#### G-sharp Minor

Wolf's only Lied in this key, "Ich geh durch die dunklen Gassen... (In der Fremde II)" (NW), is about the darkening of the alleys and lanes as the singer is longing for his distant lover.

The enharmonic equivalent of this key, A-flat minor, is seen to be "richly sorrowful" by Cooke.<sup>77</sup>

---

<sup>76</sup>Dearling, Guinness Book of Music, p. 86.

<sup>77</sup>Cooke, Language of Music, p. 196.

### A-flat Major

Although Dearling sees this as a rarely used key,<sup>78</sup> Wolf has used it in nineteen of his Lieder. Dearling goes on to say that "Rimsky-Korsakov and Scriabin very nearly agreed as to the colour suggested by A-flat, the former giving greyish violet, the latter "purple violet".<sup>79</sup>

This appears to be Wolf's key of adoring love and beauty (as in "Und willst du deinen Liebsten..." [IL 17]), as well as of nature and sleep (as in "Wiegenlied im Winter" [LF 5]).

However, he has also used A-flat major in depicting anxiety, death and longing in Lieder such as "Der Schwalben Heimkehr" (NW), "Sterb' ich, so hüllt in Blumen..." (IL 33) and "Liebesbotschaft" (NW) respectively.

It is interesting to note that five of the Italienische Lieder make use of this key, a rather high proportion (eleven percent) when considering how often Wolf uses this key in his Lieder as a whole (six percent).

### A Major

The Guinness Book of Music states that "Rimsky-Korsakov saw the key as rosy and clear; Scriabin as green; Mattheson as affecting but

---

<sup>78</sup>Dearling, Guinness Book of Music, p. 86.

<sup>79</sup>Ibid. Language of Music, p. 116.

brilliant; suited to sad feelings and violin music".<sup>80</sup>

For Wolf, A major is also a nature key (this could be seen to agree with Scriabin's green, this being the colour of nature), aside from which he has also used it in depicting beauty, adoration and love. In "Ja, die Schönst! Ich sagt es offen" (NW), it is used in depicting both hope and despair, the despair being aided by the descending melody lines that characterise the piano part.

Five of the Goethe Lieder that are taken from the Westöstlicher Divan ("Als ich auf dem Euphrat schiffte..." [GL 41], "Dies zu deuten, bin erbötig..." [GL 42], "Hätt' ich irgend wohl Bedenken..." [GL 43], "Locken, haltet mich gefangen..." [GL 47] and "Nimmer will ich dich verlieren!..." [GL 48] are in A major. All five have the theme of love running through them. "Als ich auf dem Euphrat schiffte..." (GL 41) and "Dies zu deuten, bin erbötig..." (GL 42) form a pair, both speaking of dreams, whilst "Locken, haltet mich gefangen..." (GL 47) and "Nimmer will ich dich verlieren!..." (GL 48) deal with passionate love.

#### A Minor

Cooke sees A minor as "bare" and "naked",<sup>81</sup> Dearly as "open", used for "music of strength and seriousness, with a misty,

---

<sup>80</sup>Ibid., pp. 86-87.

<sup>81</sup>Cooke, Language of Music, p. 196.

undefined sadness. Mattheson: somnolent, in a plaintive, refined way, and suitable for keyboard music".<sup>82</sup> Being a minor key, Wolf uses A minor in depicting the more negative ideas and emotions such as Autumn, darkness, desolation, grief, restlessness and yearning. Yet, it is also used for more light-hearted Lieder such as "Zur Warnung" (ML 49), "Der Scholar" (EL 13), "Genialisch Treiben" (GL 21) and "Lied des transferierten Zettel" (HSB 2).

#### B-flat Major

A happy, self-confident key, to which composers often turned in later life as a vehicle for their most mature thoughts. Scriabin saw it as steely, with a metallic lustre, but Rimsky-Korsakov did not commit himself. Mattheson described the key as magnificent but also delicate.<sup>83</sup>

Love is the theme running through most of Wolf's Lieder in this key, along with numerous other positive emotions. The military nature of this key leads to its use in "Sie blasen zum Abmarsch..." (SLW 28), whilst Wolf has also used it in depicting loneliness and sorrow (as in "Neue Liebe" [ML 30] and "Wenn ich in deine Augen seh" [NW] respectively).

---

<sup>82</sup>Dearling, Guinness Book of Music, p. 87.

<sup>83</sup>Ibid.

B-flat Minor

Dearling sees this as "an emotion-filled and sometimes angry key",<sup>84</sup> yet the two Lieder in which Wolf uses it ("Herbstentschluss" [NW] and "Die Zigeunerin" [EL 7][bars 9 to 27]) are not as emotionally intense, using only the emotions of desolation and hopeful longing respectively.

B Major

Rimsky-Korsakov described this rarely-used key as sombre and dark blue, shot with steel, and Scriabin regarded it as bluish white. Very few major works have been centred in B, the large number of sharps in the signature presenting intonation difficulties. Mattheson heard the key as aggressive, hard, ill-mannered, and desperate.<sup>85</sup>

Both Wolf's Lieder in this key ("Skolie" [RL 3] and "Keine gleicht von allen Schönen..." [HSB 4]) exude positive emotions and feelings (adoration, beauty, exultation, love and passion).

B Minor

Tchaikovsky's "black despair" key, and used also for music of religious strength and forceful tragic drama. Bach's use of it in the B minor Mass enabled him to brighten to the key's relative major for the introduction of trumpets and drums. On one occasion Beethoven described the key as "black"; Mattheson, as moody, glum, and bizarre.<sup>86</sup>

---

<sup>84</sup>Ibid.

<sup>85</sup>Ibid.

<sup>86</sup>Ibid.

Of Wolf's ten Lieder in this key, eight are from the Spanisches Liederbuch, seven of which are found amongst the secular Spanische Lieder. Those cover emotions such as sorrow, death, jealousy, unhappiness, emotional turmoil and betrayal.

The two Mörike Lieder in this key, "Lied eines Verliebten" (ML 43) and "Der Feuerreiter" (ML 44), also deal with emotions such as emotional turmoil, death and evil.

When analysing their frequency of use, it is interesting to note that the major keys are preferred by Wolf. The two most popular minor keys are G minor and A minor.

#### Changes of key and key signature

Occasionally, Wolf has changed key or key signature for specific reasons, examples of which will be given below.

Between bars 64 and 65 of "Wächterlied auf der Wartburg (Neujahrnacht des Jahres 1200)" (GSMGK 1), Wolf changes key at the point in the text when the poet refers to the turning of the century (see Music example 4-68 above).

In bars 40 to 45 of the above-mentioned piece, as well as in bars 51 and 52 of "Liebesbotschaft" (NW), Wolf has changed key signature to avoid using too many accidentals.

The same reasoning motivates him to cancel the existing key signatures in bars 41 to 45 of "Herbstentschluss" (NW) and in bars

8 to 11 of "Rückkehr" (NW), in order to facilitate less cumbersome modulations.

It would therefore be wise to avoid reading too much into a change of key in any of his Lieder, unless it is clearly being used in depicting something specific.

The keys most commonly used by Wolf are F major (in 31 Lieder), A minor (in 29 Lieder), G minor (in 27 Lieder) and A major (in 26 Lieder): the texts are those depicting the beauty of nature and deep feelings of love (F major); grief and longing (A minor); problems of love and death (G minor); and beauty, adoration and love (A major).

These are followed in frequency by E-flat major, E major and A-flat major (in nineteen Lieder each); G major (in seventeen Lieder); and D major (in sixteen Lieder). F-sharp minor follows, in thirteen Lieder.

Eleven Lieder use the key of B-flat major, and there are ten Lieder that employ each of the keys of C major, D minor, E minor and B minor.

There are eight Lieder that use C minor and another eight that use F minor; C-sharp minor and G-flat major each appear in six Lieder. The keys of D-flat major and F-sharp major each occur in five Lieder, and the keys of E major and B major each in three.

Wolf wrote two Lieder that use E-flat minor, and only one in the key of G-sharp minor.

From this it is clear that Wolf found more use for major keys generally than for minor ones. Despite this, it is the chromaticism of his harmonic writing that ultimately balances the range of moods and emotions depicted in his Lieder, as will be seen in the ensuing chapter.

## CHAPTER VI

## HARMONIC LANGUAGE

Once again, the approach in this chapter will be to begin with Wolf's use of specific chords and harmonies, and work towards his broader use of harmonic language (including harmonic sequences and modulations) once these specific chords have been covered.

Cooke states that "harmony has been a consciously-willed, complex invention of Western European man - there is always something intellectually calculated about it".<sup>87</sup> It is therefore likely that Wolf's use of specific harmonies and harmonic styles is deliberate, with a view to expressing the content of the text.

#### Tonic chords and pedal points

The tonic chord, whether major or minor, is usually the chord on which each Lied ends, usually, because there are exceptions which will be mentioned later under the next subheading.

Ending a piece on the tonic chord gives it a sense of finality, stating that this is the end of the piece. It sometimes happens that this final tonic chord or harmony uses a mode different than the general mode of the Lied. The last few bars of "Der Jäger" (ML 40) are in the tonic major, the majority of the piece

---

<sup>87</sup>Cooke, Language of Music, p. 193.

having been in the minor mode. This gives a feeling of happiness and ecstasy, the singer having finally made up with his lover following a disagreement. "Wenn ich in deine Augen seh" (NW), the majority of which is in the major mode, ends in the tonic minor, for, despite the seeming happiness of the Lied, it ends on a sorrowful note.

The use of tonic pedal-points in Wolf's Lieder appears to correspond with feelings of peace, tranquillity and sleep, as in the opening bars of Körner's "Ständchen" (NW), illustrated below.

## Musical example 6-1

Extract from Körner's "Ständchen" (NW) (bb. 1-4)

*Molto sostenuto*  
Sehr gehalten

Al - les wiegt die stil - le Nacht tief  
Now in soft re - pose the night all

*p*

*p* r.H.

Wolf has also used pedal points, although not necessarily tonic pedal points, in depicting a drone bass ("Bei einer Trauung" [ML 51]) and chiming bells (bars 125 to 134 of "Abendbilder Nr. 3" [NW]).

Dominant harmonies and pedal points

According to Cooke, dominant harmonies are used in a "context of flux".<sup>88</sup> In Wolf's Lieder, these harmonies most often occur when a question is posed in the text or where there is a sense of uncertainty in the text. The same applies to Wolf's use of dominant pedal points, or any other unresolved harmonies for that matter.

Sometimes, Wolf ends a Lied on a dominant harmony, for similar reasons, as well as to give feelings of dissatisfaction (as at the end of "Ich geh durch die dunklen Gassen... [In der Fremde II]" [NW]) and unresolved tension (as at the end of "Ein Stündlein wohl vor Tag" [ML 3]).

An interesting anomaly occurs in "Liebchen, wo bist du?" (NW) where, at each appearance of the question (from which the Lied gets its title), Wolf does not use a dominant harmony. Rather, he uses V - I harmonic progressions, while she answers them on I - V. He is always sure that he will find her, yet, despite her answers she always eludes him. His final question, like all her answers, uses I - V, thereby indicating that he is baffled and really is not sure of her whereabouts, despite his initial confidence.

---

<sup>88</sup>Ibid., p. 189.

### Diminished harmonies

The intervallic tensions inherent in the diminished chord give it its restless, unsettled quality. An example of this occurs in bars 11 to 14 of "Wohl denk' ich oft..." (MAL 1) where diminished harmonies are used in depicting the singer's wanting to escape from the world.

In bars 39 to 42 of "Der Tambour" (ML 5), the singer's grieving and longing for his sweetheart is accompanied by diminished chords. Anxiety in the poem is the reason for Wolf using a diminished harmony in bar 18 of "Der Schwalben Heimkehr" (NW), illustrated below.

#### Music example 6-2

Extract from "Der Schwalben Heimkehr" (NW) (bb. 15-23)

15 Ruhig, doch nicht schleppend

*klang, on, 8* fragt das Herz in ban - gem  
in my heart the old re -

*cresc.*

Schmerz, *f* rain *ff* *lento* langsam *p* *molto espressivo* (sehr ausdrucksvoll)

ob ich auch wie - der - seh?  
comes dul - ly back a - gain:

*cresc.*

Diminished harmonies have also been used by Wolf in depicting certain aspects of nature, such as mist (see Music example 4-51 above), a storm (see Music example 6-3 below) and night (as in bar 13 of "Zur Ruh, zur Ruh" [GSMGK 6]).

Music example 6-3

Extract from "Herbstentschluss" (NW) (bb. 72-79)

In gehender Bewegung, düster.

72

drau - ben mag ein lin - der West o - der Sturm  
stor - my East, or bal - my West, sum - mer shine,

— vor - ü - ber - fah - ren;  
— or win - ter wea - ther;

*f* *con forza!*  
*kräftig!*

*ff* *p* *dim.*

Sixth chords

It appears that Wolf uses sixth chords in two ways in his Lieder. Firstly, they are used in depicting a sense of yearning, as for one's homeland, for example (see Music example 6-4 below). Here, a German sixth is used.

## Music example 6-4

Extract from "Biterolf (Im Lager von Akkon 1190)"

(GSMGK 3) (bb. 7-16)

7 *Ziemlich gehalten*

*p*

Kampf-müd' und sonn-ver-brannt, fern an der Hei-den Strand, wald-grü-nes  
 Wear - y, with sword in hand, rest-ing, on hea-then strand, syl- van Thur-

Thi-ring-land, denk' ich an dich. Mild-ka-rer Ster-nen-schein,  
 ing - ta - land, I think of thee. Stars glow - ing bright in air,

*p* *pp* *pp* *pp*

*scrit*

Secondly, they are used in depicting a sense of expectancy such as the promise of salvation in bar 34 of "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1) (see Music example 6-5 below where a German sixth is used).

Music example 6-5

Extract from "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1) (bb. 30-36)

30 *Feierlich und gemessen*

Klirrt sie auch in Stahl und Ei-sen, gold'ne Zeit folgt der von Erz,  
*Th' we oft heard ar - - mour rat-tle, war-fare hurl his go-ry dart,*

und zum Heil, das ihm ver-hei-ssen, dringt mit Kampf ein  
*peace shall fol-low strife and bat-tle, Heav'n re-ward each*

Further examples are usually indicative of a move or transition towards more positive emotions and feelings.

### The Tristan chord

Before dealing with Wolf's use of the Tristan chord, an illustration of the original chord from Wagner's opera Tristan und Isolde is provided below.

### Music example 6-6

Opening of the Prelude to Wagner's Tristan und Isolde

### Introduction. | Einleitung.

*Lento e languido.*  
*Langsam und schmachkend.*

The musical score is presented in two systems. The first system shows the piano introduction, starting with a piano (pp) dynamic. The second system continues the piece, featuring a crescendo (cresc.) and a fortissimo (sf) dynamic, followed by piano (p) and pianissimo (pp) dynamics. The score includes both piano and violin parts, with the piano part showing the characteristic Tristan chord.

In bar 18 of Wolf's Lied "Wenn ich in deine Augen seh" (NW), Wolf uses the Tristan chord in the context of intense love, yet with bitter sorrow (see Music example 6-7 below).

## Music example 6-7

Extract from "Wenn ich in deine Augen seh" (NW) (bb. 14-22)

14 *Mässig*

Brust, kommst ü - ber mich wie Him - mels - lust; doch  
 breast, I seem at last in heav'n to rest; but

wenn du sprichst: ich lie - be dich! dann muß ich wei - nen bit - ter -  
 when you say, "My love, my own!" then I must go and weep a -

*ritenuto* *lento*  
*langsam*

*ritenuto* *lento*  
*zurückhaltend* *langsam* *pp*

lid.  
 lone.

*pp a tempo*

Detailed description: This is a musical score for a vocal and piano piece. It consists of three systems of music. The first system (measures 14-18) features a vocal line with lyrics in German and English, and a piano accompaniment. The tempo is marked 'Mässig'. The second system (measures 19-22) continues the vocal line and piano accompaniment, with tempo markings 'ritenuto' and 'lento langsam'. The piano part includes a section marked 'zurückhaltend' and 'pp'. The third system (measures 23-24) shows the vocal line ending with 'lid. lone.' and the piano accompaniment marked 'pp a tempo'.

Wagner's Tristan und Isolde, having been produced in Munich in 1865, was clearly an influence on Wolf, this song having been completed on 21 December 1876.

Neapolitan chords

These are used mainly in two contexts by Wolf. The Neapolitan adds effect to the warning in the text, of bars 32 to 33 of "Mausfallen-Sprüchlein" (LF 6) and in bar 23 of "Waldmädchen" (EL 20).

Its use in bars 2 to 5 of "Biterolf (Im Lager von Akkon 1190)" (GSMGK 3) assists in giving the music a feeling of weariness and yearning (see Music example 6-8 below).

Music example 6-8

Extract from "Biterolf (Im Lager von Akkon 1190)"

(GSMGK 3) (bb. 1-11)

Ziemlich gehalten.

The musical score is for piano and is in 3/8 time with a key signature of one flat (B-flat major). It begins with the tempo marking "Ziemlich gehalten." The right hand part consists of a series of chords, many of which are Neapolitan chords (major triads with a lowered second degree). The left hand part features a melodic line with some grace notes. Dynamics include *f* (forte), *dim. p* (diminuendo piano), and *pp* (pianissimo). The score ends with a double bar line and a repeat sign.

*p*

Kampf-müd' und sonn-ver-brannt, fern an der Hei-den Strand, wald-grü-nos  
 Wear-y, with sword in hand, rest-ing, on hea-then strand, syl-van Thur-

*p* *pp*

IV (minor) in a major key

This chord is used by Wolf in a sentimental fashion in bar 62 of "Der Knabe und das Immlein" (ML 2), illustrated below.

Music example 6-9

Extract from "Der Knabe und das Immlein" (ML 2) (bb. 60-63)

60 *hingebend* *poco rit.* *a tempo*

Lieb - li - chers auf Er - den, als wenn man herzt und küsst!<sup>14</sup>  
 nought on earth that's sweet - er than when two lov - ers kiss!"

*f* *p* *poco rit.* *leidenschaftlich* *p* *f*

Chords with added notes

Major chords with an added sixth

This gives the piano part in bars 52 to 61 of "Abendbilder" (NW) its pastoral quality.

Minor chords with an added sixth

The use of chord I in a minor key with the minor sixth added causes a clash between the dominant and submediant notes, thereby creating the effect of pain and grief, as in bar 65 of "Der Jäger" (ML 40), illustrated below.

Music example 6-10

Extract from "Der Jäger" (ML 40) (bb. 65-68)

Ziemlich nachlassend; mit freiem Vortrag

65

ein plötzlich Wehmich ü - ber - walt;  
my heart a sudden pang doth feel,

mir sinkt das Herz zu Grunde.  
and oh, for thee I'm sighing!

*cresc.* *mf ritard.* *pp*

Minor chords with a suspended second or ninth

This added note has been used by Wolf to depict pain in bar 17 of "Gretchen vor dem Andachtsbild der Mater Dolorosa" (NW) (here the chord concerned falls on the word "Schmerz" [pain]).

In bar 59 of "Die Tochter der Heide" (NW), illustrated below, the addition of this note to the minor chord assists in giving the effect of the burning pain described in the text.

Music example 6-11

Extract from "Die Tochter der Heide" (NW) (bb. 53-62)

53

*marcato!*  
mit Nachdruck!

*accelerato!*  
beschleunigt!

Zwei sollen sit-zen un-verwandt, zwei\_hat ein Sprüchlein fest gebannt; zu Koh-le müssen sie brennen, - zu  
Two shall be dumb and make no stir; two\_spells I'll weave for him and her, un-til they crumple to cin-ders, un-

*fff dim.* *p* *fff dim.* *p* *f* *sf accelerato!* *sf accel.* *ff*  
beschleunigt!

(come sopra)  
(wie die Strophe vorher)

Koh-le müs-sen sie bren-nen.  
til they crum-ple to cin-ders.

*pp rit.* *ff a tempo* *im Tempo*

### Appoggiatura chords

As with the melodic appoggiatura or sigh effect covered in chapter IV (pp. 89 to 92), the appoggiatura chord is most often used in depicting sadness and weeping, weariness, pain and sentimentality.

### Cadences

#### Perfect cadences

These give a sense of finality, occurring chiefly at the conclusion of a piece or a subsection thereof.

Perfect cadences are used by Wolf at the end of Körner's "Ständchen" (NW) for the words "gute Nacht".

#### Plagal cadences

This cadence has also been used in depicting falling asleep, as in the last two bars of "Nachtgruss" (NW), the actual "gute Nacht" words being on perfect cadences.

Chord IV's tendency to want to resolve downwards is exploited by Wolf in bar 82 of Körner's "Ständchen" (NW) where a IV - I progression is used for the word "nieder" (down) (see Music example 6-12 below).

## Music example 6-12

Extract from Körner's "Ständchen (NW) (bb. 77-82)

77 *Sehr gehalten*

Ach, so blicke, sü - ßes Kind, aus dem Fenster nie - der,  
Ah, look down, but not in scorn, list - en, not un - heed - ing,

*pp* *pp* *mf cresc.* *p*

The IV - I ending of "Frage nicht" (NW) helps to give the second part of the Lied its religious feeling.

The IV (minor) - I progression in bars 2 to 3 of "Wo wird einst..." (HSB 1), illustrated below, is indicative of the weariness spoken of in the text.

## Music example 6-13

Extract from "Wo wird einst..." (HSB 1) (bb. 1-3)

1 *Langsam.*

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

*p*

Specific harmonic progressions

Regular I - V - I - V harmonic sequence

This harmonic sequence is used by Wolf in many parts of "Rückkehr" (NW) in his depicting of the travelling minstrel walking (see Music example 6-24 below). The monotony of using this very basic chord progression over an implied tonic pedal for such an extended period in the Lied implies the monotony of his having walked so many miles.

Music example 6-14

Extract from "Rückkehr" (NW) (bb. 1-6)

*Molto tranquillo*  
Sehr ruhig

*p*

I V I V I V etc.

*p*

Mit mei-nem Sai - ten - spie - le, das schön - ge - klun - gen hat,  
Through coun - tries near and dis - tant my fid - dle has made re - nown,

komm ich durch Län - der vie - le zu - rück in die - - se -  
 and at the end of it all I re - turn to my na - - tive -

I - IV - IV (with added 6th) - I

This particular harmonic progression, which is today regarded as somewhat of a cliché, was very popular in Wolf's time.

Wagner had used it as his "death and transfiguration" motif at the end of the Fliegende Holländer Overture as well as at the end of the entire opera (see Music example 6-15 below), at the end of Tristan und Isolde (see Music example 6-16 below), and at the end of Götterdämmerung (see Music example 6-17 below).

Music example 6-15

Extract from Wagner's Fliegende Holländer

I

IV <sup>6</sup>/<sub>4</sub> (major)  
Un poco ritenuto  
390

Pico.

Fl.

Ob.

Cl.

Fg.

In sol

Cor.

In re

Tr. a 2

in re

Trb. a 3

Tb.

Timp.

Arpa

stacc.

Un poco ritenuto

VI. I

VI. II

Vla.

Vlc.

Cb.

$IV_4^6$  (minor) + 6<sup>th</sup> I

Fl. *p* *cresc.* *f*  
 Ob. *p* *cresc.* *f*  
 Cl. *p* *cresc.* *f*  
 Fg. *p* *cresc.* *f*  
 insol  
 Cor. in re *p* *cresc.* *f*  
 Tr. in re *p* *cresc.* *f*  
 Trb. *p* *cresc.* *f*  
 Tb. *p* *cresc.* *f*  
 Timp. *p* *cresc.* *f*  
 Arpa *cresc.* *f*  
 VI. I *p espress.* *p* *cresc.* *f*  
 VI. II *p espress.* *p* *cresc.* *f*  
 Vla. *p* *cresc.* *f*  
 Vlc. *pizz.* *p* *cresc.* *f*  
 Cb. *pizz.* *p* *cresc.* *f*

Music example 6-16

Extracts from Wagner's Tristan und Isolde

(a)

I IV

wind be drown'd, — and sink — — —  
 hen — dem All — er — trin — — —

8.

*dim.*

\* *sempre con Pedale*

ing, be drink ing,  
 ken, ver sin ken,

8.

IV (minor) + 6th

in a kiss, high  
 un — be — wusst, höch

8.

*più p*

I

est bliss!  
 ste Lust!

*vp*

(Isolda sinks, as if transfigured, in Brangäne's arms.  
 (Isolde sinkt, wie verklärt, in Brangäne's Armen sanft auf)

(b)

Tristan Chord

trem.

rallentando

morendo

pp

(The Curtain falls during the last pause.)  
(Der Vorhang fällt während der letzten Fermate.)

IV (minor) + A#

IV (min) + 6th

Music example 6-17

Extract from Wagner's Götterdämmerung

(Als die Götter von den Flammen gänzlich verhüllt sind, fällt der Vorhang.)  
(As the gods become entirely hidden by the flames, the curtain falls.)  
Etwas zurückhaltend.

poco f

dim.

dim.

p

poco f

P.

P.

P.

P.

P.

P.

P.

P.

I

IV

IV (minor)

IV (minor) + 6th

Music example 6-18

Extracts from "Wie des Mondes Abbild zittert... (Neue Gedichte XII)"

Wolf's Lied "Wie des Mondes Abbild zittert... (Neue Gedichte XII)" (NW) makes quite extensive use of this progression (see Music example 6-18 below). This Lied, completed on 13 February 1880, was written after the first performances of Wagner's three abovementioned operas. Wolf, an avid Wagner fan, even travelled to Bayreuth to attend performances of Wagner's operas. It is, therefore, safe to assume that Wolf was familiar with this progression. The connection between his use of this progression and Wagner's, is the celestial imagery that both use (the moon [Wolf] and death and transfiguration [Wagner]).

Music example 6-18

Extracts from "Wie des Mondes Abbild zittert... (Neue Gedichte XII)" (NW)

(a)

(bb. 1-8)

I

IV

*Lento*  
*Langsam* (piano) (leise)

Wie des Mon - des  
See, up - on - the

Ab - bild zit - tert  
heav - ing o - cean

IV (minor + 6) I<sup>b</sup>

Detailed description: This musical score is for a vocal piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is B-flat major (two flats). The tempo is marked 'Lento Langsam'. The dynamics are 'piano' and 'leise'. The score includes German lyrics. Above the piano accompaniment, Roman numerals I, IV, II<sup>6</sup>, and I<sup>b</sup> are placed. The piano accompaniment consists of chords and arpeggiated figures, with some triplets indicated by a '3' over the notes.

(b)

(bb. 29-33)

29 I IV IV (minor + 6) I<sup>b</sup>

zit - tert nur dein Ab - bild mir im Her - zen,  
e - ver in my heart your im - age wa - vers,

Detailed description: This musical score continues the piece from example (a). It starts at measure 29. The vocal line and piano accompaniment are shown. The key signature remains B-flat major. Above the piano accompaniment, Roman numerals I, IV, IV (minor + 6), and I<sup>b</sup> are placed. The piano accompaniment features arpeggiated chords and triplets.

(c)

(bb. 39-46)

I    IV    II<sup>6</sup>    I

39

Wolf's use of the same progression at the end of "Wächterlied auf der Wartburg (Neujahrnacht des Jahres 1200)" (GSMGK 1) (see Music example 6-19 below) assists in giving the piece its steadfastness and feeling of religious salvation.

Music example 6-19

Extract from "Wächterlied auf der Wartburg (Neujahrnacht des Jahres 1200)" (GSMGK 1) (bb. 71-75)

Feierlich und gemessen

71

I    IV<sup>6</sup>    IV    IV    I  
(minor + 6<sup>th</sup>)

A further parallel between Wolf and Wagner occurs in both "Zur Ruh, zur Ruh" (GSMGK 6) (shown in Music example 6-20 below), and "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1) (shown in Music example 6-21 below). Both resemble a progression also found in the Prelude to Wagner's Tristan und Isolde, examples of which are shown in Music example 6-22 below. The progression involves a dominant seventh resolving onto a tonic a semitone higher than the root of the dominant seventh (for example, D-sharp 7 to E major). Both Wolf's examples speak of dying, leaving earth and going to Heaven, subject matter similar to that of Wagner's opera. Music example 6-20 also involves some tone-painting in that the inner voices, actually lead under the words "O führt mich ganz, ihr innern Mächte".

It is also interesting to note that the vocal line in this Lied jumps up a fourth on the word "tief", this being indicative of the depth of the night and the darkness, seen in the dark sky above.

Music example 6-20

Extract from "Zur Ruh, zur Ruh" (GSMGK 6) (bb. 15-24)

15

*ein wenig belebter, sehr innig*  
(rather faster, very fervently)

— mir wer - de, o führt mich ganz, ihr in -  
— to ban - ish, o lead me on, ye Powers—

*mf* *p* *p*

- nern Mäch - tel hin zu dem Glanz der tief - - - sten  
in - ter - nal! on to the realms of Night e -

Näch - te.  
ter - nal:

Music example 6-21

Extract from "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1) (bb. 13-17)

13

Raum und Zeit, führt die See - le nach den Feh - den die - ser Welt zur E - wig - keit.  
owns His sway, till at Heav - en's op'n - ing port - al, thou be - hold E - ter - nal Day.

Music example 6-22

Extracts from the Prelude to Wagner's Tristan und Isolde

(a)

(bb. 16-21)

Langsam und schmachtend

16

Handwritten musical score for measures 16-21. The score is in G major and 3/4 time. It features a piano accompaniment with a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo is 'Langsam und schmachtend'. Dynamics include 'piu f', 'ff', 'f', and 'dim. p'.

(b)

(bb. 43-47)

43

Handwritten musical score for measures 43-47. The score is in G major and 3/4 time. It features a piano accompaniment with a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo changes from 'rallent.' to 'a tempo'. Dynamics include 'ff', 'dim.', 'dolce', 'zart dim.', and 'p'.

(c)

(bb. 54-57)

54

The musical score consists of two systems of piano music. The first system covers measures 54 to 56, and the second system covers measures 57 to 58. The right hand plays a series of ascending eighth notes, while the left hand plays a series of ascending sixteenth notes. The tempo is marked 'molto espress.' and the dynamics are 'più f'. There are also markings for 'cres.' and 'dim.'.

### Rising sequences

Aside from their obvious uses in depicting physical upward movement, rising sequences are most often used in indicating an intensification of a particular emotion or feeling, whether it be passion, desperation, expectation, joy, frustration or tension.

An example occurs in bars 14 to 28 of "Verschling' der Abgrund meines Liebsten Hütte" (IL 45) where the intensification of hatred for an unfaithful lover gives rise to Wolf's use of rising sequences (see Music example 6-23 below).

## Music example 6-23

Extract from "Verschling' der Abgrund meines Liebsten Hütte"

(IL 45) (bb. 14-28)

14

Drin hau-se ei - ne Schlan - - - ge gift-ger Art,

die ihn ver - gif - te, der mir un - treu ward.

Drin hause ei - ne Schlan - - - ge, gift - ge -

The score is in 4/4 time and consists of three systems. Each system includes a vocal line and a piano accompaniment. The piano part features complex textures with triplets, sixteenth-note runs, and dynamic markings such as *pp*, *f*, *p*, and *mf*. The lyrics are in German and describe a snake that has become poisonous to the singer's beloved.

schwolen, und bring' ihm

*f* *piu f*

Tod, der mich ver-ra - then

*ff* *f*

Falling sequences

Wolf has used these in depicting dying, physical sinking and despair. An example occurs in "Alles endet, was entstehet" (MAL 2) where the idea of dying or perishing is depicted in such a way in both the vocal and piano parts, illustrated below.

Music example 6-24

Extract from "Alles endet, was entstehet" (MAL 2) (bb. 1-8)

Langsam und getragen. *gedämpft*

Al - les en - det,  
All cre - a - tion

2. *pp* *pp* *pp* *pp*

was ent-ste-het. Al-les, al-les rings ver-ge-het,  
once must per-ish, friends, re-la-tions, all we cher-ish,

### Modulations

#### Modulation to the Neapolitan key

In both examples mentioned below, Wolf makes use of the tension that causes the Neapolitan to want to resolve a semitone down, almost as an extended appoggiatura harmony. In bars 9 to 12 of "Ein Grab" (NW), Wolf tries to brighten to a major key (the Neapolitan in a minor key), but the fact that the poet's tears no longer have any power over the dead person forces him back to the tonic minor key (see Music example 6-25 below).

#### Music example 6-25

Extract from "Ein Grab" (NW) (bb. 6-14)

Ziemlich langsam

Licht auf das dunk-le Grab hier fällt, dann aus mei-nem Auge bricht die  
down on a grave that low-ly lies, then my eyes - brim o-ver in-to

cresc.-

Trän, tears, die kei-ne Macht mehr hält.  
un-bid-den tears that rise.

*f* *pp*

The same is true of "Gretchen vor dem Andachtsbild der Mater Dolorosa" (NW) where, for twenty-one bars from bars 3 to 23, Wolf brightens to the Neapolitan (major) key as the singer pleads with the virgin Mary to hear her prayer. Yet, the pleading is in vain, for the key soon resolves to the tonic minor.

Passing modulation to a major key in a minor context

This kind of modulation is used most often by Wolf to move from a negative to a positive atmosphere.

In bars 7 to 12 of "Herbst" (NW), a Lied about autumn, he moves from the minor mode of the Lied to a major key when the singer thinks of spring.

At the mention of the sun shining into her room in bars 57 to 61, the singer of "Gretchen vor dem Andachtsbild der Mater Dolorosa" (NW) is accompanied by the tonic major key in a Lied that is mostly in the minor mode.

A minor mode suddenly brightens to the major in bar 17 of "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1) when the text mentions the promise of Eternity for souls after the feuds of this world.

Finally, the huntsman being distracted by something pleasant amidst his brooding over a quarrel that he had with his lover, sees the use of a major mode in a generally minor context in bars 22 to 27 of "Der Jäger" (ML 40).

#### Passing modulation to a minor key in a major context

In contrast to the above subheading, this kind of modulation is usually indicative of sadness, despair, grief, pain and heartache. An interesting melodic change from major to minor occurs in bar 21 of "Spätherbstnebel, kalte Träume... (Neue Gedichte VIII)" (NW) on the word "Wehmutstränen" (sad tears) in the vocal line (see Music example 6-26 below).

#### Music example 6-26

Extract from "Spätherbstnebel, kalte Träume... (Neue Gedichte VIII)" (NW) (bb. 21-22)

21

*piano*  
*leise*

*pp*

feucht von Weh - - muts - - - trä - - - nen gleich - - - sam,  
wet with tears of me - - lan - cho - - ly,

### Modulation to a flatter key

Wolf has used this kind of modulation in his Lieder in depicting things becoming more restful.

At bar 38 of Körner's "Ständchen" (NW), he modulates from F major (one flat) to D-flat major (five flats) when the text speaks of the maiden sleeping, and, at bar 91 of the same Lied, it is gentleness that leads him to modulate from G minor (two flats) to G-flat major (six flats).

Evening and night are the inspiration for Wolf's use of this kind of modulation at bar 13 of "Andenken" (NW) and at bar 23 of "Nachruf" (NW).

### Ascending mediant modulations

These are most commonly indicative of heightened ecstasy, bliss and beauty in Wolf's Lieder. One of the most famous examples of this is the opening of "Ganymed" (GL 50), illustrated below, where Wolf begins in D Major, the key of the piece, abruptly modulates a major third higher to F-sharp major at the beginning of bar five and again a major third up to B-flat at the beginning of bar nine.

Music example 6-27

Extract from "Ganymed" (GL 50) (bb. 1-12)

Sehr gleichmäßige und ruhige Bewegung.

*pp*  
Wie im Morgenglan - ze du rings mich an - glühst,

*pp* *sehr zart*

D major

Früh - ling, Ge - lieb - ter! Mit tau - send -

*pp* *pp* *p*

F# major

fa - cher Lie - - - beswon - ne sich an mein Herz drängt dei - ner e - wigen

*cresc.* *f* *p* *f* *p*

B<sup>b</sup> major

A seeming anomaly occurs in bars 7 to 12 of "Rückkehr" (NW) where ascending mediant modulations (from F-sharp major to B-flat major) accompany a text that speaks of dark, forsaken alleys and lanes (see Music example 6-28 below). It is, however, the sense of expectation felt by the singer that is being depicted by this particular use of the ascending mediant modulation.

Music example 6-28

Extract from "Rückkehr" (NW) (bb. 7-10)

7

Stadt.  
town.

Ich zie - he durch die Gas-sen,  
I saun - ter through the by-ways,

*p*

F# major

B<sup>b</sup> major

so fin-ster ist die Nacht und al - les so ver-las-sen,  
the night is dark and cold, all si - lent and for - sa-ken,

D major

## Descending mediant modulations

Such modulations, similar to modulations to a flatter key, are most often used by Wolf in contexts of increasing warmth, comfort, restfulness and tenderness.

Wolf uses such a modulation (A-flat major to E major) from bar 104 to 105 of Körner's "Ständchen" (NW) in depicting sleeping (see Music example 6-29 below).

## Music example 6-29

Extract from Körner's "Ständchen" (NW) (bb. 99-108)

99

wird die Lie - be hö - ren. A - ber län - ger darf ich nicht dei - ne Ru - he  
 words that love has spo - ken; but I'll stay no long - er, and let your rest be

stö - ren. Schlumm - re, bis der Tag erwacht, in dem war - men Stüb - chen;  
 bro - ken; slum - ber on till mor - ning light, warm, and soft and co - sy;

*p* *p* *pp*

*Ab* major *E* major

This modulation is also used by Wolf in depicting increasing religious feelings, and dying and going to Heaven, as in "Wo wird einst..." (HSB 1) (C major chord to the key of A-flat major between bars 17 and 18) and in "Zur Ruh, zur Ruh" (GSMGK 6) (A-flat major to E major between bars 16 and 17).

### Harmonic styles

#### Simple harmonic style

Wolf's Lieder are characteristically seldom in a simple harmonic style, so, when one comes across a Lied that has such a style, it is significant. Such Lieder include "Morgentau" (LF 1), a gentle Lied about nature; "Fussreise" (ML 10), a Lied about a morning stroll outdoors; and "Der Gärtner" (ML 17), in which a gardener sings of a lady who just rode by on a horse.

#### Chromatic harmonic style

This is usually indicative of anxiety, restlessness and turmoil (as in "Die Spinnerin" [LF 3]), as well as the so-called negative emotions of pain, grief and yearning (as in "Biterolf [Im Lager vom Akkon 1190]" [GSMGK 3]). In Lieder such as "Nachtzauber" (EL 8), chromaticism is used by Wolf in depicting the night and its magic. Ascending chromatic harmonies are indicative of an intensification of emotions such as anxiety, frustration, passion and tension. An example of this is found in bars 21 and 22 of "Rückkehr" (NW).

Descending chromatic harmonies are indicative of things such as falling asleep, the setting sun, despair and hopeless yearning, as illustrated in bars 26 to 37 of "Nachruf" (NW).

### Wandering harmonies

Having read this subheading, the reader might well ask how it would be possible to differentiate between a chromatic harmonic style and wandering harmonies. For the author, chromatic harmonies still have a sense of direction and purpose, in other words, they are going somewhere. Wandering harmonies, on the other hand, have a distinct lack of direction, appearing to wander aimlessly.

For example, in bars 45 to 50 of "Der Tambour" (ML 5), illustrated below, the harmonies in the accompaniment lose their sense of direction momentarily as the drummer-boy dreams of his mother.

### Music example 6-30

Extract from "Der Tambour" (ML 5) (bb. 43-52)

43

End!  
me!

*p*  
Wenn nur mei-ne Mut-ter he-xen-könnt!  
If my moth-er could a sorceress be!

*pp*  
*kurs*

*ie im Traume*

Wenn mel-ne Mut-ter he-zen  
If. mother could a sorceress

*noch langsamer*

Further examples include "Ein Stündlein wohl vor Tag" (ML 3) and the opening bars of "Nach dem Abschiede" (NW).

#### The use of flats in a sharp key

In bars 12 and 13 of "Die Nacht" (EL 19), Wolf uses flats in a sharp key to express the poetic idea of ambiguity, according to Eric Sams.<sup>89</sup> This is a "visual trick", a kind of in-house joke (not heard in performance), such as the use of open-headed notes in Lieder with references to medieval times (see "Wächterlied auf der Wartburg [Neujahrsnacht des Jahres 1200]" [GSMGK 1]).

<sup>89</sup>Sams, Songs of Hugo Wolf, p. 175.

## Music example 6-31

Extract from "Die Nacht" (EL 19) (bb. 9-13)

9

schlagen.  
beat-ing.

Wün-sche wie die Wol - ken sind, schif-fen durch die stil - len Räu-me,  
Wish - es, light as clouds in air, float be-neath the stars bright gleaming.

wer er-kennt im lau - en Wind, obs Ge-dan-ken o - der Träu-me?  
heavn - sen ... - sage each doth bear: are we wak-ing? are we dream-ing?

*pp* *poco rit.* *pp* *ppp*

Corresponding phrases in different modes

"Wiegenlied im Winter" (LF 5) sees Wolf using different modes for the same phrase in each stanza. In bars 14 to 17 (first stanza), he uses the minor mode, for the text is sad: the child is crying (see Music example 6-32 below).



In bars 38 to 41 (second stanza), he uses the major mode for the text is happier: it speaks of a beautiful dream (see Music example 6-33 below).

Music example 6-33

Extract from "Wiegenlied im Winter" (LF 5) (bb. 37-42)

37

rüt - telt an dem Tañ - nen-baum, da fliegt he - raus ein  
 soft winds moan, the moon - light beams, they bear my ba - - by

schö - ner Traum, der fliegt durch Schnee und Nacht und Wind ge -  
 sweet - est dreams of Sant' - a Claus who'll bring his toys for

*p* *pp* *cresc.*

G major

The same applies to bars 62 to 65 (third stanza) (see Music example 6-34 below).

## Music example 6-34

60 Extract from "Wiegenlied im Winter" (LF 5) (bb. 60-65)

Wind, doch ruft die Sonne: „Grüss euch Gott!“ bläst  
west, his farewell beam on babe is shed, whose

er dem Kind die Backen rot, und sagt der Frühling:  
darling cheeks are glow-ing red. When spring doth bid my

G major

The reader will have noticed that Wolf's harmonic style, even apart from the examples mentioned under "Harmonic styles", is particularly chromatic. This chromaticism reduces the listener's immediacy of perception of the underlying chord structure of the music, thereby giving a general sense of nuance that presents an appropriate musical equivalent of the subtleties of concepts and emotions expressed in the text. Wolf's style is, however, still strictly tonal, each Lied being organised around a definite key centre.

The influence of Wagner's music on Wolf's use of harmony is also clearly evident.

## CHAPTER VII

## DYNAMICS

A general principle proposed by Cooke, that louder means more emphasis,<sup>90</sup> will be found to be true as this chapter examines Wolf's use of dynamics in his Lieder.

This chapter will begin by looking at the different dynamic levels, followed by changes in dynamics.

Wolf's use of dynamic levels

Soft dynamics

Wolf has used these in a wide variety of contexts as have most other composers. These include calmness, delicacy, beauty, sleeping, prayer, sadness, gloom and certain aspects of nature.

In bars 48 to 50 of "Nachruf" (NW), Wolf softens the dynamics when the text speaks of how quiet the world is (see Music example 7-1 below).

---

<sup>90</sup>Cooke, Language of Music, p. 95.

## Music example 7-1

Extract from "Nachruf" (NW) (bb. 43-50)

43

al - le von uns gin - gen, die un - ser Lied er - freut? Wir  
we no more shall greet - them at rise or set of sun? Yet

wol - len den - noch sin - gen! so still ist's auf der Welt, wer  
night was made for sing - ing! When hea - ven's gate un - bars - who

*p* (*molto p*)  
(*sehr leise*)

*p dim.* *pp* *ppp*

At bar 45 of "Liebchen, wo bist du?" (NW), where the text tells the listener to stop and listen to the sound of the nightingale ("Horch! da sang am Waldesufer plötzlich eine Nachtigall"), Wolf uses a *pp* dynamic for twelve bars (see Music example 7-2 below).

## Music example 7-2

extract from "Liebchen, wo bist du?" (NW) (bb. 41-50)

*a tempo*  
im Tempo

Lieb - chen, wo bist du?  
Dar - ling, where are you?

Horch! da sang am  
Hark, a night-in -

*a tempo*  
im Tempo

Wal - des - u - fer plötz - lich ei - ne Nach - ti - gall;  
gale is sing - ing down there in the woo - ded dell,

wohl - be - kannt war mir die Stim - me,  
sing - ing sweet - ly, with a man - ner

The image shows a musical score for a vocal and piano piece. It consists of two systems of music. The first system includes a vocal line and a piano accompaniment. The vocal line starts with the lyrics 'Lieb - chen, wo bist du? Dar - ling, where are you?' and ends with 'Horch! da sang am Hark, a night-in -'. The piano accompaniment features a rhythmic pattern of eighth notes and chords. The second system continues the vocal line with the lyrics 'Wal - des - u - fer plötz - lich ei - ne Nach - ti - gall; gale is sing - ing down there in the woo - ded dell,' and 'wohl - be - kannt war mir die Stim - me, sing - ing sweet - ly, with a man - ner'. The piano accompaniment continues with similar rhythmic patterns and includes dynamic markings like 'f' and 'pp'.

Seething anger is Wolf's motivation for using *pp* in bars 39 to 40 and 59 to 60 of "Die Tochter der Heide" (NW) (see Music example 7-3 below).

## Music example 7-3

Extracts from "Die Tochter der Heide" (NW)

(a)

(bb. 35-44)

35

Nes - sein und von Dor - nen ganz: da - mit fährt sie zur Höl - le! da -  
 thorns and bram - bles un - der - neath, and go straight to the de - vil, and

*cresc.* *ff*

*(più lento, sostenuto e quasi irato)*

(gedehnt, mit dem Ausdrücke verhaltener Wut)

mit fährt sie zur Hölle!  
 go straight to the de-vil.

*pp rit.* *a tempo* *im Tempo* *mf*

(b)

(bb. 53-62)

53

*marcato!*  
mit Nachdruck!

*accelerato!*  
beschleunigt!

Zwei sollen sit-zen un-verwandt, zwei hat ein Sprüchlein fest gebannt; zu Koh-le müssen sie brennen, — zu  
Two shall be dumb and make no stir; two spells I'll weave for him and her, un-til they crumple to cin-ders, un-

*fff dim.* *p* *ff dim.* *p* *f* *sf accelerato!* *beschleunigt!* *ff*

(come sopra)  
(wie die Strophe vorher)

Koh-le müs-sen sie bren-nen.  
til they crum-ple to cin-ders.

*pp rit.* *ff a tempo* *in Tempo*

Wolf has used the unusual *pppp* dynamic at the conclusion of two of his Lieder. At the end of "Waldmädchen" (EL 20) he uses it in depicting the forest nymph vanishing into the distance, and, at the end of "Der Tambour" (ML 5), this dynamic is used in depicting the drummer-boy falling asleep and going into dreamland.

### Loud dynamics

Loud dynamics, like soft dynamics, are used in a wide variety of contexts. Wolf uses such dynamics for, amongst other things, happiness, physical movement (as opposed to something that is static, which would require softer dynamics), exclamations, boldness, light, emotional intensity and loud sounds.

Examples are numerous and very easily identifiable.

### Changes in dynamics

#### Crescendi

Aside from its obvious use in depicting an increase in sound, the crescendo is also used by Wolf in depicting an intensification of emotion (both negative and positive), light and activity.

In "Jägerlied" (ML 4), Wolf uses the crescendo in depicting physical height, as illustrated below in Music example 7-4.

#### Music example 7-4

#### Extracts from "Jägerlied" (ML 4)

(a)

(bb. 3-4)

Ziemlich lebhaft

3

*p*

*zurückhaltend*

Zier-lich ist des Vo-gels Tritt im Schnee, wenn er wan-delt auf des Ber-ges Höh:  
Dain-ti-ly the bird doth tread the snow, when on mountain tops his footprints show.

*pp leicht*

*zurückhaltend f*

(b)

(bb. 9-10)

9

In die Lüf-te hoch ein Rei-her steigt, da - hin we - der Pfeil noch Ku-gel fliegt  
 In the air an ea - gle soars on high, there where nei-ther shot nor arr-ow fly:

*f* *piu f*

## Decrescendi

One of the most obvious uses for the decrescendo is in depicting the subduing of sound and the resultant increase in desolation and solitude.

Wolf has also used the decrescendo in depicting increasing beauty and tenderness, as well as things vanishing, flying away or disappearing into the distance.

Emotionally speaking, Wolf uses the decrescendo in the depiction of despair.

## Swells

The most common use of this device is for melodic or phrasal shaping, with Wolf's Lieder being no exception in this regard. Wolf has also used it in bringing out particular harmonies or harmonic progressions, as in bars 3 to 5 of "Wie des Mondes Abbild zittert... (Neue Gedichte XII)" (NW), illustrated below.

## Music example 7-5

Extract from "Wie des Mondes Abbild zittert... (Neue Gedichte XII)" (NW) (bb. 1-6)

The musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one flat (F major), and a 6/8 time signature. It begins with a rest for four measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics are: "Wie des Mondes Abbild zittert...". The piano part consists of two staves (treble and bass clefs) with a key signature of one flat and a 6/8 time signature. It starts with a piano part marked *pp*. The piano part features a complex harmonic texture with many beamed notes and rests.

In bars 59 to 62 of "Der Knabe und das Immllein" (ML 2) an outburst of passion motivates Wolf to use a swell (see Music example 7-6 below).

The simultaneous decrescendo to piannissimo by the piano part and crescendo to forte in the vocal line (see bars 58 to 59) shows that the singer is the only one to hold this particular opinion about kissing. The piano part obviously has a different point of view.

## Music example 7-6

Extract from "Der Knabe und das Immlein" (ML 2) (bb. 56-63)

56 *p*

Lieb - li - chers auf Er - - den, als wenn man herzt und küsst! Nichts  
nought on earth that's sweet - - er than when two lov - ers kiss! There's

*pp*

*hingebend* *poco rit.* *a tempo*

Lieb - li - chers auf Er - den, als wenn man herzt und küsst!  
nought on earth that's sweet er than when two lov - - ers kiss!"

*f* *p* *p* *f*

*poco rit.* *leidenschaftlich*

An upwelling of grief sees Wolf using a swell in bars 65 to 68 of "Der Jäger" (ML 40) (see Music example 7-7 below), whilst sentimental thoughts of a loved one see Wolf using swells in bars 37 and 38 of "Der Tambour" (ML 5) (see Music example 7-8 below).

## Music example 7-7

Extract from "Der Jäger (ML 40) (bb. 65-68)

65

*ritard.* - - -

ein plötzlich Wehmich ü - ber - wallt,  
my heart a sudden pang doth feel,

mir sinkt das Herz zu Grunde.  
and oh, for thee I'm sighing!

*cresc.* *mf* *ritard.* - - *pp*

## Music example 7-8

Extract from "Der Tambour" (ML 5) (bb. 35-38)

35

*a tempo* *rit.* - - -

scheint er auch auf Fran-zö'sch her-ein, mir fällt doch mei-ne Lieb-ste ein: ach  
though in French she would shine 'tis true, 't would make me think sweet love of you: oh

*a tempo* *pp* *rit.* - - -

Lastly, the interesting use of a swell extended over eight bars in "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1) is due to the approach of a new century (crescendo) and the old century receding (decrescendo), with the actual turn of the century forming the climax of the swell (see Music example 7-9 below).

Music example 7-9

Extract from "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1) (bb. 60-67)

60

*pp*

*innig*

Da - zu, Herr, - den Se - gen spen - - de dei - ner Burg, dem  
Hear us, Lord, - we pray low bend - - ing, let Thy bless - - ing

*pp* *cresc.*

Berg, der An', netz' an des Jahr -  
fall, like dew, on us, as this

*f* *cresc.*

The musical score consists of two systems. The first system (measures 60-67) features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line is marked 'innig' and includes the lyrics 'Da - zu, Herr, - den Se - gen spen - - de dei - ner Burg, dem Hear us, Lord, - we pray low bend - - ing, let Thy bless - - ing'. The piano accompaniment starts at a piano-piano (*pp*) dynamic and includes a crescendo (*cresc.*) marking. The second system (measures 68-75) continues the vocal line with lyrics 'Berg, der An', netz' an des Jahr - fall, like dew, on us, as this'. The piano accompaniment starts at a forte (*f*) dynamic and includes a crescendo (*cresc.*) marking. A large swell line is drawn above the first system and below the second system, indicating the dynamic change over the eight-bar period.

hun - derts Wen - de sie mit dei - - ner Sael - - - de -  
 year is - end - ing, grant us grace, - Thy love re -

#### Sudden dynamic contrasts

These are most commonly used in depicting playfulness in Lieder such as "Das Vöglein" (NW), "Mausfallen-Sprüchlein" (LF 6), "Die Kleine" (NW) and "Waldmädchen" (EL 20).

In "Die Tochter der Heide" (NW), sudden dynamic contrasts are used in depicting anger and bursts of rage.

This study of Wolf's use of dynamics in his Lieder has revealed that there are no apparent differences between his expressive use of dynamics and what was the norm at the time. However, the orchestral nature of some of his piano parts sees him using a very wide dynamic palette, from as soft as *pppp* to as loud as *fff*. His use of tremolos, extremely thick textures, and writing that pushes piano technique to its limits of virtuosity is also illustrative of his "orchestral" thinking (see Music examples 7-10 and 7-11 below).

Music example 7-10

Extract from "Die Geister am Mummelsee" (ML 47) (bb. 24-25)

24

Im Tempo.

*ppp*

Die

Was - ser, wie lieb - lich sie bren - nen und glühn! sie

## Music example 7-11

Extracts from "Der Feuerreiter" (ML 44)

(a)

(bb. 41-47)

41

hinter'm Berg hinter'm Berg

sfz

etwas ruhiger

brenntes in der Müh - le! Der so oft den

p

(b)

(bb. 57-67)

57

dort der Feind im Hül - len - schein. Gna - de Gott der See - le dein!

*più f* *ff*

(wild) hinter'm Berg, hinter'm Berg

I. Zeitmass.

*fff* *s*

ras' er in der Müh - le!

*s* *3*

## CHAPTER VIII

## ORNAMENTS

For reasons of convenience and logic, each specific ornament will not be dealt with in turn. Rather, similar ideas will be grouped together.

Wolf uses acciaccaturas most often to depict things positive and lighthearted. These range from playfulness and teasing, as in "Liebchen, wo bist du?" (NW) ("So rasch als möglich") and "Die Zigeunerin" (EL 7) ("Mässig"), to happiness, as in bar 7 of "Auf der Wanderung" (NW) ("Frisch und kräftig markiert").

The acciaccatura is often used in depicting daintiness and delicateness, as in "Jägerlied" (ML 4) and "Mädchen mit dem roten Mädchen" from the Nachgelassene Werke with a tempo indication of "Lebhaft", as well as beauty and love as in bar 12 of "Der Soldat II" (EL 6) ("Eilig und heftig") and in bar 46 of "Wohin mit der Freud?" (NW) ("Sehr gemässigt, herzlich") respectively.

Wolf has also used it in the vocal line of bar 28 of "Der Knabe und das Immllein" (ML 2) for the word "feiner" (fine) in referring to the boy of the title.

The depiction of a child crying in bar 16 of "Wiegenlied im Winter" (LF 5) ("Bewegt") has also led Wolf to use this device.

The idea of quickness of speed also sees the use of ornaments. In the vocal line of bar 35 of Reinick's "Ständchen" (NW), an upper mordent is used on the word "eil" (rush) (see Music example 8-1 below). A double appoggiatura is used on the word "flüchtig" (fleeting) in bar 20 of "Wolken, wälderwärts gegangen...(In der Fremde VI)" (NW) (see Music example 8-2 below).

Music example 8-1

Extract from Reinick's "Ständchen" (NW) (bb. 34-40)

34 *a tempo*  
 Liebchen! drum eil auch du!  
 come, love, no long - er stay.  
*a tempo*  
*im Tempo*

*dim.* *p* *cresc.* *p*

Detailed description: This musical score shows the vocal line and piano accompaniment for the first system of Music example 8-1. The vocal line is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a vocal line starting on a whole note, followed by a half note, and then a quarter note with an upper mordent over the word 'eil'. The piano accompaniment is in bass clef, starting with a dim. marking, followed by a p marking, a cresc. marking, and another p marking. The piano part features a series of chords and arpeggiated figures.

Music example 8-2

Extract from "Wolken, wälderwärts gegangen...(In der Fremde VI)" (NW) (bb. 19-21)

19  
 in die Sai - ten flüch - tig greif ich, wie - der dann auf  
 with my lute - strings i - dly play - ing touch, or touch them

*cresc.* *pp* *pp*

Detailed description: This musical score shows the vocal line and piano accompaniment for the first system of Music example 8-2. The vocal line is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a vocal line starting on a quarter note, followed by a half note, and then a quarter note with a double appoggiatura over the word 'flüchtig'. The piano accompaniment is in bass clef, starting with a cresc. marking, followed by a pp marking, and another pp marking. The piano part features a series of chords and arpeggiated figures.

Wolf uses the turn in bar 56 of "Gretchen vor dem Andachtsbild der Mater Dolorosa" (NW) ("Sehr langsam und mit der innigsten Empfindung") and in bar 20 of "Neue Gedichte (VIII) (Spätherbstnebel, kalte Träume...)" (NW) ("Ziemlich langsam") to represent a flower and falling leaves respectively.

In the second last bar of the vocal line of "In der Fremde (VI) (Wolken, wälderwärts gegangen...)" (NW) it is used for the word "Zauberei" (sorcery), while, in bar 37 of "Die Zigeunerin" (EL 7), the shape of the turn is used to graphically depict the word "Wandern" (travelling).

The vocal line in bar 18 of "Wanderers Nachtlied" (GSMGK 5) uses an ascending appoggiatura on the word "Lust" (delight) to give this word its positive emotion (see Music example 8-3 below). The acciaccaturas in bars 59 to 66 of "Der Soldat I" (EL 5) serve two purposes: those in the vocal line depict the emotion of pleasure spoken of in the text; and those in the piano part form part of the galloping motif of the horse (see Music example 8-4 below).

Music example 8-3

Extract from "Wanderers Nachtlied" (GSMGK 5) (bb. 17-20)

17

all der Schmerz und Lust? Süs - ser  
no this suffr - ing cast. Come, sweet

*p sehr weich und ausdrucksvoll*

## Music example 8-4

Extract from "Der Soldat I" (EL 5) (bb. 57-68)

57

die mir bes-ser ge-fällt, die mir bes-ser ge-fällt,  
 she is dear-er to me, she is dear-er to

fällt; die mir bes-ser ge-fällt.  
 me, she is dear-er to me.

The carefree feeling of "Frech und Froh I" (GL 16) is assisted by Wolf's use of slides in the piano part (see Music example 8-5 below). Likewise, the word "fröhliches" (merry) in bar 36 of "Die Zigeunerin" (EL 7) brings about the use of a slide in the vocal line, as illustrated in Music example 8-6 below.

Music example 8-5

Extract from "Frech und froh I" (GL 16) (bb. 1-9)  
 Sehr schnell.

Mit Mädchensich ver-tra - gen, mit Män -  
 - nern rum-ge-schla - gen, und mehr Kre - dit als Geld -  
 so kommt - mandurch die Welt. Mit vie -

Music example 8-6

Extract from "Die Zigeunerin" (EL 7) (bb. 36-37)

36

Irsh - li - chen - Her - se zum Wan - dern.  
 Aart like his wan - der - ing brot - ers.  
 dimia

In a similar vein, Wolf has used this device in "Die Tochter der Heide" (NW) to represent laughing and dancing (see Music examples 8-7 and 8-8 below).

Music example 8-7

Extract from "Die Tochter der Heide" (NW) (bb. 14-18)

Heftig bewegt

14

rit. - - - (accelerato) (beschleunigt)

tanzen nicht, und nicht mit la - chen - dem Ge - sicht komm ich vor ihn zu treten,  
 dance are we, and if he hopes a smile from me, tell him his hopes are blighted,

rit. - - - sf (accelerato) (beschleunigt) sf sf

Music example 8-8

Extract from "Die Tochter der Heide" (NW) (bb. 75-76)

75

rit. - - -

mit mir tan - zet auf dem Platz -  
 dance with him be - fore them all:

cresc. - - - rit. - - -

At the opposite extreme, Wolf has used this device to depict anger in Lieder such as "Verschling' der Abgrund meines Liebsten Hütte" (IL 45) and "Wer rief ich denn?" (IL 6), both of which are illustrated below.

Music example 8-9

Extract from "Verschling der Abgrund meines Liebsten Hütte"

(IL 45) (bb. 1-8)

Leidenschaftlich bewegt. ( $\text{♩} = 112$ )

Verschling'— der Ab - - - grund mei - - nes Lieb-sten

*ff* *dim.*

Hüt-te, an ih-rer Stelle schäum' ein See

*p* *cresc.* *ff*

— zur Stunde. Blei - ku - - geln soll — der Him - - mel drüber

*mf* *cresc.*

Music example 8-10

Extract from "Wer rief ich denn?" (IL 6) (bb. 1-9)

Gemessen. (♩ = 108) *p* (höhnisch.)

Wer rief dich denn? wer hat dich

*p* *f* *p* *p*

her. bestellt? wer hiess dich kommen, wenn es dir zur

*zurückhaltend.*

*sf* *p*

Last? Geh zu dem Liebchen, das dir mehr gefällt, geh da

*molto rit.* *a tempo.*

*p* *f* *p* *sf*

It is also used by Wolf, along with the acciaccatura, in depicting the drum beat and drum rolls of military-type music, as in "Der Tambour" (ML 5).

The acciaccaturas in the vocal line of "Sie haben wegen der Trunkenheit" (GL 37) are used to depict drunkenness as well as the hiccups associated with it (see Music example 8-11 below).

## Music example 8-11

Extract from "Sie haben wegen der Trunkenheit

(GL 37) (bb. 1-4)

Ziemlich gedehnt

The image shows a musical score for a vocal and piano piece. The tempo is marked 'Ziemlich gedehnt'. The score is in 12/8 time and B-flat major. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are: 'Sie ha-ben we-gen der Trun-ken-heit viel-fäl-tig uns ver-klagt, und ha-ben von uns-rer Trun-ken-helt lan-'. The piano part features dynamic markings of *mf* and *p*. The score includes various ornaments such as mordents and slides, particularly in the piano accompaniment.

Sie ha-ben we-gen der Trun-ken-heit viel-

-fäl-tig uns ver-klagt, und ha-ben von uns-rer Trun-ken-helt lan-

The mordent functions similarly to the acciaccatura and slide in Wolf's Lieder, chiefly being used to depict positive and light-hearted feelings.

Birdsong is characterised by the extensive use of ornaments as well as the use of a high register and staccato. Good examples of this, illustrated below, are found in the piano parts of bars 9 to 16 of "Der Schwalben Heimkehr" (NW) and bars 12 to 14 of "Suschens Vogel" (NW).

## Music example 8-12

Extract from "Der Schwalben Heimkehr" (NW) (bb. 5-18)

5

Ro - sen nicht — mehr blühn, wenn der Nach - ti -  
 more the ro - ses bloom, when the night in -

gall — Ge - sang mit der Nach - ti - gall ver -  
 gale — is gone though the sum - mer ling - ers

klang, fragt — das Herz in ban - gem  
 on, in — my heart the old re -

*pp* *tencramente zart*

*pp* *tencramente zart*

*pp* *cresc.*

## Music example 8-13

Extract from "Suschens Vogel" (NW) (bb. 9-15)

9

Herz-vo-gel mein, du Vo-gel schön, nun sollt du mit zu Mark-te gehn!  
 Come, bir-die, come, my ten-der care, and see the won-ders of the fair.

*commodo*  
*gemächlich*

Und als ich in das Städt-lein kam, er  
 I reach'd the town by copse and farm with

A similar example is "Das Vöglein" (LF 2), where Wolf makes extensive use of trills, as he does to depict the buzzing bee flying around in "Der Knabe und das Immelein" (ML 2).

Positive emotions and ideas have also led Wolf to use ornaments. For example, in bar 46 of "Wohin mit der Freud?" (NW), an acciaccatura is used for the word "Lieb" (love) (see Music example 8-14 below).

## Music example 8-14

Extract from "Wohin mit der Freud?" (NW) (bb. 45-50)

45

sah ich mein Lieb am Ka-sta-nien-baum stehn, war so klar wie der Him-mel, wie die  
there stood my love, so be-witch-ing a sight; not in heav'n is such beau-ty, not on

Wolf uses the turn in bars 56 and 57 of "Gretchen vor dem Andachtsbild der Mater Dolorosa" (NW) illustrated below, when the singer addresses the Virgin Mary.

## Music example 8-15

Extract from "Gretchen vor dem Andachtsbild der Mater

Dolorosa" (NW) (bb. 54-57)

54

als ich am frü - hen Mor - gen dir die - se Blu - men brach. Schien  
when in the ear - ly mor - ning this one I pick'd for thee. For

*pp* *espress.*

It is clear, therefore, that Wolf does not restrict his use of ornaments to depicting either physical or emotional ideas, and that the use of a particular ornament is not confined to any one idea. We have, however, seen evidence that the speech patterns of the German language have some influence on the way in which Wolf uses ornaments in his Lieder.

## CHAPTER IX

## ARTICULATION AND PHRASING

This chapter will begin by covering specific cases relating to articulation and phrasing, before moving onto more general aspects of articulation and phrasing.

Specific examples of Wolf's use of  
articulation and phrasing

## Slurs

The slurs used in sigh-effects have already been dealt with in previous chapters and will therefore not be discussed here.

The slurs between two chords at the beginning of "Liebchen, wo bist du?" (NW) (see Music example 9-1 below) are indicative of the playful nature of the Lied.

## Music example 9-1

Extract from "Liebchen, wo bist du?" (NW) (bb. 1-11)

*Vivacissimo possibile*  
So rasch als möglich

The musical score consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat major). The bass staff begins with a bass clef and the same key signature. The time signature is 2/4. The tempo is marked *Vivacissimo possibile* and the instruction *So rasch als möglich* is written below the first staff. The music features a series of chords and melodic fragments, with slurs connecting notes across measures. Dynamics include *fp* (fortissimo piano) and *f* (forte).

Zau-brer bin ich, doch was frommtes? denn mein Lieb ist  
 Wi-zard am !! what's the use, though, when my love's a

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes, with slurs over the first two measures. Dynamics markings include *f* and *fp*.

The slurs in bars one and two of "Liebesfrühling" (NW) give the Lied its lilting, happy feeling (see Music example 9-2 below).

Music example 9-2

Extract from "Liebesfrühling" (NW) (bb. 1-7)

*Non troppo allegro*  
 Nicht zu geschwind

Wie oft schon ward es  
 How of ten the re.

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes, with slurs over the first two measures. Dynamics markings include *p*.

*un poco più lento*                      *ritard.*                      *a tempo*

Früh - ling wie - der für die er - storb - ne ö - de Welt! Wie oft schon schol - len  
 turn of spring - time made a dis - heart - en'd world re - joice, how of - ten o - ver

*un poco più lento*                      *ritard.*                      *a tempo*  
 etwas langsamer

im Tempo

Happiness and springing see Wolf using slurs in bar 71 of "Wiegenlied im Winter" (LF 5) (see Music example 9-3 below), whilst the one-bar slurs found in bars 49, 51 and 60 to 62 of "Auf der Wanderung" (NW) are representative of the dancing, jumping and swinging mentioned in the text (see Music example 9-4 below).

Music example 9-3

Extract from "Wiegenlied im Winter" (LF 5) (bb. 66-71)

66

„Gu - - ten Tag!“ bläst er die gan - - ze Er - de wach, und  
 babe good day, he'll blow the snow and ice a - way, and

was erst still ge - le - - gen, springt lu - stig al - - ler -  
 Earth - in slum - ber dream - ing, shall wake with blos - soms

*pp dolce*

## Music example 9-4

Extracts from "Auf der Wanderung" (NW)

(a)

(bb. 48-57)

48 *a tempo*

Laßt uns dann sin - gen, tan - zen und sprin - gen,  
 Sing - ing and danc - ing, best foot ad - vanc - ing,

*a tempo*

lu - stig uns schwin - gen, Kir - mes ist heut!  
 ten - der eyes glanc - ing! Ah! but it's grand!

*cresc.* *f* *ff*

(b)

(bb. 60-63)

60

*p* *f*

The two-note slurs used in the piano part of "Der Jäger" (ML 40) are indicative of a horse and rider.

The two-note slurs found throughout the piano part of "Sterne mit den goldnen Füsschen... (Neue Gedichte XI)" (NW) are clearly used to depict the delicateness of the stars tiptoeing through the skies so as not to wake the slumbering earth.

In bars 19 to 20 of "Gesellenlied" (RL 1), Wolf suddenly uses slurs when the poet is praying to God, as illustrated below.

Music example 9-5

Extract from "Gessellenlied" (RL 1) (bb. 17-22)

17

lob, auch kei-ne Mei-ste - rin! Ach lie - ber Him - - mel, sei so  
 God, nor an-y mas-ter's wife! Oh Lord in Heav - - en, be so

gut, wenn dro - ben ei - - ne brum-men tut, be - -  
 good, if one up yon - - der prove so shrewd, oh

*cresc.* *kreischend*

## Portamento slurs

The kind of portamento slur to be covered here will be that which is found in the vocal line of a Lied occurring between two words or two syllables of a word.

In Bar 63 of "Gretchen vor dem Andachtsbild der Mater Dolorosa" (NW), the portamento slur on the word "Jammer" (lamentation) gives it an almost wailing effect (see Music example 9-6 below).

## Music example 9-6

Extract from "Gretchen vor dem Andachtsbild der Mater Dolorosa" (NW) (bb. 61-64)

61

61

auf, saß ich in al - lem Jam - mer in meinem Bett schon  
 pears, I am a-wake al - rea - dy and rock my grief in

*f* *ff* *mf* *p* *cresc.*

A similar effect occurs on the word "Heimweh" (homesickness) in bar 39 of "Herbstentschluss" (NW) (see Music example 9-7 below).

## Music example 9-7

Extract from "Herbstentschluss" (NW) (bb. 38-41)

38

ö - den Hai - ne weht Heim-weh; - al - les flieht und scheidet.  
 green - y hol - lows die dai - ly, fast and e - ver fas - ter.

*molto rit.* *a tempo*  
*mf* *p* *pp*  
*molto rit.* *a tempo im Tempo cresc..*

The portamento slur in bar 20 of "Wie des Mondes Abbild zittert... (Neue Gedichte XII)" (NW) (see Music example 9-8 below) is a visual and vocal depiction of the arc of Heaven (mentioned in the text ["Himmelsbogen"]) and is used to emphasise the octave jump in the vocal line.

## Music example 9-8

Extract from "Wie des Mondes Abbild zittert... (Neue Gedichte XII)" (NW) (bb. 19-23)

an dem Him - mels - bo - gen: Al - so wan - delst  
 vault of heav'n ad - van - ces. So you go your

*Langsam*  
*pp* *(con abbandono) (hingebend)*  
*mf* *cresc.*

In bar 24 of "Ich geh durch die dunklen Gassen... (In der Fremde II)" (NW), the slur mark from the word "ziehn" (move) to the next word ("da" [there]) gives the music a sense of movement, continuity and direction in keeping with the clouds moving in the sky (see Music example 9-9 below). It is also obviously indicative of the fact that Wolf does not want the singer to breathe where he or she normally would, particularly seeing as there is a punctuation mark in the text at that point.

Music example 9-9

Extract from "Ich geh durch die dunklen Gassen... (In der Fremde II)" (NW) (bb. 22-26)

22

schwei - fen, Wol-ken am Him-mel ziehn: da tre - ten mit - ten im Scher - ze die  
 clo - ses, or clouds go float - ing by, then, when they're jok - ing a - round - me, there

In bars 6 and 8 of "Der Soldat II" (EL 6), Wolf's use of the portamento slur assists in making the crescendos in the vocal line more effective (see Music example 9-10 below). The fact that it is an ascending portamento gives the music a sense of forward movement, as opposed to a descending portamento which would give more of an emotionally negative effect (as seen in Music example 9-7 above).

## Music example 9-10

Extract from "Der Soldat II" (EL 6) (bb. 4-8)

Eilig und heftig

4

Wa - gen musst du und flüch - tig er - beu - - - ten,  
Seise your boo - ty while onward we're dash - - - ing,

hin - ter uns schon durch die Nacht hör' ich's schrei - - - ten,  
close at our heels ghas - ty spec - tres come rush - - - ing,

The portamento slur used by Wolf in the vocal line of bar 47 of "Der Soldat I" (EL 5) gives the word "Kleine" (little one) its loving and affectionate feel (see Music example 9-11 below).

## Music example 9-11

Extract from "Der Soldat I" (EL 5) (bb. 45-50)

45 *ein wenig zurückhaltend*  
*zart*

Und ist auch die Klei - ne nicht die schönst' auf der  
O - thers may be fair - er, rich - er, gränd - er, than

*ein wenig zurückhaltend*

*p* *p* *rit.*

Finally, the portamento on the word "Weile" (space of time) in bar 7 of "Der Knabe und das Immllein" (ML 2), along with the ritardando, assists in emphasising the length of the space of time (see Music example 9-12 below).

## Music example 9-12

Extract from "Der Knabe und das Immllein" (ML 2) (bb. 4-11)

*Mässig, zart*

4

win - de - bang; hat we - der Tür noch Fen - ster, die Wei - le wird ihm  
wind doth fear; hath nei - ther door nor win - dow, the days are long and

*rit.*

*rit.*

*a tempo*

lang.                      Und ist der Tag so schwü - le, sind all' ver-stummt die  
 drear.                      And when the day is sul - - try, and e'en the birds re -

*a tempo*

*pp*

*p.*

Similar emphases occur on the words "lang" in bar 8 and "all'" in bar 11. Of course, the interval between the acciaccatura and the A in the vocal line of bar 8 also assists in emphasising the length of the space of time.

### Staccato

Staccato gives more emphasis than legato, according to Cooke<sup>91</sup>. This can be seen in Wolf's use of staccato in the second part of "Beherzigung" (GSMGK 4). In a similar vein, he uses staccato for the word "kecklich" (boldly) in bar 6 of "Mausfallen-Sprüchlein" (LF 6) (see Music example 9-13 below).

<sup>91</sup>Ibid., p. 101.

## Music example 9-13

Extract from "Mausfallen-Sprüchlein" (LF 6) (bb. 5-9)

Leicht bewegt

5

Maus, stel-le dich nur kecklich ein heu-te Nacht bei Mon-den-schein, Mon-den-  
 Mouse, won't you kind-ly call to-night, when the moon shines clear and bright, clear and

*dim.*

In contrast, Wolf has also used staccato in depicting light-hearted feelings, as in "Liebesfrühling" (NW), "Auf der Wanderung" (NW), "Die Kleine" (NW), "Waldmädchen" (EL 20) and "Köpfchen, Köpfchen, nicht gewimmert" (SLW 14).

Similarly, Wolf uses staccato to depict laughter, as in the piano part of bar 28 of "Die Zigeunerin" (EL 7), illustrated below. The staccati in the piano part in bars 25 to 27 emphasise the big jumps in the right hand which illustrate the cat's jumping, mentioned in the text of bar 25.

## Music example 9-14

Extract from "Die Zigeunerin" (EL 7) (bb. 25-29)

25

wie tat die weit ü-ber-sprin-gen! Ha ha ha ha ha ha  
 off she dart-ed spit-ting, squeal-ing! Ha ha ha ha ha ha

*mf* *p* *mf*



## Music example 9-15

Extract from "Der Schwalben Heimkehr" (NW) (bb. 7-16)

Ruhig, doch nicht schleppend

7

blühh, wenn der Nach - ti -  
bloom, when the night in -

*pp*

*lencramente zart*

gall Ge - sang mit der Nach - ti - gall ver -  
gale is gone is gone though the sum - mer ling - ers

*pp*

*lencramente*

klang. on,

*mf*

## Semi-staccato

Used in similar contexts to staccato (delicateness, lightheartedness), semi-staccato is also used by Wolf in depicting caution (see Music example 9-16 below), whilst the lack of it in the ensuing two bars is indicative of the person's rest which is not to be disturbed, as well as the resolve of the poet not to linger. Other examples see Wolf using semi-staccato to depict quivering (see Music example 9-17 below) and hovering, 'twinkling stars (see Music example 9-18 below).

## Music example 9-16

Extract from Körner's "Ständchen" (NW) (bb. 99-108)

99

wird die Lie - be hö - ren; *p* Ä - ber län - ger darf ich nicht dei - ne Ru - he  
 word that love has spo - ken; but I'll stay no long - er, and let your rest be

stö - ren. *p* Schlumm - re, bis der Tag erwacht, in dem war - men Stüb - chen;  
 bro - ken; slum - ber on till mor - ning light, warm, and soft and co - sy;

*pp*

## Music example 9-17

Extract from "Wie des Mondes Abbild zittert...

(Neue Gedichte XII)" (NW) (bb. 6-15)

Langsam

6 (piano)  
(leise)

Wie des Mon - des  
See, up - on the

Ab - bild zit - tert in den wil - den Mee - res - wo - gen  
heav - ing o - cean how the moon's re - flec - tion dan - ces,

und er sel - ber  
while the moon's self,

## Music example 9-18

Extract from "Wo wird einst..." (HSB 1) (bb. 18-27)

18

Im - mer - hin mich — wird um - ge - ben  
 Though a - far from — those that love me,

Got - tes Him - mel dort wie hier, und als To - ten - lam - pen schwe - ben  
 I — shall rest neath God's blue sky, and at night, the stars a - bove me,

*mf* *f* *dim.*

Nachts die Ster - ne ü - ber mir.  
 fu - n'ral lights, shall burn on high.

*p* *mf* *p* *pp*



"Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1), with its hymn-like piano part that has a strongly orchestral texture, sees the extensive use of strong accents where conventional accents are too weak for Wolf's requirements.

### The medium accent

Often, these are used by Wolf for musical emphasis of: a melody note or melody line; harmony or chord; syncopation or other unusual rhythm.

Emotionally speaking, Wolf uses medium accents in "Erwartung" (EL 18) to create the effect of increasing expectation (see Music example 9-20 below).

#### Music example 9-20

Extracts from "Erwartung" (EL 18)

(a)

(bb. 1-10)

Einfach und herzlich.

Gruss euch aus Her - zens-grund: zwei Au-gen hell und rein, zwei Rös-lein  
 Two eyes I long to greet, bright as a sum - mer's day, two rose-bud

*p zart*

auf dem Mund, Kleid blank aus Sonnenschein!  
 lips so sweet, garments of sunny ray!

*mf*

(b)

(bb. 61-70)

61

*breit -*

und sie wird doch noch mein! —  
 She will be mine, one day! —

*rasch*

*ff*

8

In bars 16, 18 and 19 of the vocal line of "Suschens Vogel" (NW), Wolf uses medium accents in depicting mock anger (see Music example 9-21 below).

Music example 9-21

Extract from "Suschens Vogel" (NW) (bb. 13-19)

Einfach

13

*commodo  
gemächlich*

Und als ich in das Städt-lein kam, er  
I reach'd the town by copse and farm with

saß auf mei-ner Ach-sel zahn; und als ich ging am Haus vor-bei des  
ro-bin perch'd up-on my arm. There lives the lad (I pass'd the house) to

*rit.*  
zurückhaltend

*a tempo*  
im Tempo

Kna - ben, dem ich brach die Treu, der Knab just aus dem Fen - ster sah, mit  
whom I gave and broke my vows; and there, just then, I saw him too! He

*rit.*  
zurückhaltend

*f*  
*a tempo*

Hostility and aggression are Wolf's motivations for using the medium accents in bars 25 to 28 of "Biterolf (im Lager von Akkon 1190)" (GSMGK 3), illustrated below.

Music example 9-22

Extract from "Biterolf (im Lager von Akkon 1190)" (GSMGK 3)

(bb. 23-28)

23

Fein - den von al - ler - wärts trotz mei - ner Waf - fen Erz;  
Wielding my bat - tle brand, I fear no foe at hand,

Wolf's use of medium accents in the vocal line in bar 17 of "Der Tambour" (ML 5) is in depicting the drummer-boy's determination and resolve to let his imagination take over (see Music example 9-23 below).

Music example 9-23

Extract from "Der Tambour" (ML 5) (bb. 14-20)

14

*p* zurückhaltend *f* gewichtig

als die Wacht, und al - les schnarchet, Ross und Mann, vor meiner Trommel säss'ich  
 vi - gil keep, when all are snor - ing, horse and men, be - fore my drum would I sit

*p* zurückhaltend *f*

*a tempo*

dann: die Trom - mel müsst' ei - ne Schüs - sel sein, — ein  
 then. The drum a largedish would have to be — with  
 schwer

*f a tempo*

"Der Jäger" (ML 40) contains many uses of the medium accent. In bars 16 and 77, medium accents are used very obviously in connection with gnawing and biting at the heart (see Music example 9-24 below), and in the vocal line of bars 25 to 26 they are used in depicting firmness (see Music example 9-25 below).

Music example 9-24

Extracts from "Der Jäger" (ML 40)

(a)

(bb. 16-23)

16

mir a-ber nag'ts am Her - zen hier, das Schmollen und das Grol - - - -  
 she let me go so will - ing-ly, but I am brok-en heart. . . . .

len. Will - kom - - men denn, des Jä - gers Lust, Ge -  
 ed. What joy to be a hunts - man free, all

*f energisch*

(b)

(bb. 76-79)

76

wol - - len,      mir a - ber frisst's am      Her - zen hier, das      Schmollen und das  
 part . . ed,      she let me go so      will - ing - ly, but      I am brok - en

## Music example 9-25

Extract from "Der Jäger" (ML 40) (bb. 24-29)

24

wit - - tersturm und      Re - gen!      fest      zu - ge - knöpft die  
 wea - - thers to      be      brav - ing!      my      coat drawn close, I

hei - - sse Brust, und jauch - zend euch ent - - ge - - gen!  
go - - with glee, for storm and wind I'm - - crav - - ing!

The medium accents used in bars 87 and 88 are, according to Sams,<sup>92</sup> used in depicting the vigorous towelling and drying of soaked hair (see Music example 9-26 below).

Music example 9-26

Extract from "Der Jäger" (ML 40) (bb. 86-88)

86

Me - - - der! „Drück' mir die nas - sen Lo - cken aus, und  
sev - - - er! „Dry thou my locks all wet with dew, and

<sup>92</sup>Sams, Songs of Hugo Wolf, p. 125.

In bars 49 and 51 of "Auf der Wanderung" (NW), Wolf uses medium accents in depicting jumping (see Music example 9-27 below), and in bars 37 to 38 of "Wiegenlied im Winter" (LF 5) they are used in depicting the way in which the wind shakes the trees (see Music example 9-28 below).

Music example 9-27

Extract from "Auf der Wanderung" (NW) (bb. 47-51)

47

*a tempo*

Hand! Laßt uns dann sin - gen, tan - zen und sprin - gen,  
hand! Sing - ing and danc - ing, best foot ad - vanc - ing,

*a tempo*

Detailed description: This musical score is for the vocal line and piano accompaniment of 'Auf der Wanderung' (bars 47-51). The vocal line is written in a soprano clef with a key signature of one flat (B-flat major) and a common time signature. The lyrics are: 'Hand! Laßt uns dann sin - gen, tan - zen und sprin - gen, hand! Sing - ing and danc - ing, best foot ad - vanc - ing,'. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. The tempo marking 'a tempo' appears above the vocal line and below the piano line. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some accents on the notes.

Music example 9-28

Extract from "Wiegenlied im Winter" (LF 5) (bb. 33-39)

33

ein, mein sü - sses Kind, da drau - ssen geht der Wind, er  
stars be - gin to peep, o'er for - ests dark and deep the

Detailed description: This musical score is for the vocal line and piano accompaniment of 'Wiegenlied im Winter' (bars 33-39). The vocal line is written in a soprano clef with a key signature of two flats (B-flat major) and a common time signature. The lyrics are: 'ein, mein sü - sses Kind, da drau - ssen geht der Wind, er stars be - gin to peep, o'er for - ests dark and deep the'. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some accents on the notes.

rüt - telt an — dem Tan - nen-baum, da fliegt he - raus ein  
 soft winds moan, the moon - light beams, they bear my ba - - by

The medium accents used in "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1) are probably used in depicting the sound of the trombone music mentioned in the text. Wolf has also used medium accents to emphasise certain words and their meanings. The examples are numerous and clear.

### Tenuto

Wolf uses the tenuto sign to emphasise non-melodic secondary lines, as in bar 54 of "Nachtzauber" (EL 8) and in bars 41 to 47 of "Der Jäger" (ML 40), both of which are illustrated below.

Music example 9-29

Extract from "Nachtzauber" (EL 8) (bb. 54-56)

54 *a tempo*

sunk' - - nen schö - nen Ta - gen - komm, -  
grove, where love lies bleed - ing - come, -

Music example 9-30

Extract from "Der Jäger" (ML 40) (bb. 41-47)

41 *etwas langsamer*

sitzt sie wohl und wel - - net laut im Käm - - mer - lein, in  
now she bit - - ter - ly doth cry and think of me, her

*p* *zart und ausdrucksvoll* *dim.*

Sor - gen; mir ist es wie dem Will - de trant in Fin - sternis ge -  
 loo - er; whilst on the soft green sward I lie and dark - ness is my

*pp*

### Sforzando

Aside from purely musical uses, the sforzando has been used by Wolf in imitating various sounds, such as the wind knocking on the window in bars 12 to 16 of "Wiegenlied im Winter" (LF 5) (see Music example 9-31 below); musical sounds in bars 17 to 20 of "Rückkehr" (NW) (see Music example 9-32 below); and gunshots in bars 52 to 56 of "Der Jäger" (ML 40) (see Music example 9-33 below).

### Music example 9-31

Extract from "Wiegenlied im Winter" (LF 5) (bb. 9-18)

Bewegt

9

ein, mein sü - sses Kind, da drau - ssen geht der Wind, er  
 stars be - gin to peep, the night-winds soft - ly sigh, they

pocht ans Fen-ster und schaut hi-nein, und hört er wo ein  
 rap and in at the win - dow pry, and if they hear a  
 Kind-lein schrei'n, da schilt und summt\_ und brummt er sehr, holt  
 ba - by cry, they scold and blow\_ and whis - per low, then

## Music example 9-32

Extract from "Rückkehr" (NW) (bb. 17-20)

17 *un poco animato.*  
etwas belebter!

hört ich gei - gen, pfei - ten, die Fen - ster glänz - ten weit, da -  
 there through light - ed windows came noi - sy min - strel - sy wilk  
 etwas belebter! *un poco animato!*

zwischen drehn und schlei - fen viel fremde, fröh - li - che Leut. Und  
 wild and whirl - ing dan - ces and voi - ces, strange - to me. My

## Music example 9-33

Extract from "Der Jäger" (ML 40) (bb. 51-56)

51 *gedöhnt* *frisch*

ü - ber - all! Ein Schuss zum Zeit-ver - trei - be!  
 e'en a deer! A shot - per - chance may cheer - me!  
 etwas gemessen

Ge - sun - der Knall und Wie - der - hall er - frischt das Mark im  
 Its sound to hear with e - cho clear, doth make the time less

*fp* *sf* *p* *sf* *cresc.*

Emotionally speaking, the sforzando has been used in the portrayal of such diverse emotions as anger (see "Die Tochter der Heide" [NW]), playfulness (see "Liebchen, wo bist du?" [NW]), and grief (see bars 28 and 30 of "Ein Stündlein wohl vor Tag" [ML 3], where it is also used to emphasise a discord, as illustrated in Music example 9-34 below).

## Music example 9-34

Extract from "Ein Stündlein wohl vor Tag" (ML 3) (bb. 25-34)

25 *schmerzlich*

Stünd-lein wohl vor Tag! O weh! nicht wei-ter sag'! O  
ere the dawn of day! Oh cease! no more I pray! Be

still! nicht hö-ren mag! Flieg' ab, flieg' ab von mei-nem Baum! Ach, Lieb und Treu ist  
still! and fly a-way! A-way, a-way no more I'll hear! Ah, love and faith like

*sf* *f* *p* *pp*

The forte-piano

In "Jägerlied" (ML 4), the forte-piano is used by Wolf for two possible reasons: firstly, to emphasise the first beat of the bar in this unusual 5/4 time signature; or, secondly, in depicting the daintiness mentioned in the text (see Music example 9-35 below).

## Music example 9-35

Extract from "Jägerlied" (ML 4) (bb. 1-8)

*Ziemlich lebhaft.*

*fp kurz* *fp*

*p* *zurückhaltend*

Zier-lich ist des Vo-gels Tritt im Schnee, wenn er wan-delt auf des Ber-ges Höh':  
Dain-ti-ly the bird doth tread the snow, when on mountain tops his footprints show:

*pp leicht* *zurückhaltend* *f*

*a tempo* *rit.* *a tempo* *rit.*

zier-licherschreibt Liebchens lie-be Hand, schreibt ein Brieflein mir in fer-ne Land!  
dain-ti-er my love doth write to me, when in for-eignlands I chance to be.

*a tempo* *rit.* *a tempo* *rit.* *pp*



### Broken or rolled chords

Aside from its expected use in depicting musical sounds such as the strumming of a guitar, and the plucking of harp and violin strings, broken or rolled chords are used in bypassing the limits of ten fingers by enabling extra notes to be added to the texture. In bars 3, 27, 51 and 75 of "Wiegenlied im Winter" (LF 5), illustrated below, the rolled chord is used to soften the effect of a discord in the context of a lullaby.

### Music example 9-36

Extract from "Wiegenlied im Winter" (LF 5) (bb. 1-4)

Rolled chords are also used in contexts of love and sentimentality, as in bars 22 to 33 of "Wie des Mondes Abbild zittert... (Neue Gedichte XII)" (NW), illustrated below.

Music example 9-37

Extract from "Wie des Mondes Abbild zittert... (Neue Gedichte XII)"  
(NW) (bb. 22-31)

Langsam  
(con abbandono)  
(hingebend)

22

The musical score consists of two systems. The first system (bars 22-23) features a vocal line and a piano accompaniment. The piano part is characterized by dense, rolled chords in the right hand, with a dynamic marking of *mf*. The vocal line has the lyrics: "Al - so wan - delst / So you go your". The second system (bars 24-31) continues the piano accompaniment with a dynamic marking of *f* and includes a *cresc.* marking. The vocal line has the lyrics: "du, Ge - lieb - te, still und si - cher, und es / way, be - lov - ed, sure and sted - fast; and if". The piano part continues with rolled chords and includes a *p* marking.

Al - so wan - delst  
So you go your

du, Ge - lieb - te, still und si - cher, und es  
way, be - lov - ed, sure and sted - fast; and if

*mf* *cresc.*

*f* *p*

zit - tert mir dein Ab - bild  
e - ver in my heart your

The broken chords of "Und willst du deinen Liebsten sterben sehen" (IL 17) are indicative of the combing or brushing of hair.

### Rests

Falling leaves are probably what motivated Wolf's use of rests in the left hand of the piano part of "Herbst" (NW) in bars 2 and 4 (see Music example 9-38 below).

### Music example 9-38

Extract from "Herbst" (NW) (bb. 1-6)

*Lento*  
*Langsam*  
*pp*

Nun ist es Herbst, die Blät-ter fal - len, den Wald durch-braust  
Au-tumn is here, the leaves are fall - ing, the woods sigh out

*pp*  
*ppp*

It sometimes happens that a rest will occur in the vocal line within a word, such as in bar 41 of "Das Vöglein" (LF 2) where this assists in depicting the hopping of the bird (see Music example 9-39 below).

Music example 9-39

Extract from "Das Vöglein" (LF 2) (bb. 35-45)

35

ist es ent - flo - gen. Still! bis zur Hand — wird's dir noch  
 lure thee and leave thee. Still! it will dart — near but to

hüp - fen, bist du ge - wandt, — kann's nicht ent - schlüp - fen.  
 ape thee, art thou a - lert, — it can't es - cape thee!

Rests cutting off phrases have usually been indicative of breathlessness, as in bars 13 to 21 of "Der Soldat II" (EL 6), illustrated below.

## Music example 9-40

Extract from "Der Soldat II" (EL 6) (bb. 12-19)

12

schö-nes Kind, geschwind, denn der Tod ist ein rascher Ge-  
na- ture's child, a-way, it were death here a minute to

sell, ge-schwind, denn der Tod ist ein ra-scher Ge-  
waste, then haste! it were death here a min-ute to

sell, geschwind, geschwind, geschwind,  
waste, a-way, a-way, a-way!

*molto cresc.* - *f*

One of the most common uses of the rest is after an exclamation, question or comma in the text, corresponding with the way in which one would breathe when reading or speaking.

The onomatopoeic use of the rest occurs in bar 62 of "Der Jäger" (ML 40) (see Music example 9-41 below), whilst rests are also used to isolate words in the text to emphasise their meanings.

Music example 9-41

Extract from "Der Jäger" (ML 40) (bb. 61-64)

61

*Ziemlich nachlassend; mit freiem Vortrag.*

Doch wie der Don-ner nun ver - halt in Tä - lern, durch — die Run-de,  
*The thunder through the vale doth steal, a - way then soft - - ly dy - ing,*

*ppp*

Hesitation and uncertainty are the emotions leading Wolf to use rests in the way that he does in bar 13 of "Die Nacht" (EL 19), illustrated below.

## Music example 9-42

Extract from "Die Nacht" (EL 19) (bb. 12-13)

12

wer er-kennt im lau - en Wind, obs Ge-dan-ken o - der Träu-me?  
 heavn - sen ...s-sage each doth bear: are we wak-ing? are we dream-ing?

*pp* *poco rit.*

*pp* *ppp*

Detailed description: This musical score is for a vocal and piano piece. It consists of two systems. The first system shows the vocal line on a treble clef staff and the piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features arpeggiated chords and moving lines. The second system continues the vocal line with a long rest, and the piano accompaniment continues with similar textures. Dynamics include *pp* and *ppp*, and a tempo marking of *poco rit.*

In bars 24 to 27 of "Wanderers Nachtlied" (GSMGK 5), Wolf uses rests in the vocal line in the context of pleading (see Music example 9-43 below), whilst his use of rests in bars 39 to 42 of "Nachtzauber" (EL 8), give this passage its sense of expectancy (see Music example 9-44 below).

## Music example 9-43

Extract from "Wanderers Nachtlied" (GSMGK 5) (bb. 21-28)

21

Frie - de, süs - ser Frie - de, komm, ach  
 peace, come, sweet peace, come, oh

*pp*

*p*

Detailed description: This musical score is for a vocal and piano piece. It consists of two systems. The first system shows the vocal line on a treble clef staff and the piano accompaniment on a grand staff. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features arpeggiated chords and moving lines. The second system continues the vocal line with a long rest, and the piano accompaniment continues with similar textures. Dynamics include *pp* and *p*.

komm in mei - ne Brust! komm, ach komm in  
*free my soul, at last! come, oh free my*

*mf p mf p mf p*

## Music example 9-44

Extract from "Nachtzauber" (EL 8) (bb. 37-42)

37

mond - - be-glänz - ten Grund? Aus der Knos - pe,  
*moon its gold - en tips? From the blos - som,*

halb erschlossen. jun - ge Glied - er blü - hend spro - sen,  
 na - ture's moulding, limbs are seen their charms un - fold - ing,

*rit.* *a tempo*

*p* *poco a poco* *crescendo* *mf*

Finally, Wolf's use of a rest in the vocal line of bar 70 of "Auf der Wanderung" (NW), gives the feel of pausing at the top before beginning the descent (see Music example 9-45 below).

Music example 9-45

Extract from "Auf der Wanderung" (NW) (bb. 64-73)

64.

Lu - stig das Le - ben zu Fuß mit dem Wan - der - stab ü - ber die Ber - ge, hin -  
 Life is so jol - ly, though, out on a ho - li - day, o - ver the moun - tain a -

auf und her - ab! Son - ni - ges Wet - ter,  
 far and a - way. Bright sun - ny wea - ther,

No significant pattern relating to Wolf's use of articulation and phrasing that makes his compositional style unique, has emerged. However, Wolf has allowed the speech patterns of the German language once again to influence his style in this area of articulation and phrasing.

This has therefore been a brief overview of his use of articulation and phrasing in his Lieder wherein the information has been classified according to the various kinds of articulation.

The aspects of phrasing relating to form will be covered in Chapter XI.

CHAPTER X  
TEXTURE AND STYLE

This chapter will distinguish four kinds of texture found in the piano parts of Wolf's Lieder: thick, thin, chordal and contrapuntal. However, it will begin by quoting more specific uses of texture and style of piano writing in Wolf's Lieder.

Specific uses of texture and style of piano writing  
in Wolf's Lieder

Wolf's octave doubling of the vocal line in bars 60 to 62 of "Der Knabe und das Immlein" (ML 2) assists in giving this passage a loving, sentimental feeling (see Music example 10-1 below).

Music example 10-1

Extract from "Der Knabe und das Immlein" (ML 2) (bb. 56-63)

56

Lieb-lichers auf Er-den, als wenn man herzt und küsst! Nichts  
nought on earth that's sweet - - er than when two lov-ers kiss! There's

pp

pp

*hingehend* *poco rit.* *a tempo*

Lieb - li - chers auf Er - - den, als wenn man herzt und küsst!  
 nought on earth that's sweet - er than when two lov - - ers kiss!"

*poco rit.* *leidenschaftlich*

*f* *p* *p* *f*

The style of the piano part in "Morgentau" (LF 1), illustrated below, gives the Lied its feel of the simplicity and tranquillity of nature.

Music example 10-2

Extract from "Morgentau" (LF 1) (bb. 1-7)

In sanfter Bewegung  
 (With a gentle motion)

*p*

Der Früh - häuch nat ge - fü - - chelt hin - - weg die schwü - le -  
 The break of ear - ly morn - - ing has ban - ished sul - try

*pp*

*zart (softly)*

Nacht, die Flur hold-se- lig lä - chelt in ih - rer Len - zes-  
 night, and stövers the earth a - dorn - ing, re - joice its gold - en

The fast alternating chords in the piano part of bars 10 to 14 of "Knabentod" (NW), are used by Wolf to depict the wild brook mentioned in the text (see Music example 10-3 below).

Music example 10-3

Extract from "Knabentod" (NW) (bb. 6-14)

6

ri - tar - dan - do  
 macht er halt, er kann sich kaum noch tra - gen. Den  
 fire he felt he'd reach'd at length his te - ther. In\_

*cresc.* *f* ri - tar - dan - do *f*

*molto più mosso*

wil - den Bach, er sieht ihn jach ins Tal her - un - ter schäu - men; ihn  
 val - ley green the brook he'd seen was now in tor - rent roll - ing; and  
*molto più mosso*  
 viel bewegter

The arpeggio piano part in bars 83 to 86 of Körner's "Ständchen" (NW), is used in depicting the soft evening breeze (see Music example 10-4 below), whilst the style of the piano part in bars 1 to 8 and 31 to 36 of "Der Schwalben Heimkehr" (NW), is indicative of the swallows flying through the sky (see Music example 10-5 below).

Music example 10-4

Extract from Körner's "Ständchen" (NW) (bb. 83-86)

83

*pp*  
 lei - se wie der A - bendwind flü - stern mei - ne Lie - der;  
 on the ev - ning breez - es borne hear thy lov - er's plead - ing;  
*ppp*

## Music example 10-5

Extracts from "Der Schwalben Heimkehr" (NW)

(a)

(bb. 1-8)

*Tranquillo, ma non troppo lento*  
 Ruhig, doch nicht schleppend

Wenn die Schwal - ben heim - wärts ziehn, wenn die  
 When the swal - lows south - ward home, when no

Ro - sen nicht — mehr blühn, wenn der  
 more the ro - ses bloom, when the

(b)

(bb. 29-36)

29

*più lento* *pp*      *ritenuto* *pp*

schei - den tut weh.  
part - ing is pain.

*più lento* *pp*      *ritenuto* *pp*      *a tempo*

langsamer      zurückhaltend

Thick texture

A thick texture is used for emotional emphasis, according to Cooke.<sup>93</sup> This can be seen in Wolf's use of a thick texture in depicting passion in "Andenken" (NW), grief in "Ein Grab" (NW), anger in "Die Tochter der Heide" (NW), and happiness in bars 54 to 70 of "Erwartung" (EL 18) (see Music example 10-6 below).

## Music example 10-6

Extract from "Erwartung" (EL 18) (bb. 51-60)

51

The musical score for "Erwartung" (EL 18) by Franz Schubert, starting at bar 51, is presented in two systems. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score features a vocal line and a piano accompaniment.

**System 1 (Bars 51-56):**

- Vocal Line:** "Lie - be geht / Love wings its".
- Piano Accompaniment:** Starts with a *zart* (soft) dynamic. The texture becomes increasingly dense, marked with *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo).
- Tempo:** *a tempo*.

**System 2 (Bars 57-60):**

- Vocal Line:** "durch die Luft, holt fern die Lieb - ste ein; fort ü - ber Berg und Kluff! / flight thro' air, nought can its pin - ions stay; love, oh the mes - sage bear:". The tempo is marked *beschleunigt* (accelerando).
- Piano Accompaniment:** Continues with a thick texture, marked with *f* (forte), *p* (piano), and *f* (forte). The tempo remains *beschleunigt*.

<sup>93</sup>Cooke, Language of Music, p. 112.

The thick texture used in "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1), and in "Wo wird einst..." (HSB 1), gives these Lieder their religious feeling. Depictions of a thunderstorm and wind see Wolf using a thick texture in bars 22 to 31 of "Der Jäger" (ML 40) (illustrated below), and in bars 13 to 24, 36 to 44 and 60 to 68 of "Wiegenlied im Winter" (LF 5), respectively.

## Music example 10-7

Extract from "Der Jäger" (ML 40) (bb. 21-30)

21

*f*

Will - kom - - men denn, des Jä - gers Lust, Ge -  
 What joy to be a hunts - man free, all

*f* *energisch*

wit - - - tersturm und Re - - gen! fest zu - ge - knöpft die  
 wea - - thers to be brav - ing! my coat drawn close, I

*ff*

hei - - sse Brust, und jauch - zend euch ent - - ge - - gen!  
 go - - with glee, for sto - m and wind I'm crao - - ing!

*fff*

### Thin texture

This kind of texture is used by Wolf mainly in depicting delicateness and smallness in Lieder such as "Mädchen mit dem roten Mündchen" (NW), "Das Vöglein" (NW) and "Mausfallen-Sprüchlein" (LF 6).

Chordal texture

A chordal texture is used most often in Lieder that have religious subject matter, such as "Du bist wie eine Blume" (NW), "Abendbilder" (NW), "Gretchen vor dem Andachtsbild der Mater Dolorosa" (NW), "Frage nicht" (NW), "Nachruf" (NW), "Zur Ruh, zur Ruh" (GSMGK 6), "Der König bei der Krönung" (GSMGK 2), "Biterolf (im Lager von Akkon 1190)" (GSMGK 3), "Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)" (GSMGK 1), "Wanderers Nachtlied" (GSMGK 5) and "Wo wird einst..." (HSB 1).

Some of the above-mentioned Lieder also contain references to night and death. Other contexts in which Wolf uses a chordal texture are in depicting loyalty (see Music example 10-8 below), boldness (as in the second part of "Beherzigung" [GSMGK 4]) and calmness and steadfastness (as in "Wie des Mondes Abbild zittert... (Neue Gedichte XII)" (NW).

## Music example 10-8

Extract from Körner's "Ständchen" (NW) (bb. 95-103)

95

sa - gen.  
tru - ly."

Was die treu - e Lie-be spricht,  
Sure-ly love will un-der-stand

*cresc.* *molto vivace*  
*sehr lebhaft*

*ff*

*f* (*Il tempo come sopra*)  
(Das Tempo wie vorher)

wird die Lie - be hö - ren, A - ber län - ger darf ich nicht dei - ne Ru - he  
 words that love has spo - ken, but I'll stay no long - er, and let your rest be

Contrapuntal texture

At the end of "Der Soldat II" (EL 6), the overlapping canonic imitations give the idea of being overtaken by death, according to Eric Sams<sup>94</sup> (see Music example 10-9 below).

Music example 10-9

Extract from "Der Soldat II" (EL 6) (bb. 20-22)

20

denn der Tod ist ein ra - scher Ge - sell.  
 it were death here a min - ute to waste.

*p* *pp* *R.H.* *L.H.* *sf* *ppp*

<sup>94</sup>Songs of Hugo Wolf, p. 159.

The use of canon in bars 1 to 19 of "Der Knabe und das Immlein" (ML 2), assists in giving this part of this Lied its sultry, hypnotic, timeless feeling (see Music example 10-10 below).

Music example 10-10

Extract from "Der Knabe und das Immlein" (ML 2) (bb. 1-10)

*Mässig, zart,*  
*leise*

Im Wein-berg auf der Hö - - he ein Häns - lein steht so  
High on a vine-clad moun - tain a lit - tle house the

*pp*

win - de - bang; hat we - der Tür noch Fen - ster, die Wei - le wird ihm  
wind doth fear; hath nei - ther door nor win - dow, the days are long and

*rit.*

*rit.*

*a tempo*

lang. *brear.* Und ist der Tag so schwü - le,  
And when the day is sul - try,

*a tempo*

*pp* Inversion

Finally, the stretto used in the piano part of bars 69 to 76 of "Liebchen, wo bist du?" (NW), adds to the increasing frustration and irritation of the text (see Music example 10-11 below).

Music example 10-11

Extract from "Liebchen, wo bist du?" (NW) (bb. 67-76)

67

Und so treibt sie's al - le Ta - ge,  
Ev'-ry day she's at her an - tics

*f* *p* *cres*

läßt mir e - ben jetzt nicht Ruh, wäh - rend die - ses Lied ich sin - ge,  
 and will ne - ver let me be; some - where, e - ven while I sing this,

cen do

ruft sie un - sicht - bar mir zu:  
 I can hear her call to me =

*f*

Like Schubert and Loewe, Wolf yearned to make a name in the field of opera. With the influence of Wagner, the composer he most revered, this yearning was even stronger and explains the orchestrally written piano parts of many of his Lieder.<sup>95</sup>

<sup>95</sup>Youens, Hugo Wolf: The Vocal Music, p. XVI

Wolf often uses extremely thick orchestra-like textures for the piano parts of his Lieder, sometimes even in the bass register, pushing the capabilities of the piano to its limits (see Music example above). It is, therefore, not surprising that he later orchestrated some of these Lieder.

Of the approximately three hundred Lieder that Wolf wrote, some twenty-eight of those published during his lifetime were orchestrated, some of these orchestrations having been left unfinished.<sup>96</sup>

The epic proportions of "Prometheus" (GL 49) are befitting of an orchestration, by virtue of this Lied's thick textures, wide dynamic range and use of tremolos (see Music example 10-12 below).

Music example 10-12

Extract from "Prometheus" (GL 49) (bb. 120-132)

120

und glüh - - - test jung und gut, —

<sup>96</sup>See Appendix D.

be - tro - gen, Ret - - - tungs dank dem Schla - fenden da

dro - ben?

Of the remaining Goethe Lieder, only seven ("Harfenspieler" I, II and III; "Kennst du das Land"; "Der Rattenfänger"; "Anakreons Grab" and "Ganymed") have been orchestrated by Wolf.

A comparatively large percentage of the Mörike Lieder have been orchestrated, aspects of their orchestral nature being very clear in the piano writing, as illustrated below.

"Auf eine Christblume I" (ML 20), has a triplet figure in the right hand of the piano part and a PPPP ending that calls for orchestral execution (see Music example 10-13 below).

## Music example 10-13

Extract from "Auf eine Christblume I" (ML 20) (bb. 72-80)

72

*(geheimnisvoll)*  
*pp*

Der El - fe, der in mit-terrücht'ger Stun - de zum Tan - ze geht im lich -

ter-hel - len Grun - de,

vor dei-ner my - sti - schen Glo - ri - e steht er scheu neu - gie-rig still von

fern und huscht vor - bei.

*(sich verlierend.)* *rit.* *pppp*

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment features a prominent triplet pattern in the right hand. The lyrics are in German and describe a scene of a flower dancing in the light of the sun. The score includes dynamic markings such as *pp*, *pppp*, and *rit.*, as well as performance instructions like *(geheimnisvoll)* and *(sich verlierend.)*. The page number 72 is written in the top left corner.

The same is true of the birdsong in bars 27 to 37 of "Karwoche" (ML 26), illustrated below, where the right hand of the piano part suggests the use of flutes and piccolos.

Music example 10-14

Extract from "Karwoche" (ML 26) (bb. 27-33)

27

gen Ju - bel - lie - der.

O schweigt, ihr Vög - lein

*pp* (zart u. weich)

*p*

auf den grün - en Au - en! es hal - len rings die dum - pfen Glo - cken - klän - ge, die En -

The heavenly trumpet-calls of approaching death give rise to brass-like fanfares in the piano part of "Wo find' ich Trost?" (ML 31), illustrated below.

Music example 10-15

Extract from "Wo find' ich Trost?" (ML 31) (bb. 26-34)

26 *I<sup>s</sup> Zeitmass.*

Fra - ge: Hü - ter, ist die Nacht bald hin?

Und: was ret - tet mich von Tod und Sün - de?

*ff*

*mf* *dim.*

*p*

The musical score is presented in three systems. The first system shows the vocal line for the first phrase, 'Fra - ge: Hü - ter, ist die Nacht bald hin?', and the piano accompaniment. The piano part features a complex texture with a prominent brass-like fanfare in the right hand, characterized by repeated eighth-note patterns and dynamic markings including *ff*. The second system shows the vocal line for the second phrase, 'Und: was ret - tet mich von Tod und Sün - de?', and the piano accompaniment. The piano part continues with similar textures, including dynamic markings *mf* and *dim.*. The third system shows the piano accompaniment for the final phrase, starting with a dynamic marking of *p*.

The piano part of "Gesang Weylas" (ML 46) clearly calls for the use of a harp (see Music example 10-16 below).

Music example 10-16

Extract from "Gesang Weylas" (ML 46) (bb. 1-8)

(Slowly and solemnly.)  
Langsam und feierlich. *p*

**GESANG.**  
Voice.

Du bist Orp - lid, mein Land! das  
Hail sa - cred Isle! - dear Land - Far

**PIANO.**

*pp*

fer - - - ne leuch - - tet; vom Mee - re dam - pfet dein be -  
dis - - - tant shin - - ing! - The mists be - guil - ed by thy

som - ter Strand den Ne - - - bel, so der Göt - ter Wan -  
 sun - - ny strand - From O - - - cean, chap - lets for the Gods -

Throughout most of "Der Feuerreiter" (ML 44), the thick chordal texture and extreme dynamic range (see the *fff* illustrated below) lend themselves to an orchestral setting.

Music example 10-17

Extract from "Der Feuerreiter" (ML 44) (bb. 57-67)

57

dort der Feind im Höl - len - schein. Gna - de Gott der See - le dein!

*più f* *ff*

I. Zeitmass. *(wild)* hinter'm Berg, hinter'm Berg

*fff*

raster in der Müh - le!  
 8

To play thick chords pppp as required in bars 118 to 120 of the same song is nigh impossible on the piano, but would work with the correct orchestration (see Music example 10-18 below).

Music example 10-18

Extract from "Der Feuerreiter" (ML 44) (bb. 117-124)

117 *ppp*  
 da fällt's in A - sche ab.  
*pppp*

The image shows a musical score for a song. It consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of one sharp (F#). It begins with a rest, followed by the lyrics "Ru - he wohl, ru - he wohl drun - ten in der". The dynamic marking *p* is placed above the first measure. The middle staff is the right-hand piano accompaniment, written in treble clef, featuring a rhythmic pattern of eighth notes and rests. The bottom staff is the left-hand piano accompaniment, written in bass clef, featuring a simple harmonic accompaniment. The dynamic marking *pp* is placed above the first measure of the left hand.

There are numerous examples of Lieder which Wolf clearly wrote with the sound of an orchestra in mind, but which he did not orchestrate. Like the above-mentioned examples that have been orchestrated, these (that were probably intended for later orchestration) also place virtuosic demands on the pianist. Such an example is "Ritter Kurts Brautfahrt" (GL 12), the postlude of which is illustrated below.

## Music example 10-19

Extract from "Ritter Kurts Brautfahrt" (GL 12) (bb. 52-69)

los.

*p*

*immer ein wenig beschleunigend*

*cresc.*

*f*

*cresc.*

*rasch*

*ff*

*breit*

*rasch*

*fff*

Here, the use of tremolo and a *fff* dynamic is indicative of the piano part's orchestral nature.

At the other extreme of the dynamic range is the ending of "Epiphantias" (GL 19), where the dynamics change from *pp* to *pppp*, depicting the Magi disappearing into the distance (see Music example 10-20 below).

Music example 10-20

Extract from "Epiphantias" (GL) (bb. 79-93)

79 <sup>8</sup>

(hier vereinigen sie sich, ihre Reise gemeinschaftlich fortzusetzen.)

The thick texture of "Was in der Schenke waren heute" (GL 38), illustrated below, is indicative of this piano part's orchestral nature.

Music example 10-21

Extract from "Was in der Schenke waren heute" (GL 38) (bb.21-34)

21

das war ein wü - - stes We - - - -

- - sen; doch bin ich, Lust und Lie - -

- - be - - voll, auch selbst da - bei ge -

Those Lieder from the Spanish songbook that have been orchestrated are few in number (only four of the secular songs have been orchestrated).<sup>97</sup> Because the piano parts of these Lieder are not orchestral in nature, they appear to have been orchestrated due to their popularity. It is possible that, upon hearing them so often, Wolf began to think of orchestrations for these Lieder.

Wolf's most intense period of orchestration occurred between May 1889 and early December 1890, shortly after his period of work on the Goethe Lieder. During this time (late October 1889), he began work on the Spanish Songbook. Bearing this in mind, along with the fact that Wolf generally liked working in intense periods of concentration on one particular poet, it makes sense that the Lieder from the Italian Songbook (composed between 25 September 1890 and 23 December 1891, and between 25 March and 30 April 1896) were never orchestrated.

From this study, it is apparent that texture is one of the important distinguishing factors of the piano parts of Wolf's Lieder. His use of texture in depicting the sense of the text as well as the orchestral and often virtuosic style of the piano parts of many of the Lieder are unique to Wolf's style as a composer of Lieder, and are clearly influenced by his great admiration of Wagner's music.

---

<sup>97</sup>Ibid.

## CHAPTER XI

## PHRASING AND FORMAL STRUCTURE

In each of the two sections comprising this chapter, Wolf's general usage of phrasing and of formal structure will be covered first, before exceptions and specific examples are dealt with.

Phrasing

Generally, Wolf uses even 2- and 4-bar phrasing in his Lieder, in keeping with the poetic phrasing of the written text.

Sometimes, however, he will change the phrasing or use an unusual kind of phrasing to express something specific in the text.

The uneven lengths of the vocal phrases in "Gretchen vor dem Andachtsbild der Mater Dolorosa" (NW) assist in adding to the anxious pleading nature of the text. In "Frage nicht" (NW), the uneven phrasing that is used is in conformity with the indications of "kramphaft" (convulsive) and "Leidenschaftlicher Aufwallung" (passionate excess) and the start of the Lied.

Most of "Die Nacht" (EL 19) consists of even phrases in the vocal line, except where a question is posed in bar 13 and there is a sense of indecision and uncertainty on the part of the singer (see Music example 11-1 below).

## Music example 11-1

Extract from "Die Nacht" (EL 19) (bb. 9-13)

9 Sehr langsam

schlagen.  
beat-ing.

Wün-sche wie die Wol - ken sind, schif - fen durch die stil - len Räu-me,  
Wish - es light as clouds in air, float be-neath the stars bright gleaming,

*pp*

Detailed description: This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (D major). It begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment is in bass clef and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A piano (*pp*) dynamic marking is present.

wer er-kennt im lau - en Wind, ob's Ge-dan-ken o - der Träu-me?  
heav'n - sen ...s-sage each doth bear: are we wak-ing? are we dream-ing?

*pp* *poco rit.*

*pp* *ppp*

Detailed description: This system contains the second two staves of music. The vocal line continues with a similar melodic pattern. The piano accompaniment features a prominent melodic line in the right hand with a *poco rit.* marking. Dynamics include *pp* and *ppp*. The system concludes with a fermata over the final notes.

Punctuation marks in the text disturb the phrasing in the vocal line of "Suschens Vogel" (NW), whilst uneven phrasing is used to imitate the quick, uneven movements of the mice in "Mausfallen-Sprüchlein" (LF 6).

The phrasing in the vocal line at the end of "Ich geh durch die dunklen Gassen... (In der Fremde II)" (NW) begins to break up, allowing the piece to feel as if it ends in mid-air or mid-thought (see Music example 11-2 below).

Music example 11-2

Extract from "Ich geh durch die dunklen Gassen..."

(In der Fremde II)" (NW) (bb. 27-36)

27

Trä-nen ins Äu - ge mir, denn die mich lie - ben von Her - zen, sind al - les so weit von  
steals to my eye a tear; I think of chains that have bound me to hearts that are far from

hier, so weit von hier - so weit - so weit!  
here, so far from here, so far, so far.

*ff* *dim.* *p* *piu p* *rit.*

The uneven phrasing of "Der Soldat I" (EL 5) is used by Wolf to imitate the uneven galloping of the soldier's little horse, whilst the uneven phrasing in "Die Kleine" (NW), assists in giving the Lied both its playful and restless feelings.

It is clear that throughout his Lieder, Wolf has used phrasing, particularly in the vocal line, that effectively expresses the meaning of the text and that is appropriate in its particular context.

#### Form

In his use of form, Wolf has followed the form of the original texts fairly closely, using a structure that is appropriate to the text, whether it be strophic, binary, ternary or through-composed.

There are, however, some interesting uses of form, some of which will be illustrated below.

"Abendbilder" (NW), a group of three Lieder set as one continuous composition, has cyclic tendencies, for it is, in effect, a miniature song cycle. Related thematic material is used in all the movements, thus making this composition cyclic, to a certain extent.

"Andenken" (NW), sees the use of a recurring motif, as illustrated in Music example 11-3 below.

## Music example 11-3

Extract from "Andenken" (NW)

(a)

(bb. 4-11)

Etwas bewegt

4

Hain der Nach-ti-gal-len Ak-kor-de schal-len! Wann denkst du  
 true the blackbirds sing-ing through woods is ring-ing. When think you of

mein?  
 me? Ich den-ke  
 I think of

(b)

(bb. 15-21)

15

quel - - le! Wo denkst du mein?  
 sleep - - ing. Where think you of me?

Ich den - ke  
I think of

*ff* *dim.* *p*

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line starts with a whole rest for two measures, then has a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a dense texture of chords and moving lines in both hands. Dynamics include fortissimo (ff), diminuendo (dim.), and piano (p).

(c)

(bb. 26-28)

26.

Trä - - nen! Wie denkst du mein?  
throng - - ing. How think you of me?

*p* *mf* *f*

Detailed description: This system begins with a measure rest labeled '26.'. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues with a similar texture. Dynamics include piano (p), mezzo-forte (mf), and forte (f).

(d)

(bb. 41-50)

41

Fer - - ne denk ich nur dein! Nur  
qui - - ted! On - ly of you I

*cresc.*

Detailed description: This system starts with a measure rest labeled '41'. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a quarter note G4, and a quarter note F4. The piano accompaniment features a steady rhythmic pattern. A crescendo (cresc.) marking is present. Dynamics include piano (p) and crescendo (cresc.).

dein!  
think,

Nur  
of

dein!  
you!

*agitato con passione*

*cresc. leidenschaftlich bewegt*

*molto espressivo*  
*sehr ausdrucksvoll*

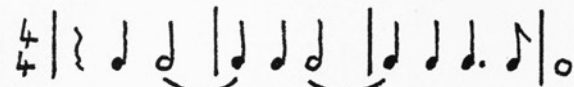
*ff*

*dim.*

*p* *f*

*pp*

*p*

A recurring rhythmic and melodic motif  in "Herbst" (NW), illustrated in Music example 11-4 below, may indicate the gloom and monotony of autumn, especially seeing as this motif often occurs on repeated notes.

Music example 11-4  
 Extracts from "Herbst" (NW)

(a)

(bb. 1-8)

*Lento*  
*Langsam*  
*pp*

Nun ist es Herbst,  
 Au-tumn is here,

die Blät-ter fal - len,  
 the leaves are fall - ing,

den Wald durch-braust  
 the woods sigh out

des Scheidens Weh,  
 a long fare-well;

(b)

(bb. 27-32)

27

Licht;  
wrong;

es blüh - te nicht die Mee - res - wel - le, die ro -  
the spin - drift breaks, but not in blos - som, the whirl -

*cresc.*

*f*

(c)

(bb. 41-44)

41

des Früh - lings Won - ne blieb ver - säumt;  
and Spring - flash'd by but as a gleam;

*mf*

*f*

*p*

(d)

(bb. 45-48)

45

der Herbst durchweht mich trennungs-schau-rig,  
I face the long fare-well of Au-tumn,

*p*

(e)

(bb. 49-57)

49

mein Herz dem Tod entgegen-träumt.  
my heart meets Death as in a dream.

*cresc.* *pp*

*mf* *p*

In Reinick's "Ständchen" (NW), Wolf uses corresponding motifs for the same words (see Music example 11-5 below).

Music example 11-5

Extracts from Reinick's "Ständchen" (NW)

(a)

(i)

(bb. 10-17)

10

stil-le Nacht! Liebchen, was zögerst du? Sonne ging längst zur Ruh, Welt schloß die Augen zu, rings nur  
qui-et is! Love, why this long de-lay? Now sleeps the light of day, earth ends her wea-ry play; love a-

(ii)

(bb. 18-27)

18

ein-zig die Lie - be wacht! Liebchen, was  
lone has not closed her eyes. Love, why this

*p rit.* *a tempo*

*rit.* *a tempo* *espressivo* *e* *espressivo* *ausdrucksvoll*

zögerst du? Schon sind die  
long de-lays? See how the

*cresc.*

(b)

(i)

(bb. 10-17)

10

stil-le Nacht! Liebchen, was zögerst du? Son-ne ging längst zur Ruh, Welt schloß die Au-gen zu, rings nur  
qui-et is! Love, why this long de-lay? Now sleeps the light of day, earth ends her wea-ry play; love... a -

*b*

(ii)

(bb. 41-48)

41

*ritardando*  
*zurückhaltend*  
*pp*

Son ne ging längst zur Ruh! Traust wohl dem Schimmer nicht, der durch die Blü-ten bricht? treu ist des Mondes Licht.  
Now sleeps the light of day. What if a trembling be there in the leaves to see? Trust the moon's se - cre - cy.

*ritardando*  
*pp*  
*zurückhaltend*

(c)

(i)

(bb. 10-17)

10

stil-le Nacht! Liebchen, was zögerst du? Son-ne ging längst zur Ruh, Welt schloß die Au-gen zu, rings nur  
qui-et is! Love, why this long de-lay? Now sleeps the light of day, earth ends her wea-ry play; looe a -

(ii)

(bb. 57-64)

57

Welt schloß die Au-gen zu! Blumen und Blütenbaum schlummern in sü-ßem Traum, Er-de, sie at-met kaum,  
 Earth ends her wea-ry play, Flowers all that cling and creep lin-ger in slumber deep, hardly earth breathes in sleep;

*p* *molto rit.* *tempo im Tempo* *pp*

*p* *molto rit.* *ppp a tempo im Tempo*

Rondo form is used by Wolf in Lieder such as "Nachruf" (NW) and "Frühlingsglocken" (NW) (which can also be seen to be in strophic form).

Another interesting form used by Wolf is theme and variations, which provides the framework for "Die Spinnerin" (LF 3).<sup>98</sup>

Lastly, "Wiegenlied im Winter" (LF 5), sees the use of a form within a form; in this case the Lied is in strophic form, whilst each of the first three strophes is divided into two distinct sections (a kind of binary form).

<sup>98</sup>Ibid., p. 47.

In keeping with the freedom of the Romantic tradition, Wolf allowed the texts of his Lieder to dictate their formal and phraseological structure, this being in direct opposition to what was practised during the Classical and Baroque eras when the text of a Lied or song was made to fit into a prescribed form.

## CONCLUSION

Mendelssohn once wrote that the thoughts expressed to him by a piece of music "are not too indefinite to be put into words, but on the contrary, too definite".<sup>99</sup> In the present overview of musical expression in Wolf's Lieder, the adjectives used to describe what the music is expressing are admittedly imperfect and can offer only a glimpse into the expressivity of the Lied.

It is clear that Wolf used time signatures and tempi in keeping with what was conventional during the Romantic era. However, his very descriptive expression marks (one of this composer's stylistic traits) have an important influence on the execution of these time signatures and tempi. An exceptional use of time signature does, however, occur in the Lied "Jägerlied" (ML 4) which is in 5/4 time as a result of the metre of the text. In fact, it is the text and the speech patterns of the German language that dictate the rhythms, type of articulation, phrasing and forms used by Wolf. His total fealty or subservience to the dictates of the text is an important characteristic of his compositional style and should not be seen as a weakness or as being non-Romantic. In trying to emulate Wagner's Gesamtkunstwerk within the genre of the Lied, the

---

<sup>99</sup>Letter to Marc André Souchay (Berlin: 15 October 1842) - Felix Mendelssohn-Bartholdy, Letters, ed. and trans. Gisella Selden-Goth (New York: Pantheon Books, 1945), quoted in Sam Morgenstern, Composers on Music (New York: Pantheon Books, 1956), p. 140.

unity of text and music was vital to Wolf. His concentration on one poet at a time throughout extended periods, particularly Mörike, Eichendorff and Goethe, is further evidence of this attitude of dedication. Zoltan Roman, in his essay "Structure as a Factor in the Genesis of Mahler's Songs", has also observed that, whereas "Schubert, Robert Franz, and to a lesser extent Schumann and Brahms ... appear to have considered musicality of primary importance and set, on the whole, words to music", Hugo Wolf and Hans Pfitzner "held poetry in absolute esteem and set music to the words".<sup>100</sup>

The typical Romantic stylistic traits of more lyrical melodies, longer and less regular phrases, greater rhythmic variety, expanded use of modulation and chromaticism for both functional and expressive reasons, more varied use of forms, and the use of keys, ornaments and articulation for purely expressive purposes all form part of Wolf's style (as is to be expected from a late-Romantic composer).

Within the constraints that Wolf allowed the text to place upon him, it is in the fields of pitch, melody, harmony, dynamics and texture that he is at his most expressive.

Although Wolf allowed the text to dictate the shape and style of his melodies, they still have musical value when standing on their

---

<sup>100</sup>Zoltan Roman, "Structure as a Factor in the Genesis of Mahler's Songs", The Music Review XXXV, No.2 (August, 1974), p.157.

own. Since he did not use melodic motifs in quite the way that Wagner did with his Leitmotifs, it is in the area of harmony, as well as the integration of piano and vocal parts, that Wagner's influence is most evident. In fact, the famous critic Eduard Hanslick referred to Wolf as "the Richard Wagner of the Lied".<sup>101</sup> Yet, Wolf still falls within the Schubert-Schumann tradition by preserving the boundaries and forms of the Lied, while also being an innovator and developing the extended tonality that was coming into increased use at the end of the nineteenth century.<sup>102</sup>

His use of dynamics and texture shows that Wolf often had the orchestra in mind when composing his Lieder. The large dynamic range used, although characteristic of the Romantic style, is certainly unusual for the Lied. The dense and complex textures sometimes used are also indicative of the orchestral style of the piano parts of his Lieder.

Thus, this study has shown that Wolf, owing both to his attitude of fealty to the text and to his intense appreciation and intensive study of Wagner's aims and methods, achieved a style in which melody, dynamics, harmony, texture and - especially - the integration of voice and piano parts are so sensitively treated as to mark a high point of artistry in the German Romantic Lied.

---

<sup>101</sup>Quoted in Susan Youens, Hugo Wolf: The Vocal Music (Princeton: Princeton University Press, 1992), p. XI.

<sup>102</sup>Youens, Hugo Wolf: The Vocal Music, p. XI.

APPENDIX A  
CHRONOLOGICAL LIST OF LIEDER

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
17 August 1876 Greifenburg in Kärnten	Ghasél NW	August Graf v. Platen-Hallermund
8/10 December 1876 Wien	Ein Grab NW	Paul Günther
17 December 1876	Mädchen mit dem roten Mündchen NW	H. Heine
18 December 1876	Du bist wie eine Blume NW	H. Heine
21 December 1876	Wenn ich in deine Augen seh NW	H. Heine
4 January - 24 February 1877	Abendbilder NW	N. Lenau
5 March (12 April) 1877 Windischgraz	Ständchen NW	Th. Körner
23 - 25 April 1877 Windischgraz	Andenken NW	Friedrich von Matthisson
6 - 19 June 1877	Morgentau LF1	anon.
August - 29 December 1877 Windischgraz und Wien	Der Schwalben Heimkehr NW	Karl Herlosssohn
5 - 12 April 1878	Die Spinnerin LF3	Rückert

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
2 May 1878	Das Vöglein LF2	Friedr. Hebbel
3/6 May 1878 Wien	Knabentod NW	Friedr. Hebbel
9 August 1878 Waidhofen a.d. Ybbs	Liebesfrühling NW	Hoffmann v. Fallersleben
10 August 1878 Waidhofen a.d. Ybbs	Auf der Wanderung Aus: <u>Des fahrenden Schülers Lieben und Leiden</u> NW	Hoffmann v. Fallersleben
11 August 1878 Waidhofen a.d. Ybbs	Ja, die Schönst! Ich sagt es Offen Aus: <u>Des fahrenden Schülers Lieben und Leiden</u> NW	Hoffmann v. Fallersleben
31 August and 1 September 1878 Waidhofen a.d. Ybbs	Nach dem Abschiede NW	Hoffmann v. Fallersleben
22 August (9 September) 1878 Waidhofen a.d. Ybbs	Gretchen vor dem Andachtsbild der Mater Dolorosa NW	Goethe
6 October 1878 Wien	Neue Gedichte (IX) (Mit schwarzen Segeln...) Aus dem <u>Liederstrauß</u> von H. Heine NW	H. Heine

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
7 October 1878 Wien	Neue Gedichte (VIII) (Spätherbstnebel, kalte Träume...) Aus dem <u>Liederstrauss</u> von H. Heine NW	H. Heine
8 July 1879 Windischgraz	Herbstentschluss ( <u>Gedichte von N. Lenau</u> Nr. IV) NW	N. Lenau
21 July 1879 (Evening) Windischgraz	Frage nicht ( <u>Gedichte</u> <u>von N. Lenau</u> Nr. I) NW	N. Lenau
24 July 1879 Windischgraz	Herbst NW	N. Lenau
26 January 1880 Wien	Erwartung EL 18	J. v. Eichendorff
3 February 1880 Wien	Die Nacht EL 19	J. v. Eichendorff
13 February 1880 Wien	Neue Gedichte (XII) (Wie des Mondes Abbild zittert...) Aus dem <u>Liederstrauss</u> von H. Heine NW	H. Heine
7 June 1880 Wien	Nachruf NW	J. v. Eichendorff

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
26 November 1880	Neue Gedichte (XI) (Sterne mit den goldnen Füsschen...) Aus dem <u>Liederstrauss</u> von H. Heine NW	H. Heine
24 December 1880 Wien	Suschens Vogel NW	Ed. Mörike
27 June 1881 Windischgraz	In der Fremde (I) (Da fahr ich still im Wagen...) Aus <u>Der verliebte Reisende</u> von J. v. Eichendorff NW	J. v. Eichendorff
18 June 1882 Maierling	Mausfallen-Sprüchlein LF6	Ed. Mörike
17 December 1882 Wien	Wiegenlied im Sommer LF4	Robert Reinick
20 December 1882 Wien	Wiegenlied im Winter LF5	Robert Reinick
31 December 1882 (Silvesternacht 1882-83) Wien	Wohin mit der Freud? NW	Robert Reinick
12 January 1883 Wien	Rückkehr NW	J. v. Eichendorff
19 January 1883 Wien	Ständchen NW	Robert Reinick
24 January 1883 Wien	Nachtgruss NW	Robert Reinick

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
30 January 1883 Wien	In der Fremde (VI) (Wolken, wälderwärts gegangen...) Aus <u>Der verliebte Reisende</u> von J. v. Eichendorff NW	J. v. Eichendorff
19 February 1883 Wien	Frühlingsglocken NW	Robert Reinick
18 March 1883 Wien	Liebesbotschaft NW	Robert Reinick
12 April 1883 Wien	Liebchen, wo bist du? NW	Robert Reinick
3 May 1883 Wien	In der Fremde (II) (Ich geh durch die dunklen Gassen...) Aus <u>Der verliebte Reisende</u> von J. v. Eichendorff NW	J. v. Eichendorff
16 June 1883 Wien	Zur Ruh', zur Ruh' GSMGK 6	Kerner
11 July 1884 Rinnbach-Ebensee	Die Tochter der Heide NW	Ed. Mörike
13 March 1886 Wien	Der König bei der Krönung GSMGK 2	Ed. Mörike
14 December 1886 Wien	Der Soldat II EL 6	J. v. Eichendorff
26 December 1886 Wien	Biterolf (im Lager von Akkon 1190) GSMGK 3	Joseph von Scheffel

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
24 January 1887 Wien	Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200) GSMGK 1	Joseph von Scheffel
30 January 1887 Wien	Wanderers Nachtlid GSMGK 5	Goethe
1 March 1887 Wien	Beherzigung GSMGK 4	Goethe
7 March 1887 Wien	Der Soldat I EL 5	J. v. Eichendorff
8 March 1887 Wien	Die Kleine NW	J. v. Eichendorff
19 March 1887 Wien	Die Zigeunerin EL 7	J. v. Eichendorff
20 April 1887 Wien	Waldmädchen EL 20	J. v. Eichendorff
24 May 1887 Wien	Nachtzauber EL 8	J. v. Eichendorff
24 January 1888 Perchtoldsdorf <sup>1</sup>	Gesellenlied RL 1	Robert Reinick
24 January 1888 <sup>2</sup> Perchtoldsdorf	"Wo wird einst..." HSB 1	H. Heine
16 February 1888 Perchtoldsdorf	Der Tambour ML 5	Ed. Mörike

<sup>1</sup>Near Wien.<sup>2</sup>The exact order of composition of Lieder on this day is not known to this author.

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
22 February 1888 (earlier in the day) Perchtoldsdorf	Der Knabe und das Immlein ML 2	Ed. Mörike
22 February 1888 (later in the day) Perchtoldsdorf	Jägerlied ML 4	Ed. Mörike
22 February 1888 (composed after "Jägerlied") Perchtoldsdorf	Ein Stündlein wohl vor Tag ML 3	Ed. Mörike
23 February 1888 Perchtoldsdorf	Der Jäger ML 40	Ed. Mörike
24 February 1888 (earlier in the day) Perchtoldsdorf	Auftrag ML 50	Ed. Mörike
24 February 1888 (by 7 pm) Perchtoldsdorf	Nimmersatte Liebe ML 9	Ed. Mörike
25 February 1888 Perchtoldsdorf	Zur Warnung ML 49	Ed. Mörike
29 February 1888 Perchtoldsdorf	Lied vom Winde ML 38	Ed. Mörike

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
1 March 1888 Perchtoldsdorf	Bei einer Trauung ML 51	Ed. Mörike
6 March 1888 Perchtoldsdorf	Der Genese der Hoffnung ML 1	Ed. Mörike
6 March 1888 <sup>3</sup> Perchtoldsdorf	Zitronenfalter im April ML 18	Ed. Mörike
7 March 1888 Perchtoldsdorf	Elfenlied ML 16	Ed. Mörike
7 March 1888 <sup>4</sup> Perchtoldsdorf	Der Gärtner ML 17	Ed. Mörike
8 March 1888 Perchtoldsdorf	Abschied ML 53	Ed. Mörike
10 March 1888 Perchtoldsdorf	Denk' es, o Seele! ML 39	Ed. Mörike
11 March 1888 <sup>5</sup> Perchtoldsdorf	Auf einer Wanderung ML 15	Ed. Mörike

<sup>3</sup>Ibid.<sup>4</sup>Ibid.<sup>5</sup>This Lied was begun on 11 March 1888, then left for a fortnight before being completed on 25 March 1888.

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
13 March 1888 Perchtoldsdorf	Verborgenheit ML 12	Ed. Mörike
13 March 1888 <sup>6</sup> Perchtoldsdorf	Gebet ML 28	Ed. Mörike
14 March 1888 Perchtoldsdorf	Lied eines Verliebten ML 43	Ed. Mörike
17 March 1888 Perchtoldsdorf	Selbstgeständnis ML 52	Ed. Mörike
20 March 1888 Perchtoldsdorf	Erstes Liebeslied eines Mädchens ML 42	Ed. Mörike
21 March 1888 Perchtoldsdorf	Fussreise ML 10	Ed. Mörike
22 March 1888 Perchtoldsdorf	Begegnung ML 8	Ed. Mörike
22 March 1888 <sup>7</sup> Perchtoldsdorf	Rat einer Alten ML 41	Ed. Mörike

<sup>6</sup>The exact order of composition of Lieder on this day is not known to this author.

<sup>7</sup>Ibid.

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
24 March 1888 Perchtoldsdorf	Das verlassene Mägdlein ML 7	Ed. Mörike
25 March 1888 <sup>8</sup> Perchtoldsdorf	Auf einer Wanderung ML 15	Ed. Mörike
27 March 1888 Perchtoldsdorf	Storchenbotschaft ML 48	Ed. Mörike
29 March 1888 Perchtoldsdorf	Frage und Antwort ML 35	Ed. Mörike
31 March 1888 Perchtoldsdorf	Lebe wohl ML 36	Ed. Mörike
1 April 1888 Perchtoldsdorf	Heimweh ML 37	Ed. Mörike
12 April 1888 Perchtoldsdorf	Seufzer ML 22	Ed. Mörike
14 April 1888 Perchtoldsdorf	Auf ein altes Bild ML 23	Ed. Mörike
15 April 1888 Perchtoldsdorf	An eine Aeolsharfe ML 11	Ed. Mörike

<sup>8</sup>This Lied, begun on 11 March 1888, was left for a fortnight before being completed on 25 March 1888.

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
20 April 1888 Perchtoldsdorf	Um Mitternacht ML 19	Ed. Mörike
21 April 1888 Perchtoldsdorf	Auf eine Christblume I ML 20	Ed. Mörike
28 April 1888 Perchtoldsdorf	Peregrina I : aus Maler Nolten ML 33	Ed. Mörike
30 April 1888 Perchtoldsdorf	Peregrina II : aus Maler Nolten ML 34	Ed. Mörike
3 May 1888 Perchtoldsdorf	Agnes ML 14	Ed. Mörike
5 May 1888 Perchtoldsdorf	Er ist's ML 6	Ed. Mörike
5 May 1888 <sup>9</sup> Perchtoldsdorf	In der Frühe ML 24	Ed. Mörike
8 May 1888 Perchtoldsdorf	Im Frühling ML 13	Ed. Mörike
13 May 1888 Perchtoldsdorf	Nixe Binsefuss ML 45	Ed. Mörike

<sup>9</sup>The exact order of composition of Lieder on this day is not known to this author.

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
18 May 1888 Perchtoldsdorf	Die Geister am Mummelsee ML 47	Ed. Mörike
31 August 1888 Wien	Verschwiegene Liebe EL 3	J. v. Eichendorff
14 September 1888 Rettenbach (near Ischl) (outdoors)	Der Schreckenberger EL 9	J. v. Eichendorff
16 September 1888 Written in the post-wagon on the journey from Ischl to Weissenbach	Der Glücksritter EL 10	J. v. Eichendorff
21 September 1888 Unterach-am-Attersee	Seemanns Abschied EL 17	J. v. Eichendorff
22 September 1888 Unterach-am-Attersee	Der Musikant EL 2	J. v. Eichendorff
22 September 1888 <sup>10</sup> Unterach-am-Attersee	Der Scholar EL 13	J. v. Eichendorff
23 September 1888 Unterach-am-Attersee	Der verzweifelte Liebhaber EL 14	J. v. Eichendorff
25 September 1888 Unterach-am-Attersee	Unfall EL 15	J. v. Eichendorff
26 September 1888 Unterach-am-Attersee	Der Freund EL 1	J. v. Eichendorff

<sup>10</sup>Ibid.

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
27 September 1888 Unterach-am-Attersee	Liebesglück EL 16	J. v. Eichendorff
28 September 1888 Unterach-am-Attersee	Das Ständchen EL 4	J. v. Eichendorff
29 September 1888 Unterach-am-Attersee	Lieber alles EL 11	J. v. Eichendorff
29 September 1888 <sup>11</sup> Unterach-am-Attersee	Heimweh EL 12	J. v. Eichendorff
4 October 1888 Unterach-am-Attersee	An den Schlaf ML 29	Ed. Mörike
4 October 1888 <sup>12</sup> Unterach-am-Attersee	Neue Liebe ML 30	Ed. Mörike
5 October 1888 Unterach-am-Attersee	Zum neuen Jahr-- Kirchengesang ML 27	Ed. Mörike
6 October 1888 Unterach-am-Attersee	Schlafendes Jesuskind ML 25	Ed. Mörike
6 October 1888 <sup>13</sup> Unterach-am-Attersee	Wo find ich Trost? ML 31	Ed. Mörike
8 October 1888 Unterach-am-Attersee	Karwoche ML 26	Ed. Mörike

<sup>11</sup>Ibid.<sup>12</sup>This order of composition seems to be suggested by Wolf's letter to Friedrich Eckstein written at Unterach-am-Attersee on 8 October 1888 (see Appendix C).<sup>13</sup>Ibid.

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
9 October 1888 Unterach-am-Attersee	Gesang Weylas ML 46	Ed. Mörike
10 October 1888 Unterach-am-Attersee	Der Feuerreiter ML 44	Ed. Mörike
11 October 1888 Unterach-am-Attersee	An die Geliebte ML 32	Ed. Mörike
27 October 1888 Wien	Harfenspieler I GL 1	Goethe
29 October 1888 Wien	Harfenspieler II GL 2	Goethe
30 October 1888 Wien	Harfenspieler III GL 3	Goethe
30 October 1888 <sup>14</sup> Wien	Philine GL 8	Goethe
2 November 1888 Wien	Spottlied aus <u>Wilhelm Meister</u> GL 4	Goethe
4 November 1888 Wien	Der Schäfer GL 22	Goethe
4 November 1888 <sup>15</sup> Wien	Anakreons Grab GL 29	Goethe

<sup>14</sup>The exact order of composition of Lieder on this day is not known to this author, yet it seems logical that Wolf would have completed the group of Harper Lieder first.

<sup>15</sup>The exact order of composition of Lieder on this day is not known to this author.

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
6 November 1888 Wien	Der Rattenfänger GL 11	Goethe
6 November 1888 <sup>16</sup> Wien	Gleich und gleich GL 25	Goethe
9 November 1888 Wien	Dank des Paria GL 30	Goethe
14 November 1888 Wien	Frech und froh I GL 16	Goethe
15 November 1888 Wien	St Nepomuks Vorabend GL 20	Goethe
26 November 1888 Perchtoldsdorf	Auf eine Christblume II ML 21	Ed. Mörike
28 November 1888 Wien	Gutmann und Gutweib GL 13	Goethe
9 December 1888 Döbling	Ritter Kurts Brautfahrt GL 12	Goethe
14 December 1888 Döbling	Der Sänger GL 10	Goethe
17 December 1888 Döbling	Mignon (Kennst du das Land) GL9	Goethe
18 December 1888 Döbling	Mignon II (Nur wer die Sehnsucht kennt) GL 6	Goethe

<sup>16</sup>Ibid.

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
19 December 1888 Döbling	Mignon I (Heiss mich nicht reden) GL 5	Goethe
21 December 1888 Döbling	Frühling über's Jahr GL 28	Goethe
22 December 1888 Döbling	Mignon III (So lasst mich scheinen) GL 7	Goethe
27 December 1888 Döbling	Epiphantias GL 19	Goethe
28 December 1888 Döbling	Cophtisches Lied II GL 15	Goethe
28 December 1888 <sup>17</sup> Döbling	Cophtisches Lied I GL 14	Goethe
30 December 1888 Döbling	Beherzigung GL 18	Goethe
31 December 1888 Döbling	Blumengruss GL 24	Goethe
2 January 1889 Döbling	Prometheus GL 49	Goethe
7 January 1889 Döbling	Königlich Gebet GL 31	Goethe
9 January 1889 Döbling	Grenzen der Menschheit GL 51	Goethe

<sup>17</sup>This is the order of composition implied in Ernest Newman, Hugo Wolf (London: Methuen and Co., 1907), p. 269.

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
11 January 1889 Döbling	Ganymed GL 50	Goethe
16 January 1889 Döbling	"Was in der Schenk waren heute..." aus dem <u>Schenkenbuche</u> GL 38	Goethe
16 January 1889 <sup>18</sup> Döbling	"So lang man nüchtern ist..." aus dem <u>Schenkenbuche</u> GL 36	Goethe
17 January 1889 Döbling	"Ob der Koran von Ewigkeit sei?" aus dem <u>Schenkenbuche</u> GL 34	Goethe
18 January 1889 Döbling	"Sie haben wegen der Trunkenheit..." aus dem <u>Schenkenbuche</u> GL 37	Goethe
18 January 1889 <sup>19</sup> Döbling	"Trunken müssen wir alle sein!" aus dem <u>Schenkenbuche</u> GL 35	Goethe
19 January 1889 Döbling	Phänomen aus dem <u>Buch des Sängers</u> GL 32	Goethe

<sup>18</sup>This order of composition is implied by Ernest Newman in Hugo Wolf (pp. 64, 269).

<sup>19</sup>Ibid.

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
21 January 1889 Döbling	Erschaffen und Beleben aus dem <u>Buch des Sängers</u> GL 33	Goethe
21 January 1889 <sup>20</sup> Döbling	"Nicht Gelegenheit macht Diebe..."(Hatem) aus dem <u>Buch Suleika</u> GL 39	Goethe
23 January 1889 Döbling	"Hoch beglückt in deiner Liebe..."(Suleika) aus dem <u>Buch Suleika</u> GL 40	Goethe
23 January 1889 <sup>21</sup> Döbling	"Wie sollt' ich heiter bleiben..."(Hatem) aus dem <u>Buch Suleika</u> GL 45	Goethe
24 January 1889 Döbling	"Als ich auf dem Euphrat schiffte..."(Suleika) aus dem <u>Buch Suleika</u> GL 41	Goethe
24 January 1889 <sup>22</sup> Döbling	"Dies zu deuten, bin erbötig..."(Hatem) aus dem <u>Buch Suleika</u> GL 42	Goethe

<sup>20</sup>It seems logical that Wolf would first have completed the material from the Buch des Sängers before going on to the Buch Suleika.

<sup>21</sup>This order of composition is implied by Ernest Newman in Hugo Wolf (pp. 64, 269).

<sup>22</sup>This is the order in which these texts appear in the original work by Goethe. It is also suggested by Ernest Newman in Hugo Wolf (pp. 64-65, 269).

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
25 January 1889 Döbling	"Wenn ich dein gedenke..."(Hatem) aus dem <u>Buch Suleika</u> GL 46	Goethe
25 January 1889 <sup>23</sup> Döbling	"Komm, Liebchen, komm..."(Hatem) aus dem <u>Buch Suleika</u> GL 44	Goethe
26 January 1889 Döbling	"Hätt' ich irgend wohl Bedenken..."(Hatem) aus dem <u>Buch Suleika</u> GL 43	Goethe
29 January 1889 Döbling	"Locken, haltet mich gefangen..."(Hatem) aus dem <u>Buch Suleika</u> GL 47	Goethe
30 January 1889 Döbling	"Nimmer will ich dich verlieren!..."(Suleika) aus dem <u>Buch Suleika</u> GL 48	Goethe
2 February 1889 Döbling	Frech und froh II GL 17	Goethe
5 February 1889 Döbling	Der neue Amadis GL 23	Goethe
10 February 1889 Döbling	Genialisch Treiben GL 21	Goethe
12 February 1889 Döbling	Die Bekehrte GL 27	Goethe

<sup>23</sup>It seems natural that "Wenn ich dein gedenke..."(Hatem) would have been composed first on this day, as it is the companion piece to "Wie sollt' heiter bleiben..."(Hatem) which was already composed on the 23 January 1889.

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
11 May 1889 Perchtoldsdorf	Lied des transferierten Zettel HSB 2	Shakespeare
1 August 1889 Rinnbach	Skolie RL 3	Reinick
21 October 1889 Perchtoldsdorf	Die Spröde GL 26	Goethe
28 October 1889 Perchtoldsdorf	"Wer sein holdes Lieb verloren..." SLW 7	anon.
31 October 1889 Perchtoldsdorf	"Ich fuhr über Meer..." SLW 8	anon.
31 October 1889 <sup>24</sup> Perchtoldsdorf	"Köpfchen, Köpfchen, nicht gewimmert..." SLW 14	Cervantes
1 November 1889 Perchtoldsdorf	"Wenn du zu den Blumen gehst..." SLW 6	anon.
2 November 1889 Perchtoldsdorf	"Alle gingen, Herz, zur Ruh..." SLW 21	anon.
4 November 1889 Perchtoldsdorf	"Nun wandre, Maria..." SLG 3	Ocaña

<sup>24</sup>This order of composition seems to be suggested by Ernest Newman in Hugo Wolf (p. 270).

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
5 November 1889 Perchtoldsdorf	"Die ihr schwebet um diese Palmen..." SLG 4	Lope da Vega
5 November 1889 <sup>25</sup> Perchtoldsdorf	"Die du Gott gebarst, du Reine..." SLG 2	Nicolás Nuñez
10 November 1889 Perchtoldsdorf	"Bedeckt mich mit Blumen..." SLW 26	Maria Doceo <sup>26</sup>
14 November 1889 Perchtoldsdorf	"Seltsam ist Juanas Weise..." SLW 3	anon.
15 November 1889 Perchtoldsdorf	"Treibe nur mit Lieben Spott..." SLW 4	anon.
17 November 1889 Perchtoldsdorf	"Und schläfst du, mein Mädchen..." SLW 27	Gil Vicente
17 November 1889 <sup>27</sup> Perchtoldsdorf	"In dem Schatten meiner Locken..." SLW 2	anon.

<sup>25</sup>Ibid.<sup>26</sup>This Spanish poem is said to be anonymous, but has been ascribed to this poet in Floresta de Rimas Antiguas Castellanas, ed. J.N. Böhl de Faber, 1821-1825. Eric Sams, The Songs of Hugo Wolf (London: Ernst Eulenberg Ltd, 1983), pp. 248, 292.<sup>27</sup>This order of composition seems to be suggested by Ernest Newman in Hugo Wolf (p. 270).

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
19 November 1889 Perchtoldsdorf	"Herz, verzage nicht geschwind..." SLW 11	anon.
19 November 1889 <sup>28</sup> Perchtoldsdorf	"Sagt, seid ihr es, feiner Herr..." SLW 12	anon.
20 November 1889 Perchtoldsdorf	"Klinge klinge, mein Pandero..." SLW 1	Alvaro Fernandez de Ameida
24 November 1889 Perchtoldsdorf	"Herr, was trägt der Boden hier..." SLG 9	anon.
26 November 1889 Perchtoldsdorf	"Blindes Schauen..." SLW 9	Rodrigo de Cota
26 November 1889 <sup>29</sup> Perchtoldsdorf	"Bitt' ihn, o Mutter..." SLW 16	anon.
5 December 1889 Perchtoldsdorf	"Wer tat deinem Füsslein weh..." SLW 30	anon.
12 December 1889 Perchtoldsdorf	"Auf dem grünen Balkon..." SLW 5	anon.
13 December 1889 Perchtoldsdorf	"Sie blasen zum Abmarsch..." SLW 28	anon.

<sup>28</sup>Ibid.<sup>29</sup>Ibid.

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
15 December 1889 Perchtoldsdorf	"Führ' mich, Kind..." SLG 5	anon.
16 December 1889 Perchtoldsdorf	"Wunden trägst du, mein Geliebter..." SLG 10	José de Valdivielso
19 December 1889 Perchtoldsdorf	"Ach, wie lang die Seele schlummert..." SLG 8	anon.
21 December 1889 Perchtoldsdorf	"Ach, des Knaben Augen..." SLG 6	Lopez de Ubeda
10 January 1890 Perchtoldsdorf	"Mühevoll komm ich und beladen..." SLG 7	Don Manuel del Rio <sup>30</sup>
15 January 1890 Perchtoldsdorf	"Nun bin ich dein..." SLG 1	Juan Ruiz, Archpriest of Hita
28 March 1890 <sup>31</sup> Perchtoldsdorf	"Trau nicht der Liebe..." SLW 19	anon.

<sup>30</sup>This supposed author seems otherwise unknown to literary history, the text sounding much more German-Protestant than Spanish-Catholic. Emanuel Giebel, one of the compilers of the Spanisches Liederbuch, was probably the real author, according to his biographer. Sams, Songs of Hugo Wolf (p. 259).

<sup>31</sup>This two month break in the composition of the Spanisches Liederbuch was probably due to the inclement weather and a bout of influenza which was sweeping through Europe at the time. Frank Walker, Hugo Wolf: A Biography (London: J.M. Dent and Sons Ltd, 1951), p. 221.

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
29 March 1890 Perchtoldsdorf	"Weint nicht, ihr Äuglein..." SLW 29	Lope de Vega
29 March 1890 <sup>32</sup> Perchtoldsdorf	"Schmerzliche Wonnen..." SLW 18	anon. <sup>33</sup>
30 March 1890 Perchtoldsdorf	"Ach, im Maien war's..." SLW 20	anon.
31 March 1890 Perchtoldsdorf	"Eide, so die Liebe schwur..." SLW 10	anon.
1 April 1890 Perchtoldsdorf	"Geh', Geliebter, geh jetzt..." SLW 34	anon.
2 April 1890 Perchtoldsdorf	"Liebe mir in Busen zündet..." SLW 17	anon.
2 April 1890 <sup>34</sup> Perchtoldsdorf	"Deine Mutter, süßes Kind..." SLW 31	Don Luis el Chico <sup>35</sup>

<sup>32</sup>This order of composition seems to be suggested by Ernest Newman in Hugo Wolf (p. 271).

<sup>33</sup>Emanuel Giebel, in his letter of 23 February 1852 to Paul Heyse, his co-compiler of the Spanisches Liederbuch (Briefwechsel, ed. E. Petzet, 1922, p. 77), hints that these lyrics are wholly or partly his own work. Sams in Songs of Hugo Wolf (p. 283).

<sup>34</sup>This order of composition seems to be suggested by Ernest Newman in Hugo Wolf (p. 271).

<sup>35</sup>This was probably a pseudonym for Paul Heyse, according to Sams in Songs of Hugo Wolf (p. 297).

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
3 April 1890 Perchtoldsdorf	"Mögen alle bösen Zungen..." SLW 13	anon.
4 April 1890 Perchtoldsdorf	"Sagt ihm, dass er zu mir komme..." SLW 15	anon.
11 April 1890 Perchtoldsdorf	"Dereinst, dereinst, Gedanke mein..." SLW 22	Cristobal de Castillejo
12 April 1890 Perchtoldsdorf	"Tief im Herzen trag' ich Pein..." SLW 23	Luis de Camoens
14 April 1890 Perchtoldsdorf	"Komm, o Tod, von Nacht umgeben..." SLW 24	Comendador Escriva
16 April 1890 Perchtoldsdorf	"Ob auch finstre Blicke..." SLW 25	anon.
20 April 1890 Perchtoldsdorf	"Da nur Leid und Leidenschaft..." SLW 32	anon.
27 April 1890 Perchtoldsdorf	"Wehe der, die mir verstrickte..." SLW 33	Gil Vicente
25 May 1890 Unterach-am-Attersee	"Tretet ein, hoher Krieger..." KL 1	Keller
2 June 1890 Unterach-am-Attersee	"Singt mein Schatz wie ein Fink..." KL 2	Keller

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
5 June 1890 <sup>36</sup> Unterach-am-Attersee	"Wie glänzt der helle Mond..." KL 6	Keller
7 June 1890 <sup>37</sup> Unterach-am-Attersee	"Das Köhlerweib ist trunken..." KL 5	Keller
8 June 1890 <sup>38</sup> Unterach-am-Attersee	"Wandl' ich in dem Morgentau..." KL 4	Keller
16 June 1890 Unterach-am-Attersee	"Du milchjunger Knabe..." KL 3	Keller
25 June 1890 Unterach-am-Attersee	Frohe Botschaft NW	Reinick
25 September 1890 Unterach-am-Attersee	"Mir ward gesagt..." IL 2	anon.
2 October 1890 Unterach-am-Attersee	"Ihr seid die Allerschönste..." IL 3	anon.

<sup>36</sup>This Lied was written on this day, according to the manuscript, although, according to Wolf's letters written to Melanie Köchert at this time, the last two lines were only completed on the 23 June 1890.

<sup>37</sup>This Lied was written on this day, according to the manuscript, although, according to Wolf's letters written to Melanie Köchert at this time, part of the Lied was only completed on 23 June 1890.

<sup>38</sup>This Lied was written on this day, according to the manuscript, although, according to Wolf's letters written to Melanie Köchert at this time, the third stanza was only completed on 23 June 1890.

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
3 October 1890 Unterach-am-Attersee	"Gesegnet sei, durch den die Welt entstund..." IL 4	anon.
4 October 1890 Unterach-am-Attersee	"Selig ihr Blinden..." IL 5	anon.
13 November 1890 Döbling	"Wer rief dich denn..." IL 6	anon.
13 November 1890 <sup>39</sup> Döbling	"Der Mond hat eine schwere Klag..." IL 7	anon.
14 November 1890 Döbling	"Nun lass uns Frieden schliessen..." IL 8	anon.
7 - 23 January 1891	Gesang Margits (Act I, scene 3 of <u>The Feast at Solhaug</u> ) IBL 1	Ibsen
7 March 1891	Gudmunds zweiter Gesang (Act II, scene 8 of <u>The Feast at Solhaug</u> ) IBL 3	Ibsen
30 October 1891 <sup>40</sup> Döbling	Gudmunds erster Gesang (Act I, scene 11 of <u>The Feast at Solhaug</u> ) IBL 2	Ibsen

<sup>39</sup>This order of composition seems to be implied by Ernest Newman in Hugo Wolf (p. 271).

<sup>40</sup>Revised 12 November 1896.

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
29 November 1891 Döbling	"Dass doch gemalt..." IL 9	anon.
2 December 1891 Döbling	"Du denkst mit einem Fädchen..." IL 10	anon.
3 December 1891 Döbling	"Mein Liebster ist so klein..." IL 15	anon.
4 December 1891 Döbling	"Und willst du deinen Liebsten..." IL 17	anon.
4 December 1891 <sup>41</sup> Döbling	"Wie lange schon..." IL 11	anon.
5 December 1891 Döbling	"Geselle, woll'n wir uns in Kutten hüllen..." IL 14	anon.
7 December 1891 Döbling	"Nein, junger Herr..." IL 12	anon.
8 December 1891 Döbling	"Hoffärtig seid Ihr..." IL 13	anon.
9 December 1891 Döbling	"Auch kleine Dinge..." IL 1	anon.
10 December 1891 Döbling	"Ein Ständchen Euch zu bringen..." IL 22	anon.
11 December 1891 Döbling	"Ihr jungen Leute..." IL 16	anon.

<sup>41</sup>This order of composition seems to be suggested by Ernest Newman in Hugo Wolf (p. 272).

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
12 December 1891 Döbling	"Mein Liebster singt..." IL 20	anon.
12 December 1891 <sup>42</sup> Döbling	"Heb' auf dein blondes Haupt..." IL 18	anon.
16 December 1891 Döbling	"Wir haben beide..." IL 19	anon.
23 December 1891 Döbling	"Man sagt mir..." IL 21	anon.
25 March 1896 <sup>43</sup> Perchtoldsdorf	"Ich esse nun mein Brot..." IL 24	anon.
26 March 1896 Perchtoldsdorf	"Mein Liebster hat zu Tische..." IL 25	anon.
28 March 1896 Perchtoldsdorf	"Ich liess mir sagen..." IL 26.	anon.
29 March 1896 Perchtoldsdorf	"Schon streckt' ich aus..." IL 27	anon.
30 March 1896 Perchtoldsdorf	"Du sagst mir..." IL 28	anon.

<sup>42</sup>Ibid.<sup>43</sup>This marks the beginning of Wolf's composition of the second volume of the Italienisches Liederbuch.

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
30 - 31 March 1896 Perchtoldsdorf	"Lass sie nur gehn..." IL 30	anon.
2 April 1896 Perchtoldsdorf	"Wie viele Zeit verlor ich..." IL 37	anon.
3 - 4 April 1896 Perchtoldsdorf	"Und steht Ihr früh..." IL 34	anon.
9 April 1896 Perchtoldsdorf	"Wohl kenn' ich Euren Stand..." IL 29	anon.
12 April 1896 Perchtoldsdorf	"Wie soll ich fröhlich sein..." IL 31	anon.
12 April 1896 <sup>44</sup> Perchtoldsdorf	"O wär' dein Haus durchsichtig..." IL 40	anon.
13 April 1896 Perchtoldsdorf	"Sterb' ich, so hüllt in Blumen..." IL 33	anon.
13 April 1896 <sup>45</sup> Perchtoldsdorf	"Gesegnet sei das Grün..." IL 39	anon.
19 April 1896 Perchtoldsdorf	"Wenn du mich mit den Augen streifst..." IL 38	anon.

<sup>44</sup>This order of composition seems to be suggested by Ernest Newman in Hugo Wolf (p. 273).

<sup>45</sup>Ibid.

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
20 April 1896 Perchtoldsdorf	"Was soll der Zorn..." IL 32	anon.
21 April 1896 Perchtoldsdorf	"Benedeit die sel'ge Mutter..." IL 35	anon.
23 April 1896 Perchtoldsdorf	"Nicht länger kann ich singen..." IL 42	anon.
23 April 1896 <sup>46</sup> Perchtoldsdorf	"Schweig einmal still..." IL 43	anon.
24 April 1896 Perchtoldsdorf	"Wenn du, mein Liebster..." IL 36	anon.
25 April 1896 Perchtoldsdorf	"Ich hab' in Penna..." IL 46	anon.
25 April 1896 <sup>47</sup> Perchtoldsdorf	"Heut' Nacht erhob ich mich..." IL 41	anon.
26 April 1896 Perchtoldsdorf	"O wüsstest du..." IL 44	anon.

<sup>46</sup>Although Ernest Newman, in Hugo Wolf (p. 273), seems to suggest a different order of composition on this day, the order given here is more likely, due to the motivic and textual links between this pair of Lieder.

<sup>47</sup>This order of composition seems to be suggested by Ernest Newman in Hugo Wolf (p. 273).

APPENDIX A--Continued

Date and Place of Composition	Title and Grouping of Lied	Author or Poet
29 April 1896 Perchtoldsdorf	"Verschling' der Abgrund..." HL 45	anon.
30 April 1896 Perchtoldsdorf	"Was für ein Lied..." IL 23	anon.
8 September - 23 October 1896 Wien	Morgenstimmung RL 2	Reinick
18 - 25 December 1896 Wien	"Keine gleicht von allen Schönen..." HSB 4	Byron
29 - 31 December 1896 Wien	"Sonne der Schlummerlosen..."	Byron
18 March 1897 Wien	"Wohl denk' ich oft..." MAL 1	Michelangelo
20 March 1897 Wien	"Alles endet, was entsteht..." MAL 2	Michelangelo
22 - 28 March 1897 Wien	"Fühlt meine Seele..." MAL 3	Michelangelo

## APPENDIX B

WOLF TO EDMUND LANG, DATE: 22 FEBRUARY 1888

The days of Lodi really seem to be renewing themselves. 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. Now prick up your ears!

Scarcely was my letter despatched than, taking the Mörike in hand, I wrote a second song, in 5-4 time, and perhaps I may say that seldom has 5-4 time been so fittingly employed as in this composition. You too, a layman, will at once discover the 5-4 measure in the rhythm of the poem and understand the necessity for it.<sup>48</sup>

---

<sup>48</sup>Frank Walker (trans.) in Frank Walker, Hugo Wolf: A Biography (London: J.M. Dent and Sons Ltd, 1951), p. 200.

## APPENDIX C

WOLF TO FRIEDRICH ECKSTEIN, DATE: 8 OCTOBER 1888

DEAR FRIEND!

In the greatest haste. Send me at once 20 florins. The enclosed letter from my sister justifies, I hope, my impetuous demand. I shall, as I run the risk of presenting myself to my dear friends with frostbitten nose and ears, hasten my departure from here. I only want to set the Feuerreiter to music here, so that the fifty is complete. Yes, dear Ecksteinderl, I have in recent days one again industriously 'Möriked' ['gemörikelt'], and what is more, nothing but poems that you especially adore: An den Schlaf, Neue Liebe (both on 4th October), Zum neuen Jahre (5th October), Schlafendes Jesuskind, Wo find ich Trost? (both on 6th October). Just now I am working on Karwoche, which will be magnificent beyond all bounds. All the songs are truly shatteringly composed. Often enough the tears rolled down my cheeks as I wrote. They surpass in depth of conception all the other settings of Mörike. God only grant that I succeed with the Feuerreiter, for only then will the fifty be complete.<sup>49</sup>

---

<sup>49</sup>Ibid., pp. 209-210.

## APPENDIX D

## LIST OF ORCHESTRATED LIEDER

Sechs Gedichte von Scheffel, Mörike, Goethe und Kerner

1. Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)  
(GSMGK 1) - composed 24 January 1887  
- orchestrated 1894 (unfinished)

Mörike-Lieder

1. Er ist's (ML 6) - composed 5 May 1888  
- orchestrated 20 February 1890
2. Auf eine Christblume I (ML 20) - composed 26 November 1888  
- orchestrated 25 September  
1890 (unfinished)
3. Seufzer (ML 22) - composed 12 April 1888  
- orchestrated 28 May 1889
4. Auf ein altes Bild (ML 23) - composed 14 April 1888  
- orchestrated 1889
5. In der Frühe (ML 24) - composed 5 May 1888  
- orchestrated 6 May 1890
6. Schlafendes Jesuskind (ML 25) - composed 6 October 1888  
- orchestrated 1890
7. Karwoche (ML 26) - composed 8 October 1888  
- orchestrated 29 May 1889
8. Gebet (ML 28) - composed 13 March 1888  
- orchestrated 4 September 1890
9. An den Schlaf (ML 29) - composed 4 October 1888  
- orchestrated 4 September 1890
10. Neue Liebe (ML 30) - composed 4 October 1888  
- orchestrated 5 September 1890

APPENDIX D--Continued

11. Wo find ich Trost? (ML 31) - composed 6 October 1888  
- orchestrated 6 September 1890
12. Denk' es, o Seele! (ML 39) - composed 10 March 1888  
- orchestrated 4 May 1891
13. Der Feuerreiter (ML 44) - composed 10 October 1888  
- orchestrated October/November  
1892
14. Gesang Weylas (ML 46) - composed 9 October 1888  
- orchestrated 21 February 1890

Goethe-Lieder

1. Harfenspieler I (GL 1) - composed 27 October 1888  
- orchestrated 2 December 1890
2. Harfenspieler II (GL 2) - composed 29 October 1888  
- orchestrated 4 December 1890
3. Harfenspieler III (GL 3) - composed 30 October 1888  
- orchestrated 4 December 1890
4. Mignon (Kennst du das Land) (GL 9) - composed 17 December  
1888  
- orchestrated 31  
October 1893 to  
replace a lost version  
of 1890
5. Der Rattenfänger (GL 11) - composed 6 November 1888  
- orchestrated 5 February 1890
6. Anakreons Grab (GL 29) - composed 4 November 1888  
- orchestrated 13 November 1893 to  
replace a lost version of 1890
7. Prometheus (GL 49) - composed 2 January 1889  
- orchestrated 12 March - April 1890
8. Ganymed (GL 50) - composed 11 January 1889  
- orchestrated 1890 (lost)

APPENDIX D--ContinuedSpanisches Liederbuch: Weltliches Lieder

1. "In dem Schatten meiner Locken" (SLW 2) - composed 17 November  
1889  
- orchestrated 1895
2. "Wenn du zu den Blumen gehst" (SLW 6) - composed 1 November  
1889  
- orchestrated 5 - 6  
December 1897
3. "Wer sein holdes Lieb verloren" (SLW 7) - composed 28 October  
1889  
- orchestrated 1 - 4  
December 1897
4. "Herz, verzage nicht geschwind" (SLW 11) - composed 19  
November 1889  
- orchestrated 1895

Songs to words by Reinick from "The Last Published Songs"

1. Morgenstimmung (RL 2) - composed 8 September - 23 October 1896  
- orchestrated 12 - 17 December 1897

## LIST OF ABBREVIATIONS

- b. - bar
- bb. - bars
- EL - Eichendorff-Lieder
- GL - Goethe-Lieder
- GSMGK - Sechs Gedichte von Scheffel, Mörike, Goethe und Kerner
- HSB - Four songs to words by Heine, Shakespeare and Byron from The Last Published Songs
- IBL - Ibsen-Lieder
- IL - Italienisches Liederbuch
- KL - Keller-Lieder
- LF - Sechs Lieder für eine Frauenstimme
- MAL - Michelangelo-Lieder
- ML - Mörike-Lieder
- NW - Nachgelassene Werke
- RL - Songs to words by Reinick from The Last Published Songs
- SLG - Spanisches Liederbuch: Geistliches Lieder
- SLW - Spanisches Liederbuch: Weltliches Lieder

## BIBLIOGRAPHY

## BOOKS CITED

- Apel, Willi. Harvard Dictionary of Music, 2d ed.  
S.v. "Expression."
- Cooke, Deryck. The Language of Music. London: Oxford  
University Press, 1959; Oxford Paperbacks,  
1962.
- Dearling, Robert;  
Dearling, Celia;  
Rust, Brian. The Guinness Book of Music. 2d ed.  
Edited by Beatrice Frei. Middlesex:  
Guinness Superlatives Ltd, 1981.
- Kivy, Peter. "Mattheson as Philosopher of Art."  
The Musical Quarterly 70 (Spring 1984):  
248-265.
- Morgenstern, Sam. Composers on Music. New York: Pantheon  
Books, 1956.
- Newman, Ernest. Hugo Wolf. London: Methuen and Co., 1907.
- Roman, Zoltan. "Structure as a Factor in the Genesis of  
Mahler's Songs." The Music Review XXXV,  
No.2 (August, 1974): 157-166.
- Sams, Eric. The Songs of Hugo Wolf, Forward by Gerald  
Moore. Rev. and enl. 2d ed. London: Ernst  
Eulenberg Ltd, 1983.
- Walker, Frank. Hugo Wolf: A Biography. London: J.M. Dent  
and Sons Ltd, 1951.
- Youens, Susan. Hugo Wolf: The Vocal Music. Princeton:  
Princeton University Press, 1992.

## BOOKS USED

- Arnheim, Rudolf. "Perceptual Dynamics in Musical Expression."  
The Musical Quarterly 70 (Summer 1984):  
295-309.

## BIBLIOGRAPHY (Continued)

## BOOKS USED (Continued)

- Carner, Mosco.                    Hugo Wolf Songs.    London: BBC, 1982.
- Geissmar, Berta.                Wagner: Siegfried.    New York: Hawkes and  
Son (London) Ltd, 1948.
- Hughes, Rupert, comp.;        Music Lovers' Encyclopedia.    3d ed.  
Taylor, Deems; and            Chicago: Garden City Publishing Co.,  
Kerr, Russell, eds.            Inc., 1939.
- Pienaar, R.E.                    "Die Toonsimboliek in Hugo Wolf se  
Italienisches Liederbuch."    Doctoral  
Thesis for the Department of Musicology,  
UNISA, 1972.
- Read, Gardner.                 Music Notation: A Manual of Modern  
Practice.    London: Victor Gollancz Ltd,  
1982.
- Rudiments and Theory of Music.    The Associated Board of the Royal  
Schools of Music, 1958.

INDEX OF LIEDER TITLES  
(Underlined page numbers indicate musical examples)

- Abendbilder 5, 44, 62-63, 77, 125, 144, 161, 171, 286, 307,  
 322  
 Abschied 329  
 Ach, des Knaben Augen 344  
 Ach, im Maien war's 345  
 Ach, wie lang die Seele schlummert 344  
 Agnes 332  
 Alle gingen, Herz, zur Ruh 341  
 Alles endet, was entsteht 189-190, 353  
 Als ich auf dem Euphrat schiffte 155, 339  
 An den Schlaf 334, 355, 356  
 An die Geliebte 335  
 An eine Aeolsharfe 125, 148, 331  
 Anakreons Grab 292, 335, 357  
 Andenken 10, 33, 45, 148, 193, 283, 307, 308-310, 322  
 Auch kleine Dinge 349  
 Auf dem grünen Balkon 343  
 Auf der Wanderung 5, 23, 24, 93, 100, 103, 104, 106, 107, 142,  
 219, 234, 235-236, 244, 259, 275-276, 323  
 Auf ein altes Bild 331, 356  
 Auf eine Christblume I 292, 293, 332, 356  
 Auf eine Christblume II 151, 336  
 Auf einer Wanderung 329, 331  
 Auftrag 328  
  
 Bedeckt mich mit Blumen 342  
 Begegnung 330  
 Beherrigung 11, 34, 88, 243, 250, 286, 327, 337  
 Bei einer Trauung 150, 161, 329  
 Bekehrte, Die 340  
 Benedeit die sel'ge Mutter 352  
 Biterolf (im Lager von Akkon 1190) 4, 79, 149, 165, 169-170,  
 197, 254, 286, 326  
 Bitt' ihn, o Mutter 343  
 Blindes Schauen 343  
 Blumengruss 337  
  
 Cophtisches Lied I 337  
 Cophtisches Lied II 337  
  
 Da fahr ich still im Wagen 3, 11, 21, 22, 72, 149, 325  
 Da nur Leid und Leidenschaft 346  
 Dank des Paria 336  
 Dass doch gemalt 349  
 Deine Mutter, süßes Kind 345  
 Denk' es, o Seele! 329, 357  
 Dereinst, dereinst, Gedanke mein 346  
 Die du Gott gebarst, du Reine 342  
 Die ihr schwebet um diese Palmen 342

- Dies zu deuten, bin erbötig 155, 339  
 Du bist wie eine Blume 5, 286, 322  
 Du denkst mit einem Fädchen 349  
 Du milchjunger Knabe 347  
 Du sagst mir 350
- Eide, so die Liebe schwur 345  
 Elfenlied 329  
 Epiphanias 301, 337  
 Er ist's 332, 356  
 Erschaffen und Beleben 339  
 Erstes Liebeslied eines Mädchens 330  
 Erwartung 5, 27, 44, 100, 101, 251-252, 283, 324
- Feuerreiter, Der 6, 158, 217-218, 297-299, 335, 355, 357  
 Frage nicht 10, 36, 84, 144, 174, 286, 304, 324  
 Frage und Antwort 331  
 Frech und froh I 222, 223, 336  
 Frech und froh II 340  
 Freund, Der 333  
 Frohe Botschaft 347  
 Frühling über's Jahr 337  
 Frühlingsglocken 3, 18, 45, 49, 50, 63-64, 145, 245, 317,  
 326  
 Fühlt meine Seele 353  
 Führ' mich, Kind 344  
 Fussreise 22, 197, 330
- Ganymed 193, 194, 292, 338, 357  
 Gärtner, Der 8, 197, 329  
 Gebet 330, 356  
 Geh', Geliebter, geh jetzt 345  
 Geister am Mummelsee, Die 216, 333  
 Genese der Hoffnung, Der 329  
 Genialisch Treiben 156, 340  
 Gesang Margits 348  
 Gesang Weylas 296-297, 335, 357  
 Gesegnet sei das Grün 351  
 Gesegnet sei, durch den die Welt entstand 348  
 Geselle, woll'n wir uns in Kutten hüllen 14, 349  
 Gesellenlied 36, 64, 123-124, 129, 130, 132, 137, 237,  
 327  
 Ghasél 30, 44, 70-71, 322  
 Gleich und gleich 336  
 Glücksritter, Der 142, 333  
 Grab, Ein 6, 43, 83, 97, 190-191, 283, 322  
 Grenzen der Menschheit 337  
 Gretchen vor dem Andachtsbild der Mater Dolorosa 10,  
 22, 23, 44, 172, 191, 221, 231, 238, 286, 304, 323  
 Gudmunds erster Gesang 348  
 Gudmunds zweiter Gesang 348  
 Gutmann und Gutweib 336

- Harfenspieler I 125, 292, 335, 357  
 Harfenspieler II 125, 292, 335, 357  
 Harfenspieler III 125, 292, 335, 357  
 Hätt' ich irgend wohl Bedenken 155, 340  
 Heb' auf dein blondes Haupt 350  
 Heimweh (EL 12) 334  
 Heimweh (ML 37) 331  
 Herbst 43, 50, 51, 126, 127, 191, 269, 310-313, 324  
 Herbstentschluss 22, 94, 99, 101, 102, 157, 158, 164, 238,  
239, 324  
 Herr, was trägt der Boden hier 47-48, 149, 343  
 Herz, verzage nicht geschwind 149, 343, 358  
 Heut' Nacht erhob ich mich 352  
 Hoch beglückt in deiner Liebe 339  
 Hoffärtig seid Ihr 349  
  
 Ich esse nun mein Brot 350  
 Ich fuhr über Meer 341  
 Ich geh durch die dunklen Gassen 7, 31, 74, 75, 117, 153, 162,  
240, 306, 326  
 Ich hab' in Penna 352  
 Ich liess mir sagen 143-144, 350  
 Ihr jungen Leute 142, 349  
 Ihr seid die Allerschönste 347  
 In dem Schatten meiner Locken 342, 358  
 In der Frühe 332, 356  
 Im Frühling 151, 332  
  
 Ja, die Schönst! Ich sagt es offen 4, 34, 112-113, 155, 323  
 Jäger, Der 10, 12-13, 24, 28-29, 42, 45, 54, 55, 58, 108, 109,  
118-119, 128, 129, 153, 160, 171, 192, 212, 213, 237, 256-258,  
260, 261-262, 262, 264, 272, 284-285, 328  
 Jägerlied 8, 11, 29, 30, 139, 209-210, 219, 266-267, 328  
  
 Karwoche 294, 334, 355, 356  
 Keine gleicht von allen Schönen 157, 353  
 Kleine, Die 4, 10, 11, 24, 58, 152, 215, 244, 307, 327  
 Klinge klinge, mein Pandero 343  
 Knabe und das Immelein, Der 29, 36, 44, 59, 60, 81, 82, 124,  
170, 211, 212, 219, 230, 242-243, 277-278, 288-289, 328  
 Knabentod 6, 9, 11, 35, 279-280, 323  
 Köhlerweib ist trunken, Das 347  
 Komm, Liebchen, komm 340  
 Komm, o Tod, von Nacht umgeben 346  
 König bei der Krönung, Der 39, 41, 43, 79, 286, 326  
 Königlich Gebet 337  
 Köpfchen, Köpfchen, nicht gewimmert 244, 341  
  
 Lass sie nur gehn 351  
 Lebe wohl 151, 331  
 Liebchen, wo bist du? 3, 10, 37, 103, 144, 162, 205, 206, 219,  
232-233, 265, 289-290, 326  
 Liebe mir in Busen zündet 345  
 Lieber alles 334

- Liebesbotschaft 54, 154, 158, 326  
 Liebesfrühling 33, 233-234, 244, 323  
 Liebesglück 334  
 Lied des transferierten Zettel 156, 341  
 Lied eines Verliebten 158, 330  
 Lied vom Winde 51, 52, 328  
 Locken, haltet mich gefangen 155, 340  
  
 Mädchen mit dem roten Mündchen 4, 120, 219, 245, 285, 322  
 Man sagt mir 350  
 Mausfallen-Sprüchlein 4, 9, 43, 44, 122, 123, 169, 215, 243,  
244, 245, 285, 306, 325  
 Mein Liebster hat zu Tische 350  
 Mein Leibster ist so klein 120, 349  
 Mein Liebster singt 350  
 Mignon I (Heiss mich nicht reden) 337  
 Mignon II (Nur wer die Sehnsucht kennt) 336  
 Mignon III (So lasst mich scheinen) 337  
 Mignon (Kennst du das Land) 42, 151-152, 292, 336, 357  
 Mir ward gesagt 347  
 Mit schwarzen Segeln 7, 35, 323  
 Mögen alle bösen Zungen 346  
 Mond hat eine schwere Klag, Der 147, 348  
 Morgenstimmung 353, 358  
 Morgentau 3, 197, 278-279, 322  
 Mühevoll komm ich und beladen 344  
 Musikant, Der 333  
  
 Nach dem Abschiede 32, 33, 36, 90, 152, 199, 323  
 Nachruf 6, 25, 43, 193, 198, 204, 205, 286, 317, 324  
 Nacht, Die 7, 30, 71-72, 125, 199, 200, 272, 273, 304, 305,  
 324  
 Nachtgruss 59, 173, 325  
 Nachtzauber 5, 49, 67-68, 78, 119-120, 151, 197, 260, 261,  
273, 274-275, 327  
 Nein, junger Herr 349  
 Neue Amadis, Der 340  
 Neue Liebe 156, 334, 355, 356  
 Nicht Gelegenheit macht Diebe 339  
 Nicht länger kann ich singen 352  
 Nimmer will ich dich verlieren! 155, 340  
 Nimmersatte Liebe 328  
 Nixe Binsefuss 332  
 Nun bin ich dein 344  
 Nun lass uns Frieden schliessen 80, 348  
 Nun wandre, Maria 113-114, 341  
  
 O wär' dein Haus durchsichtig wie ein Glas 33, 351  
 O wüsstest du 352  
 Ob auch finstre Blicke 346  
 Ob der Koran von Ewigkeit sei? 338

- Peregrina I: aus Maler Nolten 332  
 Peregrina II: aus Maler Nolten 151, 332  
 Phänomen 338  
 Philine 335  
 Prometheus 41, 146, 291-292, 337, 357  
  
 Rat einer Alten 330  
 Rattenfänger, Der 292, 336, 357  
 Ritter Kurts Brautfahrt 299, 300, 336  
 Rückkehr 7, 21, 46, 47, 68-69, 75, 98, 107, 108, 159, 175-176,  
195, 197, 262, 263-264, 325  
  
 Sagt ihm, dass er zu mir komme 346  
 Sagt, seid ihr es, feiner Herr 343  
 Sänger, Der 336  
 Schäfer, Der 55, 56, 143, 335  
 Schlafendes Jesuskind 334, 355, 356  
 Schmerzliche Wonnen 345  
 Scholar, Der 156, 333  
 Schon streckt' ich aus 350  
 Schreckenberger, Der 333  
 Schwalben Heimkehr, Der 80, 154, 163, 228, 229, 245, 246, 280,  
281-282, 322  
 Schweig einmal still 352  
 Seemanns Abschied 333  
 Selbstgeständnis 330  
 Selig ihr Blinden 348  
 Seltsam ist Juanas Weise 342  
 Seufzer 331, 356  
 Sie blasen zum Abmarsch 156, 343  
 Sie haben wegen der Trunkenheit 227, 228, 338  
 Singt mein Schatz wie ein Fink 346  
 Skolie 157, 341  
 So lang man nüchtern ist 338  
 Soldat I, Der 5, 24, 142, 221, 222, 241, 242, 245, 307, 327  
 Soldat II, Der 9, 24, 40-41, 56, 57, 97-98, 219, 240, 241,  
 270, 271, 287, 326  
 Sonne der Schlummerlosen 353  
 Spätherbstnebel, kalte Träume 33, 45, 94, 95, 105, 106, 125,  
126, 192, 221, 324  
 Spinnerin, Die 4, 10, 27, 35, 44, 197, 245, 317, 322  
 Spottlied aus Wilhelm Meister 149, 335  
 Spröde, Die 341  
 St Nepomuks Vorabend 336  
 Ständchen (Körner) 5, 19, 34, 73, 81-82, 110, 111, 161, 173,  
174, 193, 196, 247, 250, 280, 286-287, 322  
 Ständchen (Reinick) 103, 104, 144, 220, 314-317, 325  
 Ständchen, Das 334  
 Ständchen Euch zu bringen, Ein 349  
 Sterb' ich, so hüllt in Blumen 154, 351  
 Sterne mit den goldnen Füßchen 7, 26, 53, 237, 325  
 Storchenbotschaft 331  
 Stündlein wohl vor Tag, Ein 45, 46, 162, 199, 265, 328  
 Suschens Vogel 33, 228, 230, 253-254, 306, 325

- Tambour, Der 6, 15, 16, 17-18, 33, 42, 43, 63, 68, 89, 105,  
116, 121, 122, 127, 128, 163, 198-199, 208, 212, 213, 227,  
255, 327
- Tief ihm Herzen trag' ich Pein 346
- Tochter der Heide, Der 34, 45, 76, 148, 172, 206, 207, 208,  
215, 224, 265, 283, 326
- Trau nicht der Liebe 344
- Treibe nur mit Lieben Spott 342
- Tretet ein, hoher Krieger 346
- Trunken müssen wir alle sein! 338
- Um Mitternacht 332
- Und schläfst du, mein Mädchen 342
- Und steht Ihr früh 351
- Und willst du deinen Liebsten 154, 269, 349
- Unfall 333
- Verborgeneheit 330
- Verlassene Mägdlein 331
- Verschling' der Abgrund meines Liebsten Hütte 187, 188-189,  
225-226, 353
- Verzweifelte Liebhaber, Der 333
- Verschwiegene Liebe 333
- Vöglein, Das 5, 24, 44, 106, 125, 126, 215, 230, 245, 270,  
285, 323
- Wächterlied auf der Wartburg (Neujahrsnacht des Jahres 1200)  
6, 33, 37, 38, 41, 54, 65-66, 79, 95, 96, 109, 110, 120, 121,  
158, 166, 183, 184, 185, 192, 199, 214-215, 251, 260, 284,  
286, 327, 356
- Waldmädchen 8, 37, 45, 114-115, 169, 208, 215, 244, 327
- Wanderers Nachtlid 25, 30, 31, 44, 79, 84, 85, 86, 87, 88,  
221, 273-274, 286, 327
- Wandl' ich in dem Morgentau 347
- Weint nicht, ihr Äuglein 345
- Was für ein Lied 353
- Was in der Schenke waren heute 302, 338
- Was soll der Zorn 352
- Wehe der, die mir verstrickte 346
- Wenn du, mein Liebster 152, 352
- Wenn du mich mit den Augen streifst 351
- Wenn du zu den Blumen gehst 341, 358
- Wenn ich dein gedenke 150, 340
- Wenn ich in deine Augen seh 35, 156, 161, 167, 168, 322
- Wer rief dich denn? 13-14, 225, 226-227, 348
- Wer sein holdes Lieb verloren 341, 358
- Wer tat deinem Füßlein weh 343
- Wie des Mondes Abbild zittert 4, 32, 44, 78-79, 181, 182-183,  
211, 239, 248, 268-269, 286, 324
- Wie glänzt der helle Mond 347
- Wie lange schon 150, 349
- Wie soll ich fröhlich sein 351
- Wie sollt' ich heiter bleiben 150, 339
- Wie viele Zeit verlor ich 351

Wiegenlied im Sommer 30, 73, 74, 139, 325  
 Wiegenlied im Winter 8, 19, 20, 39, 61, 124, 154, 200, 201,  
202, 203, 219, 234-235, 259-260, 262-263, 267, 284, 317, 325  
 Wir haben beide 350  
 Wo find' ich Trost? 295, 334, 355, 357  
 Wo wird einst 7, 25, 53, 54, 79, 111-112, 174, 197, 249, 284,  
 286, 327  
 Wohin mit der Freud? 36, 99, 219, 230, 231, 325  
 Wohl denk' ich oft 163, 353  
 Wohl kenn' ich Euren Stand 351  
 Wolken, wälderwärts gegangen 93, 94, 115-116, 220, 221, 326  
 Wunden trägst du, mein Geliebter 344  
  
 Zigeunerin, Die 18, 19, 60-61, 69, 157, 219, 221, 222, 223,  
244-245, 327  
 Zitronenfalter im April 329  
 Zum neuen Jahr--Kirchengesang 334, 355  
 Zur Ruh, zur Ruh 6, 31-32, 46, 91-92, 164, 184-185, 197, 286,  
 326  
 Zur Warnung 156, 328