Wagner's Wesendonck Lieder : an analytical study with considerations of the orchestra arrangements of Felix Mottl and Hans Werner Henze.

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~~Richard~~ Wagner's

Wesendonck Lieder

AN ANALYTIC STUDY

with consideration of the orchestrations arrangements
of ~~by~~ Felix Mottl and Hans Werner Henze

Ph.D. THESIS

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Abstract

This thesis is the first detailed analytic study of Wagner's *Wesendonck Lieder*, which have long been recognized as masterpieces of German Lieder, and which are of crucial significance within Wagner's oeuvre, by virtue of their special connection with *Tristan und Isolde* (two of the songs were reworked in Acts II and III).

Chapter One considers historical context: the 'affaire' with Mathilde Wesendonck and the compositional genesis of the songs. Chapter Two explores the stylistic context with a survey of Wagner's early songs and the far-reaching innovations of *Tristan*. Chapter Three introduces the analytic methodology used systematically in Chapters Four to Eight, for each song. Each poem is interpreted from the perspectives of narrative structure, structure and sonority, and symbolism and metaphor; connections between text and music are drawn following the main musical analysis. Large scale tonal structure is illuminated by means of Schenkerian analysis, complemented by a tonal-durational analysis. Rhythmic structure in relation to voice-leading is analysed according to Schachterian theory, and Meyerian graphic analysis is used to explain melodic implication-realization patterns and the syntax of discontinuity underpinned by an over-arching continuity. The motivic analysis shows how, in each song, a 'basic motive' generates variants and derivations throughout the structure. The analysis of texture and instrumentation shows structural delineation at various levels.

The comparison of orchestrations by Wagner (who only orchestrated *Träume*), Felix Mottl and Hans Werner Henze demonstrates that both nineteenth and twentieth century versions are 'faithful' to the original; their aesthetic significance is considered in Chapter Nine: Mottl's is neo-Wagnerian, and whilst Henze's evokes Wagnerian sonorities and is responsive to the poetry as also to elements in Mottl's version, it is essentially post-modern in its sophisticated use of texture, increased 'motivicization' and underlying concern with the symbiosis of past and present. Finally, Chapter Ten investigates the question of cyclic coherence amongst the five songs; intra- and extra-musical evidence supports the conclusion that the songs indeed constitute a 'song cycle'.

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Introduction

In his seminal book *Musicology* Joseph Kerman has written that

> there is certainly plenty to do in the way of analyzing particular pieces of music...there are major works in the canon for which no sustained analytical studies of the kind that is expected today have ever been published at all...[1]

One such work for which there is, to date, no 'sustained analytical study' is Wagner's *Wesendonck Lieder*. It is remarkable that there is such a lacuna in the vast and increasing Wagner literature, especially since the work has long been widely acclaimed as a foremost masterpiece of the German Lieder repertoire. The special significance of the song cycle as an expression of Wagner's sublimated love for Mathilde Wesendonck during the genesis of *Tristan* and its poignant connection with the drama in the reworking of two songs in Acts II and III, adds to its central importance within Wagner's oeuvre.

In recent years, the emphasis on biographical and critical studies of Wagner has broadened to include analytic studies; the application of Schenkerian-related techniques to the music dramas, for example in William Mitchell's well known study of the Prelude to *Tristan und Isolde*, has yielded fruitful results.[2] In contrast to the first century of generalized studies of Wagner's works, as Arnold Whittall has observed, the present

> second century of Wagner studies [is to be] devoted to painstakingly detailed analysis, using appropriately rigorous and sophisticated techniques'.[3]

It is in this context that the present thesis is offered, to fill a remarkable ommission in the Wagner literature with the first ever detailed study of the songs.

The thesis begins with a consideration of historical issues. Chapter One traces the genesis of the *Wesendonck Lieder*, whilst their context within Wagner's stylistic development is explored in Chapter Two. The analytic discussion is introduced in Chapter Three, with a survey of the analytic methodology applied, and the analyses of each of the five

1 Kerman, J., 1985, p.67.

2 Mitchell, W., 1967, p.162.

3 Whittall, A., 1983, p.269.

*Wesendonck is the original spelling, listed in WWV, but was altered by the succeeding generation to Wesendonk. The original spelling is used throughout in this study, although the spelling used in quotations and titles of publications is retained.

songs follow successively in Chapters Four to Eight. In each song analysis, primary and secondary structural parameters — text, tonality, rhythm, melody, motive, texture and instrumentation — and their interaction, are systematically investigated. A significant proportion of the analysis is focussed on the comparison of the different orchestrations. Composed originally for piano and voice, Wagner later orchestrated only the fifth song, *Träume*. With Wagner's personal seal of approval, the great Wagnerian conductor and editor Felix Mottl orchestrated the songs in versions which have become widely known, and more recently, in 1976, Hans Werner Henze made a new and imaginative arrangement. Chapter Nine discusses the various orchestrations, and considers the aesthetic issues involved in the twentieth century re-interpretation. Finally Chapter Ten deals with the issue of cyclic coherence. The Conclusion summarizes the salient historical and analytic insights, and suggests areas for future research. It is hoped that this study will contribute to the analysis of Wagner's oeuvre, to the developing field of musical analysis, and to the more specialized area of the comparative study of arrangements.

CHAPTER ONE

Historical background to the *Wesendonck Lieder*

'Song composition for Wagner', writes Voss, 'was not a routine or, as it were, everyday event.'

> The Lied was one of those genres which were fairly remote from his thoughts. As a result, he wrote only a small number of songs and he usually had special, concrete reasons for doing so. The song 'Glockentöne', which has not survived, is, like the group of songs set to poems by Mathilde Wesendonck, closely connected with a love affair. In both cases, the song appeared as an artistic reaction against the apparent impossibility of consummating the love or, as far as Mathilde Wesendonck was concerned, as the symbolical expression of a mutual feeling which could not be displayed openly.[1]

Indeed, the personal and artistic significance of the *Wesendonck Lieder* is especially marked due to Wagner's fourfold intimate attachment to Mathilde Wesendonck: in a spiritual way, firstly as a creative muse, and secondly as an embodiment of the ideal of Love towards which Wagner was working in conceiving of *Tristan und Isolde*; thirdly, in a practical way, as a surrogate companion to replace Minna — whose role was

1 Voss, E., 1976, Foreword to 'Sämtliche Werke Vol. 17', p.VII.

strained following repeated tensions and temporary separations — and fourth, as the wife of a benefactor. It was, moreover, not the first time that Wagner had been intimately involved with the wife of a benefactor.[2]

Mathilde Wesendonck was in several ways an ideal artistic muse for Wagner. Not only a warm and supportive personality, and the wife of one of Wagner's most generous benefactors, she was also highly creative. That her talents were stimulated by contact with Wagner is suggested by the fact that the early poems written for Wagner were followed by numerous plays and poems in a prolific literary career.[3] The friendship with the Wesendoncks began in 1852 at a performance of *Tannhäuser*. Otto Wesendonck, a wealthy silk merchant with a New York firm, became a benefactor who contributed substantially to a joint allowance provided for Wagner by a group of friends including Jacob Sulzer. Indeed Otto's support continued throughout the 'affair' with Mathilde and afterwards, when he helped finance the publication of the *Ring*.

The first meeting came at a time when Wagner's compositional creativity had reached a low ebb (his last composition was *Lohengrin* in 1847), and his marriage with Minna Planer, which had shown signs of tension from the start, was strained. The relationship with the Wesendoncks was a crucial factor in a revitalization of creativity. One of the best piano works, the *Album Sonata* composed for Mathilde Wesendonck, was sent in June 1853 with a letter to Otto, and marked Wagner's '...first composition since the completion of *Lohengrin* (six years ago)'.[4]

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2 Spencer-Millington, 1987. The 'Selected Letters by Richard Wagner' provides a rich selection of letters in English translation which will be quoted extensively in the summarized account given in this study. The introductory essays give a balanced perspective, which revises some of the biased accounts which occur in earlier editions, for example that of W.A. Ellis. Where letters are derived from the later edition, Spencer-Millington will be referred to, as S-M, followed by letter number, date and page reference. Where the letters only occur in Ellis, I shall refer to the numbering in Ellis's 1905 edition, as: E., date and page reference. Gutman 1968, Newman 1933, Westerhagen 1984 and Millington 1978 also give valuable historical information, but Spencer-Millington is most succinct in its accounts of the events surrounding the genesis of *Tristan*, and Wagner's various affairs.

3 Ellis, W.A., 1905, p.xxxixff (introductory essay). Ellis lists a *Natur-Mythen*, Zurich 1865, five act drama *Gudrun*, Zurich 1868, a drama *Friedrich der Grosse*, Berlin 1871, a five act *Edith oder die Schlacht bei Hastings*, Stuttgart 1872, a volume of *Gedichte, Volksweisen, Legenden und Sagen*, Leipzig 1874, *Baldur-Mythos*, 1875, a dramatic poem *Odysseus*, Dresden 1878, *Kalypso, ein Vorspiel*; a four-act *Alkestis, nach dem Griechischen frei bearbeit*, 1898. Ellis's claim that 'these works have little prospect of survival, but those which sprang from the depth of her heart, the *Fünf Gedichte* and the poems sent to him with one of her letters are bound to live as long as his own name' may be debated, and is one of the many such statements in Ellis's account which place Wagner on a pedestal to the detriment of serious critical evaluation.

4 S-M, 162, p.285; letter to Otto Wesendonck, 20 June 1853.

Lichtdruck von Albert Frisch, Berlin W.

Mathilde Wesendonk

1860

Nach einem Gemälde von C. Dornef.

In a letter to Frau Ritter (the wife of Karl Ritter) on Dec 29th 1853, Wagner relates how:

> When composing I ... drive my wife to justifiable wrath by keeping dinner waiting; so that it is in the sweetest of humours I enter the second half of the day, with which I don't know what to do: solitary walks in the mist; sundry evenings at Wesendoncks. It is there I still obtain my only stimulation; the graceful lady stays loyal and attached to me....[5]

In a letter to Liszt in June 1853 Wagner writes:

> Mad. Wesendonck has presented me with a gold pen — of indestructible writing power...these scores will be my most consummate masterpiece of penmanship.[6]

The relationship soon intensified, as a reminiscence of one of Wagner's friends, von Hornstein, of an event in 1853 at Karl Ritter's home near Chillon testifies:

> Several times was Wagner overcome by yearning for the talented and beautiful Frau Wesendonck, for whom he had conceived a passionate regard...[7]

Meanwhile, Wagner had become aware of the need for an artistic muse. Whilst he observes, in a letter to August Roeckel of January 1854: 'Now I can do nothing else than go on existing as an artist',[8] he also writes to Liszt (at around the same time): 'Give me a heart, a mind, a feminine soul, in which I might wholly merge myself....'[9]

Wagner's personal desires became intertwined with his development of the conception of *Tristan und Isolde*, first communicated in a letter to Liszt in mid-December 1854:

> As I never in my life have quaffed the actual delight of love, I mean some day to raise a monument to this most beauteous of all dreams... I've planned a *Tristan and Isolde*, the simplest but fullest-blooded musical conception...[10]

By 1855, the feelings for Mathilde were dominant, as attested by conversations between Wagner, von Hornstein and Ritter in Seelisberg, during walks in which they would discuss Schopenhauer's philosophy:

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5 E., p.xlvii-l (introductory essay); letter 29. Dec 1853.

6 E., p.l (introductory); letter June 1854.

7 Hornstein, Von, Life iv, p.365-70 (referred to in E. (introductory)).

8 S-M, 171, p.300; letter 25-6 Jan, 1854.

9 E., p.l (introductory); letter April 9th 1854.

10 S-M, 177, p.323; letter to Liszt, Dec 1865.

Otto Wesendonk

1860

Nach einem Gemälde von Jul. Roeting.

> Clever *aperçus* flew through the air; he lavished upon us his rich store of experience... He had long ceased to love his wife, and was consumed with passion for another; yet he would turn sulky, hasty, perverse, never coarse (when talking about Minna)[11]

Further evidence of the intimacy between Wagner and Mathilde is displayed in the score annotations, for example the coded inscription — 'G....s...M....' referring to 'Gesegnet sei Mathilde' ('Blessed be Mathilde') — traced on the sketch of the prelude to *Die Walküre* Act I, which was performed by Wagner and the singer Frau Heim, in September 1854 in the company of the Wesendoncks, Ritter and von Hornstein. In 1856 Wagner observed that:

> ...in addition to the Nibelung Dramas, I have in my head a *Tristan und Isolde* (love as fearful torment) and my latest subject 'The Victors' (supreme redemption, Buddhist legend), both of which are clamouring for attention.[12]

The creative realization of these ideas required 'psychological space'.[13] As Wagner confided to Liszt in a letter on 20th July 1856:

> ...I shall be incapable of going on with my work unless I find the kind of home I need, in other words, a small house all to myself, with a garden, far away from all noise...only by buying and building some land and building a house for myself can I hope to find what I long for.[14]

Mathilde Wesendonck had persuaded Otto to offer Wagner the summer house on their new estate in Zurich. Wagner describes his great joy on receiving the letter on September 4th from Otto Wesendonck:

> 'If I can succeed in buying it, will you oblige me by accepting tenancy of the little property adjoining mine?'.[15]

The 'little property', nicknamed 'Asyl' by Mathilde, was eventually purchased in February 1857, with Wagner and his wife moving in at the end of April that year. The Wesendoncks moved to their larger house, 'The Villa on the Green Hill' (see illustration), later in July. For

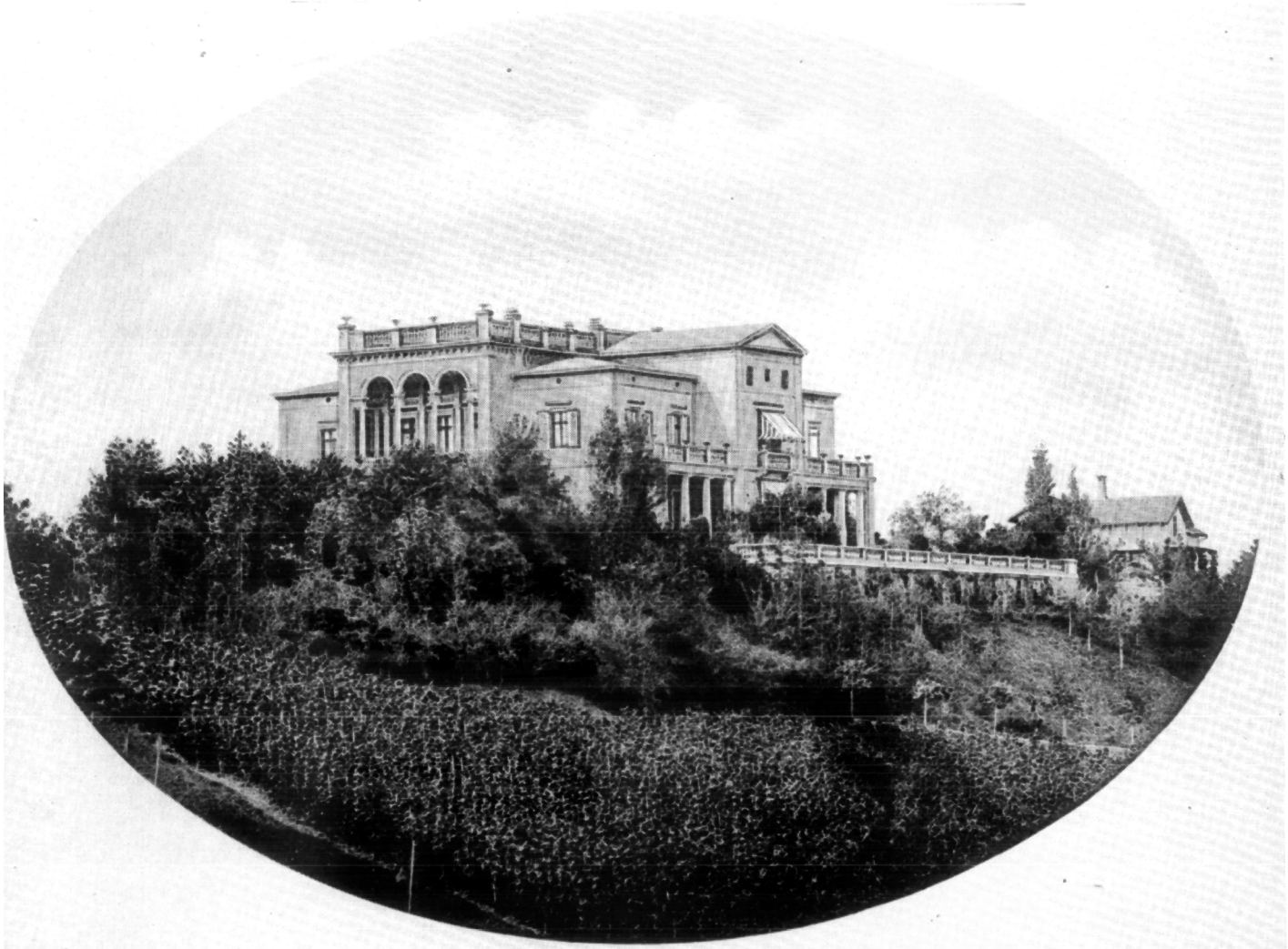
11 E., p.liv (introductory essay), reminiscence by von Hornstein.

12 S-M, 193, p.356; letter 23 August 1856.

13 Further such operas include *Parsifal*, the unrealized *Die Sieger*, and *Savitri*.

14 S-M, 192, p.354; letter to Liszt 20 July 1856.

15 E., p.lvi (introductory); letter from O. Wesendonck, 4 Sept.1857.



Villa Wesendonk und Asyl in Zürich.

Wagner, composition of *Siegfried* (and the *Ring*) was suspended after July 1857, and *Tristan* begun.

Robert Bailey, in his seminal study of *The genesis of 'Tristan und Isolde' and a study of Wagner's sketches and drafts for the first Act*, has charted out in detail the stages (and dates) of composition of the drama, of which Act I was composed whilst Wagner was staying at the 'Asyl'.[16] The prose draft was complete on 20th August, whilst the poem was completed by 18th September, each act read weekly to the house guests, including the tenor Niemann and the newly married Cosima and Hans von Bülow. This was a curious time of emotional ferment, especially in view of the notorious story of Cosima's suicide pact with von Ritter, and Wagner's affair with Mathilde, later marriage to Cosima, and enduring friendship with Hans von Bülow.[17] Meanwhile, Wagner's affair with Mathilde intensified dramatically and eventually exploded in a crisis in April 1858 which led to Wagner's eventual departure from the 'Asyl' in August 1858. Ironically, this potentially idyllic 'small house' had become a melting-pot chemical explosion of 'patrons and passions'.[18] Nevertheless the artistic activity in that year was momentous and formed a decisive turning point in Wagner's musical language.

As Bailey relates:

> The composition of the music for *Tristan* proceeded Act by Act, in three phases. The three stages of composition of *Tristan* were the composition draft, in short score; the orchestral draft, with details of orchestration, and the final score, the copy sent to the publishers. Mathilde assisted Wagner in inking in the orchestral draft, and thus saw the music at an early stage. Only the first act was composed while at the 'Asyl', and the five *Wesendonck Lieder* were composed during that period. The songs were composed each in a day.[19]

The chronology of the composition of the songs is recorded in WWV:

> In the 'Annalen' Wagner makes a note under March 1858: 'Instrumentation of Act 1 Tristan. Poems composed.' That the entry does not accord with fact, is proven by the concluding date in the manuscripts ... Only *Der Engel* is lacking an autograph date, yet in that instance we have a date

16 Bailey, R., 1969.

17 S-M, p.166; Introductory essay 'Exile in Switzerland 1849-58' mentions the Cosima von Bülow and von Ritter pact.

18 Whittall, A., 1987, p.103.

19 Bailey, R., (ibid.)

recorded by Mathilde Wesendonk, to whom Wagner presented a clean draft of his first setting of the song immediately after it had been completed. According to Mathilde Wesendonk, Wagner wrote the music for the poem *Der Engel* on 30th November 1857 (Wagner-Wesendonk p.22).[20]

In the same memorandum, of December 4th 1857, Mathilde Wesendonck also provides the dates of composition of all the *Fünf Gedichte*, which are confirmed in WWV, as follows:

Der Engel:	30th November 1857 (1st version)
Träume:	4th December 1857 (1st version),
	5th December 1857 (2nd version)
Schmerzen:	Mid-December 1857 (1st version)
	(2nd version between Dec 1857 and Oct 1858 date unknown)
Stehe Still!:	February 1858 (1st version)
Im Treibhaus:	30th April-1st May 1858 (1st version) (2nd version between May and October 1858).[21]

The difference between the first and second versions of *Träume* is the addition of the sixteen-bar codetta as an introductory phrase. Soon after composing the songs, Wagner made an orchestral arrangement for violin and orchestra to celebrate Mathilde's 29th birthday. WWV records that:

The first performance of *Träume* in the setting for solo violin and orchestra occurred in the hall of the Villa Wesendonck. Details about the casting that have come down to us differ. Wagner himself informs us, in ML p.575, that he had managed to arrange *Morningmusic* for Mathilde

20 WWV - 'Wagner Werke Verzeichnis', Deathridge J., and Voss E., ed. 1987. This catalogue provides authoritative documentary evidence for the works, the versions and sketches. The Catalogue's commentary is in German and so all translations used in the following quotations are my own. The quotations are from the section about the *Wesendonck Lieder*.

21 WWV (ibid.)

*The autograph manuscripts, in the order of composition, were given to Mathilde Wesendonck immediately after composition, and a second copy was later made by Wagner in Lucerne, during the composition of Tristan Act II (see p.21). The manuscripts were subsequently given by Mathilde Wesendonck to the Bayreuth collection in 1897; in 1962 a facsimile edition was made, listed in the Bibliography, Section 1.

> Wesendonck for eight Zurich musicians, on the other hand the composition required at least fourteen performers and Wagner had himself written out more than eight parts in his own hand (WWV91BII). According to Heinz (1896 S.38) and Wolfgang Golther (W- W.S.XXII), who both refer to Mathilde Wesendonck, the first performance was held with eighteen musicians, which would indicate that there were several string players to a part. It is not known who played the solo violin. In the 'Annalen' (B.B.S.127) Wagner only wrote: 'Morningmusic with Musician Bärs. Among the members of the orchestra therefore were the hornplayer Rudolf Bär and the cellist Jakob Bär (vgl. Fehr II, p. 585).[22]

The reason for the long break before the composition of the fifth song was the famous incident of the 'morning note'. Minna intercepted a note written to Mathilde accompanying the sketch to the *Tristan* Prelude. Already in January, Wagner had realized that Minna was suspecting an affair and becoming jealous, and his trip to Paris in February was intended mainly to allow matters to cool down.[23] The note was intercepted in April and formed the culmination of a gradual increase in tension between Wagner and his wife. In a letter to Klare, Wagner's sister, of 20th August 1858, Wagner elucidates the situation, albeit from his own, necessarily biased perspective:

> My wife seemed to understand with shrewd feminine instinct what here was proceeding: certainly she often shewed some jealousy, deriding and running down; yet she tolerated our companionship, which on its side never violated morals, but simply aimed at consciousness that we were in each other's presence. Consequently I assumed Minna to be sensible enough to comprehend that there was strictly nothing here for her to fear, since an alliance was not to be dreamt of between us, and therefore that

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22 WWV (ibid.) ~~There is some uncertainty over the authorship of the printed edition, which I am presently investigating. According to Bauer H-J. (1988): 'Nach Wagners Tod stellte Felix Mottl von den *Träume* 'eine Instrumentierung für Singstimme und grosses Orchester her.', and several scholars corroborate that the 'Eulenberg' score is in fact by Mottl (although designated as Wagner's). The whereabouts of the original orchestration for 18 instruments is not known. Wagner's parts were given to Mathilde, who gave them to the Bayreuth Archives, from whence they were given to the conductor Knapperbusch. The latter's widow gave them to the Munich State Library, from where they have since disappeared.~~ see opposite.

23 Concrete evidence of Wagner's intention is provided in the partly completed song *Es ist bestimmt in Gottes Rat (WWV92)*, composed between 16 January and 3 February 1858 in Paris. It was a good will gesture for Otto Wesendonck, because of the rift which was developing between them. The text is by Ernst Freiher von Feuchtersleben. In 1879 Wagner recorded how the song was composed as a response 'to the necessary separation from Mathilde Wesendonck, sounds as if at the doors of a convent, and even more, as a complete renunciation' However, perhaps since the song was never completed, and indeed survived only in manuscript, one may deduce that the situation had become particularly acute.

> forbearance was her best and most advisable resource. Well, I have had to learn that I had probably deceived myself in that respect: chatter reached my ears, and finally she so far lost her senses as to intercept a letter from myself and — break it open. That letter, if she had been in anything like a position to understand it, might really have afforded her the completest reassurance she could wish, for our resignation formed its theme as well; but she went by nothing save the endearing expressions, and lost her head. She came up to me raving, and thus compelled me calmly to explain to her precisely how things stood, that she had brought misfortune on herself when she opened such a letter, and that if she did not know how to contain herself, we two must part. On the last point we were both agreed, I tranquilly, she passionately.[24]

Wagner's reprehensible insensitivity to his wife's feelings cannot be defended by a plea that, as Spencer and Millington observe, 'Minna sees only the flowery expressions of devotion'.[25] It would surely be an attitude of extreme (super-human) altruism not to find reason for jealousy in such 'flowery' expressions, as the following:

> But when I look into your eyes, I am lost for words, everything that I might say then becomes meaningless! You see everything then becomes so indisputably true, I am then so sure of myself, whenever these wonderful, hallowed eyes rest upon me and I grow lost in contemplation of them!... There I find peace, and in that peace the highest and most perfect life!...Take my whole soul as a morning salutation![26]

Moreover, similar 'flowery expressions' occur repeatedly in letters of this period, for example in a note of April 1858:

> And my dear Muse still stays afar? In silence I awaited her visit; with pleadings I would not disquiet her. For the Muse, like Love, beautifies but freely; woe to the fool, woe to the loveless, who fain would not constrain what will not yield itself of its free will. They cannot be constrained; is it not so? Not so? How could Love be Muse withal, did it let itself be forced? And my dear Muse stays far from me?[27]

Moreover, Wagner's attempt at self-justification is especially unconvincing in the context of his awareness of his own marital tension. Later in the letter to Klare he writes:

> Minna is incapable of comprehending what an unhappy wedlock ours has been; she paints the past as something other than it was, and if I have

24 S-M, 216, p.399; letter to Klare, 20 August 1858.

25 S-M, p.167 refers to S-M 208, p.381, the 'Morning Confession'.

26 S-M, 208, p.383; from 'Morning Confession'.

27 E., p.22, no.49, letter April 1858(?).

> found relief, distraction and oblivion, in my art, she has brought herself to believe I never needed them.[28]

Mathilde for her part had been unaware of Wagner's secrecy towards Minna, in contrast to her own openness with Otto, and the rift between them increased. On 6 July 1858, Wagner wrote that: 'nothing save a total severance or — a total union, could secure our love against the terrible collisions to which we had seen it exposed in these latter times.'[29]

On August 17th Wagner left the Asyl, with Minna already away on a rest-cure. Wagner took up residence in Venice, and later Lucerne, where he composed the second and third Acts of *Tristan*.[30] The period in Venice and Lucerne was significant for two reasons apart from the main activity in completing *Tristan*. Firstly, Wagner made revisions of all five songs, which thus appeared in their final versions. Secondly, two of the songs, *Im Treibhaus* and *Träume* were reworked into Acts II and III of *Tristan*. The *Wesendonck Lieder* were revised in their final versions at the beginning of October 1858. WWV records that:

> About a year later, at the beginning of October 1858, in Venice, Wagner again completed a clean draft of the Five Songs. The diary for Mathilde Wesendonk under 9th October reads: "now I have begun – with what? I had only fleeting pencil sketches of our songs – often quite incomplete — and so unclear that I was afraid I might forget them entirely. So in the first place, I set about playing them through to myself, to re-call everything back into my memory; then I carefully wrote them down. Now you don't have to send me yours again - I have them myself." The new version therefore was not made from existing clean drafts but – a unique case for Wagner – from sketches. Since the grand piano on which Wagner played the Lieder (which, according to him he then wrote down) only came into Wagner's possession on October 6th 1858 (Wagner-Wesendonk, p.60), the new versions must have been written between October 6th and 9th 1858.[31]

The details of the changes in the final revisions, which are listed in the Sämtliche Werke Vol.17, involve small changes of texture, rhythm (addition of rests), and register.[32] The most radical changes appear in the various conclusions to *Schmerzen*, which shows how the progressive

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28 see note 23.

29 S-M, 214, p.394; letter 6 July 1858.

30 Bailey, R.: (ibid.).

31 WWV (ibid.).

32 See changes in versions listed in 'Sämtliche Werke, Vol. 17', 'The Songs', ed. Voss, E., p.VIIff.

syntax of a tonic-submediant polarity, which is extensively considered in Chapter Seven, was especially problematic.

It was at this stage that the subtitle 'Studie für *Tristan und Isolde*' was added to two of the songs. The notion of 'study' is distinct from that of 'sketches', of which there are numerous examples in relation to *Tristan*, and a few for these songs. A 'study' implies a more complete essay in which technical processes and ideas are explored. Moreover, these songs develop pre-existing musical ideas already conceived for *Tristan*, which are contained in the sketches. For example, the rising fourth motive in *Im Treibhaus* is a close derivation of the chromatic ascent in the *Tristan* motive, which was amongst the very first sketched ideas for *Tristan*.[33]

Rather than being what Cosima Wagner later termed 'illustrations' of the poems using material from *Tristan* (usually interpreted as evidence of her notorious jealousy for Mathilde Wesendonck), the songs were deliberately composed in the knowledge that they could and would be re-used. There is evidence to support this view in the case of the sketch for 'Die Alte Weise' of Act III, which was made prior to the composition of *Im Treibhaus*, and originally was in G minor, the key of the song. Eventually F minor was used for the third Act, scene I .[34] There is also evidence that there were more than five poems by Mathilde Wesendonck, which suggests that Wagner selected those which would be similar in content to the ideas of *Tristan*, with a similar use of the symbolism of the German Romantics, including for example the neo-Platonic idealization of eternal night as opposed to the false ephemeral day (the paradoxical oppositions of dark-light, suffering-joy, man-nature). WWV states that:

> The subtitle Studie zu Tristan u. Isolde in the manuscript WWV91AIId (*Träume*) and Vd (*Im Treibhaus*) was not inserted, as one might suppose, at the point of publication of the songs, but must have been added at the same time as the fair copies of the songs were made. That would accord with Wagner's entry in the Diary for Mathilde Wesendonk on 9th October, when he wrote the following with regard to the new fair copies of the songs: 'That was my prime work. That's how you try your wings! (p.62) Thus Wagner already intended the new drafts of the songs as preliminary work for the continuation of the composition of *Tristan and Isolde* — begun in the middle of October 1858 (cf. WWV90. Musik III).[35]

33 Bailey, R., (ibid.).

34 Bailey, R., (ibid.).

35 WWV (ibid.).

Wagner describes the reworkings to Mathilde in a letter of 22nd December 1858:

> For three days I have been plodding at the passage 'Wen du umfangen, wem du gelacht' and 'In deinen Armen, dir geweiht' etc. I had long been interrupted, and could not find the corner in my memory for its working out; it made me seriously uneasy. I could get no farther, when Koboldchen tapped, it shewed its face to me as gracious Muse, and in an instant the passage was clear; I sat down to the piano, and wrote it off as rapidly as if I had known it by heart for ever so long. A severe critic will find a touch of reminiscence in it: the *Träume* flit close by; but you'll forgive me that, my sweetheart! Ne'er repent thy love of me: its heavenly![36]

The sequence of composition of the songs was different from the final published order. That Wagner chose to alter the sequence could be considered evidence of a concern for large scale structural effect. It is unlikely that the final sequence was intended from the outset, and that the songs were composed in a different sequence, since it is clear that, since there was a second tentative sequence, Wagner was making a spontaneous aesthetic choice. As recorded in WWV:

> It says in M.L. (p.710): 'In order to give Schott something by way of compensation (for the delay of *Meistersinger*), I hit upon the idea of following the advice of (Joachim) Raff, who reckoned a book of songs by me was worth 1000 francs, and offering my publisher five poems by my friend Wesendonk (sic) which I had set to music mainly from studies for *Tristan*, on which I was working at the time. In fact, the publication did indeed appear through the suggestion, among others, of Joachim Raff. In a letter to Franz Schott, which served first of all to pacify the publisher with regard to the delay of the composition of the Meistersinger, and then to ask for a further advance, Wagner writes on 12th July 1862: 'I hereby inform you that in view of Raff's evaluation of the feasibility of such a publishing project, I have overcome my previous reluctance to publish a book of songs, and am now prepared to allow this collection of five compositions — which I regard among my best works - to appear in a German, English and French edition. I now offer this to you: we shall agree about the price (Schott Letters, p.49). Wagner must have sent Franz Schott the lay-out for the engraving at about the same time, since the printed edition was ready by October. It is not certain whether Wagner was involved in checking the corrections. However it is certain that he altered the sequence of the songs in the process of printing. Manuscript WWV91A 1VE reveals that Wagner arranged the songs in the sequence *Stehe Still! — Der Engel — Schmerzen — Im Treibhaus — Träume* and

36 E. p.80, letter 22 December 1858.

* 'Goblins' in German folklore.

> then decided on the sequence *Der Engel — Stehe Still! — Im Treibhaus — Schmerzen — Träume*....Nothing is known about the reason for this alteration.[37]

As I aim to demonstrate in Chapter Ten, the reason certainly involved an artistic choice, motivated by a concern with large scale structural processes, in particular tonality. WWV also records that:

> The publication of *Träume* in the setting for solo violin and orchestra (WWV91B) came about in connection with the re-payment of debts that Wagner had with B. Schott's sons. In a list of works, which Wagner was to make available following a letter from him dated 10th November 1877, the orchestration of *Träume* (Schott Letters p.210 cf p.212) is listed after the text of *Parsifal* and *Siegfried-Idyll*.
>
> The proposal for a printed edition appeared from August Wilhelm who had played the solo violin part at the première of the work in Bayreuth on 22nd May 1873, according to letters from Cosima Wagner (Schott letter p.213f). He must therefore have taken possession of the parts (WWV91BIIIb) in 1877. Wagner's preface to the first edition (IV) leaves it unclear. It is unknown whether the transposition into a different key (A in place of A flat) — the addition of oboe and doublebass as well as the transfer of the solo violin to the upper octave was itself a return or merely a compromise, which he could tolerate for the publisher. The original version appeared in any case first in 1890 with the first edition of the Score (V) in print.[38]

The first performance of the *Wesendonck Lieder* was at Villa Schott on 30th July 1862 (Laubenhain bei Mainz) with Emilie Genast (soprano) accompanied by Hans von Bülow. Wagner's relationship with Mathilde maintained a certain intensity for several years, with memories of the idyllic time at the Asyl kept vivid and fresh. In 1861, when in Vienna Wagner wrote to Mathilde:

> ....the big green portfolio has come to light once more....Heavens my feelings! Two photographs, the birthplaces of *Tristan*: the Green Hill with the Asyl and the Venetian Palace. And then the birth-leaves with first sketches....The pencilling of the song....whence sprang the Night-scene....this song (*Träume*) has pleased me better than the whole proud scene! Heavens, it's finer than all I have made! ....[39]

In 1863 the correspondence was temporarily suspended, since the relationship had cooled over time. In 1865 Wagner invited the Wesen-

37 WWV (ibid.).

38 WWV (ibid.).

39 E., p.283, letter 28 September 1861.

doncks to the premiere of *Tristan*, but no one from Zurich attended. Shortly after the premiere on 10th June 1865, Wagner wrote to Otto Wesendonck:

> The disturbance that drove me from you six years back should have been avoided...[40]

A cordial relationship and correspondence was resumed between Wagner and Otto Wesendonck until 1870, but the relationship with Mathilde was over by that time. Much later, in a letter to Judith Gautier concerning the *Album Sonata* for Mathilde Wesendonck, Wagner was to reply that it was written for someone who once 'had been very kind to me'.[41] Yet it is clear that the affair was a crucial and possibly the most significant of all his various affairs, of which there were many. Indeed, only an intimate artistic relationship such as that with Mathilde Wesendonck could have inspired in Wagner such an intense affirmation of creative fulfilment as that expressed in a letter (2nd July 1858), which refers to the completed sketches for Act II of *Tristan* (completed July 1st) but could apply equally to the *Fünf Gedichte*: 'What a wondrous birth of our child of sorrows! Had we to live, then, after all?'[42]

40 S-M, 329, p.653; letter 10 June 1865.

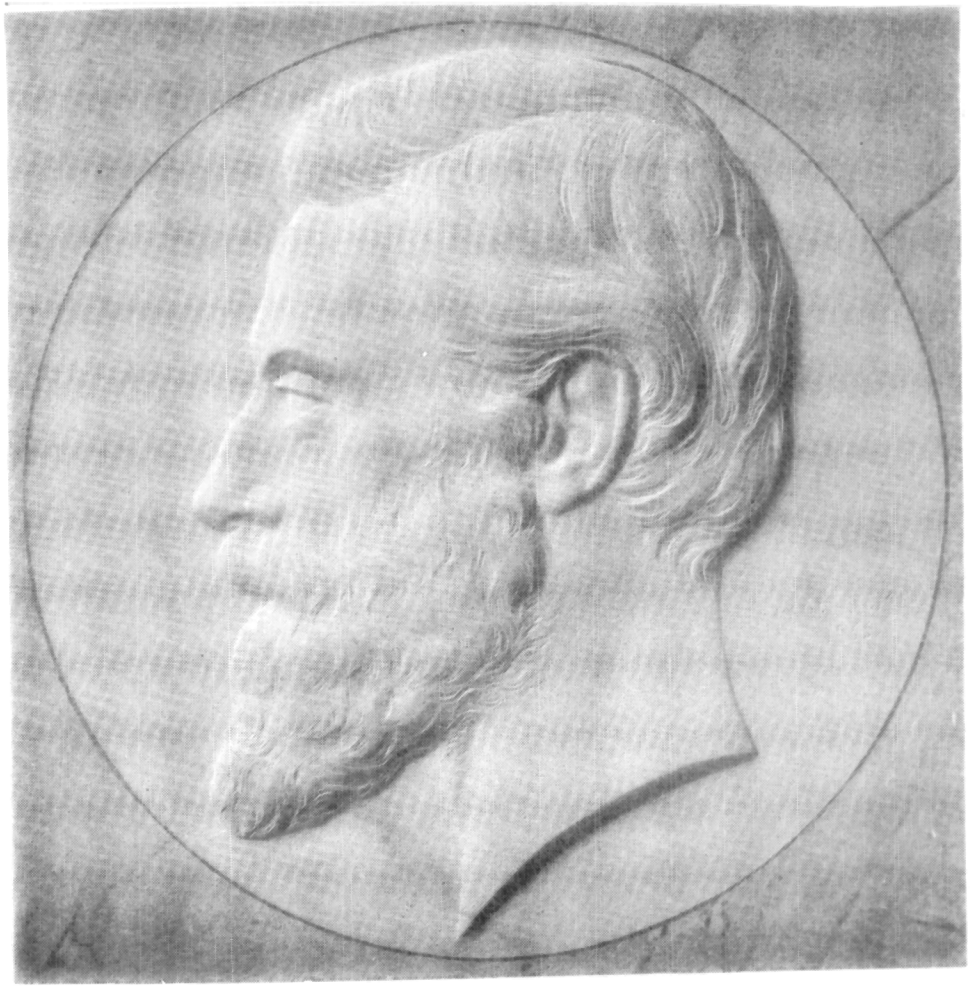
41 The letter to Judith Gautier, friend of Richard and Cosima Wagner, and daughter of Théophile Gautier, was written on the occasion of the publication of the *Album Sonata* and the *Siegfried Idyll*, and dated January 22nd 1878. It is published in 'Lettres Françaises de Richard Wagner', Editions Bernard Grasset Paris, receuillies et publiées par Julien Tiersot, 1935, p.362. The relevant extract is as follows: '..Ne cherchez pas trop de choses indicibles dans la *Sonate d'Album*. Je l'avais promise une jeune femme, qui etait assez bonne pour moi, pour un bel orelier de canapé, dont elle me faisait cadeau..' 'Do not search for too many unspeakable things in the *Album Sonata*. I had promised it, long ago, to a young woman, who had been very kind to me, in return for a beautiful sofa cushion, of which she made me a present.'.

42 E., no. 54, p.24, letter 2 July 1858 (sent with sketches for *Tristan*, Act II, completed 1 July 1858.

Mathilde Wesendonk

1864

Nach einem Relief von Joseph Kopf.



Otto Wesendonk

1865

Nach einem Relief von Joseph Kopf.

CHAPTER TWO

Stylistic Influences on the *Wesendonck Lieder*

The *Wesendonck Lieder* are the finest examples of Wagner's song writing. Their distinctive style derives from that of the early songs combined with the new musical syntax of *Tristan*. The development of greater harmonic and textural sophistication, sensitivity to word setting, and formal schemas in the early songs, foreshadows the later work to an increasing extent. Yet, together with the more complex structural processes of *Tristan*, namely chromaticism, leitmotivic process, increased importance of the accompaniment, as well as structural contrasts and use of sequences, the result is a song writing idiom that is far more sophisticated, subtle and succinct in form, and rich in musical content.

Wagner's Song output prior to the *Wesendonck Lieder*

As in the case of the *Wesendonck Lieder*, there is hardly any detailed discussion of the earlier songs in the literature. This is remarkable in view of their importance as precursors to the later cycle, and in view of the many interesting aspects of these songs. As Voss has pointed out, the early songs are for the most part slavish imitations of the current fashion in song style in Paris.[1] Nevertheless, they are of considerable musical interest, even though they are aesthetically of far lesser importance than Wagner's achievements in the music dramas.

The following survey aims to show the increasing subtlety and complexity of form and content in the two main groups of early songs: the collection of *Sieben Kompositionen zu Goethe's 'Faust'* (1832) and the 'Paris' songs which appeared in the journal 'Europa' in the 1840's. The simple strophic forms of the 1832 songs evolve to the more complex through-composed forms of the Paris songs of the late 1830's and early 1840's and there are specific anticipations of textures and harmonies

1 Voss, E., 1976: Foreword to 'Sämtliche Werke', Vol 17; and Millington B., 1984, p.284.

used in the *Wesendonck Lieder*. Harmonic syntax develops from the tonic-dominant orientation of the earliest songs to a more enriched vocabulary, and chromaticism becomes harmonic not merely melodic. The pianistic style becomes more idiomatic and textural patterns more varied.[2] All these elements also enhance the word setting which, in the later group of songs, emulates Schubert, Schumann and the contemporary Romantic song style.

Sieben Kompositionen zu Goethe's 'Faust' WWV15

Wagner's earliest songs are the *Sieben Kompositionenen zu Goethe's 'Faust'*, composed in 1832, during the period of Wagner's youth, when he wrote his first completed stage work *Die Feen*, and prior to his first appointment as chorus master to the theatre in Wurzburg. The songs are in solo-choral form, in an Italianate style, straightforward in harmony and phrasing, and simple in melodic character. Overall, there is a large scale tonal structure based on fifth and third relationships, as follows: B flat—F—D—G—e—g—g which creates a sense of elementary cyclic coherence despite the lack of thematic interconnections.

The first song *Lied der Soldaten* is for four-part chorus and its simple ABA′ design comprises march-like fanfares within the alternation of chorus and accompaniment. The piano part (reminiscent of the 'Polonaise' duet for piano) is unidiomatic and purely functional.

In the second song, *Bauer unter der Linde*, there is more interest in the accompaniment with a longer solo introduction and a coda. There is a contrast of solo and chorus textures, the tenor alternating with soprano for each of four stanzas. Melodic chromaticism is introduced in the third stanza, together with a duet for tenor and soprano in sixths, whilst the fourth stanza repeats the initial melody again with a duet.

The third song *Brandeis Lied* resumes the extreme formal simplicity of the first song, with the bass melody in three stanzas interspersed with a unison rising scale refrain for chorus. The I—V harmonic vocabulary is still simple even though the cadential formula is enriched.

Harmony and texture are more highly developed in the fourth song, *Lied des Mephistopheles* for bass solo, where the harmonic range is significantly expanded. There is a motion to V′ in the opening melodic

2 A significant factor in Wagner's song writing style is his remarkable lack of aptitude for the medium of the piano. This is evident in the early piano works, where the lack of idiomatic piano style combines with the slavish modelling of prescriptive formulas to produce a rather stilted effect. In the *Fantasie*, and later works there is a development towards more varied textures influenced by the Lisztian style, and there is a noticeable improvement in the more idiomatic piano writing of the *Album Sonata*, composed for Mathilde Wesendonck, and in the *Album piece for Mme Schott* is the last - in the style of the *Siegfried Idyll*) (Schott's edition of Wagner piano music). A similar evolution is evident in the song accompaniments.

sentence (AB—CA'), and the accompaniment texture is varied rhythmically at each of the three stanzas. A choral version of the final phrase of the melody provides a short codetta.

The fifth song of the set, also titled *Lied des Mephistopheles* boldly introduces phrase assymetries: four- and two-bar segments in the opening phrase, and a four and three-bar outline in the chromatic descending segment (B—F sharp). The expansion of the two-bar piano introduction to a three-bar codetta 'corrects' the large scale symmetry of the second stanza. Though texture and form are more complex however, the harmonic language remains basically simple.

In the sixth song, *Gretchen am Spinnrade*, the harmonic subtlety presages that of the *Wesendonck Lieder*, with a specific anticipation of a chordal progression used in *Im Treibhaus* (early song ex.b-c). Each of the three stanzas is varied. The first stanza leads to an imperfect cadence in the piano link, whilst the second stanza modulates to III (via III(V)). There follows an extensive series of harmonic centres — forming a large scale progression that leads back to the tonic via IV(V) and V. The complete progression is as follows:

III(V)—V—I—V—IV—I—bVI—bVI(IV)—IV'(V)—V

The last segment of the progression, IV'(V)—V, foreshadows an equivalent passage in *Im Treibhaus*, namely the IV (V) cadence at the ambiguous return to I' (bs.38-46, see Chapter Six, section 2), as shown in the following comparison (early song ex.b and c).

The evocative accompaniment texture of *Gretchen am Spinnrade* also anticipates the types of textures used in *The Flying Dutchman* – namely, the very opening tremolando on the flattened sixth – a device directly derived from Schubert's songs (though more blatantly 'melodramatic' than Schubert's poetic oscillating texture, used in his youthful *Gretchen*).

There is even greater variety of texture and colour, with tremolandi, arpeggio figuration, and rhythmic ostinati (a three quaver motive used for suspense) in the Melodrama that concludes the collection. The texture which combines tremolandi and legato bass is a telling anticipation of *Im Treibhaus* (early song ex.c).

The 'Paris' Songs (1838-1844)

The 'Paris' songs were all published in the journal 'Europa' between 1839 and 1842,[3] during a period which was fraught with professional difficulties for Wagner, as shown in the well-documented relationship

3 'Europa, Chronik der gebildeten Welt', a journal in Paris in 1840's, see Voss, E., (ibid.).

with Meyerbeer.[4] The period began with the process of artistic individuation which led from *Rienzi* and *The Flying Dutchman*, emulations of a grand operatic tradition, to the revolutionary *Ring*. The 'Paris' songs symbolize Wagner's struggle for artistic recognition, through fame and fortune rather than stylistic originality. They are consciously modelled on contemporaneous 'salon' songs, notably Luisa Puget's 'Romances' and the then fashionable Schubertian style. As Voss has observed: 'Wagner was simply taking advantage of the popularity of the genre in Paris in 1839-40, in order to make a name for himself, even to become famous.'[5] Yet Voss explains that Wagner was incapable, however hard he tried, of adopting the Parisian style, which was basically anathema to him, an indication of an underlying aesthetic integrity. Voss lists three more reasons: firstly the wrong choice of texts; secondly, a lack of conversant knowledge with the French language, and lastly, the inability to procure leading singers of the day to perform the songs, as was the custom with most of the 'salon' compositions. Despite their lack of popularity, there is considerable musical interest in the 'Paris' songs, and, as well as a more mature command of technical elements, there is a far more sophisticated interpenetration of music and text than in the earlier collection.

The first song of this group, *Der Tannenbaum* (WWV50), to a text by Georg Scheurlin (1802-1872) (from the 'Musenalmanach' of 1838), was composed in 1838, and appeared in the 1839 issue of 'Europa'.[6] Texture and harmony evoke the melancholic character of the 'Tannenbaum', and there is an especially poignant emphasis on the Neapolitan relationship which pervades the third phrase (I—♭II), and which first occurs as a chromatic inflection in the initial phrase, as part of the progression I′—♭II—V—I′. It is essentially a character piece rather than symphonic, although some of the textures foreshadow the later songs.

The music for *Gesang am Grabe* (WWV51) composed in December 1838 and published in January 1839 is lost, and the next song Wagner composed, in the autumn of 1839, was *Dors mon Enfant* (WWV53), which appeared in the 1841 issue of 'Europa'. It is strophic, with a conventional rocking accompaniment to evoke the text, yet there is a forward-looking approach in the use of an elementary motivic process, a fourfold repetition of the initial motive, with expressive chromatic inflection.

4 Meyerbeer-Wagner relations discussed in various articles, and in Spencer-Millington, Introductory Essay for 1813-1839.

5 Voss, E., (ibid.)

6 Dates are from Voss, E. (ibid.) rather than New Grove.

Composed at the same time, *Extase* (WWV54), to a text from Victor Hugo's 'Les Orientales', also appeared in 1841. Even though the song survives only in a fragmentary sketch version, there is evidence of a more integrated harmonic and textural idiom. The conventional arpeggio texture is inflected with appoggiaturas, foreshadowing the *Tristan* style, and notable instances of chromatic enrichment include the progressions D (2 bars)—B—E, B—E, B—A!(2 bars)—A^7, within the primary tonality of D major.[7]

An appoggiatura motive also occurs within the predominantly diatonic and simple accompaniment texture of *L'Attente* (WWV55), which was composed in the autumn of 1838, and appeared in 1842. There is a strong anticipation of the textures later used in *Der Engel* and *Träume*, in the regular chordal motion supported by a fluid, melodic bass line. There is a notable element of chromaticism in the modulatory tonicizations, particularly in the A′ section in which a motion towards IV is followed by I′, III, and a complex series of progressions. The vivid character of the song derives from the compelling momentum of these textures and harmonies, as well as a vocal line that is far more wide ranging in contour than in previous songs.

The harmonized appoggiaturas have an expressive rather than merely decorative function in *Mignonne* (WWV57), a setting of a text by Pierre de Ronsard (1524-1585), which also appeared in 1842. The graceful melodic line, accompanied by a regular three-four chordal texture, is set in a straightforward tonal format that encloses a central episode in G, the relative major, between an initial section in E′, and its varied reprise. Yet there is a notable emphasis of VI as a cadential enrichment, which is similar to the pervasive use of VI′ in *Tout n'est qu'images fugitives (Soupir)* (WWV58), a setting of a text by Jean Rebout (1796-1864) composed in 1840, which also integrates appoggiaturas at significant cadential points. This song, which is in modified strophic form, with an expansion in the VI′ in the third stanza, contains a notable passage in the second stanza, which is strikingly similar to a cadential phrase in *Stehe Still!*. In *Soupir*, the texture is remarkable, changing from a regular four-bar phrasing and flowing semiquaver accompaniment texture, to a more declamatory, heroic vocal line with a sustained chordal accompaniment, which expresses a V—I cadence at the impassioned words:

'il n'est rien de vrai, que le ciel – que le ciel!'.

7 *La Tombe dit à la Rose* to a text from Victor Hugo's 'Les Voix Interieures' also survives only in fragmentary sketches. Since only the melodic line is given, this suggests that Wagner conceived the vocal line first, an interesting feature in relation to his overall compositional strategy which became increasingly focussed on the total orchestral texture.

Fanfare chords reinforce the cadence, (early song example d),and the overall character of the gesture is closely similar to the cadences in *Stehe Still!*, which provide points of repose during the pervasive, flowing semiquavers.

Les Deux Grenadiers (WWV60), which appeared in the 'Revue et Gazette Musicale' in 1840 (and the 'Schlesinger Zeitung'), sets Heinrich Heine's text (translated into French), and quotes the Marseillaise in the concluding episode. Its dramatic, operatic idiom includes sardonic gestures, and effective contrasts between march-like dotted rhythms to tremolandi and chromatic embellishments.

There are more wide-ranging harmonies in the *Adieux to Marie Stuart* (WWV61), to a text by Pierre Jean de Béranger (1780-1857), composed on 26 March 1840. This differs from the majority of the songs in its show-piece character; it is heroic, makes coloratura demands on the singer, and the accompaniment is highly contrasted in texture and colour. The more adventurous harmonic vocabulary is evident in the piano introduction, which contains the progression $I—VI^{6}—II'—V—VII—V^{7D}—I—V^{7}$.

The chromatic enrichment of the main cadence features a change of texture, from the regular triplet arpeggio pattern to an arpeggiated chord pattern (early song ex.a). Whilst only for a single bar, the change is reinforced through its contrast with the ensuing flowing semiquaver motion (as well as the preceding chordal motion). It is significant that the spread chordal texture is the only occurrence within any of the songs, which anticipates that used in *Der Engel.*

Wagner's final song which precedes the *Wesendonck Lieder* is his *Grüss Seiner Treuen an Friedrich August den Geliebten bei Seiner Zurückkunft aus England den 9. August 1844*, which displays a simpler style because it was composed for a public occasion, for possible Royal patronage. It is strongly diatonic and regal in character, and was composed for male voice chorus as well as solo voice and piano. The song follows the composition of *Tannhäuser*, and the melodic breadth and full harmonizations (the introduction outlines a rich if conventional progression, I—IV—I—VI'—IV—I, clearly evoke the style of the opera.[8]

8 *An Webers Grabe* (WWV72) was, like *Grüss seine Treuen*, arranged from male voice chorus with windband for solo voice and piano. Several later songs are also listed: *Es ist bestimmt in Gottes Rat* (WWV92) (see ibid. Chapter One, footnote 18), *Kraft-Lied* (WWV105), composed in Leipzig in April 1871 and *Willkommen in Walfied* (WWV112), although these songs are not included in the 'Sämtliche Werke'.

The significance of the *Tristan* style.

The dramatic stylistic gap between the early songs and the *Wesendonck Lieder* is a result of the far-reaching nature of the new *Tristan* idiom. *Tristan und Isolde* is generally seen as a watershed in the gradual transition from chromatic tonality (where the semitonal progression is the main connecting agent), to the early examples of atonality.[9] The *Tristan* chord has become a familiar example of harmonic multivalency.[10] This element, together with such other elements as sequential progressions, abrupt contrasts of tonal areas, contrasts of diatonic with chromatic episodes, and most importantly, leitmotivic process, give rise to a style in which obvious phrase definition and four-square symmetry are avoided in preference for a constant musical flow. In *Tristan* Wagner realized his notion that 'the art of composition is the art of transition'.

The fundamental innovation in the musical language of *Tristan*, is the sophisticated symphonic development of leitmotives. Leitmotivic procedure evolved from the elementary 'theme of reminiscence' principle of the early Romantic operas, in which motives connected with a certain character or scene were recalled later at significant moments, acting as simplistic dramatic signifiers. Such a process was in use in all genres of Romantic music, but especially in programme and dramatic music, for example the operas of Weber, Meyerbeer, Halévy and the composers of the German and French grand operatic traditions.

Thematic reminiscence developed gradually into motivic transformation, a process that became pervasive in Wagner's later operas prior to the *Ring*. In *Tannhäuser* and *Lohengrin* familiar motives appear in varying forms and contexts, and serve not merely to 'recall' but to further the dramatic process by developing musically. During the creative gap following *Lohengrin* (the 'six years' which preceded the *Album Sonata* — mentioned in Chapter One), Wagner wrote the three major essays *Die Kunst und die Revolution* (1849), *Das Kunstwerk der Zukunft* (1849) and *Oper und Drama* (1851), in which he formulated his radical aesthetic, that of the 'synthesis of the arts'. This reappraisal of the conventional hierarchies of music and drama is implemented in the *Ring*, where the orchestral part is assigned far greater prominence since it conveys much of the dramatic action through the sophisticated use of leitmotive. And, as Dahlhaus observes, the extension to an almost 'omnipresence' of leitmotives in the *Ring* was 'a qualitative leap in the history of leitmotif technique'.[11]

9 Dahlhaus, C., 1984, New Grove

10 Nattiez, J-J., 1985; and Smith C.J., 1986; also Chapter Three, section 2.

11 Dahlhaus, C., 1984, New Grove, p.152.

In *Tristan* the increase in chromaticism results in a leitmotivic process which is even more tautly developed. Furthermore, the dramatic significance of the leitmotives of *Tristan* is essentially distinct from the *Ring*. Rather than signifying specific characters or action, they refer to inner emotions and states of mind, and are for the most part symbolic and abstract.[12]

The corollary to leitmotivic integration is the increased importance of the orchestra within the overall texture, and consequently a stark contrast is evident between the pre- and post-*Tristan* parts of the *Ring* tetralogy, in the role of the vocal line. Because of the more active orchestral texture, the vocal line becomes freer from the constraints of motivic logic. In the *Wesendonck Lieder* the vocal line retains its motivic and melodic primacy, but the accompaniment has become more than just an agent of characterization, and is an active musico-dramatic element.

Conclusion

Thus although there is a clear progression, in the early songs, from a simple harmonic and textural idiom towards greater formal sophistication and chromaticism, there is nevertheless a qualitative leap to the *Wesendonck Lieder* which is a direct expression of the radical stylistic innovations of the *Tristan* period, which include a far more advanced use of integrated chromaticism, wider-ranging harmony, increased participation of the accompaniment and more idiomatic piano writing.

12 Nevertheless there are still dramatic signifiers, for example, Kurvenal's ebullient patriotic leitmotive in *Tristan* Act III (transformed into an expression of anguish), and the leitmotive from *Im Treibhaus* which although abstract, links the notion of 'suffering' in the song and in Act III.

CHAPTER THREE

Analytic Methodology

The present study of the *Wesendonck Lieder* aims to illuminate the structure and significance of the songs through a consideration of the interaction of primary and secondary structural parameters. In this chapter, I have outlined the analytic methodology used in the analyses of each song in Chapters Four to Eight, in the sequence in which each parameter is discussed, together with the issue of cyclic coherence as considered in Chapter Ten. The original piano-voice version provides the basis for the main analysis and for the comparison of orchestrations.

In the opening of their eclectic survey of the discipline of music analysis, Bent and Drabkin define the activity of analysis as 'the resolution of a musical structure into relatively simpler constituent elements, and the investigation of the functions of those elements within that structure.'[1] The investigation of the 'function of those elements within that structure' in the present study involves an analysis of each separate structural parameter, and their mutual interaction. In the case of tonality, rhythm and to certain extent, motive, there are established, widely used analytic theories. There are, however, few theoretical formulations about secondary parameters, such as texture, and instrumentation, and the interaction of parameters, for example the interdependence of tonality and duration, text and music, and texture and timbre.

In the present study, therefore, each parameter is analysed according to a combination of established analytic methodologies and original approaches. The established analytic models used are the graphic techniques of Schenker, Schachter and Meyer (with allusions to Salzer).[2] The analysis of motivic process draws on established methodology (Keller, Reti, Epstein and Schoenberg), and introduces a new and original approach.[3] Similarly, the analysis of texture, whilst based on previous work, is an original approach, as is the analysis of instrumentation, of the poetic text, and of the interelationship of text and music.

The separate parameters are interlinked at various levels. This nexus is hierarchical and is illustrated in *Diagram One*. The primary structural

1 Bent, I., and Drabkin, W., 1987, p.1

2 Schenker, 1979; Schachter, 1976 (*The Music Forum* Vols. 4 and 5); Meyer, 1956, 1973; Salzer, 1982.

3 Keller 1965, 1985; Reti, 1961; Epstein, 1980; Schoenberg 1967.

DIAGRAM 1: INTERCONNECTION of STRUCTURAL PARAMETERS

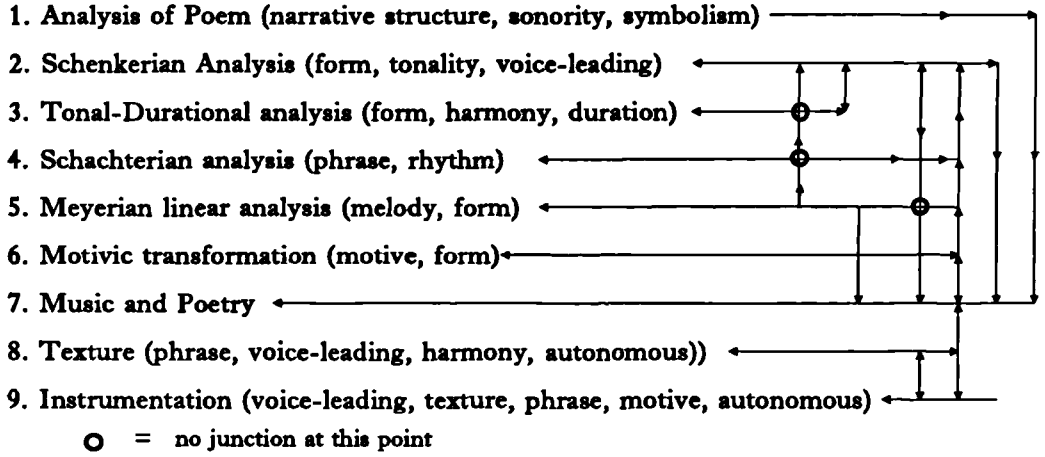
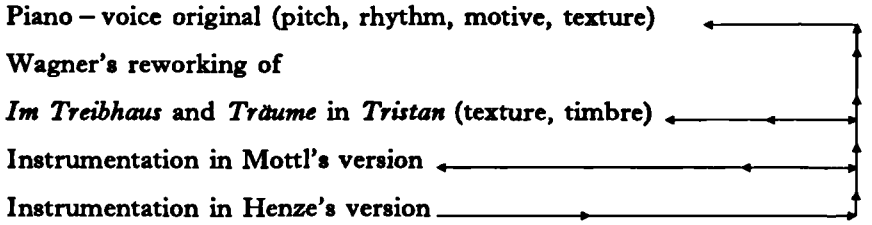


DIAGRAM 2: COMPARISON of ORCHESTRATIONS



parameter is tonality. The secondary parameters define and support the primary parameter, whilst each parameter is autonomous to a certain extent. Thus, for example, motivic transformations are functions of tonal process, yet both tonality and motivic process define form. Texture and timbre articulate pitch, and motive, and furthermore timbre articulates texture, yet each also articulates self-sufficient structures. Thus there is a coherent hierarchy of interdependence amongst the parameters. The evaluation of structural hierarchy however, is more complex in the case of duration. Whilst Schachter's concept of duration is that it is defined with reference to tonality, as I aim to show, there is also a functional interdependence between harmony and duration, which serves to define large scale form, as a complement to voice-leading structure.

As shown in Diagram 1, primary and secondary parameters are equally active in connection with the parameter 'Music and Poetry', which indicates that surface elements are as significant as high-level elements and harmony in the evocation of text. The interconnection of

the orchestral version with the original versions is illustrated in *Diagram Two.*

It is my purpose, in presenting a blend of established and original methodology, to produce and communicate an interpretation of the music that is both objectively rigorous, and critically honest, that demonstrates the essential uniqueness of the musical object, and its individual qualities in the context of structural norms.

1. Analysis of the Five Poems:

a. Narrative Structure
b. Structure and Sonority
c. Symbolism and Metaphor

Wagner's role as a poet, and his extensive theoretical essaying about the relation of poetry and music, implies that his procedure for setting texts is highly sophisticated. It is therefore necessary to approach the question of text and music both through a substantial analysis of the poetry alone, as well as in relation to the music. Wagner's own theoretical views about the relation between music and poetry are well documented, but a full discussion is beyond the scope of the present study.[4] Wagner's approach in setting the five poems to music would have involved a detailed response to structure as well as symbolism. Thus, for example, it is the complex syntax of *Träume,* with its repetitions of 'Dass' and sweeping sentence structure which leads to a final climax, which inspired the particular musical response.

My consideration of the poetry focusses on the three aspects of narrative, sonority and symbolism. These together form a structural nexus in which musico-dramatic processes may be illuminated in depth, by relating autonomous structures in each medium. For example, a consideration of narrative structure and tonality shows the correlation of narrative structure with the large scale form, and the use of tonal structure to depict words or character. Similarly, sonority and form are expressed in large scale and local melodic structures, such as repeated motives, and rhythmic patterns; symbolism and metaphor are also conveyed through word painting and dramatic evocation. Different complementary approaches, for instance Chomskian or similar linguistic analysis, straightforward prosody, and grammatical parsing would be useful and illuminating, though they are beyond the scope of the present study.[5]

4 For a fuller discussion see, for example, Abbate, C., 1989.

5 A good example of such a multi-perspective analysis is the symposium on Brahms op. 70 in Yeston 1977.

Whilst eschewing simplistic 'mapping' of every textual detail, I have aimed to identify structurally significant parallels and connections between the poetry and each musical parameter, as illustrated above in *Diagram One*.[6] In addition to the discussion of connections between text and music within the analysis of each musical parameter, I discuss the interaction of text and music in a separate section (Section 7 — Music and Poetry).

2. Schenkerian analysis

The musical syntax of the *Wesendonck Lieder* is firmly tonal, even though chromaticism is, as has been observed, a stylistic norm of the *Tristan* period. Each song presents clear prolongational structures, yet combined with an increasingly subtle use of 'transition' to link the musical surface. Schenker considered Wagner to be a 'foreground' composer, and this may explain why he never developed an analytic approach towards the large scale music dramas. However these five songs are closer in structure to the many songs which Schenker actually analyzed. Consequently, orthodox Schenkerian analysis is appropriate in the case of this particular work by Wagner, and offers an illuminating focus on the connections between the parts and the whole, and between surface and deeper level structures. As will be seen, the main motivic interest occurs in the transformational surface. Yet the Schenkerian analysis also demonstrates coherent motivic structures in middleground levels. However, the advanced chromaticism of the songs necessitates some adaptation of the conventional Schenkerian approach at certain points, in several ways.

Firstly, two of the songs, *Im Treibhaus* and *Träume* — (significantly, those songs which are re-used within *Tristan*) — avoid explicit structural dominants: instead, both employ an ambiguous secondary seventh: II'^{7}_{6} or IV'^{6}. Whilst in each instance it would be possible to postulate an implied dominant, for which the secondary seventh was a lower level prolongation, this ignores the main characteristic of the music, namely its plagal emphasis and deliberate displacement of 'Classical' tonic-dominant polarity. 'The plagal domain' is a concept developed by Deborah Stein, who explores several types of adaptation of Schenkerian procedure, such as structural pitches that do not move, or plagal progressions that substitute for dominant functions, in the songs of Hugo Wolf.[7] In *Im Treibhaus*, the bass is shown to arpeggiate to IV' (G') rather than V, whilst in *Träume*, the plagal cadence is only briefly

6 Also a 'metaphorical' mapping as that posited in L. Kramer, 1984.

7 Stein, D., 1985.

released by the fleeting appearance of V over the pedal bass (Chapter Nine, section 2).

Secondly, the adaptation of conventional Schenkerian analysis is aimed at shifting emphasis from the explanation of harmonic events as arising from the 'coincidence' of linear structures, to a consideration of the structural effect of the harmony itself, and the possibilities of ambiguity for generating the continuities and discontinuities so central a feature of Wagnerian (and late-Romantic) style. C.J. Smith's approach to harmonic multiplicity in late nineteenth century music focusses on this limitation of Schenkerian analysis, namely, its tendency to reduce, thereby avoiding explanations of particular harmonic function or ambiguity.[8] Smith proposes a total nexus of possibility; although persuasive, this is also open to question since, whilst harmonic functions may indeed be multivalent, particular context functions as a strong arbitrator for a hierarchy of functions.

In the case of the *Wesendonck Lieder*, there are several passages in which harmonies may be interpreted in a variety of ways. Smith's approach would be to present all the possibilities to underline the multivalency of the harmonic event. However, this avoids making an interpretative choice. Some harmonies are often obviously ambiguous: they change function when heard in different contexts — (a simple example is the 'double function' chord or 'pivot' harmony). However, the interpretative element in any analysis requires decisions to determine which contexts are most significant. Indeed, Lerdahl and Jackendoff's 'preference rules' are designed as a means of integrating the 'subjective' element of choice with 'objective' factors.[9] In the present analysis, harmonies which lend themselves to varying possible interpretations are defined by the strongest candidate, with ambiguities or functional multiplicity indicated.

Thirdly, Schenkerian analysis considers tonal function to be based on syntactical rules which disregard duration as a significant determining factor. Even though, as Carl Schachter has shown, Schenkerian analysis is predicated on a concept of rhythm, where duration may be related to voice-leading in specific ways (to be discussed in the rhythmic analyses), nevertheless durational proportion is still not accounted for within the ambit of conventional Schenkerian analysis.[10] Nevertheles, it has become an increasingly fruitful area of investigation in music

8 Smith, C.J., 1987.

9 Lerdahl, F., and Jackendoff, R., 1985.

10 Schachter, C., (ibid.).

analysis in recent years, for example in the work of Epstein, Howat and Kramer.[11] Indeed, the great Wagnerian analyst of the first part of the twentieth century, Alfred Lorenz, used a form of durational analysis in evaluating tonal structure in the *Ring* and later music dramas.[12] Therefore a 'tonal-duration' model of structure is advanced here (see below) as a complementary approach to Schenkerian analysis, opening a new perspective on the connection of harmony and large scale rhythm, relevant to these specific works.

3. Tonal- urational nalysis

Tonal-durational analysis which relates durational proportion to the evaluation of tonal tension, clarifies the reason for particular choices of tonality and large scale duration in tonal structures. The analytic approach presented here is original, and is based on a notion of tonal structure as a balance of tensions around a tonic centre. Tension is understood to be a function of tonal distance from a centre, coupled with duration. Tension may be resolved by an equal and opposite tension, resulting in a balance of tension. Unresolved tension gives rise to implication and expectation, and thus motion. Unresolved tension is unstable, yet durational proportion may provide a stabilizing factor even where tonal tension is unresolved. For example, where a plagal tension is unresolved in the course of a piece, an extended tonic statement may serve to affirm the tonic despite the unresolved plagality. 'Function' is thus not merely a logical, abstract and arhythmic element, but connected with 'real-time' experience of the music.

The view of tonal tension and resolution is similar to Schoenberg's harmonic theory, in which a progression is defined by the harmonic denials and affirmations of the tonic, and different progressions are characterized by harmonic distance from the tonic.[13] Schoenberg's theory is based on the premise that each chord has function in an overall progression. This counter-reductionist stance is summed up in Dahlhaus's succinct definition of the contrast between Schenker's and Schoenberg's theories: 'Thus while Schoenberg demands that the consequence for the harmonic progression of even the most fleeting dissonance must be taken account of, Schenker postulates the exact opposite: that the dissonant nature of even the harshest vertical combinations must be disregarded in order to penetrate the musical surface

11 Epstein, D., 1980 p.55ff; Howat, R. 1983; Kramer, J. 1988.

12 Lorenz, A., 1966.

13 Schoenberg, A., 1983.

and arrive at the horizontal progressions upon which coherence depends.'[14]

As will be seen, significant symmetries and structures are identified and explained which do not emerge in conventional voice-leading analyses, which underlines the usefulness of this method of analysis in this particular work. The bar-graphs show tonal distance along the vertical axis, and duration along the horizontal axis. Tension is calculated as the area in the graph, in 'units', referred to in the graph and commentary. The units are non-equivalent, and differ for each song according to the scale of the horizontal axis in each song. The Schoenbergian term 'region' is used for tonal areas, since 'area' refers to the quantity of tonal tension.

In each there are also significant symmetries of durational proportion, and the most notable analytic results occur in the near-exact balance of tonal tension in both *Im Treibhaus* and *Träume*.

4. Schachterian rhythmic analysis

On the basis of the Schenkerian analyses, phrase and rhythmic structures are related to voice-leading levels by means of the Schachterian analytic method of rhythmic reduction.[15] There are striking symmetrical structures in each song, where high-level regularity is elaborated at lower levels. The analysis illuminates Wagner's style, characteristic of *Tristan*, of composing asymmetrical phrases, and the way in which the idiomatic sense of 'transition', and 'musical prose' is created, whilst preserving large scale continuity.

5. Meyerian linear analysis

Leonard B. Meyer's analytical methodology adds a complementary perspective to Schenkerian analysis, for the investigation of motivic as well as implicative linear and harmonic structures.[16] In this study, I use Meyer's graphic analytic techniques to analyze the complex melodic structure through which surface motives are connected at larger levels, and to illuminate the way in which structural tension and resolution is created by means of 'implication-realization' patterns generated by

14 Dahlhaus, C., 1987, article on 'Schoenberg and Schenker'.

15 Schachter, C. (ibid.)

16 Meyer, L.B., 'Explaining Music', Chicago, 1973; Dunsby-Whittall, 1988, p.98: 'To the extent that we take a Meyer-type analysis to be adequately descriptive of motivic relationships...his work may be viewed as a substantial complement to Schenkerian theory...'; N.Cook, 1985, p.88: 'What I want to emphasize is..the complementarity of the two (Schenkerian and Meyerian) approaches'.

pervasive 'gap-fill' motions at various levels. The operation of this procedure at a high level is particularly relevant for the analysis of Wagnerian style, where the intersections of convergent and divergent linear structures gives rise to the idiomatic underpinning of surface discontinuity with large scale continuity. At salient points, (commented upon in the analyses) I have adapted conventional Meyerian methodology to include octave equivalence.

6. Motivic transformation

The process of thematic transformation is a central element in nineteenth century music, and, as observed in Chapter Two, in the *Wesendonck Lieder* is expressed in the sophisticated form of leitmotivic process idiomatic to Wagner's *Tristan* style. Indeed, the reworking of two of the songs in *Tristan* involves extensive leitmotivic transformation of the song motives within the larger context of the drama.

Leitmotivic transformation is premised on the balance of identity and diversity that promotes coherence and comprehensibility. Schoenberg has defined the concept of 'musical coherence' as follows:

> The presentation of ideas rests on the laws of musical coherence. As a consequence of these everything in a rounded piece of music must be explicable as having its origin in, as being inferred from, or as being the development of a basic motive or at the least of a basic shape.[17]

The notion of 'Basic shape' — a unifying melodic idea — is a primary concept in the divergent analytic approaches of Keller, Reti and Epstein.[18] Each has a different emphasis, yet each shares the perception of a deep-level identity which underpins surface diversity. Semiotic analysis accounts for surface diversity by seeking laws of distribution which are uniform and provide a meta-level of structural coherence. The units of a semiotic analysis are necessarily atomistic, formulating paradigms according to patterns of identity and change that are maximally neutral.

The present approach seeks to synthesize the different concepts of coherence and transformation of each approach, by focussing on the high-level unifying motive, and processes of transformation, whilst fulfilling the criteria of Schoenberg's 'musical comprehensibility'.[19]

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17 Quoted in Dunsby-Whittall 1988, p.75, 'Laws of Comprehensibility'.

18 Approaches of Keller, Reti, Epstein surveyed in Dunsby-Whittall, 1988; in N.Cook, 1987; and Bent-Drabkin, 1987.

19 Dahlhaus, C., 1987, essay on 'Schoenberg's Aesthetic Theology'.

The sophisticated leitmotivic procedures of the songs may be distilled into two main transformational categories: 'variation' and 'derivation'. 'Variation', as in Schoenberg's well-known definition denotes modification in which 'some features are changed and some preserved', where the variant preserves essential identity with the 'basic motive'.[20] 'Derivation' however, involves more extensive transformations, where the motive produced is radically distinct from the 'basic motive'.

In the following analyses I show that each song presents an initial, unifying 'basic motive' which generates all the motivic content. The various transformations are presented in the 'motivic charts', with an interpretation in the commentary. As will be shown, the diversity of the motivic nexus varies according to the extent of the transformations of each component, whilst the overall significance of particular 'variants' or 'derivations' derives from their role within the larger context. Whilst some motive transformations are clearly 'variants' which preserve salient features of the 'basic motive', there are more radical 'derivations' which are less obviously connected. The derivation process involves more far-reaching transformations of components, such as extraction and permutation, yet a connection with the 'basic motive' is still evident, however distant.

7. Music and Poetry

With the analytic data from the analyses of the poem and the music, the specific interaction of music and text is explored, at various levels. At the highest level, there is a subtle correlation of musical and poetic structure, both literal and metaphorical. At a more local level are instances of word-painting, or depiction of poetic imagery and character, which are conveyed through different parameters, including melodic and durational emphasis, rhythmic character, texture changes and timbral colouring. The significance of secondary parameters in particular strongly supports the view that Wagner's word setting is a process of semantic as well as structural correlation, and is deeply responsive to the resonances of the poetry, which is further amplified in the orchestrations. This latter element will be discussed in fuller detail in the final section on instrumentation.

8. Texture analysis

There are few systematic approaches to the analysis of texture: Wallace Berry has formulated a terminology and developed an empirically-based

20 Schoenberg, A., 1967, p.8, 'The Motive'.

theory of autonomous textural structure, focussing on processive and recessive patterns.[21] Maud Trimmer's detailed study of the relation of textural process to voice-leading and sonata form in Haydn quartets is, by contrast, style specific.[22] This Schenkerian approach is given more general theoretical and analytic orientation in *Design as a Key to Structure in Tonal Music*, by John Rothgeb, in which the author observes that 'Changes in surface design usually coincide with crucial structural points', and proceeds to illustrate the point with a consideration of the correlation of textural changes with significant voice-leading events.[23] In accordance with these approaches, the present analysis considers texture to be an element of surface design, whose function is to articulate and underline tonal and harmonic structure. In addition I demonstrate in the analysis how texture, like instrumentation, has the potential to activate its own autonomous structure, for example in outlining symmetrical or processive patterns, and then may interact independently with the various parametric structures of the music.

The use of texture in the *Wesendonck Lieder* (the piano-voice version) is analyzed in each song by means of a graph and commentary. The main textural pattern changes are interpreted according to the foreground and middleground voice-leading structure. Each graph shows the way in which main texture-types articulate large scale sections and how more local modifications highlight such voice-leading features as cadential segments, changes in harmonic rate, and surface motives. The commentary also interprets instances where particular texture-types are deployed to form independent structures, for examples the processive, and progressive, deceleration in *Stehe Still!*. The consideration of the close relationship of texture with text, and the poetic evocation achieved by means of sonority, including texture, spacing, and timbre are considered in the previous section.

9. Instrumentation

Wagner's orchestration is an integral and essential element of his style, as Dahlhaus has observed:

> Thus Wagner's orchestration — recommended as a paradigm by Richard Strauss in his commentary on *Berlioz's Grand traité d'instrumentation* — on the one hand emerges as his art of characterization, his method of making the orchestra speak, and on the other is so intimately fused with his harmony and his counterpoint that the categories blend into each

21 Berry, W., 1976.

22 Trimmer, M., 1984.

23 Rothgeb J., 1977, 'Design as a key to Structure in Tonal Music'.

> other. 'Sound' (Klang), in which 'chord' and 'timbre' meet, is the word that is most exactly applicable to the facts of Wagnerian composition, precisely because the outlines of the conceptual elements are blurred (and 'sound' is the central category of the music of the turn of the century, which lay in Wagner's shadow). It is not enough to analyse Wagner's instrumentation in terms of melodic, polyphonic and harmonic processes: it is not just a 'function' of a 'given' compositional fabric, but is one of the conditions enabling some structures — precisely, the most advanced — to exist in any meaningful way.'[24]

In this light, it may appear all the more striking that only the fifth song of the *Wesendonck Lieder*, *Träume*, was orchestrated by Wagner himself and the perplexing aesthetic question as to how Wagner himself would have orchestrated the four remaining songs can never be fully answered. Illuminating 'surrogate' answers are, however, provided by the later arrangements by Mottl and Henze. In the light of Dahlhaus's remark, these add an essential structural perspective. Both are, in different ways, 'faithful' to the original, whilst starkly contrasting due to their different historical positions, and aesthetic orientations. This difference is highlighted in their individual approaches to the one important source that does exist for Wagner's original orchestrational style, namely, the reworkings of the third and fifth songs in Acts II and III of *Tristan*.[25]

It is in Mottl's orchestrations that the songs have come to be most widely known, and Henze's more recent version is an expression of the current socio-cultural context of the songs' reception history. The arrangements offer a unique insight into the original versions; the analysis brings to light the analytic perceptions upon which creative, synthetic realizations are premised, and the distinct interpretations of Wagner's stylistic idiom.

The analysis of instrumentation compares the nineteenth and twentieth century versions of the songs by Wagner, Mottl and Henze, firstly by addressing the question of the structural function of instrumentation in each version, secondly by identifying differences between the versions, and thirdly by interpreting those differences from structural, stylistic, and aesthetic perspectives. The reworkings of the third and fifth songs in *Tristan* is a source for Wagner's orchestrational style against which to compare the later versions. The inter-relation of the

24 Dahlhaus, C., 1984, New Grove, p.123.

25 Because of the significance and far-reaching aesthetic value of the arrangements by Mottl and Henze, and because of the special connection between the composer-arrangers and Wagner, to be discussed fully in Chapter Nine, the timbral analysis may be seen as central to any discussion of the songs. In the case of the many arrangements of the songs of secondary importance, however, a study would be an interesting adjunct to the overall study of the songs.

various orchestrations and the original medium is illustrated in Diagram Two above.

The analysis of instrumentation proceeds by means of a phrase-by-phrase analysis, to enable a detailed discussion of each version and of the comparison. Because Henze's arrangement also raises a central aesthetic issue concerning the interpretative attitudes of contemporary composers towards music of the past, which will be considered later in Chapter Nine, the main focus of the comparison focusses on Henze's version. The analysis focusses on each different type of structural function, and shows how timbre is deployed, in a similar way to texture, to articulate the primary pitch structure, as well as to evoke the narrative and symbolic levels of poetic structure. In addition timbre serves to delineate phrases, and to differentiate textures. The complete range of categories and sub-categories of structural function of timbre which the analysis investigates is as follows:

I. Articulation of voice-leading and harmonic structures:

1. Underlining of salient harmonic progressions, or modulations.
2. Segmentation of sequential statements.
3. Delineation and underlining of cadential segments.
4. Reinforcing high-level voice leading progressions (especially bass).
5. Phrase delineation.

II. Textural articulations:

6. Differentiation of textural strata.
7. Addition of textural elements formed of existing pitches.
8. Motivic highlighting.
9. Vocal line doubling.
10. Melodic emphasis (eg.configuration peaks).
11. Rhythmic emphasis (first beat accents).

III. Colouristic effects:

12. Orchestrated crescendi and diminuendi.
13. Timbral intensification for colouristic (or poetic) reasons.
14. Imitation of original piano effect.

The comparison shows that Henze's instrumentation is more complex than Mottl's and to the original medium, in specific ways. These include:

1. Increased micro-segmentation to highlight individual motives.
2. Increased micro-segmentation to underline harmonic processes.
3. More additions and intensifications of texture

4. More marked contrasts of timbre
5. More emphatic evocation of the poetry

Henze's version alludes explicitly both to Wagner's orchestration of the reworkings in *Tristan* and to Mottl's version, frequently transforming the timbres used previously.

As well as these local-level differences, in several of the songs there is a high-level structural divergence between the versions, showing different analytical understanding of the original song by each arranger.

10 Cyclic coherence and unity (Chapter Ten)

The study concludes with a consideration of the cyclic coherence of the *Wesendonck Lieder*. Several terms including set, collection, and cycle have been used in the literature, and the issue thus requires clarification. The question of genre is considered from the perspectives of extra- and intra-musical evidence. Firstly, historical context and circumstances are shown to provide evidence for intentional 'cyclic' coherence. Secondly, the intra-musical analysis considers parameters of tonality, poetic structure, the use of stylistic elements such as surface motives and textural types, as well as the more overt contrasts of duration, tempo and character, to show the distinctive balance of contrasts and similarities through which the songs do, indeed, cohere within a 'cyclic' unity.

CHAPTER FOUR

Der Engel

Der Engel

In der Kindheit frühen Tagen
Hört' ich oft von Engeln sagen,
Die des Himmels hehre Wonne
Tauschen mit der Erdensonne,

Dass, wo bang ein Herz in Sorgen
Schmachtet vor der Welt verborgen,
Dass, wo still es will verbluten,
Und vergehn in Tränenfluten,

Dass, wo brünstig sein Gebet
Einzig um Erlösung fleht,
Da der Engel nieder schwebt,
Und es sanft gen Himmel hebt.

Ja, es stieg auch mir ein Engel nieder,
Und auf leuchtendem Gefieder
Führt er ferne jedem Schmerz,
Meinen Geist nun himmelwärts!

The Angel

In early days of childhood
I oft heard tell of angels
who exchange the supreme bliss
of heaven for the light of Earth,

so that where a heart languishes, weighed down
with care, hidden from the world,
and where it would quietly bleed to death
and perish in floods of tears,

and where its prayer ardently
pleads only for salvation,
there the angel floats down
and gently bears it heavenward.

Yes, an angel came down to me too,
and on radiant pinions carries
my spirit, far from every care,
aloft to heaven!

1. Analysis of the poem

a. Narrative structure

The theme of the poem is the heavenly bliss that consoles earthly suffering, depicted as a 'languishing heart'. At a metaphorical level, the subject is thwarted love, which can be consoled in the world of the imagination, symbolized by the imagery of the angel. The poem is very clearly imbued with Romantic symbolism in which, like Blake's *Songs of Innocence*, or the neo-Platonism of Keats and Shelley, the ideal world, here symbolized by 'heaven', is counterpoised against the earthly life, the mortal 'vale of tears'.

'Sorrow' and 'care' are experienced in earthly existence, but are dispelled by the 'salvation' of 'heavenly bliss'. The heaven-earth opposition is developed in the contrast of the angel with the mortal, depicted as a heart that languishes. A further level of contrast is that of childhood and maturity expressed as the perception of childhood fantasy in adulthood. This element of fantasy complements the theme of heaven and earth in its appeal to the aesthetic domain of the extraordinary and otherworldly, and thus intensifies the Romanticist tenor of the poem.

There are four four-line stanzas in which the regular rhyme and alliteration scheme reinforces the overall structure. The design of the four stanzas enhances the sense of contrast, as also of development. In the first stanza, the poetess recalls childhood innocence, in which naïve belief in fantasy is possible. The authorial voice returns again in the final stanza, where fantasy is transformed into metaphorical reality, with the subject as a mature person. In between, the development from naïve innocence into idealist maturity is conveyed by a change of subject in stanzas two and three.

In the first stanza, the concept of the angel 'exchanging' heaven for earth is introduced as a generality. Stanzas two and three particularize this concept, with the description of a 'heart' which 'languishes'. Stanza two centres on the emotions of sorrow and suffering, whilst stanza three introduces the notion of salvation (in the first couplet). In the second couplet of the third stanza however, the focus returns from the 'mortal' to the 'angel', recalling the 'salvation' of the first stanza. The second couplet also forms a direct link with the final stanza, by reintroducing the authorial voice used earlier, in the first stanza. Thus there is a simple overall design: the outer stanzas (first and fourth) are linked by symmetry and process, with a contrast in the central two stanzas, which are also differentiated, as are the two couplets of the third.

b. Structure and sonority

The rhyme scheme reinforces the narrative structure. The end-rhymes are bi-syllabic except in stanza three and the final couplet of stanza four, where the vowel sounds are similar ('eh' and 'er' and 'ä'). The differentiation of stanza three underlines its function as part of a local process from stanza two (noted in the narrative structure). Stanza four however forms a synthesis of the large scale process from the first stanza, and that of the two central stanzas: the use of a single syllabic rhyme conveys the connection with stanza three, and the final stanza overall completes the synthesis. A further connection is the frequent use of the vowel 'o' in the second couplet of the first stanza and the first couplet of the second, which provides a sonorous link to underline the continuation of the idea of the 'exchange' of heaven and earth.

The most striking sonorous feature is the repetition of 'dass' at the start of each couplet of stanzas two and three, and the change to 'Da' in the second couplet of the third stanza, which is then echoed in the assonant 'Ja' at the outset of the final stanza. The repetition clearly delineates the two central stanzas as a contrasting episode, and the change to 'Da' underlines the change of subject (to 'angel') and the link to the final stanza, which is reinforced by the repetition of 'Und' in the second line of each couplet. A further repetition of the 'i' vowel connects the first two couplets of the first stanza, whilst differentiating the first from the ensuing stanzas.

c. Symbolism and metaphor

The contrast of opposites has already been mentioned with regard to the main theme of the poem. In addition there is potent imagery to reinforce the narrative. The particular distribution of those words denoting the central ideas moreover underlines the overall structure. The word 'Engel' appears in the first couplet, and then the second couplet of the third stanza and first of the final stanza. Similarly 'Himmels' occurs in the second couplet of the first stanza, second couplet of the third stanza and the final couplet. The metaphor of light is first employed in the second couplet of the first stanza. It is developed in the idea of 'radiant pinions', in the final verse, which contrasts the greater 'light' of heavenly bliss, to that of the heart that languishes and is 'hidden from the world'.

2. Schenkerian analysis

a. Overall form

The song is in a modified ternary form, which is defined as follows: A (bs.1-13)—B (bs.13-34)—A′ (bs.35-45). The opening section A establishes the primary tonality of G major. The central B section is in two main segments, both of which are sequential, and modulatory. The first part (bs.13-23) introduces new thematic content which although derived from the opening motives as will be shown, provides thematic contrast. The harmonic progression of the sequential motion prepares the dominant, through a simple harmonic progression of closely related regions: V′(IV′-V); V′[II′(V′/-V)]; V′[II′-♭VI-V(V)], although avoiding a conventional dominant preparation. Rather, there is an ambiguous implication that is unrealised due to the metric – harmonic continuation. Thus the whole central episode is a prolongation of $\hat{2}$ rather than a 'modulation' with 'tonicization'. The second segment (bs.24-34) develops the initial motive sequentially, yet the harmonic progression functions as a series of temporary tonal centres rather than a functional cadential prolongation as in the first segment.

In its position as a point of arrival and departure, the first sequence (bs.24-6), a plagal progression within the dominant, acts as a transitional device, linking the second and third phrases. The sequence then outlines successive tonal centres, D—E—F (in which the local dominants are increasingly emphasized), whose contrapuntal origins and harmonic function may be explained by means of Schenkerian and Schoenbergian frameworks respectively: the harmonic regions are prolongations of a rising linear third in upper and lower voices (with parallel fifths at the first middleground level as shown later), and also provide a balance of sharp and flat tonal tensions.

The third sequential statement (prolonging F major with an expanded dominant) acts as a transition to the abbreviated reprise section A′ (Phrase 4, bs.35-40), where the cadential progression of the opening phrase II(bVI—V—I)—V—I is repeated with a few modifications (to be discussed later). Because of the smooth transitions within the central section and between the central and third sections, the overall form appears to divide into two main sections: I:- bs.1-13, II:- bs.13-45. Moreover, the recurrence of the initial motive concurrently with a tonally-centred dominant prolongation at b.24 seems to delineate an extended reprise section beginning at b.24, although the actual repetition of the opening only really begins later, at b.35. Thus, within the overall simple ternary structure, formal subtleties arise from sophisticated transitions between phrases, evincing Wagner's 'art of transition'.

b. Commentary to the graphs (ex.1 fig.1 a-f)

THE BACKGROUND

The Schenkerian graph of the Background (ex.1 fig.1a) shows an *Urlinie* descent from (3̂). The prolongation of (2̂)V constitutes the central episode of a modified three-part form, and the modified reprise is the final prolongation of (1̂), which is underlined in the remarkable middleground modification of the cadential phrase. The Background Structure (fig.1a) is a conventional *Ursatz* (I—V—I) in contrast to three of the other songs in the cycle which are unconventional in various ways (as will be shown). The simplicity of this conventional *Ursatz* however is deceptive; whilst enhancing the sense of naivety in the poem, it gives rise to a chromatic harmonic vocabulary in the foreground which conveys the poem's deeper resonances.

THE MIDDLEGROUND: FIRST LEVEL

As the first level graph (ex.1 fig.1b) shows, there is an initial ascent to the primary tone (3̂), G—A—B (bs.1-13), a central episode which prolongs (2̂) (bs.14-37) and the final *Urlinie* descent to (1̂).

THE MIDDLEGROUND: SECOND LEVEL

At the second middleground level (ex.1 fig.1c), the linear third progression of the *Urlinie* generates replications and transformations. Within the initial ascent there is a low level rising third to the primary tone B (3̂), and this is then prolonged by an answering descending linear third. The lower voice descent of a fourth as a counterpoint to the initial ascent is motivically significant as well as a crucial factor in determining the harmonic content in the foreground (as will be shown).

The primary tone B is regained with a further rising third G—A—B, where the neighbour-note prolongation then proceeds from B to A. A is then prolonged by a further rising third from A to C, thus forming a lower and upper neighbour-note prolongation around the primary tone. A similar double neighbour-note prolongs D in the bass (as shown).

THE MIDDLEGROUND: THIRD LEVEL

The third middleground level (ex.1 fig.1d) shows an increase in the pervasiveness of the interval of a third, both as a linear progression and a consonant skip. In the first phrase the initial ascent is elaborated by the prefix prolongations to each pitch: a rising fourth D—G, a descending third C—B—A, which is immediately expanded to a descending fifth E—A and the rising G—A—B already mentioned. In phrase two, the following second level prolongation of a third is elaborated in two

stages: the second and third pitches, A and B, are each prefixed by an incomplete upper neighbour-note B flat—A (bs.13-16), and C—B natural (bs.16-19), and each upper neighbour-note is itself prefixed by a linear third progression (G—A—B flat, and A—B natural—C). Moreover the primary tone B, once attained, moves towards the lower A, via a passing-note B flat, which is itself elaborated by the lower and upper neighbour-note motion in the bass.

In phrase three, the second level rising third progression A—B—C which prolongs ($\hat{2}$), A (bs.24-37) is similarly elaborated by a string of fourths A—D (bs.24-6), B—E (bs.30-2), C—F (bs.33-4). The first pitch A ($\hat{2}$) is also prolonged by a lower and upper neighbour-note motion which, when transposed, results in a further fourth sequence A—D—G (bs.24-6). The passing-note A sharp in the motion from A to B (bs.27-9) (which is prefixed in the foreground upper neighbour-note B), is again harmonized in the foreground.

It is notable then, that at the third level, in addition to the linear third motives, the intervals of a fourth and fifth become more motivically significant, and the fourth also occurs frequently in the lower voice, underpinning the V-I harmonization.

THE MIDDLEGROUND: FOURTH LEVEL

The fourth level graph (ex.1 fig.1e) shows the harmonic elaboration of the first phrase, and the prolongations of the thirds of phrase two by means of unfoldings.

THE FOREGROUND GRAPH (ex.1 fig.1f)

Introduction (bs.1-3)

The initial ascent is preceded by an introductory prolongation of the primary tone B ($\hat{3}$) with an arpeggio motive, which remains as the pervasive accompaniment motive for the main part of the song (to be seen in section 8).

Phrase 1 (bs.3-13)

The rising fourth prefix prolongations to the first pitch G of the initial ascent are added, and a rising third prefix is added to the descent from E to A (bs.9-10), which forms a foreground parallelism with the prefix (G—A—B) to the primary tone (b.11). The addition of a rising fourth B—E in the bass voice (b.11) strengthens the cadence, and also forms a voice exchange as shown in the upper voice D—B, where the upper voice D is prefixed by an upper neighbour-note, and also completes the series of rising fourths D—G, G—C, A—D of the first phrase (bs.1-13).

Phrase 2 (bs.13-27)

As has been seen, the second phrase is defined by the main motion to the structural ($\hat{2}$), A, which is the rising third G—A—B with prefixes (as shown in the second and third levels). In the foreground there are substantial sequential prolongations. The rising fourth prefix to the initial G echoes the first phrase, and in each sequential prolongation, there is an upper neighbour-note, (C, b.14; D, b.17), each prefixed by a skip of a third (A—C, B—D). In addition there is an unfolding descending progression from B flat to D (b.15), and C to E (b.18) which thus joins the upper and inner voices, and provides a symmetrical answering motion to the rising sixth, similar to the symmetrical rising and descending third of the first phrase. The ensuing B and its lower neighbour-note B flat are prolonged by arched-shaped rising and descending intervals of a fourth, B—E (bs.19-20), and fifth, B flat—F (b.21), respectively.

Therefore, over the whole phrase, there is a process of intervallic expansion in which the rising thirds become fourths, then fifths, and then return to a minor third in the motion from G sharp—B.

Underpinning these linear structures are harmonic ambiguities. The second phrase turns tonic major to minor, and moves through a cycle of 5ths, but the absence of any clear tonicization of the dominant denies any sense of modulation, and instead prolongs the lower neighbour-note A by means of parallel motivic linear motions of thirds (G—B, and A—C), in sequential sections. The first (bs.13-23) is ambiguous, whilst the second (bs.24-34) accelerates the harmonic motion towards an implied but unrealised tonicization of D (V).

In the first (bs.13-23), the overt progression of G′ to A^7 (bs.13-16) implies a modulatory motion from I to V, yet in the context of an implied V, G minor functions retrospectively as IV′.[1]

The second sequential segment (bs.16-19) repeats the same melodic shape transposed up one whole tone. The harmonic implication is thus A′, but rather than begin with a tonic, D′, from which to move, an ambiguous secondary seventh is used: it is either III^7 in the implied tonic D′ or it is VI^7 in the implied goal tonic A′. The ambiguity is functional since it serves to link smoothly from the first to the second segment of the sequence. As III^7 of D′ it is an interruption of the expected resolution, and as VI^7 of A′ it is more strongly implicative of the new tonic (which is nevertheless not stated).

1 A similar dual function as that seen in the opening of Beethoven's *Waldstein* piano sonata op.53, see Nicholas Cook, 1987, p.22.

Phrase 3 (bs.27-34)

In the third phrase the neighbour-note motion B—A sharp (bs.17-8) is elaborated with a rising fifth, a descending octave transfer and a rising fourth, completing the neighbour-note motion through to B. The descending fourth E—B in the prolongation of B is a linear descent. C, the third pitch of the rising third progression A—B—C (bs.24-34) is prolonged by a rising and descending third, prefixed by the pervasively used anacrucial fourth G—C. The whole prolongation is significant as an harmonic expansion of the C triad within the context of the main rising fourth motion C—F already shown in the third level graph.[2] A further interpretation is provided in the tonal-durational analysis, where the particular choice of harmonies in the sequential progression D—E—F corresponds with a large scale tonal balance.

In phrase 3 there are several abrupt harmonic changes that avoid realization of harmonic implication, which results in non-closure: for example, the D major prolongation (bs.24-6) that opens phrase 3 moves as if towards B (VI), with the ambiguous modulatory harmony I(IV) = VI (VI), reinforced by the rising fourth of b.29; thus the B (resolution) is supplanted by E, reinforcing the significance of the plagal domain.

Phrase 4 (bs.35-40)

There are two minor changes in the fourth phrase which differentiate it from the opening phrase, producing different high-level structural functions: firstly the B in b.39 is prefixed only by a rising skip G—B, which differs from the linear third used in the first phrase (b.11). This results in an arpeggiation of the G major triad in b.38. Secondly, there is a change to a single V^7 harmony in b.39, which transforms the B from a consonant tone (the primary tone in the first phrase, b.12) to an appoggiatura. The main emphasis is thus on the ensuing A, underlining its role as $\widehat{(2)}$V that resolves to $\widehat{(1)}$I in b.40.

Coda (bs.40-45)

Whilst the coda appears to be a simple reaffirmation of the tonic harmony and a prolongation of $\widehat{(1)}$, it also encapsulates the central harmonic and motivic characteristics of the song, namely the plagal inflection, and the motive of a fourth. The coda is thus functional, rather than merely ornamental. The structural tonic is prolonged through a parallel melodic motion of rising and descending fourths G—C—D, a motivically sig-

2 The implication, as will be discussed, is a V—I progression in F: the expansion of the V reinforces the sense of stability of the F triad in the sequence D—E—F (bs.24-34), which belies its ambiguous dual function role as V(VI) or VII, in the final cadential progression which is equivalent to the role of the F triad in the opening phrase.

nificant axial motion around G, which is harmonized as a plagal progression. In addition, the registral peak of the whole song occurs in b.41, at C^3 (significant in the Meyerian linear analysis, section 5). The final chord in b.45 reaches G^3, and the fourth motive G—C—G appears in the upper octave, a pervasive motive throughout the song from its initial appearance in the opening phrase. The decorative turn around G^3 in b.41 adds emphasis to C^3.

c. Harmonic rhythm

All the changes in harmonic rhythm correspond with increases in harmonic tension. In phrase 1, the initial tonic prolongation shifts to the F prolongation via a half-bar linking harmony (the dual function ambiguous C triad): the main cadential process then accelerates to one-bar changes, in the (V—I)II of bs.9-10, and in the cadential segment, to half-bar changes in bs.11-13. In the second part of the second phrase, the harmony changes each bar, thus reinforcing the sense of distance from the main tonic. By contrast, the shift towards III by III(V) is expanded to two bars to add emphasis, and also generates a sense of unexpectedness, in the progression to E, VI rather than B, III in the fourth phrase.

3. Tonal-durational analysis

Commentary to the bar-graph (ex.2)

The bar-graph shows aspects of large scale form that complement the perceptions of a conventional voice-leading analysis. Each square in the graph corresponds with a 2–bar durational unit. The symmetry of the outer sections is evident, with 6.5 units duration each, where the final section includes the C major triad. The internal symmetries of each outer section are notable: in the opening section, as shown, the ratio of tonic to non-tonic is 4:2·5 in durational units , and there is a plagal inflection overall (with the ratio of 2.5:1.5). In the final section, the ratio is 3·5:2 (or 3·5:3 from the C triad), whilst the tonal tension balances dominant and subdominant areas exactly (2:2).

The central episodes show an internal symmetry in the adjacency of the tonal areas of D and E but with the difference in the use of E′ in the first. As shown the durational proportions are identical, though the expression of each area is different, since the first is implied and the second prolonged explicitly. The ratio of dominant to subdominant ('sharp' to 'flat') regions is 20:1.5, thus dramatically emphasizing the dominant area. It is significant that the only subdominant tension occurs

between equivalent dominant areas, forming a further symmetry, whilst the distance is at three fifth-steps from the main tonic, which is the maximum distance for the dominant areas (E), with the exception of the inflection to B that results from the deceptive dominant preparation of E (similar to the inflection to A which prepares the D).

Overall, the ratio of tonal tension is 23:6.5. Thus the ratio appears to contradict any sense of closure in the song. It has been seen that the balance that is achieved occurs in the framing sections, and the sense of closure is enhanced by the symmetry in durational proportion. But the emphasis of the dominant tension remains as 'residue', and overall the song is therefore unresolved. In Chapter Ten, the large scale consequences of this 'non-resolution' are explained.

4. Schachterian rhythmic analysis

Commentary to the graphs (ex.3 a-e)

The rhythmic reduction illustrated graphically shows the interaction of 2- and 3-bar units, grouped into the four main sections, introduction and coda. It is notable that the first two phrases are each 10 bars, with differing arrangements of the 2- and 3-bar units. The third phrase is 11 bars, although the prolongation of the C triad is ambiguously located, as a form of elision to the fourth phrase. An exact repeat of the equivalent segment of the opening phrase, the final cadential segment is five bars duration, thus half that of the main sections, with the five-bar coda completing the ten-bar pattern. However, the F triad of the third phrase may also be grouped with the final cadence, resulting in a six-bar segment. In this case the overall 11-bar conclusion (phrase 4 and coda) would balance the 11-bar third phrase.

In either interpretation the symmetry and equivalence is striking, similar to the apparent simplicity of the diatonic structure (observed earlier). Moreover, just as the diatonic framework is enriched harmonically at the foreground, so the rhythmic symmetries are also varied at the foreground, as shown in the varying arrangements of 2- and 3-bar units.[3]

3 Dahlhaus, C., 1984 New Grove. Dahlhaus pinpoints the avoidance of four-square phrase articulation as a major factor in the *Tristan* style, and in this song there is such 'transitional' phrasing in operation.

5. Meyerian linear analysis

Commentary to the graphs (ex.1 fig.2 a-c)

The first 'gap-fill' graph (ex.1 fig.2a) indicates the local and middle-ground implication-realization patterns and gap-fill motions which give rise to continuity and discontinuity within, and between, phrases. In phrase 1 it is remarkable that each gap motion is systematically filled, whilst an overarching descending progression (from E^2 b.9) is delayed in completion until the final cadence (b.13). Thus phrase-closure results from melodic as well as harmonic and textural structures. In the final descent from D^2, however, there is a significant omission of C^2, and this gap also occurs in the modified reprise (b.38). The gap at pitch C is reinforced, because of the leap to C^2 in b.4. In the modified reprise, the C^2 gap is again highlighted. Because of the salience of the gaps, the appearance of C^3 in the coda, which is set into stark relief (as the registral peak before the final high G^4), acts as a potent gap-fill retrospectively, despite its higher register (and reinforces the 'functional' role of the coda noted earlier).

In phrase 2, there is an unrealized implication of a motion to G^1 in the third descent C—B flat—A (bs.14-16), which is reinforced by the emphasis of the G^1 at the outset of the phrase. This implication, which is only fully realized in the final cadence (phrase 4) provides a means for creating tension and resolution. By contrast, the implication in the equivalent sequential transposition to the third D—C—B (bs.17-19) is realized with the arrival of A (b.24).

From a large scale structural perspective, the two gap motions in the rising fourths (A—D—G) at the outset of phrase 3 (bs.24-34) are significant: the gap-fill occurs in the rising linear progression from A to F sharp (bs.26-7), which initiates a large scale descent G^2 (b.25)—F sharp^2 (b.28)—E^2 (bs.31-6)— and D^2 (b.38), which finally arrives in the final cadence, followed by a continuation to the tonic G, which thus completes the octave progression from G^2 (b.25) (though with the omission of C^2 as observed earlier).

Intersecting—simultaneous progressions

Embedded within the melodic structure shown in the 'gap-fill' graphs (ex.1 fig.2 b-c) is a nexus of intersecting simultaneous linear progressions at various structural levels. As discussed in Chapter Four, octave equivalence is used where the pitch is saliently located, as at the start of a phrase, for example in the initial progressions in phrase 1 and phrase 2, where both the D^1 pitches (b.3. and b.13) are linked to the descending progressions as shown (fig.2b).

In phrase 1 there is thus a symmetrical array of fifth descents from D^2, E^2 and D^2, whilst in phrase 2 there is a descending fourth D—A extended to a fifth in E—A, notably replicating the patterns of phrase 1. The high G^2 in phrase 3 may thus be seen to fulfil a significant large scale function: it links the descending progression E—G of phrase 2 to the final large scale octave descent G^2-G^1 (already mentioned above). Furthermore, it is the axial pitch for the intersection of ascending and descending progressions.

The ascending linear progressions (Fig. 2c) follow the voice-leading in the first phrase, with the initial ascent G—A—B preceded by the anacrucial fourth D—E—F sharp—G. From the standpoint of implication, the octave ascending progression from D is only fully realized in the final cadential segment where B continues to D^2 (b.32). Within the large scale progression (even superseding that of the link of phrases 2 and 3 already observed), there is a rising progression in phrase 2 from G^1 to G^2 (bs.14-25) (with sequential overlapping fourths as shown) where the continuity to phrase 3 is effected at the octave completion, in the arrival of G^2 at the outset of phrase 3. The simultaneous linear progressions thus are significant for large scale cohesion: the role of the progressions is similar to registral connection, which are independent of voice-leading since they are functions of texture as well as harmony and melody.

6. Motivic transformation

Commentary to the motivic chart (ex.4)

As observed in Chapter Four, the motivic processes employed throughout the five songs involve variation and derivation. The 'basic motive' is designated M1 in the motivic chart, the components of which generate all the significant motivic components of the song.

M1 (in P.1), contains the basic components 'a', a stepwise rising fourth, and 'b' a descending leap of a fourth. M2 is a derivation from M1: 'a' elides the two motives, whilst the rising leap of a fourth is 'b', characterized by the rhythmic motive designated 'r1'.

M2 is a 'derivation' since the rising fourth G—C is balanced by the descending third, rather than a full return to G. As shown, the underlying shape of M2 is structurally significant in that it is varied in M5 (in P.2). M2 also features a doubling of the duration of r1 in the rhythmic expansion of the pitch C^2, whilst the descending third, C—A presents a further component, identifiable by its distinctive repeated pitch B, designated 'x' in the chart.

M3 is derived from elements of M1 and M2: the overall duration is that of M1 (whilst M4 recalls M2); the rising third anacrusis is similar to M2, whilst the descending fifth, is both an extension of the descending third of M2, featuring the same 'x' component (with a rhythmic emphasis on the B minim), and an expanded inversion of 'a' from M1. M4 is again a derivation of M2, linked registrally with M3, and adding an extension of 'b' (the complement D—G to the G—D in M1) with 'x'.

In P.2, the sequential motives M5 and M6 are both variants of M2, as shown in the underlying contour. It is notable that the new rhythmic motive is a variant of r1 at half duration, whilst the descending voice features a rhythmic diminution of 'x'. M5 and M6 share with M1 the arch-shape configuration, starting from D and returning to D, (prior to the D—C sharp appoggiatura). This connection is more explicit in M7, where the 'a' and 'b' components are inverted and reversed in sequence, whilst the descent from the pitch F^2 in the second segment, is derived from the extended 'a' component used earlier in M3.

In P.3 the transformation process is more explicit; M8 is a derivation and M9 is a closer variant. The rising fourths of M8 derive from those in M2 (D^1—G^1—C^2), with a rhythmic similarity in the use of r1. At the same time, the arch-shape configuration A—D returning to A recalls that of M1. The rising linking component is a variant of 'a' and inversion of a' from M3, and the continuation in the link to M9 is a variant of 'a' in M1. M9 is more directly derived from M2, in its rising fourth and descent incorporating 'x': whilst it is also a variant of M1 in its configuration of rising and descending fourths.

The transformation in M10 is indirectly derived from M3, in its emphasis on C^2 and E^2; the rising and descending thirds and the rising skip of a fourth (b), from both M1 (descending) and M2 (rising). M11 fuses elements of M2 and M3 with the rising fourth (M2) and descending extended 'a' component which incorporates 'x'. Finally, M12 is a variant of M4 (where 'x' is condensed) and an anacrucial fourth added (with the r1 rhythm conspicuously omitted to emphasize the triadic formation and cadential function). M13 is derived from M8.

7. Music and Poetry

The simplicity of the opening motive of the D_1—G_1—D_1 motion, and its naive tonal assertion, evokes the innocence of childhood. The change to a rising 4th in the repetition of the motive assigns the main subject of the stanza (and of the song) 'Engel', both melodic and durational emphasis. The notion of the angel being in heaven rather than earth is underlined by the deceptive harmonic shift to IV, which then opens

out towards II(VI) in the multivalent F triad. The second couplet opens with the explicit reference to heaven, pictorially denoted by the rise to the registral peak, E^2. 'Wonne', ('bliss'), is expressively assigned to the appoggiatura motive B—A in b.11, where the durational emphasis on the appoggiatura B is stronger than the equivalent gesture in b.8.

The rhyme scheme of the stanza, AABB, is subtly contradicted by the melodic pattern, which is an ABCB′ structure with appoggiatura descents in each B segment. Thus whilst 'Himmels' is emphasised by melodic accent, 'Erden' receives significant emphasis through the appoggiatura motive.

While melody brings significance to particular words, texture is an important means of evoking the character of the poetry. The flowing arpeggio texture with its predominantly rising direction, provides a calm, lyrical mood for the opening stanza, in tune with the naive innocence of the poetry. The change to a pulsating chordal texture contrasts markedly with the opening stanza, and depicts the 'heart languishing', also evoking the 'anxious' ('bang') mood. The neighbour-note C^2 (b.14) forms a dissonant appoggiatura over the static G′ harmony, and thus depicts 'sorgen' (care). Although the use of dissonance appears to be conventional, it is remarkable in this context, where the appoggiatura motive is associated with the notion of 'bliss' (as also in *Träume*).

The dissonance on C^2, b.14, given durational emphasis, occurs in the middle of a phrase segment. Similarly, the dissonant appoggiatura D (b.17) (less dissonant, since it could be part of a '6' inversion) connotes the suffering of 'verbluten'. Because of the subtle process whereby the dissonant appoggiatura motive is used in different contexts to connote opposite concepts, the music highlights the poetic paradoxical oppositions (for example bliss-sorrow), so crucial to Romantic thought.

In stanzas 2 and 3, the repetition of 'Dass' and the similar construction of 'wo...' with internal rhymes is given a musical equivalent through the use of sequential repetition. The threefold repetition of 'Dass' overlaps the stanzaic structure and the main subject: the 'heart' (ie. the feeling mortal) is retained until the second couplet of stanza 3. The sequential repetition connects the two couplets of stanza 2, whilst as has been shown, the second part of phrase 𝅘𝅥𝅮 is a transformation of the suffering of stanza 2, to the notion of hope: thus both the similarity (subject: 'heart') and contrast (the despair-hope) of the poetic structure is conveyed in the music.

The main change in stanza 3 occurs in the second couplet, (as already observed), where the subject changes to the 'angel' and recalls the second couplet of the first stanza. In the music, the return of the rising

fourths of the first stanza, also setting 'Engel', corresponds with the return of the notion of angel in the second couplet of stanza 3. Thus the sequential and transformational parts of phrase 2 form a single musical entity, which interprets the poetic structure described by the similarity and contrast of the three couplets of stanzas 2 & 3. The change to phrase 3 signals the change of textual content, and connects the imagery of 'Engel' with its appearance in stanza 1.

The inversion of the descending motion of b.9 to the ascending upper voice motion in b.27 specifically relates to the textual reversal of the implied descent in stanza 1: 'exchange... heaven for earth' and the overt ascent in stanza 3 'gently bears it heavenwards'. The rising fourth used in the first and third stanzas for the word 'Engel' is also used in stanza 4. The rise to G^2 in stanza 3 'Engel' also depicts the notion of descent in 'floating down' by expanding the pattern of fourths to a descending 6th.

Similarly, the expansion of the descending fourth (of bs.30-32) to a descending sixth in bs.35-7 highlights the notion of 'far away from every care'. In contrast to the cadence at bs.12-13, where 'Erdensonne' is set to the descending line, here, the final cadence conveys the word 'himmelwärts': yet it is immediately depicted in the high register of the instrumental coda.

8. Texture analysis

a. Commentary to the graph (ex.1 fig.3)

As discussed in Chapter Four, texture delineates and underlines voice-leading structures and harmonic events. In this song, there are two basic types of texture, arpeggiated and chordal (tA, tC), which are indicated in the graphic texture analysis (ex.1, fig.3). Within the first category, there are various sub-categories, all illustrated in the graph: firstly, imitative polyphony between upper and lower strands, with a rising and descending contour (tA1). Secondly, rhythmic, but non-melodic imitation (tA2). Thirdly, partial imitation of a simpler rhythmic-melodic motive, at cadence points (tA3). Minor modifications to these sub-categories include the added appoggiatura as counterpoint in sequential cadences of phrase 2 (b.16); the rhythmic variation of the arpeggiation as a link from phrase 2 to phrase 3 (b.23); the tenor voice inner contrary motion counterpoint to the vocal line (bs.26-7), and the melodic upper voice in the opening bar of the coda, the fifth phrase, b.41.

As can be seen in the graph, overall the contrast of the main and subsidiary textures delineates phrase and tonal structure, whilst the internal modifications highlight local harmonic progressions and

cadence points. It is notable that whilst the first phrase presents each of the variants of tA successively, in the modified reprise only tA2 is employed (which constitutes a significant difference in the final cadence).

b. Textural Density

Density changes also correlate with local harmonic progressions; there is a subtle change in the increased density of the high chords on strong beats of b.6 onwards, correlating with the outset of the main harmonic progressions, which increases further on the final dominant seventh (D^7 bs.12-13) for extra emphasis. The bass line, a sustained pitch, is also intensified with the lower octave in the final cadential motion (bs.10-12). At the equivalent point in the final cadence, there is a change from the predominantly four-part chordal density to a five-part chord on the final V^7 (b.39) for emphasis.

9. Instrumentation

Comparison of versions by Mottl and Henze

MOTTL'S ORCHESTRA	HENZE'S ORCHESTRA
2 Flutes	Flute, Alto Flute
2 Oboe	Oboe, Cor Anglais
2 Clarinets	Clarinet, Bass Clarinet
2 Bassoons	Bassoon, Contrabassoon
2 Horns	2 Horns
Solo violin	Harp
Violins 1 and 2	Violin 1 (div.6), Violin 2 (div.4)
Violas (div.2)	Viola (div.4)
Cellos (div.2), Double basses	Cello (div.4), Double bass (div.2)
	The original key of G major is transposed to E major in Henze's version.

The idea for the incorporation of a solo violin in Mottl's orchestration of *Der Engel* may have been inspired by Wagner's own arrangement of *Träume* for solo violin and orchestra, (see discussion in Chapter One) and also the use of 'symbolic' orchestration which here suggests a dramatization of the angel in the distinctive tone of the solo violin. However, it is also a conventional feature of orchestrational style used in many works of the Romantic era, for example in Brahms's *Symphony no.1*, or Strauss's *Ein Heldenleben*, and thus emphasizes the fashionable

nineteenth century characteristics of Mottl's arrangement (as observed in Chapter Three, and later in Chapter Nine).

Phrase 1 (bs.1-13)

In the initial phrase the texture has three strands (as considered above in section 8) comprising two imitative arpeggio patterns in the upper register and a sustained harmonic bass.

In Mottl's version the arpeggio strands are assigned to strings with only a few changes. There is a contrasting use of flutes (bs.7-8) which underlines the chromatic shift to VII, and also functions symbolically on the word 'Engeln'. There is a change at b.11 to horns and flutes, which constitutes a cadential enrichment of texture, reverting to strings in the bar of resolution, b.13.

Further notable features are the added textural elements in bs.8-13. Firstly, there are oboe and clarinet lines which serve to link disjunct phrases, and the woodwind timbre highlights the upper voice progression F^2—E^2—D^2. Secondly, the new motive presented by solo violin, (bs11-13) is derived from pitches already present in the original texture, rearranged to highlight the rising intervallic component. This is the most colourful means of underlining the cadence, and stylistically is typical of Straussian orchestration. At the same time it reinforces the open-ended quality of the phrase which is implied in the use of the lower voice link, assigned to cello.

The bass strand changes in the cadential segment, where bassoon is added to cellos and basses, whilst a notable touch is the underlining of the linear descent G—F—E by the pizzicato double-basses.

Henze's version shows a more complex segmentation procedure. The homogenous string timbre used in Mottl's version is replaced by a more varied palette. There is still a preponderance of string timbres, though the contrasts of strings and woodwind also result in an internal patterning. It is notable that in the upper strand of the arpeggio figurations, timbre articulates the two-bar motivic pattern of the texture. The combination of upper and lower arpeggio strands thus results in a constantly contrasting blend of strings and woodwind. Within each strand the pattern emphasizes certain main timbres: in the upper strand, alto flute is combined with clarinet, flute and oboe (and cor anglais in b.13), with the shift to VII highlighted by a mixture of wind and strings (alto flute, flute, viola). In the lower strand, cellos are set alongside the contrasting bass clarinet and contra-bassoon. The first contrast correlates with the entry of the vocal line in b.4, (upbeat), and the second articulates the cadence. The blend of violas and cellos reinforces the

blend of woodwind and strings, in both upper and lower arpeggio strands.

In the lower strand, the addition of harp at b.4 adds resonance, which enhances the appearance of the vocal line, whilst the introduction of woodwind at b.9 highlights the harmonic enrichment of the cadence. Each bar of the cadence is further articulated, resuming the initial cellos and basses combination of the outset.

Phrase 2 (bs.13-24)

In Mottl's version the textural contrast and change of mode is matched by timbral contrast. The repeated chords strand is first assigned to clarinets and bassoons, with a significant new sustained tonic pedal in the bass strand, given to horn 2. The appoggiatura motive (b.16) is set into relief through the contrasting timbre of solo cello. There is a striking timbral connection between this solo cello and the previous violin solo, and both are marked 'senza sord' (played without mutes). The sequential repetition in bs.17-19 is enriched with the addition of oboe, which then combines with the solo cello at the appoggiatura motive (b.20).

The second segment of phrase 2 (bs.21-4) is articulated by the addition of flutes. The oboe plays a new sustained part which doubles horn, and then doubles the vocal line progression A—G sharp—B.

The cadential link to Phrase 3 (bs.22-3) is strongly highlighted by means of three main changes. Firstly, there is a new textural element in cello, which adds to the vocal line doubling. It is an anacrucial rising seventh, derived from the rising intervallic component, and it recalls the previous added clarinet motive of b.10, also suggesting a deliberate allusion to motives from *Tristan*. Whilst clearly extending the original appoggiatura motive (through timbral similarity) it also effects a timbral link with the previous, and subsequent violin solo.

Secondly, a more striking highlighting of the cadence is the added violin solo, which acts as an anacrusis to its vocal line doubling and the embellishment of the ensuing phrase: it is derived from the piano's arpeggio. Thirdly, there is a reversal of roles of the woodwind and brass in this cadential bar: horns present the rhythmical elements (the thirds), whilst flute, clarinet and bassoon sustain the harmony.

In contrast to Mottl's elaborate emphasis of the cadential bar (b.23), Henze's version is understated, as will be seen.

In Henze's version, phrase 2 follows the same segmentations as in Mottl's version, yet with different timbral colouring, and several textural changes. The repeated chordal texture is altered to a stratified combination of three timbrally distinct strands, which combine to form

a rich fabric that is both rhythmically active and sustained. The chordal repetition is assigned to the string section omitting basses; the horns present a syncopated strand, whilst there is a sustained strand in alto flute and harp. This produces a full yet impressionistic colour typical of Henze's own style, which imitatively interprets the implied use of sustaining pedal of the original and also evokes the poetic mood (score ex.1).

The appoggiatura motive is presented by the cor anglais which is reinforced by the sustained melodic strand in alto flute. Bass clarinet doubles the vocal line at the same point (b.16). Thus Henze emphasises the appoggiatura motive and also prefixes it with an anacrucial appoggiatura (B—C) which, whilst derived directly from an inner voice (violin 1: bs.5-6), also emphasizes the rising interval. This is a similar process to the added motives in Mottl's version, which also makes the appoggiatura more instrumentally and stylistically idiomatic. It is remarkable that the timbral scheme used by Mottl is reversed: the latter's texture comprised woodwind chords and string motives (albeit combined with oboe), but Henze uses string chords and woodwind motives.

There is a change of texture to differentiate the second sequential statement (bs.17-19) and this corresponds with Mottl's increase in woodwind. First horn now doubles alto flute in its new melodic strand, whilst second horn joins the harp's sustained strand: because of the omission of the syncopations, rhythmic intensity is reduced.

A further level of differentiation appears in the anacrusis of b.18 which changes the direction of the ascending appoggiatura of b.15 to a descending semitone, that emphasizes the implied dominant (C sharp, V of F sharp). In both b.15 and b.18 however, the added anacrusis serves to emphasize the main appoggiatura motive, and is thus a 'faithful' alteration.

The second part of phrase 2 contrasts more radically in Henze's version than in Mottl's, where it is the continuity of the woodwind timbre that is paramount. Henze articulates the outset of the new segment with a harp arpeggio flourish, which is an especially evocative word-painting of 'brünstig' (ardently) (score ex.2). The syncopated rhythmic strand resumes but the activity shifts from strings to woodwind: flute and alto flute present the syncopated strand, and a new oscillating harmonic strand appears in bass clarinet and bassoon. At the same time, the sustained strand in harp and horn shifts to cellos and violas, which also present a new crotchet rhythmic strand. The subsidiary motive (b.21) in the clarinet part is drawn from pitches already present in the texture, and provides a melodic counterpart to the vocal part which it follows in contour.

The cadential b.23 continues the texture and timbre of the second segment, rather than giving it special emphasis, as in Mottl's version. This comparative restraint marks a significant contrast in style.

Phrase 3 (bs.24-34)

In Mottl's version, the continuation of the solo violin part in phrase 3 reinforces the linking function of the arpeggiated anacrusis, and also anticipates the embellishment of the coda (just as the oboe's penetrating F^2 in b.7 is added in anticipation of the F^2—E^2 descending progression of bs.35-6). There is a notable small alteration to the doubling, whereby the D of b.24 is prefixed by an octave ascent, thus subtly connecting the accompaniment texture, which is permeated by octave ascents, to the melodic contour of the vocal line.

The return of the original arpeggio accompaniment texture is accompanied by the addition of flutes to violins in bs.24-5, in a similar way to the timbral contrast of bs.7-8, to highlight the local IV, and to evoke 'symbolically' the words 'Engel nieder schwebt'.

The change of textural pattern at the modulatory shift towards E (bs.27-9) is accompanied by radically contrasting woodwind and string timbres (similar to the contrast earlier at bs.11-13, where woodwind only are used). There is a small rhythmic alteration in the addition of a 6th quaver attack in the bassoon octave F sharp (b.26). The double-bass doubling of cello begins in b.26, rather than b.24, and, in its emphasis of the root of the D major prolongation (bs.24-26), underlines the high-level voice-leading.

The descending contrapuntal melodic line in the inner voice is allocated to horn and cello (b.27), whilst the added upbeat triad in b.28 for cello is an anticipation of the three-quaver upbeat in b.29 (which in turn is derived from the rhythm of the main arpeggio texture).

Whereas Mottl repeats the initial timbre for the return of the initial texture, Henze assigns a contrasting timbre in all three textural strands. Both versions vary the timbre for the modulatory segment of bs.26-7, but Henze's highlights the shift to IV of V (the G triad within a prolonged D triad) by means of micro-segmentation: firstly, the upper strand (arpeggio) is allocated to flute, alto flute, with oboe and clarinet in the second half (b.25); secondly, the elision to the modulatory segment begins with a change to clarinet in b.26 with flute, bass clarinet and bassoon joining in b.27; thirdly, the lower imitative strand, articulating the modulatory segment, is assigned to harp, with alto flute and bass clarinet linking the final three quaver motion to a new sustained (alto flute) or melodic doubling (bass clarinet). Thus both upper and

lower strands are woodwind throughout, though with detailed segmentation.

The arrival at the pitch of the modulatory segment in b.28 however, is far more radically underlined in Henze's version, with a stark contrast of woodwind and harp timbres (used for the arpeggio texture earlier) with strings, in which the upper strand is assigned to violins, and the lower to cellos. The bass strand in harp, cello and double-bass is strengthened by alto flute and a further harp octave, whilst viola presents a new textural component: a rising arpeggio to reinforce the harmonic prolongation. Henze's version differs from Mottl's to the extent that the arrival at the melodic peak in b.28 and F sharp harmony is seen as the outset of a new phrase, an anticipation of the temporary tonic of b.30. Mottl's version however, since it continues the string timbre, differentiates the arrival at b.30 more emphatically. In the original there is an element of phrase-boundary ambiguity, which is retained in Mottl's version, whereas Henze's version establishes an interpretative preference.

In bs.31-32 however, Henze's version delineates the IV-I progression within VI by the addition of flute and alto flute to the upper strand, whilst Mottl had segmented the VI prolongation as a whole (ie. from b.30). And in b.32 the outset of a gradual climactic crescendo begins in bass clarinet and bassoon in the bass line, adding horns and double-basses in b.33 and a completely new arpeggiated flourish in harp in bs.33-4, whilst the strings continue to present the arpeggiation strands, with viola joining cello in the lower of the two strands. Thus the reinstrumentation clearly highlights the IV prolongation, and similarly underlines the remainder of the cadential progression in the motion to IV (IV) in b.35, whereas in Mottl's version the contrast is introduced in b.36 and is less emphatic.

Phrase 4 (bs.34-40)

The E major prolongation that is equivalent to the earlier D major cadence is differentiated texturally and timbrally in the piano original, since the original arpeggio motive of the opening phrase, which is used in the D major prolongation (bs.24-6), is replaced in bs.30-32 by a continuation of the texture of the transitional segment (bs.27-9): the rhythmic imitative pattern in which the chordal density is radically increased in the upper strand.

In Mottl's version, the instrumentation reinforces the increased density of the upper strand by the addition of oboe to violins, whilst the clarinet presents a melodic version of the upper voice as a countermelody to the vocal line. Both woodwind contribute to an enrichment

of the orchestral colour which sets the words 'ein Engel nieder' into relief, highlighting the joy implicit in the poet's personal experience (score ex.3).

Similarly, the lower strand is reinforced by the addition of cellos to the violas in the tonic, whilst the double-bass provides an extra first-beat emphasis, which further differentiates the E major prolongation from the equivalent D major.

At the F triad in bs.33-5, the opening texture is resumed, but the orchestration interprets the dynamic marking 'poco cresc' as indicative of an overall increase of intensity towards the final cadence. Accordingly, whilst the chordal densities are similar to those of bs.6-10, bs.33-37 are markedly fuller in texture and dynamics than the opening phrase, and also contrast significantly with the preceding E major prolongation.

In bs.33-7 there is an overall increase in textural intensity and change of timbre which results from the radically new distribution of instrumental resources. Flutes and oboes are added to the upper strand violins; the lower strand shifts from violas to horns, thus maintaining the colour of the register, but transforming the timbral palette. The sustained bass component includes bassoons in octaves together with cellos and basses, whereas in the opening phrase, the bassoon doubling was used only at the arrival of II in the cadential progression [IV(I—IV)—II(V—I)—I—VI—V^6_4 7^5_3—I]. In addition, the orchestration adds further textural components. The clarinets present a rising arpeggiation which becomes a new component in the upper strand in b.34, combining with flutes and oboes and violins, whilst a sustained harmonic strand is allocated to violas which continues until b.35. The shift to IV of IV, the F passing chord, is delineated by a further change in the arpeggio motive, whereby clarinets join the horns in presenting the lower strand.

Simultaneously, the first clarinet doubles the vocal line's crucial descent to the structural $(\hat{2})$ from F, which emphasizes the appoggiatura motive. The clarinet doubling is significant since it is a parallel gesture to the oboe's doubling of the equivalent vocal line phrase in bs.9-10. There, the A forms part of the rising initial ascent (G—A—B) to $(\hat{3})$. Here however, the A is a second appearance of the prolonged $(\hat{2})$, which first occurred earlier, supported by V (D in bs.24-6). Consequently, the similarity of the two equivalent phrases, and their different structural function, is highlighted by the use of clarinet rather than oboe, which emphasizes similarity of woodwind timbre but difference of specific colour. The clarinet doubling also reinforces the vocal line in the arpeggio motive of b.37, so that there is a stronger clash in the

suspension, with the consonant C sharp which is presented by horns, in a prominently phrased legato strand.

The violas resume the lower strand of the arpeggio texture, dovetailing with the horns in b.36 (thus enabling horns to present the added legato motive just observed), whilst the upper strand texture resumes its original texture, with the addition of flutes in b.37. Thus the final segment in the cadential phrase resumes the texture and timbre of the cadence in the opening phrase, although the lower strand is marginally reinforced by first cellos.

Henze's version assigns the upper strand of the arpeggio texture to strings (except for double basses) and the lower strand to bass clarinet and bassoon, with horn in b.36. The remarkably exhilarating effect of Henze's instrumentation at this point is clearly an interpretation of Wagner's marking 'mit enthusiasmus', and is reinforced in a distinctive and unusual manner by the omission of a bass note, A, to underpin the II harmony of b.37. The effect is reinforced, retrospectively, by the contrasting appearance of the clarinet, contrabassoon and double basses for the bass line in b.38 in the final cadential segment. It is equally remarkable that Henze's version delineates the final cadential segment by changing the timbre of the lower arpeggiation strand to horns (whereas in Mottl's version the delineation is effected by means of a reduction in timbre overall) (score ex.4).

Phrase 5: Coda (bs.41-45)

The coda, the fifth phrase (bs. 41-45) is linked to the cadential phrase in the original, where the only significant change is the extension of the melodic line to the upper register (G^3). In Mottl's orchestration however, timbral variety is enhanced through several major changes. Firstly, the link between the cadential resolution and the coda is underlined by reinforcing and extending the anacrusis from the second quaver of b.40, in a new rising arpeggio assigned to second violas formed from pitches in the original arpeggio motive. This rising motive then continues in first violas within the accompaniment texture in b.41.

The melodic line is assigned to solo violin in the upper register, where the embellishment is, however, omitted. The solo violin is used to embellish and highlight significant points, as in the first phrase cadence, where the rising arpeggio links two separate accompaniment strands of the original in such a way as to suggest the lea from earth to heaven, and also emphasizes the cadence rhythmically.

In b.23, the solo violin also presents an anacrucial arpeggio, which is an embellishment of the static chord of the original. It is marked 'sul D' (to be played on the D string), and provides a 'symbolic' 'angelic'

effect which the doubling and ornamentation of the vocal line in bs.24-27 reinforces. In the piano part, the embellishment is necessary as a practical means of projecting the tone. But a string instrument is capable of sustaining and even developing intensity on sustained notes. Thus the orchestration in the coda interprets the upper line as a clearly defined melody, whilst the embellishment is instead allocated at the lower octave, to oboe and violin. This extra doubling reinforces the sonority of the upper melodic strand considerably, differentiating it from the preceding phrase. The inner voice harmonization of the upper octave melodic line is assigned to flute, violin and viola.

The lower strand arpeggio texture is allocated to horns, as in the tutti of the preceding phrase considered earlier. The final segment gradually resumes the original instrumentation of violins supported by violas. However, a new descending arpeggio strand is added in the flutes and horns (bs.42-3), while the clarinet doubles violins in the upper strand in bs.42-3, and the cellos present a new descending arpeggio motive as a counterpoint to violas in the lower strand in bs.43-4. The double bass pizzicatos of bs.39, 40 and 42 underline the significant structural harmonies, the dominant of b.39 and the tonic in b.40, as well as the reiteration of the tonic in b.42 after the contrast of the motion to IV in b.41. The pizzicato accents differentiate the final cadence from the equivalent cadence in the opening phrase (bs.12-3), and thus subtly underline its more significant large scale structural function as the conclusive cadence.

In Henze's version the tonic resolution and coda (bs.40-6) is radically transformed by the introduction of tremolando strings (violins and violas), which, albeit a conventional atmospheric device, evokes the mystery implied in 'Meinen Geist nun himmelwärts!' in the hazy tremolandi. The new texture also functions to underline the structural function of the coda. The melodic line is assigned to flutes, with the arpeggio textures presented by clarinet with oboe, changing to clarinet and flute (b.42), then to oboe, cor anglais and finally to flute, alto flute and harp. The lower strand is allocated to cellos, whilst the bass line is presented by bass clarinet, cellos and basses (score ex.5).

CHAPTER FIVE
Stehe Still!

Stehe Still!

Sausendes, brausendes Rad der Zeit,
Messer du der Ewigkeit;
Leuchtende Sphären um weiten All,
Die ihr umringt den Weltenball;
Urewige Schöpfung, halte doch ein,
Genung des Werdens, lass mich sein!

Halte an dich, zeugende Kraft,
Urgedanke den Atem, stillet den Drang,
Schweiget nur eine Sekunde lang!
Schwellende Pulse, fesselt den Schlag;
Ende, des Wollens ew'ger Tag!

Dass in selig süssem Vergessen
Ich mög' alle Wonnen ermessen!
Wenn Aug' in Auge wonnig trinken,
Seele ganz in Seele versinken;
Wesen in Wesen sich wieder findet,
Und alles Hoffens Ende sich kündet;

Die Lippe verstummt in staunendem Schweigen,
Keinen Wunsch mehr will das Inn're zeugen;
Erkennt der Mensch des Ew'gen Spur,
Und lost dein Rätsel, heil'ge Natur!

Be Still!

Rushing, rumbling wheel of Time,
you measure of eternity;
shining spheres in the wide universe,
you that circle the globe of Earth;
primeval Creation, call a halt;
enough of evolving; let me be!

Stay awhile, generative force,
Primal thought that is ever at work!
Hold your breath, curb your impetus,
be silent for but a second's length!
Surging pulse, shackle your pounding;
have done, eternal day of Will,

so that in blissful, sweet oblivion
I may savour utter rapture!
When eye drinks rapture from eye,
soul is wholly engulfed in soul,
being finds itself again in being
and learns the fulfilment of every hope,

then lips are dumb in astonished silence,
the inmost self formulates no further wish:
Man perceives the trace of Eternity
and solves your riddle, holy Nature!

1. Analysis of the poem

a. Narrative Structure

Stehe Still! concerns the contrast of the impersonal 'Will' of the world with the intimate, personal self. In the first two stanzas, the poetess pleads for the unceasing motion and 'desire' of the world to cease, and in the third, explains the reason why: only then can the intimate communion with another being bring fulfilment. It is this fulfilment which is the solution to Nature's 'riddle' in the last stanza, which comprises only two couplets (rather than three as in the preceding stanzas). The contrast of impersonal and personal subjects is paradoxically anthropomorphised, in the use of a dialogual construction 'du' in the first two stanzas, and 'Ich' in the third. There are several paradoxical oppositions typical of Romantic poetry (as seen also in the first song), namely, impersonal and personal subjects, becoming and being, motion and stasis, Nature and the individual. These combine to produce a developmental structure of thesis, antithesis and synthesis, which culminates in the final stanza, at the climactic reconciliation of opposites within a higher totality.

In each three couplet stanza there is a complex internal structure. In the first stanza, the first two couplets describe the infinite space and time of the cosmos, whilst the third couplet presents a contrary imperative to cease motion. This imperative is repeated in a different version in each of the three couplets of the second stanza, which thus increases tension, but also continues to develop the main ideas of the first stanza. The third stanza expresses the contrasting concept of stasis, through eloquent word repetitions (to be discussed later) which describe the feelings of timeless, intimate rapture. The first couplet of the final stanza sustains the intensity of the third, and reinforces the opposition to the earlier concept of 'Wunsch'. The climax defines Nature as the larger totality that contains both motion and the stasis, as complementary aspects of 'Eternity'.

b. Structure and sonority:

(i) Rhyme

The rhyme scheme underlines the processive structure in its major contrast of the first two stanzas with the third, and a synthesis of contrasts in the final shorter stanza.

In the first two stanzas, the end-rhyme is monosyllabic. The opening couplet of each stanza concludes with the consonant 't'. Whilst in the first stanza the outer couplets (first and third) are assonant, in the

second stanza assonance connects all three couplets (The difference in 'a' sounds is a subtle inflection). There is a striking contrast in the third stanza where the end-rhymes are bisyllabic, with assonance in the second and third couplets ('kündet' is similar to 'findet'), and similar '-en' endings in the first two couplets. The final stanza synthesizes the monosyllabic rhyme of the third stanza with the bisyllabic rhymes of the third stanza, with the '-en' ending. In addition there is a notable structural connection between the first and final stanzas, in the use of the vowel sound '-ei' and the prefix ' -ur' syllable.

(ii) Alliteration and assonance

Alliteration and assonance are used to evoke poetic character and form. The sense of circular motion in the first line is conveyed by the internal repetition of 'Sausendes, brausendes', and also by the stark contrast of this trisyllabic rhythm with the following monosyllabic 'Rad der Zeit'. The repetition continues in the second line, with the assonant '-e' vowel. In the second stanza two significant changes occur. Firstly the frequent assonant use of vowel sound changes from '-eh' to '-ah', with '-eh' returning in the final couplet. At the same time there is an intensification of alliteration, with emphasis of the consonants 's' and 'sch'. Thus the use of both vowel sounds, and the alliteration, adds intensity to the second stanza, and underlines the processive development observed above.

The prominence of the '-eh' vowel in the first couplet of the third stanza acts as a subtle link with the opening stanzas which complements the syntactical link. Throughout the third stanza there is a marked increase in alliteration. The word repetitions in lines three to five are complemented by a further modified-repetition of 'Wonnen' and 'wonnig', in the second and third lines. As already seen, the internal rhyme at the outset of the poem generates a sense of motion. By contrast, in the third stanza, the use of word repetitions which avoid and change or development, evokes a sense of rhythmic stasis.[1]

The final stanza recalls the second stanza, in the alliterative use of 'sch-' and the assonant repetition of the vowel '-eh' in the final couplet.

c. Symbolism and metaphor

The intensity of the expression in *Stehe Still!* is characteristic of the *Tristan* poem, and the climactic third stanza is strongly reminiscent of the Act II 'Love Duet'. In particular, in *Tristan*, the word repetition which follows the verse expression of a desire to be 'free' from the

1 One could conjecture that 'Wesen in Wesen' displays an ingenious, though veiled, authorial self-reference.

world, a parallel to the first two stanzas of *Stehe Still!*, is echoed in the poem: 'Herz and Herz dir, Mund an Mund' (*Tristan*), is similar to 'Wenn Aug' in Auge...'(*Stehe Still!*).[2]

In its concern with the 'primeval' 'Will', the poem also expresses Schopenhauerian concepts which relate to ideas used in *Tristan*, specifically, the polarity of the unquenchable desire and striving of existence with its opposite negation and resolution in the 'oblivion' of intimate consummation. The concept of 'Nature' in the first two stanzas is imbued with a sense of power, achieved through the compounded impact of a relentless series of similar metaphors. In the first couplet the 'Wheel of Time' is unceasing; in the second couplet the emphasis shifts from time to space, but retains the imagery of 'circling', in 'shining spheres' that 'circle the globe of Earth'; in the third couplet the 'Ur-' aspect of Nature is underlined in 'primeval creation'. In the second stanza the idea of 'creation' continues as a 'generative force', whilst the metaphor of 'circling' is transformed into a series of anthropomorphic depictions of unceasing effort: 'hold your breath', 'curb your impetus', 'be silent... surging pulse', 'shackle your pounding'. These varied descriptions reach a climax in the final couplet of the second stanza, where the word "ew'ger" ('eternity') recalls the very opening 'Ewigkeit'.

The third stanza starkly contrasts with the first two in its focus on the concept of 'oblivion'. However there is a dialectical opposition in which the sensuousness of the poetry counters the Romantic neo-Platonism, in which the life of the senses is considered 'lower' than the 'ideal'. The opening couplet is linked to the foregoing as an explanation: 'so that...'. The imagery in the word repetitions of the next three lines increase gradually in intensity (eye—soul—being). This eloquent rhetorical device adds to the dramatic effect of the final stanza's opening metaphor in which 'lips are dumb'.

2. Schenkerian analysis

a. Overall form

The form of *Stehe Still!* is a modified two-part structure. In the first part, the first two stanzas are set in a modified strophic form; in the second part, the third and short final stanza are through-composed, and subdivide extensively at the surface. From a tonal perspective, as will

2 This symbolic contrast of motion and stasis has its parallels in much German and English Romantic poetry, for example Keats's famous *Ode on a Grecian Urn* in which the lovers are depicted in a pose of frozen desire, or Shelley's *Ode to the West Wind.*

be shown, the first main structural division occurs after the first couplet of the third stanza.

b. Commentary to the graphs (ex.5 fig.1 a-e)

THE BACKGROUND

The *Ursatz*, shown in the graph ex.5 fig.a, is a descent from $\hat{3}$ to $\hat{1}$ over a I—V—I bass arpeggiation. As shown later, the formal division results from the distinction between the prefix prolongations of $\hat{3}$ and $\hat{2}$, and the suffix prolongation of $\hat{2}$.

THE MIDDLEGROUND: FIRST LEVEL

As shown in the graph ex.5 fig.b, the structural $\hat{2}$ of the *Urlinie* is prolonged by four successive upper neighbour-note motions to E, developed at later levels.

THE MIDDLEGROUND: SECOND LEVEL

The suffix prolongation of $\hat{2}$V comprises several significant voice-leading operations, shown in the graph ex.5 fig.c. As in the first level, the *Urlinie* $\hat{2}$, D^2, is prolonged by four successive upper neighbour-note motions to E^2, and each gives rise to distinct harmonic functions, as shown. The first is an elaboration of the dominant supported by a lower neighbour-note which gives rise to a IV^7; the second is a parallel octave progression (E—D) later elaborated sequentially; the third reharmonizes E^2 with a diminished seventh and then a dominant seventh which progresses to the dominant seventh on D. This initiates the final cadential motion, in which the final neighbour-note E is an appoggiatura to the structural $\hat{2}$ (harmonized as IV (V—I)) in the final *Urlinie* descent. Preceding the upper voice prolongations are several inner voice motions which give rise to complex foreground harmony and modulatory passages governed by pivotal harmony, in which invariant pitches connect disparate tonal regions (to be discussed at later levels).

Thus there is a contrapuntal overlapping of parts in which one voice remains invariant, whilst a different voice moves: in the first neighbour-note prolongation (bs.31-9), the inner voice B moves through B flat to A, with a neighbour-note motion in the upper voice to E, which then is transferred to the lower octave of the inner voices. G moves to F, returning to G with the inner voice return to B (and the octave transfer of D). The following prolongation (bs.40-61) brings the inner voice B to B flat and D to E flat; G then moves to G flat, followed by a return to C flat = enharmonic B. Each simple stage of the inner voice prolongation at the second level is elaborated by similar procedures at lower levels, which gives rise to modulatory activity.

THE MIDDLEGROUND: THIRD LEVEL

As the graph ex.5 fig.d shows, the initial ascent is considerably elaborated, with complex harmonies resulting from the unfoldings from C^2 to E flat^2 and descent from F^2 to D^2, replicating the thirds of the initial ascent. The unfolding from C^2 to E flat^2 is expressed as a linear progression through D^2 which is reharmonized by the inner voice shift from B natural to B flat. E flat^2 continues to F^2, prolonged by the prefix upper neighbour-note G, and harmonized by a V—I progression (bs.10-11). It connects, via the inner voice third motion from E flat to C via D flat with the E flat triad (b.7).

The chromatic passing-note E flat (b.28) shown in the third level is prolonged by a remarkable octave transfer: the E $(\hat{3})$ (b.16) is transferred down to the lower octave (in a conspicuous foreground motion), and ascends by step to the high E flat. A sequence of fifths (bs.18-21) is initiated by the initial motion to F sharp, supported by a rising fourth in the lower voice. The continuation is supported by a parallel tenths motion in the lower voice, which culminates with the cadence in C′ (bs.28-30). Within the imperfect cadence is the descent to D $(\hat{2})$, which is prefixed by the lower neighbour-note C, harmonized by a bVI—V progression.

THE FOREGROUND (ex.5 fig.1e)

Introduction (bs.1-3)

In the introduction, the prefix G shown in fig.1d is elaborated by a neighbour-note motion, embellished by ascending fifth progressions; the prolongational configuration continues as a texture throughout the accompaniment texture of the first two phrases (as will be further considered in section 8).

Phrase 1 (bs.3-17)

The unfoldings of the third middleground are further differentiated by elaborations at successive levels: the rising fourths G—C and B flat—E flat in bs.3-8 are elaborated by descending arpeggiations. The resultant motivic configuration is pervasively developed, and is the focus of discussion in section 6. The prolongation of $(\hat{3})$ at bs.16-7 by means of an unresolved cadence promotes continuity between disjunct phrases.

Phrase 2 (bs.18-31)

Arpeggio and scalic elaborations of middleground progressions similar to phrase 1, result in the rapid harmonic rate indicated in the graph. The rising tenths of bs.21-30 are significantly prolonged with the motivic configuration of phrase 1, and the harmony that results outlines

a series of shifting tonal centres (as indicated), as part of the higher level progression to V^7.

Phrase 3 (bs.32-53)

The upper neighbour-note motions to E^2 and F^2 are filled by rising linear progressions which, as shown later in section 6, are connected with the earlier surface motives. The return to E^2 presents a striking harmonic and linear elaboration of the inner voice neighbour-note motion from G to G flat. G flat is interpreted as bIII, preceded by a transitional double-function prolongation of A flat as bVI and bIII(IV). The A flat prolongation is established by a strong IV—I—V progression, and similarly bIII is established by a II-V-I cadence; however there is a chromatic enrichment in the subtle interpretation of G flat as bIII(III). The melodic elaboration is connected to the initial motivic content and is later presented in the tonic prolongation of the coda (bs.88-95).

Phrase 4 (bs.54-74), Phrase 5 (bs.74-88) and Coda (bs.88-95)

The scalic elaboration of phrase 3 is extended in a remarkable way in phrase 4, through a linking of structural inner and upper voices of the middleground (3rd level). The final prolongation of $(\hat{2})$ is elaborated with rising 3rds in bs.62-9, which gives rise to a further complex harmonic sequence of shifting tonal centres, as indicated in the graph. The final cadential progression is melodically prolonged by linear progressions, of which the appoggiatura at E^2 is especially notable, since it replicates the *Urlinie* descent at a local level at the point of maximal tension. The coda prolongation (bs.88-95) affirms the tonic by means of an emphatic IV—V—I progression, which contrasts starkly with the foregoing chromatic harmony and shifting centres, and thus reinforces the structural closure effected at the completion of the *Urlinie.*

3. Tonal- durational analysis

Commentary to bar-graph (ex.6)

As explained in Chapter Four, the graph shows how the tonal tension creates a teleological tonal process, in which the balance of tension provides implication and process towards resolution. Of especial significance is the correlation of the mid-point of the song (indicated) with the widest tonal distance from the tonic, the switch from flat to sharp sides of the tonic, and also the change from the pattern of thirds relations C—A flat, E flat—C flat to fifth relations on the sharp side, B—E. It is necessary to consider the effect of the changes of tempo in

formulating the calculations of duration. The fifth section, 'Langsam', is virtually half the original speed of the opening sections; 'Mässiger' denotes only a small change of speed in the fourth section.

It is notable that the durational proportion of tonic to non-tonic areas is equal, as shown, 11:11 (with a modulatory area of 1 unit). By contrast the balance of tonal tension overall shows that the plagal area is twice as much as the dominant, the exact proportion being 9.5:17.5. The internal balance within the six phrases is striking. Phrases 2 and 6 are internally balanced, 1.5:1.5, and 1:1, while phrases 1 and 4 are exclusively plagal, twice as much as phrase 5, which is almost exclusively on the sharp side. It is also notable that both phrase 4 and phrase 6 display equal durational proportions internally, for each different tonal region.

Tonal tension implies resolution, which gives rise to teleological motion, to effect a counterbalance of some kind. Yet, if tonal tension is unresolved, durational emphasis and proportion may function as a stabilizing factor, as demonstrated in this song, where the structural role of the coda is clearly to re-establish stability through durational emphasis of the tonic where there is an unresolved plagality overall.

Whilst the second phrase is internally resolved, the residue plagality of the first phrase continues to provide implicative tension. Thus the tonic in the third phrase is structurally unstable, and is displaced in the fourth phrase. The structural climax in this process is clearly the change to the fifth phrase, which provides a more substantial structural balance. However, the durational instability of subsidiary areas becomes stable in the second part, but the sharp-side emphasis does not entirely counter the plagal emphasis of the preceding phrases. The internal balance of the sixth phrase initiates a structural re-affirmation of the tonic, which, whilst the plagal emphasis remains as a 'residue' overall, is confirmed in the final coda, which is virtually half of the entire tonic duration of the structure.

4. Schachterian rhythmic analysis

Commentary to the graph (ex.7)

The rhythmic and phrase structure displays remarkable symmetrical and proportional properties. In the reduction of the Schachterian graphic analysis (ex.7) a crotchet is equivalent to a four-bar unit (as indicated on the graph). As can be seen there are three main sections which correspond to high middleground prolongational episodes. The phrase structure combines regularity with assymetry. Each of the three main divisions is equal in durational value: the equation is approximate, however, since, as mentioned above, there are tempo changes in the

second ('Mässiger') and third ('Langsam') sections. Yet if 'Mässiger' is understood as being only slightly slower, whilst 'Langsam' indicates virtually half speed (of the initial 'Bewegt'), it may be seen that the durations match up to the nine crotchets (=36 bars) of the first section.

In the first section each of the two main phrases is 3.5 crotchets, grouped into a similar arrangement of three two-quaver units (each quaver corresponding to a harmonic change) followed by a quaver cadence. In the first phrase there is an ambiguity, whereby the quaver introduction may be linked to the 3.5 quavers to form a regular four-crotchet (16-bar) phrase. However the repetition of the 3.5 crotchet duration in phrase 2 also underlines the significance of the assymetry.

There is a more far-reaching large scale ambiguity that arises in connection with the two-crotchet unit (bs.32-39). As part of the prolongation of the $V(\widehat{2})$ (see above, section 2), it is linked to the first phrase, forming the nine-crotchet duration referred to earlier. Yet it is symmetrically arranged within the central episode, which correlates with the formal divisions delineated by texture (to be discussed in section 8). The two segments of 2-crotchet units, (bs.32-39) and (bs.54-61), are interleaved with two segments of 3.5 units (where the second is in fact 3.25). Therefore in evaluating the sectional durations though it is necessary to relate the divisions to the main pitch structure. Thus the duration of the central episode is calculated from (bs.40-75) which is 9 crotchets minus .25.[3]

The final section shows the three crotchet (12-bar) cadential phrase and a 2-crotchet (8-bar) coda. The ambiguity of the upbeat b.75, may also be combined with the ambiguity of b.88 which is elided with the cadential tonic resolution, thus forming a durational unit of 3.5 (as in the first phrase). 'Langsam' denotes a far slower tempo than 'Mässiger', and may be close to half the initial 'Bewegt' speed. The final section thus is 10 crotchets, which balances the durations of the previous sections.

It is notable that the connection of groups of two with groups of 3.5 occurs in each section, even though only hinted at in the ambiguity of the last section, where the connection of 2 with 3 occurs. Thus there is, as in *Der Engel*, a coherent, though asymmetrical, metrical pattern. Moreover, the changes in metrical grouping correlate directly with the harmonic content both at a local level and at the large scale.

3 Furthermore, there is an ambiguity in the second section in the grouping of b.75, which can also be an upbeat bar to the final section.

5. Meyerian linear analysis

Commentary to the graphs (ex.5 fig.2 a-c)

Phrase 1

As shown in ex.1 fig.2c, there is a high-level linear progression rising from G (b.3) to E^2 (b.16) within which the three sequential transpositions of rising fourth progressions occur. Each sequence contains gap-fill motions shown in fig.2b. Each octave rising leap, F^1—F^2, G^1—G^2, is filled subsequently by the descending progression. The local gap-fills show how continuity is achieved amongst the separate sequential segments.

The inner voice progressions (fig.2c) are notable for the gap-fill patterns, that show how continuity between each sequential statements is achieved: the rising motion from C^1 (b.3) to G (b.4) incorporates a gap, filled by the F^1 in the modulatory link (b.5), and the E flat^1 (b.7) of the outset of the second sequence. Similarly with the rising motion from E flat^1 (b.7) to B flat^1 (b.8), in which the gap is filled by A flat—G in the linking harmony (b.9). It is significant that the final rising inner voice progression G (b.11)—C (b.12) is only partially filled by the B (b.14).[4]

Fig.2a shows the bass line progressions, which includes a rising octave from C, where the D of b.14 also functions as a connection with the ensuing rising progression from E in b.18.

In Phrase 2 there are some linear ambiguities which derive from registral shifts and the highly angular melodic profile. Again, these provide deep-level underpinning for surface discontinuity. As shown in fig.2c, the upper linear progression from C sharp^2 (b.18) continues at the lower octave register after D^2, from where it continues to ascend through each of the main phrase segments: C sharp (b.18)—A flat (b.21) (fifth), G—G (bs.22-5) (octave) (with further registral adjustment at final G, where there is an implied motion from G^2 to G^1), and A flat^1—A flat^2 (bs.26-31). In this last A flat^1—A flat^2 progression, it is significant that the completion of the octave is rhythmically delayed, which underlines the ambiguity of the overlapping G^1—G^2 octave (bs.22-28) (by highlighting both G^2 and A flat^2 (and A flat^3) as melodic peaks). At the higher level (fig.2b), there is a purely registrally connected progression from C sharp (b.18) to A flat (b.31). Thus the significant fifth progression is expressed in the C sharp—A flat motion,

4 The emphatic A flat—G middleground progression in the central episode (bs.40-45) could be seen as an indirect 'gap-fill'.

at both higher and lower levels, with the octave progression only at the lower level.

The inner voice progressions form a linear counterpoint to the rising octaves. These serve to connect separate phrase segments. The rising scale from C^1 to G^1 (bs.22-25) connects with the rising upper line progression from A flat (b.26). The second segment progression from D flat^1 (b.26) to G (b.28) connects (through an implied A flat^1, b.31) with the continuation of the rising motive in phrase 3, in the B flat of b.32.

Fig.2b also shows the gap-fills of rising progressions with descending progressions. Fig.2a, shows the bass line which presents a further rising octave from C, divided into a progression from C (b.21) and from E flat (b.25). The descent from C to D (bs.28-38) overlaps (and thus connects) phrases 2 and 3. The implication for completion of the octave to C (unrealized at b.38) is realized in b.86, thus forming a large scale tension and resolution.

In the third phrase there are again two simultaneous levels of progression. The A flat (b.31) links directly with B flat (b.32) which ascends to E^2 (b.34), implying a continuation to F^2, which is realized in the next sequential segment (b.38). The further implication to G^2 is realized in the registral shift to G^1 (b.39), which then continues to ascend to A flat (b.40), descending to G (b.45) and then G flat (b.53). At a higher level (fig.2b), there is an inner voice rising progression G-A-B (bs.31-35-39), where the local gap-fills are also significant. The rising arpeggio from G (b.31) is filled by the stepwise ascent from A in b.35. There is a descending octave from A flat (b.40) in which E flat is omitted, and partially filled by the melodic emphasis of E natural in b.56. The salient melodic leap F-D flat (b.42) is immediately filled in the descent to G (b.45). Similarly, the salient gap in the next segment, B flat—F (bs.50-1), is immediately filled by A flat—G flat (bs.52-3). The implications of the two simultaneous rising progressions in the third phrase, to F^2 (b.38) and to B (b.39) respectively are not fully realized until the final phrase, where F descends through E (b.56) back to C (b.86), and the rising motion from B resolves to C (b.86); thus both progressions converge.

Fig.2c shows how the rising progressions from B flat (b.32) outline an octave to B flat in b.50, where there is a registral displacement in b.39, which also articulates a higher level neighbour-note motion. The emphasis of B flat in phrase 3 also serves to connect phrase 2 (which concludes on A flat) to the ensuing phrase 4, in the rising scalic progression from C flat (b.54). This rising progression from C flat also

connects at a higher level to the concluding B—C resolution at the completion of the rising progression in bs.79-80.

The local level gap-fills are shown in fig.2a, where the 'fill' patterns for each descending gap E—B (b.56), D—A (b.60), B flat—C sharp (bs.68-9) and D—A (bs.76-7) function as links between separate phrase segments. The gap-fill motions continue in the coda, at A—F (b.90) and B—E (b.93).

6. Motivic transformation

Commentary to the motivic chart (ex.8)

The contrast of variation and derivation is especially notable in this song, since the 'basic motive' M1 presented at the outset, which is varied in the first two stanzas, gives rise to derivations in the contrasting central episode. These give rise to further derivations (as opposed to variations) in the final section. Thus the contrasts in content in each section result from a coherent, unifying, process of transformation.

Several components form the basis for transformations and are presented in the initial motive (M1), which may be defined as a 'model'. The pervasive couplet structure of the text gives rise to motive-pairings. In the first two stanzas motive-pairs are interlinked, yet are also distinct in each stanza. The second part and final section are radically contrasting in texture and harmonic content, as are the motivic transformations, which are internally interconnected; however these are also derived from the 'basic motive' M1 stated at the outset.

The motivic chart (ex.8) illustrates the motivic components and the various transformations for the entire song. Each segment-pair is labelled Pn (ie. P1, P2 etc.), whilst the motivic variants are Mn (M1, M2), with each part of the pair designated with the suffix a and b: thus P.1 comprises M1a and M1b. In the chart, components are labelled in lower case alphabet (a), (b), with modifications indicated by ' or ".

P1 shows the basic motivic shape and elements presented at the outset of the song. M1a consists of transformations of a single basic element, a triadic arpeggio, (a). At the middleground level, as shown in the Schenkerian analysis (section 2), M1a outlines a rising stepwise fourth, divided into two semitones (G—A flat, B—C). The second element (b) is derived from the middleground configuration of the first bar: it is a fusion of the triadic element with a stepwise motion: the interval of a third is retained, with a continuation to the upper pitch of the semitone: (b) is thus a cadential element (because it completes the progression), as are all subsequent variants of (b). (c) in M1b is a further transformation of (a), where the descending arpeggio in thirds is extended. In

both (b) and (c), rhythmic values of the 'a' triad are doubled, and also the final element (a′). Thus within P1, M1b is closely derived from M1a with rhythmic (and harmonic) modifications.

P2 is a sequential transformation which only subtly alters the 'model' (P1) in M2b, where (c) is changed to a filled descending progression (d) (still derived from (a)), with a new rhythmic element designated (z).

P3 is a more radical sequential transformation. The middleground fourth progression is preserved in M3a, with the rhythm of the first and last elements of P1 interchanged: the dotted crotchet opens M3a and the rhythm of (a) occurs in the final component. The effect of the change is to enhance the forward driving character of the segment, because the 'a' rhythm leads towards a continuation, whilst the single crotchet is cadential.[5]

As shown, the fourth (y′) F—C in M3a is also an inversion of the fourth G—C in M1a, designated 'y'. P3 is cadential as the last segment pair in the first stanza, and M3b is the cadential segment. In M3b the (d) component of M2b is rhythmically modified, shown as d′, and the continuation is an expansion of (b), designated (b′) and (b″); (b″) provides tonal closure to the open harmonic implication of (b′). The return to (b) in M3b also strengthens the sense of formal closure for the three pairs P1, P2 and P3.

The second stanza contrasts with its more radical transformation of the initial pair P4, and, since the subsequent variants are closer to P4 than to the 'model' P1, P4 thus acts as a secondary 'model'.

In P4, the middleground motive of a fourth (from M.1) is modified to the interval of a third (as already seen in the voice-leading graphs, section 2) and the stepwise motion is altered through registral displacement, D^2—E^1. The altered rhythm derives from M3, where the rhythm of (a) combines with the dotted crotchet from (b). In M4a this sequence is reversed, with the effect of closure in each bar, rather than the formally open, forward motion of M3. Further significant features of M4a include the rhythmic repetition of each bar, and the large scale ascending and descending melodic configuration. M4b resumes the rhythmic pattern of (r′) in M3 and the initial (b) pattern. However, the rising and descending configuration occurs in each bar (and the more 'open' rhythmic pattern in the first bar links the segment), the intervallic range of (x) in each bar is widened, and in the second bar the variant of (b) is inverted and also expanded intervallically. As in P1 and P2, P4 leads to a dominant harmony, although with a more complex harmonic implication. P5 repeats P4, but unlike the similarity between

5 Whilst the rhythmic change also serves a textual interpretative purpose, underlining the 'Ur' in 'Urewige Schöpfung', it adds to the sense of forward motion, which is poetically inspired.

P1 and P2, there is a more striking rhythmic and melodic alteration. The overall repetition of (a) rhythms is retained, with an extra quaver upbeat to the second bar (forming 'x') and the descending thirds of the second bar in M4 changed to a descending triad (a) and rising sixth variant of (b). Thus in M5a the middleground rising fourth is resumed. M5b also presents the rising fourth, though with a registral displacement (of G^2 to G^1), whilst the rhythmic profile is closer to M1, incorporating an inversion of (z). The registral displacement also results in the gradual expansion of (b) to the widest intervallic leap (4-5-6-7ths).

Instead of an alteration of the cadential motive as in P3, P6, the cadential segment of the second stanza, opens with a sequential transposition of M5a. The derivation of M4a to M5a and M6a links the second and third couplets, and in order to clarify the cadential function of M6b, there is a combination of (a′) with (b). The cadence thus underlines the connection between first and second stanzas, but also reinforces their difference, namely, that unlike the main cadence, M3b, of the first stanza, the harmony in M6b is left unresolved.

The second part of the song, the third and fourth stanzas (P.7-12), is radically contrasted with the first, (as already observed). However the surface contrast belies the motivic connectedness, in which the modified motives may be seen to derive again from the 'basic motive' M1.

In P.7, M7a, which features a rising diminished seventh answered by a descending fifth, is derived from M1b: the rising arpeggio is an inversion of (c) from M2a or M4a, and its rhythm is an expansion of (x) to a dotted-minim – crotchet cadential pattern. The stepwise component C sharp^2—D^2—E^2 – which is followed by the descent to A, is derived both from (e) followed by (a) in M5b and M6b, and is also similar in its ascending and descending fifths to M1b and M2b. M7b subtly modifies M7a through a transformation of the arpeggio to a stepwise ascent (as in the derivation of (d) in P.2 from (c) in P.1), a transformation from which the subsequent ascending scalic progressions (M9) derive.

M8 contrasts radically in surface configuration. However, as shown, the two main components, a descending linear third and diminished fifth (which is related to (d′) in M2b), form a registrally displaced ninth, articulated as a chain of descending thirds in which the (x) rhythm (presented in M7) is expanded (almost doubled) at the outset, designated (x′). The descending thirds are rhythmically differentiated from the appoggiatura, which is rhythmically derived from the descending fifths of M7, and extends the chain of thirds from the seventh used in M4a, to a ninth. M8b is derived from M8a with the rhythmic pattern extended by an extra two-bar unit, the expanded version of (x′): there

is thus a strong similarity within the motive-pair. The final appoggiatura becomes a derivation of the initial cadential (b), and also articulates local harmonic closure, in contrast to previous phrases.

M9a and M9b are virtually identical, the only modifications being the reduction of the interval of a seventh to a sixth in the ascending progression, and the alteration of the rhythm of the descending D major arpeggio. M9 is rhythmically derived from (x) and the derivation from M7 is reinforced by the similarity of configuration: an ascending sixth progression combined with descending leap.

M10a is a close variant of M7 with rhythmic modification derived from M8. The rising arpeggio outlines a major triad, (a), but the final descending interval changes the harmony to the diminished seventh of M7. M10b inverts the rising scalic progression of M10a with the cadential component derived from M8b (a derivation from (b) as observed).

M11 appears once again as a radically distinct motive, yet may be seen to be closely related to M7 in three ways: firstly, rhythmically, in the contrast of consonant skip with stepwise ascent in the second segment; secondly, in the stepwise ascent of melodic peaks (D^2—E^2); thirdly the cadential component is derived from (b). The coda, M12, presents a transposition to the tonic of the M8a variant, where the unresolved appoggiatura is now resolved through an extension which repeats the third E^2—D^2—C^2. Thus M12 presents a further derivation of the main cadence (in M1) in the stepwise descent from E^2 to B^1 and resolution to C.

The motives of the second main part, whilst clearly derived from the initial components of the first part, are most significant for their internal interconnectedness and derivations. This gives rise to the internal coherence of the second part as a whole in contrast to the first part, even though, as has been observed and demonstrated, the whole structure presents a unified motivic underpinning.

7. Music and Poetry

The correlation of text and music operates at local and large scale levels, in the use of word-painting, mood evocation and structural articulation. Texture is a primary means of mood evocation. In the first two stanzas the circular configuration of the sequential melody connotes the poetic metaphors of circularity (discussed in section 1), whilst the accompaniment texture portrays the relentless surging energy of the 'generative force'. The change of texture at the cadential segments of each stanza conveys the opposing sense of stasis which the poetess desires. The

rising configuration of the middleground motion also depicts the teleological striving, which is intensified in the two large scale octave ascents G^1 to A flat^2 (bs.22-31) of the second stanza.

The central episode contrasts in its rhythmic deceleration (as will be seen in section 8) which depicts the cessation of motion in the poem. The motive pairing (observed in section 6) conveys the balance of the word-repetitions in the second and third couplets, whilst at a harmonic level, the use of pivotal harmony conveys stasis, in contrast to the emphasis of dominant seventh implications in the first section. The climax of the intimate experience of 'being' in the third couplet of the third stanza coincides (as observed in section 3) with the widest harmonic distance away from the tonic, at the mid-point of the durational structure. At b.54, the word-repetition is also evoked at a local level through the balance of rising and descending melodic lines. The use of dramatic silences in the declamatory passage (bs.62-69) which leads to a suspended diminished seventh harmony (b.69) conveys, in its loss of directional impetus, the poetic imagery of the dissolution of desire.

At a more subtle level, however, the music seems to contradict the overt meaning of the text. There is an ambiguity in the role of the prolongation of the dominant seventh on A. Whilst it is a continuation of the foregoing episode, and thus continues the notion of stasis, reinforced by the static sustained accompaniment, at the same time it is also implicative, and anticipates the ensuing cadential progression. Thus whilst the poetry expresses the notion of 'Keinen Wunsch', the music is pregnant with implication.[6]

In the final couplet, Nature's 'riddle' is solved. In poetic terms, it is the symbiosis of transience and eternity in the all embracing notion of 'holy Nature'. The musical structure complements this metaphor, in the cadential resolution. The return to a strictly diatonic sequence of dominants, and the balance of subdominant and dominant progressions in the perfect cadence, is the Foreground expression of the Background resolution of the *Ursatz*. Thus the Schenkerian metaphor of the fulfilment of the 'chord of Nature' provides an engaging musical analogy for the poetic idea of Man's fulfilment in Nature.

6 Whittall, A., 1984: 'If poetry and music can alike express the war between desired security and actual insecurity, antithesis can be at its most structurally sophisticated when a musical setting somehow contradicts a text.' (Review of Kramer, L., 1984)

8. Texture analysis

Commentary to the graph (ex.5 fig.3)

There are three main contrasting types of texture: a rapid semiquaver pattern supported by half-bar chordal movement (designated T1 in the graph); a central episode with regular chordal repetitions (T2a) and arpeggio figurations (T2b), all at an even quaver pulse; and finally a static sustained chordal strand (T3). Each of these textural types are modified with melodic doublings, and similar small changes at structurally significant points (correlating with voice-leading and harmony). In the central episode the distribution of chordal and arpeggio textures is processive: in the first phrase only chords are employed (bs.32-39) (T2a); in the second phrase chords alternate with arpeggios (bs.40-53) (T2ab), and the third phrase features only arpeggios (bs.54-61) (T2b).

There is a large scale textural process in which a gradual rhythmic deceleration is evident, transforming the rapid opening motion to a gentler pulsation in the central episode, and culminating in stasis. In this way texture also functions as a means of evoking the poetic ideas of movement and stasis (discussed in sections 1 and 7), as well as evoking the character of the poetry in each section, as for example in the local changes at each of the main cadences of the first two stanzas, which depict the desired 'stasis' (as observed in section 7). In the graph and the following commentary, the alterations to the main textural types, T1, T2a, T2b, T2ab and T3 are designated as An (where n is an integer). In the modulatory shift of bs.5-6, the main structurally decisive dominant 7th, B flat of b.6, is highlighted by the ascending and descending arpeggio motive, and a change to alternating octaves and 5-part chords, (A1). Registrally, b.6 reaches the extremes of lower and upper octaves and presents a 4-octave tessitura. There is a similar change (A2), at the decisive modulation V^7 of IV′ in b.10.

The preparation of tonic is marked by the omission of the bass line (bs.8-16) and a change of the half-bar harmonic rhythm to one bar, in bs.14-17 (A3). The arrival on the tonic is dramatically differentiated (A4) by the radical transformation of the semiquaver motive into a rising arpeggio, supported by quaver chordal arpeggios in the lower strand. Texture 1A in stanza 2 (bs.18-30) resumes the initial texture-type although omitting the sustained bass line. A subtle change in which the lowest pitch in the semiquaver group is sustained (A5) delineates the rising octave progressions G-G and progression to the main cadence (bs.22-29), whilst the cadence proper is modified by placing the figuration in sixths in the piano part, (A6) (bs.30-1), where there is also a striking change to a hemiola rhythm.

In the central episode, (bs.32-74), the second textural type doubles the durational unit from a semiquaver to a quaver, in both chordal and arpeggio patterns, designated T2a and T2b. The first alteration to T2a (A7), is the melodic doubling of B flat in the vocal line, which becomes a melodic counterpoint. The second phrase segment is delineated (A8) by the addition of a sustained bass line (moving into octaves at b.38).

In the second part of the central episode, (bs.40-53), T2a is combined with T2b (designated T2ab), though in the first segment (bs.40-45) the arpeggio occurs only at the outset, whilst the two types of quaver motion are equally distributed in the second segment (bs.46-53).

The third part of the central episode (bs.54-74) opens with a modification of T2b, the arpeggio texture, in which there is an addition of melodic doubling (A9) at (bs.54-61), whilst the second phrase (bs.62-69) presents T2b. The cadential phrase (bs.70-74) initiates T3, the sustained chordal strand. Thus the textural definition overlaps the surface phrase delineation. The resulting sense of continuity links the central and final episodes, and reinforces the ambiguity of the A^7 harmony, which is both a resolution of the diminished 7th in b.69 (the culmination of the series of chromatic shifting tonal centres), and the dominant of the supertonic in the final cadence.

The final section continues T3 with added doubling, A10, in octaves. At the resolution of the final cadence (b.86) the T2b arpeggio figuration is brought into play, A11, whilst the coda incorporates a melodic line, A12, though not as a doubling since it is a purely instrumental phrase.

In the final cadential phrase the bass grace notes are also important rhythmic accents, and function registrally, extending the range from its previous extreme at A″ in b.70 to the lowest G″ in b.84, thereby marrying the registral extreme with the structural (harmonic) climax.

Textural Density

In the first part of the central episode (bs.32-39) it is notable that the chords are mainly four-part, with an octave doubling (apart from the two dominant 7ths bs.36-7-8), whilst in the second part (bs.40-53) the chords vary between two and four parts. The density variation correlates with increased harmonic tension: the opening $^6_4$ (A flat) is in two parts, and expresses the prevalent tonic (in second inversion). The move to D flat is underlined by the increase in density to 3-part chords, with extra doublings, whilst the reduced dissonance of the dominant 7th, E flat^7 in bs.44-5 is marked by the return of the two-part density. At the striking modulation towards E flat minor, via VI(V^7) (i.e. G flat 7th) there is an abrupt switch to four-part chords. The modulation initiates the second segment in which, in addition to the alternation of

arpeggios and chordal elements, there is a continuous doubling of the vocal line (with rhythmic differences). The move from E flat VI(v) to IV′ is more densely textured (4—3 parts) than the move to V and I (2 parts), further confirming this correlation between harmonic tension and textural density.

arpeggios and chordal elements, there is a continuous doubling of the vocal line (with rhythmic differences). The move from E flat VI(v) to IV′ is more densely textured (4—3 parts) than the move to V and I (2 parts), further confirming this correlation between harmonic tension and textural density.

9. Instrumentation

Comparison of versions by Mottl and Henze

MOTTL'S ORCHESTRA:	HENZE'S ORCHESTRA
2 Flutes	Flute, Alto flute
2 Oboes	Oboe, Cor Anglais
2 Clarinets	Clarinet, Bass Clarinet
2 Bassoons	Bassoon, Contrabassoon
4 Horns	2 Horns
Trumpet	
Timpani	Harp
Strings	First violins (div.6), Second violins (div.4), Violas (div.4) Cellos (div.4) Double basses (div.2).
	The original key of C minor-major is transposed to A minor-major in Henze's version.

Each of the three main textural types is characterized in both orchestral versions by a distinct timbral realization, which also serves to underline large scale structure. The following analysis considers the many timbral structural delineations within each large textural grouping.

Phrases 1-2, First texture bs.1-31

Introduction to phrase 1 (bs.1-3)

In Mottl's version, the two-bar introduction is differentiated from the first main phrase by the stronger, more emphatic instrumental combination. Both first and second violins are used in the upper strand. The secondary strand, a dotted crotchet motion, is assigned to horns. There is an explicitly expressive tremolando-type gesture in violas on the second beat, to amplify the original dynamic markings which indicate a crescendo from p to mf within a single bar. The sustained bass octaves

are presented by bassoons, but clearly accented on each first beat by pizzicato cellos and basses. Thus compared with the ensuing phrase, which in the piano original is identical in sonority, the orchestral introduction is substantially more dramatic, and is thus an effective preparation for the entry of the vocal line.

Phrase 1 (bs.3-17)

In Mottl's version, the upper semiquaver strand is assigned to first violins, whilst the secondary strand is allocated to clarinets and bassoon, reinforced on each chord change (dotted crotchet) by second violins and violas. The sustained harmonic bass is presented by second bassoon, with a similar reinforcement on the first beat of each bar (at each pitch-attack) by cellos. However, the modulatory shift in bs.5-6 is underlined by several changes: firstly, a highlighting of the bass line, the crucial modulatory component, by the addition of cellos and basses; secondly, the addition of second violins doubling first violins at a lower octave, and thirdly, the emphasis of the dominant 7th chord that confirms the progression in b.6 in horns.

The sequential repetition of bs.7-10 is orchestrated identically to bs.3-6, apart from the bass line, which is emphasized by pizzicato basses rather than the legato reinforcement of bs.5-6, and with the difference that the horns now add a new motive to the texture (similar in configuration to the added soloistic gestures in *Der Engel*, which were seen to be reminiscent of *Tristan*) formed of pitches present in the secondary strand.

The extension to the tonic, C major, is underlined by a timbral change that constitutes an increase in intensity, which effectively leads to the radical timbral variation of the cadential segment bs.14-17.

The secondary strand is assigned to horns rather than clarinet and bassoon, with the pizzicato emphasis in second violins and violas modified to repeated quavers, with a tremolando accent on the first of each quaver-pair. A further increase of the overall timbral intensity is the use of cellos and basses (arco) to double the bassoons, now in octaves. There is a significant change in the bass strand from the bassoon, cello and basses combination of bs.13-14, to third horn, which signals the approaching cadence. The cadential segment in bs.14-17 is starkly differentiated by the change in the upper, semiquaver strand, from violins to woodwinds. In the dominant prolongation there is a symmetrical timbral delineation, in which clarinet initiates a middle-ground arpeggio, which the flute continues to its melodic peak, resuming clarinet in the descending motion.

Strings resume the upper strand in the tonic resolution of bs.16-17, where second violins and violas combine with first violins in the rising arpeggio motive. Thus there is also a larger scale symmetry, in the return to strings following the woodwind interpolation. The specific timbral distribution correlates with tonal process: the upper strand which is presented mainly by strings is altered at only one point, where the dominant of the main tonic is prolonged with the primary structural cadence. Thus within the context of the first section (bs.1-17) woodwind are used in the upper strand, underlining harmonic tension, and instability, in contrast with the pervasive string timbre which corresponds with tonal stability.

In the resolution to C (bs.16-17), there is a reinforcement of timbre by adding second violins and violas to the upper strand, and also a further doubling of the horns, by oboes and clarinets, in the secondary strand. Flute is introduced to highlight the climactic arrival on the diminished seventh in b.17, supporting the appoggiatura motive. In addition to the increased intensity of the doublings, there is a further emphasis of the cadential segment in the vocal line doubling. The oboe's initiation of the doubling in b.14 follows the model, in which the three-note motive (C—B—D) is embedded within the semiquaver figuration. However, the oboe extends this doubling and dovetails with trumpet for the accented G in b.15. The trumpet highlights the vocal line's climactic arrival on E in the tonic resolution, and reinforces the appoggiatura motive as a suspension in b.17. The resolution to I is also delineated by the pizzicato emphasis in cellos and basses (b.16) marked ff. All these changes combine to articulate the cadential segment as a major structural event.

In Henze's version, the semiquaver figuration of the upper accompaniment strand of the opening bars is assigned to clarinet in bs.1-6, cor anglais in bs.7-8, oboe in bs.9-10 and clarinet again in bs.11-15. Thus there is an overall symmetry (and contrast) within the first phrase. The cadential resolution bs.16-17 allocates the rising arpeggio semiquavers to violin and violas. In addition each of the modulatory links reinforces the segmentation through timbral underlining, which is different at each occurrence: in b.6 clarinet is joined by alto flute, cor anglais and flute, with a short gesture in first violins and violas, and there is an emphatic horn and harp chord on the second main beat; in b.10 the oboe combines with flute, bassoon and horn with a flourish on the harp, and cor anglais presents a rising arpeggio; the dominant prolongation in b.15 adds alto flute and bass clarinet to clarinet.

The lower strand is radically modified and enhances the sense of agitation. Mottl's alterations to the viola strand in bs.1-2 are similarly

motivated, but only occur in the introduction. Henze's textural enlivenment adds a syncopation between the dotted quaver pulse of the second violins and the quaver pulse of the bassoons, violas, cellos and double bass (the violas and cellos have trills, and the second quaver is stretched to a dotted quaver-semiquaver). The bassoon presents a varied textural component which alters the inner strand pattern both by interpolating a bass line pitch, and arpeggiating the prolonged harmony (as in bs.5-6). The bass clarinet and second double basses sustain the harmonic bass (score ex.7).

The second segment introduces a new sustained strand in horn and harp, with highly penetrating sustained trills in the bass clarinet, and flutter-tonguing and trills in flute and alto flute that enliven the texture. This new textural strand replaces the quaver repetitions of the double bass strand in the opening segment, whilst in the third segment, the quaver pattern resumes, now in octaves.

The third segment is also differentiated by the introduction of a vocal line doubling in the cellos, which redresses the balance, in view of the increased activity in the accompaniment. There is a new motivic strand in the alto flute which emphasizes each first quaver of the half-bar pulse, and which highlights the pervasive interval of a fourth.

Phrase 2 (bs.18-31)

In Mottl's version, the return to a modified version of the initial texture in the original version is emulated in the use of a modified repeat of the initial timbre. There is a combination of first violins in the upper strand, and clarinets with bassoons, reinforced by violas in the secondary strand, with, however, the addition of second bassoon and cellos presenting the extra lower voice (equivalent of the previous sustained bass strand). The harmonic shift in b.20 towards V rather than II(V) is delineated in the original by an inflection in the inner voice, in which the C—D motion is underlined by durational expansion. The orchestration highlights this inflection by assigning it to horns.

The octave progression from G^1 to G^2 (as discussed in the voice-leading and Meyerian analysis sections 2 and 5), is delineated texturally through the reduction of density in the lower strand, and the introduction of the tied inner voice. The orchestration reinforces these textural changes. Woodwind are avoided in the climax of the progression in b.25 (they are brought in at bs.29-30) which is highlighted by a change to second violins to emphasize the melodic peak. There is also the addition of a vocal line doubling in the second violin part, an expressive gesture, similar to the addition of solo violin in *Der Engel*. The violin doubling enhances the poetic expression at a half-way point in the motion towards

the main climactic peak in b.31. A further change is the reappearance of the tremolando repeated quaver texture, with violas doubling bassoons in the lower strand, in which the lower voice is reinforced by pizzicato double bass. Thus the lower strand is reduced to allow the melody greater prominence. The subsidiary inner voice progression which is assigned to horn thus emerges more prominently because of the inner accompaniment. Another emphasis of the cadential segment is provided by the addition of cellos and clarinets to the lower strand texture.

The following segment (bs.26-31) presents an octave progression from A flat (see linear analysis above), and the segment as a whole is differentiated from the preceding segment by the timbral changes, which consist of continuing the combination of violas and cellos from the previous cadential segment, but now combined with horns, rather than bassoons as previously. Consequently, the subsidiary melodic progression previously allocated to horn is now assigned to oboe.

The approach to the main cadence is once more signalled by soloistic motivic additions: the bassoon neighbour-note motion in bs.27-8 acts as a link between segments, namely bs.26-7 with bs.28-31. In b.28 the horn highlights the G—F sharp neighbour-note motive from the upper voice of the lower strand, but prefixes it with an upbeat from the lower voice of the lower strand. This forms a new configuration which is similar to motives used in *Tristan* (as observed also in *Der Engel*). The climactic cadential segment is delineated by radical changes in timbre: in b.29 the upper semiquaver strand is divided between second and first violins, doubled by clarinets and flutes respectively, which distinguishes the individual motivic units of the semiquaver figuration. Flute and clarinet combine in the altered figuration, (of the hemiola-type 3-4 rhythmic change), with bassoon and viola adding intensity in the second and third crotchet beats.

The descending arpeggio of b.31 is segmented into its half-bar units as earlier in b.29, but with a reversal of the sequence of woodwind doublings: first violin and viola are now doubled by flute, whilst second violin and cello are doubled by clarinet. This results in an orchestrated crescendo with a peak in b.30, framed by a clarinet and flute doubling of strings in the upper strand. The climactic intensity of bs.30-31 is further emphasized by a new textural strand, a rising quaver tremolando arpeggio in the violins which derives from the middleground rising arpeggio D—F—A flat (the melodic peak pitches of the semiquaver figurations). Simultaneously, the sustained harmony in oboe and horn, with cellos and basses, 'translates' the effect of the piano sustaining pedal.

In Henze's version, in the first segment (bs.18-21) of the second phrase (bs.18-31), the upper semiquaver strand is allocated to bass clarinet, changing to clarinet in the fourth, cadential, bar (b.21). The semiquaver motivic strand given to the alto flute in the previous phrase is assigned in a modified version to bassoon, whilst the lower strand continues as before in the strings, but reduced in intensity to violas, divided cellos and basses. The texture changes in the second segment with the addition of alto flute and horn, presenting a syncopated strand which highlights the inner voice timbrally (tied notes in the original), whilst simplifying its rhythmic characteristics. The clarinet and bass clarinet emphasis of the sixth quaver of each bar is a further subtle rhythmic inflection. The stark contrast in bs.24-5 delineates the linking bar, comprising the addition of cello to double bass in the bass, a change from the semiquaver motive in alto flute and horn to a sustained pitch E with emphatic trills in the alto flute, and a prominent change from cor anglais to oboe and violin in the upper strand.

There is a further radical modification in the third segment, where, in the semiquaver upper strand, each bar changes from lower to higher strings, as follows: cellos b.26, violas b.27, first and second violins b.28, and all strings in the cadential prolongation of bs.29-31. The secondary strand, which in the previous phrase and phrase segments is presented in viola or cello, is in the third segment assigned to clarinet and bass clarinet. The cadential motive in the vocal line bs.29-30 is underlined by cor anglais and second violins doubling, and the climactic dominant prolongation of bs.30-31 is also emphasized boldly in the oboe, cor anglais, and clarinet arpeggios and repeated crotchet and quaver bass notes in horns and basses respectively.

Central episode (bs.35-69)

Mottl's orchestration follows the textural delineation of the original by assigning the chordal strand to violins, violas and cellos, the upper melodic strand to woodwind, and the descending bass to double bass solo. The two parts are differentiated by the melodic linking motive, the rise to E and descent to G sharp, through a change from horn to oboe. The horn underlines one of the primary linear progressions, A—B flat—A—G sharp (A flat)—G (which intersects with the rising progressions B flat—B—G—A—B).

The final cadential turn to V, (II—V) in bs.38-9 is further underlined by the combination of cellos with basses. The horn's melodic G is an interpretative addition to the texture and highlights the progression as a whole. Instrumentation underlines the voice-leading in the ensuing section. Firstly, in bs.39-45, the chordal upper strand is assigned to

horns, whilst in the second segment it is allocated to clarinets and bassoon. This type of substitution (of horns with clarinets and bassoons) occurs earlier on in the opening section. The arpeggio motive in the first segment is presented by cello solo, which is also allocated a further soloistic statement in bs.43-5, where the appoggiatura motive in the upper voice of the texture is prefixed by the rising sixth, formed from the lower voice of the upper strand chords. The procedure is similar (as observed earlier) to that used in the horn's soloistic statement in bs.28-9, and again highlights the 'Tristanesque' motivic configuration that has been observed in *Der Engel.*

The use of solo cello highlights the appoggiatura motive in particular, since the sustained melodic upper voice of the chordal strand is presented by horn in b.40 and bs.42-3, and thus the change results in a delineation of bs.44-5. The bass sustained strand is allocated to bassoon and double-bass solo throughout the whole phrase, and unifies the two segments. The arpeggio motive continues in the solo cello in the second segment, whilst the upper melodic voice is now assigned to oboe, where the repeated pitches of the chordal pattern are subsumed within a new sustained rhythmic profile that doubles the vocal line. The contrast of horn and oboe in a melodic context was used earlier in bs.34-6, and in the inner voice progression of bs.22-29, while oboe and trumpet were used together for the vocal line doubling in bs.14-17, (and indeed the interchange of oboe and horn (or trumpet) is a recurrent stylistic feature of the song).

In bs.54-61, the change of timbre of the vocal line doubling functions as a clear delineation of the sequential segments: the first is assigned to first violins and the second to flute. Similarly the sustained accompaniment strand is presented by second violins and violas in the first sequential statement and by horns in the second, reinforcing a basic contrast of strings with woodwind and brass. The addition of trumpet in bs.56-7 and b.60 to reinforce the tonic of each chord unfolding (E then D), accents the second chord in the two-chord progression, interpreting the progression as a motion towards a tonic (V-I) in bs.54-7, coupled with a more complex progression in the second segment, which arises from pivotal modulation (as discussed in section 2).

The lower strand arpeggios are assigned to cellos, with a significant change to violas in bs.58-9 that differentiates the ambiguous harmonies of the rising progression in bs.58-9 whilst the descending D major unfolding resumes the cello timbre to emphasize the connection of the D major with the preceding E major, as a sequence. However, there is a more radical delineation in the change from basses to double-bass solo, combined throughout with cello solo, as a harmonic bass under-

pinning each segment. Thus apart from the arpeggios which function as a unifying texture, timbrally the two segments are boldly differentiated.

The arpeggio texture in bs.62-74 is timbrally segmented to bring out the rapid rate of harmonic change. The arpeggio is allocated to clarinets (bs.62-3), flutes (bs.64-5). The more emphatic dominant 7th is assigned to a contrasting cello timbre, and the flute timbre resumes in bs.67-9. Throughout, the bass line is presented by bassoon and basses, setting the timbral variety of the upper strand into relief.

Each chordal conclusion to the arpeggio is assigned to pizzicato violins and violas, thus amplifying the contrast of the original piano version, whilst the F^7 prolongation is emphasized by the appearance of a sustained harmonic strand in horns.

In the central section and second texture bs.32-69, where Mottl's version follows the original exactly, Henze's version replaces the chordal pattern with arpeggio oscillating figurations in the first segment (bs.32-35), further segmented by timbral contrast: bs.32-3 first and second violins, b.34 harp and violas, b.35 harp and alto flute, violins and violas. In addition the lower strings syncopate the bass line in bs.32-3, adding a rhythmic counterpoint to the opening. The melodic upper voice of the accompaniment is allocated to flute bs.32-3 and bassoon in b.34, eliding with first violins. Thus the appoggiatura of bs.32-4, which in Mottl's version is presented by one timbre, is sub-divided in Henze's version with a mediating bassoon timbre to link the appoggiatura motive with the ensuing melodic contour in the violin.

The second segment contrasts the string oscillating texture with a woodwind chordal pattern that recalls the texture of the original. The violin's sustained E, equivalent to the horn in Mottl's version, is linked through the alto flute anacrusis to the second main part of the third segment in b.40.

The second main part comprises the combination texture, where chords and rising arpeggio motives alternate (as discussed earlier). At the outset of the passage in Henze's version, there is a clear differentiation of the sustained strand assigned to strings, and the arpeggio motive allocated to contrasting bass clarinet and harp, with the following chord presented by flute and alto flute. However the ensuing chordal texture of the original is again modified to the oscillating texture used earlier: in the first segment, bs.42-45, presented by strings, and in the second, bs.46-53, by woodwind, with the final occurrence varied to a blend of alto flute and violas (score ex.8).

The syncopations are different from the earlier ones since they incorporate the rhythmic clash of dotted quaver and quaver motion.

The change from stasis in bs.40-1 to increased movement in bs.42-5 evokes the flowing dynamic motion connoted by 'trinken', in the verse 'Wenn Aug' in Auge wonnig trinken'. Similarly 'Seele' in the following line is evoked by the switching to a tremolando articulation in violins and viola, complementing the oscillating strand in cor anglais and clarinet.

The consequent segment of the second part in bs.46-53 is further divided into two main parts: bs.46-49 and bs.50-53. In bs.46-9, the arpeggios are assigned to bass clarinet and cellos, and the bass line to harp with cellos and basses. In bs.50-53 by contrast, the arpeggios are differentiated and allocated to cellos in b.50 and harp in b.52. The continuity of the bass line in cellos and basses ensures the coherence of the phrase as a whole, whilst the oscillating texture is differentiated, changing from the cor anglais and clarinet of the first segment bs.46-9 to a clarinet and bass clarinet in b.51, further changing to alto flute and cor anglais in b.53. The timbral dissolution of bs.50-53 evokes the notion of 'versinken' in the poem.

The third part of the central, second phrase, consists of the arpeggio texture alone, with vocal line doubling in the initial section bs.54-61. The arpeggio textures are assigned mainly to first and second violins and violas, although the initial rising segment in bs.54-5 is delineated by a quiet beginning in cellos, which return again as a contrast in b.60. The arpeggios in the second section, bs.62-9, are contrasted by a change to alto flute, violas and cellos, followed by a cadential change to violins and violas in bs.66-9.

The vocal line doubling is differentiated timbrally as in Mottl's version but with a woodwind rather than the string—woodwind contrast of the earlier version. Henze's version assigns the first segment to clarinet and the second segment to alto flute.

The third main texture (bs.70-95)

In Mottl's version, timbral segmentation in the concluding section's homogenous texture clearly highlights harmonic process. The initial A^7 chord of bs.70-72 continues the string timbre of the chords in the preceding phrase, though also contrasting with the sustained horn texture of the F^7 prolongation (bs.66-7), thus differentiating the two dominant 7ths. The chord is allocated to the entire string section, which also prepares the eventual orchestral tutti, by introducing sectional homogeneity (and a sectional tutti) for the first time (during this song). Each chord in the cadential progression is timbrally differentiated, gradually accruing in intensity. The A^7 of b.75 is allocated to flutes, oboes and bassoons, which also clearly sets the cadential phrase into

relief by its contrast with the preceding string timbre in the close of the previous phrase. The woodwind timbre is intensified with the appearance of the D^7 chord to which clarinets are added, while the emphatic arrival on G^7—V^7 is underlined by the addition of horns and basses in the bass.

The trumpet emphasis of the dominant and tonic resolution in bs.83-86 is a striking addition to the texture. The trumpet begins by underlining the D doubling, and then forthrightly projects the dominant G in the upper octave, above the original tessitura of the accompaniment and thus emphasizes that pitch registrally as well as timbrally. Similarly the lower octave G, that provides an upbeat to the tonic resolution, introduces a new rhythmic element that boldly articulates the main cadence by rhythmic means. In the model, only the vocal part presents the half-bar accent ('Na-Tur'), and the penetrating trumpet timbre adds notable reinforcement to that articulation. In the addition of a trumpet part, the orchestration clearly reinforces a fundamental element of structure, namely the structural resolution to the tonic via the dominant.[7]

The tonic resolution is also equally strengthened through the addition of timpani to the texture. In the blazing sonority of the orchestral tutti, the arpeggio motive that begins in the original on the first beat of the bar would, in the orchestral version, be ineffectual; consequently, the rising arpeggio motive begins in the fifth quaver, assigned to violins and violas.

The coda is timbrally linked with the preceding phrase, since the sustained textural strand is allocated again to woodwind and brass, although there are significant changes to segment the phrase. The timbral connection corresponds with the textural similarity, from b.70 to the conclusion in the original version.

The melodic line is assigned to oboe (which had been featured melodically earlier), which, since it is the instrument most frequently used to double the vocal line, highlights the omission of the voice.

The accompaniment continues the woodwind blend, whilst changing to horns in the prolongation of IV (bs.91-2), and to clarinet and bassoon in the dominant prolongation (bs.93-4). A further change to a blend of woodwind and horns highlights the final tonic resolution.

In Henze's version of the third main texture (bs.70-95), the initial sustained strand is assigned to flute, cor anglais, clarinet, bass clarinet, bassoon, contrabassoon with the basses providing a light rhythmic accent on the first beat of b.70.

7 There is a striking comparison to be made between this orchestration and the closing stages of *Das Rheingold*.

The linking function of the segment at bs.70-4, (as both a closure of the previous phrase and an initiating chord in the final cadential progression), is brought out in Henze's version by the stark change of texture, whereby sustained chords change to sustained violin tremolandi, combined with a static sustained strand in violas and cellos, and rhythmically contrapuntal oscillations in harp (quavers), flute and alto flute (dotted quaver). A rising syncopated arpeggio component is added, assigned to clarinet and bass clarinet (score ex.9).

The change of texture, and the instrumentation of the vocal line doubling adds a further segmentation to the model, underlining the main harmonic progression, IV(V^7)—IV^7—V—I. At b.80 the bass strand is changed to include contrabassoon and basses, whilst the cellos present a new component of rising harmonized arpeggios, which together with the clarinet trills, infuses the IV(V^7) with a sense of dynamic drive. Similarly the oscillations in the harp change to arpeggios, which accelerate in bs.82-3, together with the basses' pattern which accelerates to a crotchet rhythm. Whilst oboe presents the vocal line doubling in bs.80-4, violas and cellos join in, in b.82, and highlight the main IV—V progression.

The move to V in b.84 is delineated by a further textural addition, a rising arpeggio motion in violin and viola tremolo. In the model the vocal line continues to be doubled in the accompaniment. The omission of the vocal line doubling in the final resolution is a notable change which makes the text becomes more prominent with considerable dramatic effect. The resolution on I in b.86 is signalled by another texture change, where the expanded arpeggios including harp, are combined with sustained bassoon, contrabassoon and horns. The horns present the melodic line in the final cadence in b.93, by the doubling of flute, alto flute, violins and cellos.

Whilst in Mottl's version, the sustained textural strand in the coda, following the main tonic resolution of b.88, is immediately reduced to woodwind and then horns, in Henze's version, the combined woodwind and string texture of b.88 is more intense than in the previous cadence. Moreover, this intensity is retained until b.93, although the dynamic level is gradually reduced in b.92 (score ex.10). The result is twofold; firstly, in Mottl's version, the cadence and resolution forms the climactic peak of the song, whilst the coda functions as a release of tension, a calm resolution. In Henze's version, on the other hand, the cadence is the first stage in a further build-up of intensity, in which the purely instrumental cadence functions as a final emphasis. In Henze's version, the reduction of volume at the structural dominant of the coda, and the horns' soloistic gesture, underline the dominant in a dramatic way, as

a contrast to the preceding and expected climax. The suspense is thus maintained until the last moment in b.95, at which point the two final chords achieve compelling definition through the timbral contrast of violas and cellos with flute, alto flute oboe, cor anglais and clarinet.

CHAPTER SIX
Im Treibhaus

Im Treibhaus

Hoch gewölbte Blätterkronen,
Baldachine von Smaragd,
Kinder ihr aus fernen Zonen,
Saget mir warum ihr klagt?

Schweigend neiget ihr die Zweige,
Malet Zeichen in die Luft,
Und der Leiden stummer Zeuge,
Steiget aufwärts süsser Duft.

Weit in sehnendem Verlangen
Breitet ihr die Arme aus,
Und umschlinget wahnbefangen
Öde Leere nicht'gen Graus.

Wohl ich weiss es, arme Pflanze:
Ein Geschicke teilen wir,
Ob umstrahlt von Licht und Glanze,
Unsre Heimat ist nicht hier!

Und wie froh die Sonne scheidet
Von des Tages leerem Schein,
Hüllet der, der wahrhaft leidet,
Sich in Schweigens Dunkel ein.

Stille wird's, ein säuselnd Weben
Füllet bang den dunklen Raum:
Schwere Tropfen seh'ich schweben
an der Blätter grünen Saum.

In The Hothouse

High-arching crowns of leaves,
canopies of emerald,
you children from far-off climes,
tell me, why do you grieve?

Silently you bow your branches,
paint sketches in the air,
and your sweet fragrance rises up,
mute witness of sorrow.

In yearning longing
you stretch out wide your arms
and in delusion embrace the empty
horror of a desolate void.

Well I know it, poor plant:
we share one fate,
that though surrounded by light
and brightness, our home is not here!

And as the sun gladly departs
from the blank light of day,
so one who truly suffers
wraps himself in the dark of silence.

It grows quiet: a rustling tremor
fills the dark room with dread;
I see heavy teardrops hovering
on the leaves' green edges.

1. Analysis of the poem

a. Narrative Structure

The theme of *Im Treibhaus* is the contrast between suffering and spiritual fulfilment, expressed through the dialogue between the poetess and a tropical plant. The structure of the six four-line stanzas distinguishes two levels of narrative: firstly, the description of the plant, which uses the technique of anthropomorphic projective identification (as in the other poems); and secondly the expression of the poetess's own experience. The first level occupies the first three stanzas and the last; the second occurs in the fourth and fifth stanzas.

In the first three stanzas the poetess describes and addresses the plant. The spreading branches and leaves are imbued with exotic splendour in the opening couplet. Anthropomorphism is introduced in the second couplet, where the poetess projects her subjective emotion of grief onto the plant: 'Why do you grieve?'. The dialogue (with 'ihr') continues in the second and third stanzas, where the projected emotion becomes more intense: in stanza two, the 'fragrance' is 'mute witness of sorrow', whilst in stanza three the branches are 'yearning, longing', and 'Sorrow' has become 'delusion' at 'the empty 'horror of a desolate void'. The decisive structural shift occurs in stanza four where the poetic subject 'I', is introduced. Here the poetess expresses empathy with the plant, for their shared fate. There is a sense of surprise in the realization that the 'light and brightness' are not the true 'home' for either plant or poetess; rather, their 'true' spiritual home is seen to be the 'dark of silence'. Whilst in the fourth stanza the 'fate' they share is exclusive to the poetess and the plant, in the fifth stanza the situation is generalized as 'one who suffers'. Thus the fifth stanza is climactic in two ways: the 'true' home is made explicit, and the particular case is generalized.

The abrupt switch to a descriptive narrative at the outset of the sixth stanza is especially dramatic, since, whilst returning to the descriptive tone of the opening, it depicts a change of scene whereby the 'light and brightness' has become the 'dark of silence'. The anthropomorphic depiction of the plant reaches a climactic intensity, since, implied in the 'teardrops hovering' is the notion that the plant has in some way acknowledged the poetess's empathy: although the description 'I see ...' by the poetess is similar to the opening three stanzas, these 'teardrops' suggest that the dialogue has become two-way, in an uncannily mysterious dénoument.

b. Structure and Sonority

The exotic aura of the tropical plant is brought out vividly by the use of exotic words in the opening couplet. Throughout the poem, the imaginative and emphatic use of end-rhyme, internal rhymes, assonance and alliteration, evocatively brings out the sensuous intensity of the 'hothouse' and its symbolic meaning as a metaphorical analogy to the poetess's feelings.

(i) Rhyme

The exotic colour is vividly conveyed in the rhyme scheme: whereas in the other poems there are vowel repetitions, in this poem each end-rhyme sound is distinct, with the contrast of alternate 'A' and 'B' rhymes reinforced by the rhythmic contrast of bi- and mono- syllables. The only exception occurs at a significant point in the fifth stanza, where the assonance of the A and B couplets (using the '-ei' vowel) adds climactic emphasis to the profound emotions of both poetess and plant. There is a modified type of assonance to the rhymes in stanza three ('-an' and '-aus'), which also sets this stanza into relief. A further large scale structural use of rhyme is evident where the vowel '-au' is used in both 'B' rhymes of stanzas three and six; this links the descriptions of the plant, which are interspersed with the contrasting fourth and fifth stanzas. The alternate rhyme pattern (ABAB) contrasts with the rhyme scheme of the first two poems, and continues in the subsequent three.

(ii) Assonance and internal rhyme:

In addition to the end-rhyme pattern, there is a subsidiary internal rhyme scheme that either supports the end-rhyme exactly, or provides a secondary rhyme as a type of counterpoint. Through this internal rhyme the poem gains in colour and intensity, and a large scale connection becomes apparent between stanzas 2-5.

c) Symbolism and Metaphor

The poem concerns a theme central to Romanticism, namely the paradoxical contrast and connection between 'Nature' and 'Art'. The connection is made explicit in the fourth and fifth stanzas, and is implicit in the use of the imagery of the plant. In many poems of the Romantic era, the plant, especially a 'tropical plant', is a symbol for the artist.[1] The anthropomorphic projection of the poetess's feelings onto the plant forms the crux of the poem: the objective 'reality' of the plant is shown to be coloured by human emotion.

1 A good example is Shelley's *The Sensitive Plant.*

The notion of artistic suffering and loneliness is central to Romantic thought, as is the contrast of 'darkness' and 'light', valuing the former, as implied in the imagery of the 'sun' which 'Gladly recedes'.[2]

The poem's imagery emphasizes spatial movement; the description of the plant of the first three stanzas includes: 'high-arching,... canopies' (stanza one); 'bow your branches, paint sketches in the air; 'fragrances rise up' (stanza two); 'in yearning longing you stretch out wide your arms...embrace ...' (stanza three). In contrast to the directionality of this imagery, the final stanza, in which description of the plant is resumed, expresses a different type of motion, in 'rustling tremor' and 'teardrops hovering'.

2. Schenkerian analysis

Commentary to the graphs (ex.9 fig.1 a-e)

THE BACKGROUND (ex.9 fig.1a)

The style of *Im Treibhaus* exemplifies that of the most progressive syntax in *Tristan* (hence its suitability for reworking in Act III). In the final cadence there is no explicit dominant. Instead, there is an ambiguous chord, II'^{7}_{6} or IV'^{6}, a harmony which pervades the entire song at different levels. In addition there are high level chromatic and whole tone elements.

It is possible to construct an alternative, neo-Schenkerian reading, to account for these progressive structures, for example a Salzerian reduction (see ex.11d).[3] However, they may also be explained in a conventional Schenkerian model with the following modifications.

Firstly, as can be seen, the plagal motion forms the central prolongation, and functions at a high level. Therefore the conventional *Ursatz* is modified with the bass arpeggiation moving to IV rather than V.[4]

Secondly, the *Ursatz* implies a major mode descent in a prevailing minor mode, as shown. The F sharp has an ambiguous function: it is

2 The imagery of the 'sun' returns in the fourth poem, *Schmerzen*, in a context in which 'day' is a positive notion, yet even there, it is the possibility of joy following sorrow (or resulting from sorrow) that justifies the poetess's acceptance of the former. The theme of night as the 'true' home in contrast to the 'false' day which is central to the poem is the basic idea in *Tristan und Isolde*.

3 As shown in Ex.11d, the Salzerian interpretation of structure would comprise a contrapuntal expansion of the static A (5) with upper neighbour-notes in the upper voice, supported by lower neighbour-notes in the lower voice, as the highest level prolongations which give rise to form and content at the surface.

4 It would also seem possible to construct a conventional reading, as illustrated in ex.11, fig.1a', where the dominant is implied: but this would soften the dramatic and characteristic effect of the song, and its structural uniqueness.

overtly the third of the dominant of G′, in which case it should appear on a lower structural level than the G ($\hat{4}$), since it prolongs IV′. However the overall plagal orientation of the tonal structure is characterized by a G′ prolongation that is never stabilized on a root position tonic. Rather, it is expressed through implication, and all rhythmic and formal emphasis is assigned instead to the D major triad. Thus the D triad, and concommitantly the F sharp, although prolonging IV′ whilst acting as dominant of IV′, is the only implicative high-level harmonic event. In this reading therefore it is considered a structural pitch, although in a conventional Schenkerian account it would be relegated to a lower structural level.

THE MIDDLEGROUND: FIRST LEVEL

The graph (ex.9 fig.1b) shows the lower voice neighbour-note E which supports ($\hat{4}$), and the return to the primary pitch A ($\hat{5}$), following the resolution to ($\hat{1}$) which initiates the coda.

THE MIDDLEGROUND: SECOND LEVEL

Extensive composing-out gives rise to the main high-level prolongations shown in ex.9 fig.1c, which constitute the main structural divisions, and with resultant harmonies as indicated. The primary pitch A ($\hat{5}$) is prolonged initially with two inner voice neighbour-note motions. The first is a simple step from D to E, resulting in a shift to the dominant (registrally transferred to the upper octave in the foreground, as indicated with brackets). The second adds a further neighbour-note motive, $\overset{4}{E}$-$\overset{3}{F}$-$\overset{2}{E}$, a V-VI-V progression. The primary pitch itself is prolonged by a neighbour-note motion to B flat (b.16), harmonized as VI, and the registrally transferred inner voice progression from F (F^2) outlines a descending progression to D (b.32), further elaborated by a neighbour-note E flat (b.36), following which the B flat neighbour-note resolves back through A to the *Urlinie*'s structural ($\hat{4}$), G (b.38).

The descending progression from F to D is motivically significant, since these linear thirds appear at various levels. In the lower voice the upper neighbour-note motion to E appears twice (bs.25 and 38), with a cycle of fifths sequence resulting from the combination of inner and lower voice motions at bs.20-32. The lower voice also moves to the lower neighbour-note C, b.36, which, when combined with a chromatic passing-note A flat in the tenor voice gives rise to an expressive flattened supertonic, A flat (within the tonicization of the subdominant).

The harmonizations of G ($\hat{4}$) (b.38) as a diminished seventh results from the inner voice move from D to C sharp. The *Urlinie* descent to F sharp ($\hat{3}$) (b.46) coincides with the return of the upper voice D to its original register as an inner voice, shown in the bracketed third F

sharp—E flat—D at b.46ff. The descending third from B flat (b.54) is harmonized with a multivalent chord [IV(III) and VI and II(V)]. This is structurally significant in linking the G′ prolongation to the return to I′, which appears after the descent through $(\hat{2})$, again harmonized ambiguously as I'^{6} and $II^{7}{}_{6}$.

THE MIDDLEGROUND: THIRD LEVEL

The graph (ex.9 fig.1d) shows the prolongation of the primary pitch A $(\hat{5})$ with an ascending fourth prefix, mirrored in the descending fourth of the lower voice. The inner voice D-E now appears as a similar rising fourth and step motion (bs.1-4) which, when repeated in bs.5-8, initiates the descending progression from the upper neighbour-note F^{2} (which provides a high level gap-fill, as shown in section 5). The descending progression (bs.8-12) is remarkable as a whole tone motion, the third from F to C sharp, followed by a chromatic descent to the inner voice. The lower voice is coherently divided into a descending fifth, followed by a skip to the lower A to complete an octave transfer. Similarly in the second descending progression at bs.16-20, the whole tone third is followed by a chromatic descent which continues diatonically to the inner voice B, whilst the upper voice remains at F sharp (as shown); the lower voice moves in sixths with the upper as in the preceding equivalent progression, but skips a fifth from F sharp to B, thus extending the octave intervallic descent presented earlier.

The flattened supertonic at b.36 is preceded by a double function E flat triad as shown, which is both an interrupted cadence in G′ (subdominant) and the dominant of the ensuing supertonic. The prolongation of G $(\hat{4})$ outlines a lower voice descending motion C-A-D and the resulting harmonic functions indicated. Finally, the coda features a rising fifth to the primary pitch, as a similar motivic gesture to the initial rising fifth from the primary pitch (A^{2}-E^{2}).

THE FOREGROUND

The foreground graph (ex.9 fig.1e) shows the extensive prolongations of middleground structures with harmonic functions indicated. The rising fourth to the primary pitch A $(\hat{5})$ is filled with a stepwise progression, where it may be seen that the dissonant appoggiatura occurs on the downbeat, a factor which is the focus of the discussion of motivic transformation (section 6).[5]

The rising fifth is extended by an octave transfer which is arpeggiated, with each pitch prefixed by a chromatic lower neighbour-note, also of motivic significance. In the descending progression in bs.8-12

5 There is an interesting interpretation of harmonic function in the M1 motive proposed by A.Katz (1947).

the elaborations are extensive: each main structural pitch is repeated with a descending third prefixed to the repetition (eg. F-A-G-F), whilst the first pitch is prefixed by a lower neighbour-note and its chromatic passing-note. The descending and ascending prefixes give rise to the distinctive spiralling configuration which contrasts radically with the earlier unidirectional contour of rising motives.

The prolongation of the primary pitch leading to $\hat{4}$ is elaborate, and shown explicitly in the graph. A most remarkable aspect is the increasing intensity of the use of appoggiatura motives within the texture and for prolongations, which thus develops the neighbour-note motives already presented at the outset.

The middleground upper voice descending third (the second middleground level—bs.21-37) opens with the descending second F sharp^2—E^2 elaborated by means of a sequential development of a variant of the opening rising fourth (as will be discussed). The graph shows that the third pitch of each ascending progression, B (bs.21-4) and E (bs.25-8), is the consonant pitch. The upper voice however prolongs F sharp, attained in the preceding phrase, and, in the sequential transposition, the consonant pitch E, as a result of a more extended rising progression, which is an arpeggiation of the octave A^1-A^2 (with chromatic neighbour-note prefixes as earlier at bs.1-8). The lower voice B (bs.21-4) is prefixed by a triadic motive whilst the tenor and alto inner voices each present an appoggiatura.

The second descent from E^2 to D^2 (bs.30-37) is also notable for the neighbour-note and chromatic motions interpolated into overarching octave progressions (significant for gap-fill patterns as shown later).

The prolongation of G $\hat{4}$ features a skip of a third in the upper voice to B flat (b.40), which proceeds to A (b.48) at the conclusion of the phrase, and the graph shows the chain of descending thirds from B flat^1 to C^1 (b.44). In the lower voice each pitch of the descending progression (bs.38-46) is elaborated by the initial rising fourth motive (varied at bs.44-45).

3. Tonal-durational analysis

Commentary to the graph (ex.10)

The tonal tension durational graph shows very clearly indeed how the overall structural shape produces a teleological process, and a balance of tonal areas through which the tonic is established as the most powerful centre. The opening and concluding tonic statements which frame the subsidiary non-tonic sections are almost equal durationally, though it is significant that the opening tonic statement is longer, and

equals half the total tonic affirmation. The statement of tonic within the modulatory instability of the central episode occurs, significantly, exactly at the durational boundary of the first half.

The initial subsidiary tonal areas are all on the sharp, dominant side of the tonic, and a simple step-motion through the cycle of fifths leads to the most extensive area, in the subdominant. The equation of tonal tension as a function of duration and distance from the tonic shows that there is an exact balance of tonal tension. The tension set up in the opening modulatory gesture therefore is countered by the subsequent subdominant tonality, and the tonic stability overall is resolved of tension.[6]

4. Schachterian rhythmic analysis

Commentary to the graphs (ex.11 a-c)

The rhythmic structure displays remarkable symmetrical proportions, which also contribute to the tonal process: as shown in ex.11c, the tonic and subdominant prolongations are of near-equal duration. (The scale is crotchet = 4 bars). The exact durations are shown in ex.11a, where small adjustments have been made in phrase 7. The tonic resolution occurs in the final semiquaver, followed by a tonic affirmation in the coda that is five semiquavers duration. The 'small adjustment' in ex.11b indicates a crotchet for the E $(\hat{2})$ and dotted crotchet for the tonic (its actual duration). In ex.11c the tonic is shown to be a minim. (This addition of a quaver to highlight the underlying symmetry is balanced overall by the introductory crotchet in the tonic).

It is also evident that the formal distribution is symmetrical, with each four-crotchet unit in the tonic framing the central eight-crotchet unit prolonging the subdominant.

The rhythmic regularity of the crotchet motion is also notable, signifying a regular four-bar phrase structure, in marked contrast to the asymmetrical structure of the previous songs investigated. It is the regularity, and the symmetries, that provide the stable underpinning (evident in the balance of tonal tension seen in section 3) for more progressive tonal syntax, in which the emphasis from tonic-dominant

6 It is notable that, unlike in *Stehe Still!*, the final tonic is no more extended than previous tonic statements but, as has been observed, it combines with the duration of the central tonic statement, thus forming half the total tonic duration. Since all tonal tension is resolved through balance, there is no need to utilize duration as a means of resolving tonal tension. The graph also shows coherence and streamlined symmetry. Each single step motion is in equal durations, except for the initial E region which is thus the most emphatic counterpoise to the subdominant.

axis shifts towards the plagal orientation idiomatic of mid- and late-Romanticism.

5. Meyerian linear analysis

Commentary to the graphs (ex.9 fig.2 a-c)

As in all the songs, the gap-fill and implication-realization patterns are deployed in structural ways to specific stylistic effect. Contrasting phrases are linked, so that surface discontinuity is underpinned by a subtle form of continuity and connection. The large scale patterns generate a teleological process, with resolution and closure.

The initial rising fourths (bs.1-2) give rise to gaps, filled in each repetition, as shown. The first main implicative progression is the rising arpeggio (bs.3-4). The octave A^1—A^2 is a complete pattern, whilst the arpeggio continues to rise to D^3, implying continuation to an upper octave; but the step motion to E^3 simultaneously implies a linear progression. In the first appearance (bs.3-4) both implications are unresolved, giving rise to the necessary sense of open-endedness characteristic of an introduction. The repetition (bs.4-8) completes both the linear progression and also the arpeggiation, though in a lower octave, with A^2. However, this is only a partial realization, and the lower octave still results in a sense of incompleteness in the upper octave. In the high-level graph b, it may be seen that in the second repetition of the rising arpeggio (bs.15-16), the implication is partially realized with the motion A^2—D^2—F^2. The final A^3, which is required for pattern-completion, eventually arrives in the coda b.65 (providing registral closure).

The gap in the second octave of the arpeggio (b.7) A-D is partially filled at the lower octave in the descending progression of bs.8-10 (ex.11 fig.2c). The spiralling descending progression presents a string of local gap-fills, as indicated, as also in each of the two later appearances (bs.16-20) and (bs.54-6). In the second appearance, (bs.16-20), the gap from A^2 to D^3 is filled at the same register, as shown, whilst there is a new linear progression initiated from the B flat^2 which implies continuation at F sharp (bs.16-20), (ex.11 fig.2a). At this point a further local gap arises in the leap to C sharp (bs.24-5) which is immediately filled, whilst the E arrives in the following phrase (b.29). The large scale linear progression continues to descend to D (b.32).

The vocal line presents the main melodic strand in combination the counter-melody of the accompaniment in the first section, and then alone or doubled in the final section. It is notable that the opening phrase presents gaps (bs.5-6), as shown in (fig.2c) which are filled in the spiralling descent of the second phrase (bs.10-12, fig.2c), where

there is also a local gap-fill. In the varied repetition of the rising arpeggio (bs.12-16) the gap from D^2 to F^2 is filled by the E flat at the outset of the next phrase, (b.17), and thus the gap-fill serves to link separate phrases. The following phrase is also introduced by a gap (bs.20-21) F sharp^2—B^1 subsequently filled (with several internal gap-fills), and indeed the sequential repetition (bs.24-5) is linked to this phrase by an implication-realization motion (from F^1 to E^1) (fig.2c). The rising progression at (bs.28-9) also concludes with a gap (the fifth A^1-E^2) which is then filled in the subsequent phrase (bs.30-34)) as shown.

The descending octave motive gives rise to three large gaps—(bs.30-1) filled in the following scalic descent. The triadic motive on the supertonic (b.36) is also filled in the cadential V^6_4 (b.37). The prolongation of the subdominant presents a wide gap in the B flat—D skip, partially filled by the arpeggio descent. This arpeggio is implicative in its motion of thirds, which continues to the arrival on the dominant (as shown—via C to A, registrally transferred). The arrival in the dominant also completes the partial gap-fill. The B flat—D gap however, is also filled more explicitly by the link to the final tonic prolongation, namely, the rising linear progression D^1—B flat^1 (bs.52-4).

6. Motivic transformation

Commentary to the motivic chart ex.12[7]

As in all of the songs, the transformation processes may be seen to involve a combination of 'variational' and 'derivational' transformations. In this song, the component elements of the basic motivic model, the opening motive, M1, are particularly 'atomistic', so that derivations involve more radical transformations such as extraction and permutation.

As shown in the motivic chart (ex.12) in the opening motive M1, the rising fourth, m1, comprises neighbour-note components with different rhythmic emphases: the anacrucial step (a), and the appoggiatura (b) as shown. m1 is repeated and expanded into the rising component m2. m2 is formed of m1, extended by a further neighbour-note variant (c). As can be seen, m2 outlines a series of m1 components, whilst the final fourth combines with (c) to form (e) (the variant of a later component fourth interval component). The resultant fifth is stretched to a sixth in M1′, where a new arpeggio component is designated (h).

In M1(v) the interval of a fourth is still a basic component, as shown in m3, a variant of m1. However, the articulation is different, as shown

7 NB in the motivic chart, (v) refers throughout to a vocal line motive

by the components: (d) is a further variant of the neighbour-note component, whilst (f) introduces a linear third. The second segment of M1(v) resequences these components.

In the contrasting M2 motive, it may be seen that (f) and (a) are combined in a radically new ways to produce a 'derivation' in which contrast is more marked than similarity (the directional change from ascent (M1) to descent (M2) reinforces that contrast).

M2(v) features a rhythmic derivation from m3, and a variant of (e) in which the fourth is filled by stepwise ascent: in M3(v), a close derivation of the M2(v), this ascent is used in the first segment (marked (e‴)), thus resulting in a close derivation of m3.

The central developmental episode features close variants (rather than 'derivations') of M1, shown in M4 and M5. In M4, m1″ alters the rising fourth of m1 to a major third; the extended rising segment m2″ concludes with a permutation of m1. M5 adds a new rhythmic pattern r′ which is featured in the vocal line (M4(v)) as a subtle variation of the upbeat quaver pattern which pervades the opening section. The m2‴ variant in M5 extends the rising pattern with (f) as in m2′ (in M1′).

In the vocal line motives, M4(v) and M5(v), there is a combination of m1 and (e) components: in M4(v) m1″ is a permutation of the neighbour-note elements in m1, whilst (e″) alters the 4th-2nd of m2 (in M1) to an augmented 4th-minor 2nd, thus retaining the overall fifth boundary interval. At the same time, the (e″) component is subsumed within the main m1″ variant since B-C are reiterated: it is in the extension segment of M4(v) that (e‴) is inverted, a radical transformation of its equivalent appearance in m2 of M1. In M5(v) the m1′ permutation occurs in the rising extension segment, with the new rhythmic pattern r. The outline of the second segment also follows that of (e) in the original m2 segment, thus underlining the motivic similarity between M1 and M5(v).

The contrasting, more declamatory, section asserts an opposite directional tendency in the descending octave of M6(v), which balances the rising octave of M5(v) and also incorporates a variant of (e). The descending scale m2‴ is derived from m2 through inversion, with the rhythmic emphasis of the neighbour-note component highlighted by means of the rests. M7(v) is a variant of m″ in M4. The second segment of M7(v) includes variants of the components used in M6(v): the descending fifths (the E flat—A flat fifth elides the first and second segments) and the semiquaver rhythm of the descending third B flat-G (extracted from the descending scale m2‴. The declamatory motives,

M8(v) and M9(v) are variants of m3: m3‴ and m3‴′ and successive derivations which introduce a descending triadic component (j). The bass strand features m1 and a variant, as shown in M10. In the final vocal phrase, the three fragmentary motives are derived from the fifths in M6(v), from m3 in M1(v) and from m2‴ in M6(v), by means of an inversion with a change from semiquaver to quaver upbeats, as indicated in the chart.

7. Music and Poetry

The music supports and conveys the narrative structure of the poem in highly lucid and subtle ways. As observed earlier, whilst in the first three stanzas the poet addresses the plant, in stanzas four and five the introduction of the poet's own experience forms a dramatic change. The music underlines that change by a contrast of texture, initiating a quasi-recitative declamatory style, which then reverts to the opening texture. This tripartite structure correlates with the poetic form, changing from the description of the plant in the opening stanzas, to a more personal voice in the fourth and fifth, and resumes a more intense description in the concluding stanza.

The accompaniment motives, the contrasting M1 and M3 motives referred to above, depict the rising branches with almost pictorial simplicity, the appoggiatura conveys a sense of 'anguish' which also pervades the Prelude and outset of scene 1 of *Tristan* Act III, whilst the increased intensity of the harmony in stanza three evokes the increasing anthropomorphic projection of the emotion of suffering onto the plant. Further notable examples of evocative word-painting includes the depiction of 'desolate void' by the diminished 7th in the upper register followed by a silence, and the dramatic change of texture.

In the second couplet of stanza four, which explains the riddle of the first couplet, the bII interpolation highlights 'Glanze', 'brightness' (reinforced by a melodic peak on 'Glanze', with an appoggiatura and harmony that foreshadows the pervasive use of that motive in *Träume*). The interrupted cadence in I′ directly evokes the sense that 'our home is not here'. The simpler contour of the declamatory vocal line, set against the descending bass, conveys the sense of the 'sun' receding from the 'blank light of day', and the eventual settling on the D major triad evokes the 'dark of silence'.

The 'silence' in the final stanza is depicted in the use of tremolando, whilst the poignant effect of the 'hovering teardrops' is portrayed vividly by the repeated E flat—E which constitutes the structurally significant moment at which, as shown in the Schenkerian reading, the *Urlinie* $\hat{(2)}$

resolves to ($\hat{1}$). Since the vocal line however, is withheld before resolution, the sense of suspense is intensified and an aura of mystery generated in the final, purely instrumental, conclusion.

8. Texture analysis

Commentary to the graph (ex.9 fig.3)

The texture serves to underline and delineate the overall tonal design of the song, and is closely related to the thematic and harmonic processes. The 'basic motive' M1 (bs.4-8) and its derivation M2 (bs.8-12) are characterized by similarity and contrast of textures. Each comprises a scalic element that proceeds in thirds, but whereas in M1 the thirds constitute the main textural element in the upper voice, and in the rising direction, designated T1 (a) and (b), in M2 the thirds are descending and in the lower voice, designated T2 (a and b).

M1 is segmented into two rising 4ths and an extended rising motion, which is also delineated texturally. In T1a, the rising thirds of the (a) segment are set against a descending strand consisting of a descending 4th in the bass, imitated by a descending 4th at an interval of a 5th, in the alto. The bass motion is harmonized on the first of the two pitches, with a triad moving to an octave. The density and spacing of the chord provides an accent on the upbeat (second beat of the bar), whilst the emphasis of the rising motive places an accent on the main downbeat, resulting in a complementary, contradictory, accentuation. In T1b, the extended rising segment (bs.2-3) sets the rising scalic thirds progression over a static sustained octave, with the change of harmony and cadential half-close of b.4 delineated by a further change of spacing and density to a full triad.

In T2 (M2) there is a single component melodic voice set over the descending thirds progression in the lower strand. Whereas in M1, the thirds form the rhythmically faster strand, in quavers over a sustained texture, in M2 the thirds underpin the faster quaver motion with a dotted crotchet motion. As in the extended rising segment of M1, there is a full triad at the half-close T2b (eg.b.12).

In the developmental phrase bs.21-29, there is a modification of texture, a motivic permeation (as considered in the discussion of 'motivic transformation' section 6) that correlates with (and constitutes) the transformation of the initial m1 segment of M1, designated T1c.

The extended rising motive (in bs.23-4) is also rhythmically differentiated, designated T1d. In the sequential repetition, the initial T1b texture is employed.

At b.30 (the outset of the tonicization of IV') a declamatory style begins, designated T3, in which a sustained accompanying chord supports the vocal line. A recitative-like unaccompanied declamation in b.33 (as in *Stehe Still!*) is shown as T3b. In the flat supertonic prolongation (bs.34-7) there is melodic doubling (and increased harmonic rate), shown as T3c.

The appearance of the rising fourth motive in the bass in bs.38-42 introduces a new texture, T4a, and in the final segment of the central episode (bs.46-53) there is a tremolando accompaniment (with bass octaves present the rising m1 component and a secondary melodic line in the upper voice) indicated as T4b. The final tonic prolongation returns the T2 and T1 textures with a chordal (T2b) coda.

9. Instrumentation

a. A consideration of Wagner's reworking of the song in *Tristan* Act III, scene 1[8]

M1:[9]
upper line: violin 1 with violin 2 harmony
chordal strand: cellos and basses

M2:

1st appearance:
melodic line: cellos and horn F, horn E, horn F
thirds: horn F and horn E and cellos (div.2)
Cadential chord: violin 2 and bassoon.

2nd appearance:
melodic line: viola and clarinet—oboe—horn
thirds: clarinets, bassoon, violas (div.2)
Developmental M1 (M4):
melodic line: cellos, and with oboe at extension
cpt1: first violins, horn
cpt2: second violins
descending part.1: violas
descending part 2: bassoons, basses

8 All page nos. refer to Dover Edition, *Tristan und Isolde* by R.Wagner, 1973, Complete Orchestral Score, ed. F.Mottl

9 M1 refers to the motives defined in section 6. In the present discussion, the motive labels M1 etc are used to denote the whole texture connected with each motive.

Sequential repetition M5:
melodic line: violin with violin 2 at extension
cpt1: horn, bassoon, second violins
desc.1: bass clarinet, cellos
desc.2: bassoon, basses

3rd M2 (p.467):
melodic line: Horn F-Horn E-Horn F
thirds: horns (with bassoon on vocal line from song)

M4 (p.491):
melodic line: violins
cpt: cellos (and second violins) (also clarinet strand)
desc.1: violas (and horn),
desc.2: bassoon, basses

Three M2 motives in 'Paean of praise':(p.508):
melodic line:
1: flute (oct), oboe, clarinet, first violins
2: flute, oboe (oct), horn F, second violins, cellos
3: flute, oboe, clarinet, violins, cellos,

Sequential series of M2 (p.513):
melodic line:
1. first violins (3 bars)
2. first violins, oboe (6 bars)
3. violin, oboe, flute (oct),

Träume appoggiatura, (p.515), climax:
upper line: flute, first violins
chord: flute, oboe, clarinet, 2 horns, 3 bassoons, bass clarinet, trumpet, trombone, strings

It is notable that the M1 motive and the M4 and M5 variants are assigned to strings, whilst M2 is associated with a woodwind timbre: horn, or clarinet and viola, or horn and viola, with the thirds assigned to horns, horns and cellos, or a blend of viola, clarinet and bassoon.

Both orchestrations are inspired by the *Tristan* passage in different ways. Mottl's version preserves the string timbre for M1 though the initial rising m1 component (the rising fourth) is segmented, with the mellow cello tone leading to the violin 1 and 2 combination of the original. Henze's version is orchestrated with a reduced string section, omitting violins: the violas however are featured in the first three M1 motives with cellos in the fourth.

In Mottl's version, M2 is mainly assigned to a string melodic instrument, with the second appearance in the flute. Henze however, is closer to Wagner's original orchestration of *Tristan*, in the use of predominantly woodwind timbres. There are direct allusions in the use of viola, in combination with clarinet and oboe, and later, with bassoon, as well as the use of horns and cellos for the descending thirds accompaniment (for M2), together with violas.

b. Comparison of versions by Mottl and Henze

MOTTL'S ORCHESTRA	HENZE'S ORCHESTRA
2 Flutes	Flute, Alto Flute
2 Oboes	Oboe, Cor anglais
2 Clarinets	Clarinet, Bass Clarinet
2 Bassoons	Bassoon, Contrabassoon
3 Horns	2 Horns
Strings	Harp
Cellos (div.2))	Violas (div.4) Cellos (div.4) Double basses (div.4)
	The original key of D minor is transposed to B minor in Henze's version.

A striking feature is immediately evident in the constitution of the orchestras in each version. Mottl's use of three horns reduces the orchestral forces by only a small amount, whilst Henze alters the coloristic emphasis more radically through a reduction of the main string sonority to the lower strings: violas, cellos and basses.

In Mottl's version, in each of the four occurrences of M1 (bs.1-4, 4-8, 12-16, 60-61) the same instrumentation is used: the M1 motive is assigned to cellos, accompanied by violas and basses; M2 to first violins harmonized by second violins, supported by violas in the cadential triad. In the developmental transformation (bs.21-9) there is a significant change: the internal segmentation is omitted in the upper line. Thus, in segment 5, (bs.21-4), M4 and M′ are similar, and in segment 7 (bs.25-9), M4 and M2″. However the two phrase-pairs are differentiated: M4 in segment 5 (bs.21-4) is assigned (upper line) to viola and M4 in segment 7 (bs.25-29) to first violins, (harmonized by second violin in the M2″ variant). In the inner voices there is also a contrast: in M2′ in segment 5, bassoon presents a counterpoint, assigned to cello in M2″; and in segment 5, the subsidiary strand is assigned to violin

2, whilst in segment 7, to viola. In the lower voice there is also contrast: cello in segment 5, bassoon and double-basses in segment 7.[10]

The similarity of scoring of each occurrence of M1 is related to its similar tonal function at each of four occurrences. Of these, only the third changes the harmonic direction, with a shift to VI in the final chord. In the case of M2, however, each of the three occurrences is varied harmonically: the first (bs.8-12) prolongs V by a middleground (VI-V), with ambiguous intervening harmonies (see section 2). The second M2 (bs.16-20) modulates from VI to II(V), later reinterpreted as VI(V) in the large scale IV′ prolongation. Finally, the third M2 presents a cadential prolongation of VI-bII, although with a similar opening progression to the second phrase.

The orchestration is different in each occurrence, but also presents an overall symmetry in the use of viola as the upper melodic instrument in the first and third M2, with flute in the second. Thus the orchestration adds an interpretative layer, highlighting the overall tripartite form: i) I′ ii) VI-IV′ iii) I′ which results from a tonal rather than a thematic segmentation. Nevertheless, whilst the melodic instrument is the same in the first and third phrases, the sparse texture means that the subsidiary lower voice is significant in the overall timbral character of the phrase.

The use of woodwind throughout is a unifying agent, yet each occurrence is different: in the first M2, (bs.8-12), viola is accompanied by clarinets, whilst in the third, bassoons present the lower strand. Thus, in the accompaniment strand, the outer statements contrast. The central M2 (bs.16-20) is assigned to flute accompanied by oboe, and is thus the most homogenous timbral blend of the three phrases; this further reinforces the tripartite structure.

The use of a blend of strings and woodwind, where strings predominate, as in the opening and closing phrases, reinforces the connection between M1 and M2, in the opening prolongation of I′, and between M2 and M1, sequence reversed, in the final resolution to I′. The deployment of a woodwind timbre in the central M2 motive however, underlines the contrast with M1 that precedes it, and thus reinforces the harmonic modulatory function.

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10 Whilst most of the changes in the accompaniment reinforce the overall shift to a lower transposition, the melodic change from viola to violin, by contrast, implies the opposite. Yet, as seen in the dynamics, there is a movement towards intensity in segment 5. (p-cresc.-f) whilst in segment 7. an opposite tendency, *mf* (*dim*) -*piu p*—*pp*. The viola's tone, high beyond its usual tessitura, is particularly effective as a climactic peak, whilst the violin is better suited to effect a pianissimo in the upper range, required in m2" (bs.28-9). Hence the choice of instruments.

In contrast to Mottl, Henze scores M1 differently in each of its three main occurrences. The introductory statement is identical with the first main statement, thus reinforcing its introductory function. As well as variety amongst the different occurrences, there is also more internal differentiation than in Mottl's version. The m1 components in each M1 are differentiated timbrally, as well as a starker contrast between m1 and m2. There is a timbral process whereby the first two M1 motives share the contrast of viola and flute, whilst the second and third statements share the horn timbre. Reinforcing the timbre of the main melodic voice, the accompaniment supports the timbral groups of each M1. In bs.4-5, cor anglais is supported by clarinet, bass clarinet, bassoon, contrabassoon, whilst bs.5-6 (M1) presents violas supported by cellos and basses. In the first statement, however, the m2 motive is differentiated, since there is a timbral contrast where flute and alto flute are supported by horn, cellos and basses. The more emphatic use of horn also underlines the cadential function.

In the second statement, (bs.12-16), the accompaniment is subtly distinctive in sonority. The horn motive (bs.12-3) is supported by harp, violas and contrabassoon, with a bass clarinet strand that continues in the second m1, with flute and alto flute supported by basses and bassoon. Violas in m2 are accompanied by harp only. Thus the use of harp gives rise to an element of symmetry although the blends are each distinctive. The third statement is significantly different in its use of a single accompaniment blend to support both distinct M1 motives: cellos (bs.60-1) and horn (bs.61-70) are both supported by a combination of violas (4-part) basses and bass clarinet. In the m2 motive, where the upper melodic line dissolves in a kaleidoscopic process, the accompaniment switches to a lighter timbre of cellos.

The sequentially developed M1 motives (M4 and M5) in bs.21-8 display simpler internal structure: in bs.21-4 the melodic line is assigned to cellos whilst in bs.25-29 it is allocated to cor anglais and clarinet. The relationship of cellos and cor anglais parallels the contrast seen in the m1 instrumentation where cor anglais is used in bs.1-4, bs.4-8, whilst cello is used in the bs.60-64 statement. The switch to violas in the m2 of bs.28-29 is a dramatic evocation of the text, in which there is an explicit reference to the line 'öd und Leer das Meer' of the opening of Act III of *Tristan* (see above). The 'desolate void' is suggested in the 'sul pont.' of the violas, registrally high, emphasized especially through the timbral contrast with preceding woodwinds (score example 10).

There is a rhythmic emphasis on the third crotchet of each bar by cellos in bs.21-4 and horn in bs.25-9 which reinforces the third pitch

in the rising transformed m1′ motive, which, as discussed in detail in the tonal analysis above, alters the structural emphasis of the motive particularly to emphasize the consonance of the third pitch (in contrast with the original M1). As in the case of the M1 motives, Henze's version of the M2 motives differs from Mottl's in its degree of internal variety. Whilst each of the three occurrences are varied timbrally in Mottl's version, in Henze's, the individual motives are timbrally segmented. In the first two M2 motives, (bs.8-12, bs.16-20) the segmentation corresponds with each pitch in the middleground linear third descent (see section 2 ex.9 fig.1 a-e), whilst in the third phrase, there are two segmentations rather than three, with the first underlining the main middleground descent of a second. The difference in segmentation in the case of bs.54-7 underlines the different structural function of the third M2 motive, which prepares the resolution of the *Urlinie*. The instrumentation highlights the arrival of the structural $(\hat{2})$ with its prefix neighbour-note B^2.

Thus while there are two different timbres, violas with oboe and violas with bassoon, the similarity of timbre is most notable, in contrast with the first and second M2 motives, in which the timbral segmentations are more sharply differentiated, as follows:

		Segment 1	**Segment 2**	**Segment 3**
1st M2 bs.8-12:	MELODY:	violas	oboe	clarinet
	ACCOMP:	bassoon, cor anglais	violas	horns
2nd M2 bs.16-20:	MELODY:	oboe	clarinet	flute
	ACCOMP:	clarinet, bassoon	cor anglais, bassoon	viola
3rd M2 bs.54-7:	MELODY:	violas, oboe		violas, bassoon
	ACCOMP:	flute, alto flute, cello		cello

There is a notable internal structure in the first two M2 motives: melody and accompaniment interchange timbrally in the first two segments, where oboe and cor anglais are considered similar in sonority. Thus (melody) viola in the 1st M1 becomes (accomp.) viola in segment 2, whilst (accomp.) cor anglais in segment 1 becomes (melody) oboe in segment 2. Similarly, (melody) oboe in the 2nd M2 segment 1, becomes (accomp.) cor anglais in segment 2, whilst (accomp.) clarinet in segment 1, becomes (melody) clarinet in segment 2. Further notable intercon-

nections include the use of oboe (and cor anglais) to link all three M2 motives, and the use of clarinet which links the 1st and 2nd M2 motives. Moreover the 2nd M2 is contrasted since it is timbrally homogenous whereas the 1st and 3rd M2 are mixed woodwind and strings.

Henze's version is here especially remarkable, since it specifically makes use of the timbres used by Mottl, and transforms them as follows:

	MOTTL		HENZE
1st M2 bs.8-12:	MELODY:	viola	viola, clarinet, oboe
	ACCOMP:	clarinet	
2nd M2 bs.16-20:	MELODY:	flute	flute, oboe, clarinet
	ACCOMP:	oboe	
3rd M2 bs.54-7:	MELODY:	viola	viola and oboe, viola and bassoon
	ACCOMP:	bassoon	

The Central episode (bs:30-53)

As observed in the discussion of texture, the central episode features a sustained strand, with modifications, including the melodic vocal line doubling in the first phrase-segment, a bass voice melodic strand in the second segment, or a tremolando articulation in the third. In Mottl's version, the sustained texture is assigned throughout to strings, thus providing timbral homogeneity against which prominent modifications are set into relief. Nevertheless, the homogenous string timbre is also modified to delineate the three main segments, with significant internal articulations.

The opening sustained chords bs.30-32 are assigned to violas and cellos. The second part of the section, bs.34-7 contains a chromatic enrichment which is highlighted by a timbral change, to a denser chordal texture, an enlarged string section in which the vocal line doubling of the first violin is enriched by the addition of oboe (which continues to the cadential dominant). To underline the unexpected chromatic shift to bII(V) of A flat, to bII(V) of bII, horns are introduced in b.35, whilst the cadential resolution on bII in b.36 is further underlined by the addition of bassoons. The return to the main prevailing tonic, the subdominant G′ of the main tonic of the song D′, is clearly delineated by a stark contrast of timbre, changing the string-wind (horn) blend to oboe, bassoon, and horn.

The resolution to I (G′) initiates the second section, in which the sustained strand is presented by violins and violas, with the lower voice melodic line allocated to a combination of bassoons, cellos and basses. A significant change, however, occurs where the bass strand alters the rising pattern to a rising and descending third, which initiates a cadential preparation of IV-II-V. Horns are introduced to delineate the pattern change, underlining the upper voice G, and the semitone motive descent to F sharp, at the progression to the dominant.

In the third and final section of the central episode (bs.46-53) the tremolando strand is assigned to violas throughout, with additional reinforcement from first and second violins in the opening third motive, F sharp—E flat—D bs.46-8, and in the concluding linking segment bs.52-53 (b.52 first violins only, b.53 with second violins).

The opening third motive is further highlighted by a woodwind doubling of strings, with oboe presenting the melodic line supported by clarinets and bassoon in the bass, doubling the cellos and basses. In b.49, the bass features a melodic component in which the rising motive (4th extended to 5th) of which is assigned to basses alone, a minor alteration to the cellos' and basses' doubling of the opening third. The lower octave in the piano part from bs.46-8 is omitted, but resumes in the double-bass in bs.49-53, where the higher octave doubling is omitted. Simultaneously, the melodic line now presents the neighbour-note motive, which is subtly distinguished from the preceding descending third, by assigning the melodic line to horn, contrasting with the preceding oboe timbre.

In Henze's version, the declamatory section (bs.30-53) is strongly delineated by the contrasting return to a sustained woodwind strand (oboe, cor anglais, clarinet, bass clarinet and bassoon) bs.30-3. The ensuing interpolation of IV(bII) (A flat) continues the predominant woodwind timbre, adding horn to the main melodic oboe, with the addition of double-basses to underline harmonic significance. However, at the climax in b.36, the textural increase in intensity (observed earlier) is also underlined by a dramatic increase in orchestral sonority: the addition of flute, alto flute, harp and cellos (div.4) for the arpeggiated flourishes and violas for the neighbour-note motive, activate an energetic emphasis which both synthesizes the contrast of string and woodwind—brass of the foregoing segments, and also amplifies the contrast with the ensuing cadential chords in b.37, which are assigned to strings (violas, cellos and basses). It is especially remarkable that the timbral groupings in the declamatory episode (bs.30-7), constitute a direct reversal of those employed in Mottl's version.

Motive m1 in the bass at bs.38-45 is predominantly assigned to one main combination, with cellos and basses presenting the melodic motive, and a woodwind sustained strand (clarinet, bass clarinet and horn). There are however several modifications: in the very first statement of the rising m1 motive (b.38), violas are included in the melodic strand, with tremolando articulation. This adds emphasis to the outset of the section, and also evokes a mood of mystery. Concommitantly, cor anglais is added to reinforce the accompaniment strand. The most drastic change is the contrast in bs.40-1 where there is an interchange of timbral roles, with the melodic strand now in the woodwind (bass clarinet and contrabassoon, and viola subsidiary strand), and with the sustained strand in the strings (violas). Moreover, the original relationship resumes in the third two-bar grouping, where cor anglais is omitted. This radical contrast relates to the text, which evokes the 'dark of silence', conveyed by the powerful bass string timbre for m1 in the bass. The opening couplet describes the motion away from light, with the description of the 'light' in the second line. It is that line which is highlighted by the timbral contrast in Henze's version, picturesquely depicted in the literal 'light' of the woodwind melodic presentation. Thus the orchestration responds to the textual cue of 'von des Tages leerem Schein'.

The return of m1 in the bass in the following section further reinforces the lower strings evocation of 'dark' (b.49). As noted earlier, there is a textural change that involves the addition of a syncopated component and a decorative mordent, to intensify the mood of mystery in the 'rustling tremor' referred to in the text. The flutter-tonguing of flute, alto flute and the trills in bass clarinet provide evocative atmospheric effects, whilst the upper line descending third, which in Mottl's version is underlined by the stark contrast of woodwind and strings, in Henze's version is more subtly interwoven into the fabric. Rather than the clear timbre of the horn in bs.49-3, the upper melodic component is allocated to viola tremolando, whilst the upbeat triplet motives in the bass clarinet add to the syncopated effect which evokes 'Raum', the 'dread' implied in the 'rustling'.

In Henze's version the transition to the structural $(\hat{2})$ in bs.57- 60 is evocatively assigned to harp harmonics for the repeated 'dew drops' accompanied by a sustained clarinet, thus amplifying the contrast of timbre in Mottl's version and highlighting structural significance.

The coda, bs. 64-66

The arrival at the tonic in b.64 is distinguished from the goal of the I′—IV′—I′ progression in bs.64-65, where high woodwind underline

the tonic resolution. In Mottl's version, the addition of pizzicato violas to violins for the final two chords accentuates the rhythmic upbeat—downbeat motive, and underlines the chords as a tonic prolongation in contrast to the previous prolongational progressions. An ingenious way of imitating the piano's sonority in the final two chords sustained by the sustaining pedal is the holding over the bar of woodwind-flutes and clarinets, to set the pizzicato strings into relief.

Whilst the coda which prolongs the final tonic in bs.64-66 is emphasized in Mottl's version by the addition of a sustained woodwind strand as already observed, Henze's reinstrumentation however continues the motivic fragmentation which begins in the m2 motive, effected by means of timbral segmentation: the rising neighbour-note motive in bs.64-5 is assigned to violas accompanied by cellos, whilst each of the final two chords is allocated to a blend of flute, alto flute, clarinet, and bassoon, and to muted harp, respectively.

CHAPTER SEVEN
Schmerzen

Schmerzen

Sonne, weinest jeden Abend
Dir die schönen Augen rot,
Wenn im Meerespiegel badend
Dich erreicht der frühe Tod;

Doch ersteh'st in alter Pracht,
Glorie der dÜstren Welt,
Du am Morgen neu erwacht,
Wie ein stolzer Siegesheld!

Ach, wie sollte ich da klangen,
Wie, mein Herz, so schwer dich sehn,
Muss die Sonne selbst verzagen,
Muss die Sonne untergehn?

Und gebieret Tod nur Leben,
Geben Schmerzen Wonnen nur:
O wie dank' ich, dass gegeben
solche Schmerzen mir Natur!

Sorrows

Every evening, sun, you weep
till your lovely eyes are red,
when, bathing in the ocean's mirror,
an early death claims you.

Yet you rise in your former splendour,
glory of the gloomy world,
newly awakened in the morning,
like a proud conquering hero!

Ah, why then should I complain,
my heart, why look on you so sadly,
if the sun itself must despair,
if the sun must founder?

And if death brings forth life
and sorrows only bring delight,
O how thankful am I that Nature
granted me such sorrows!

1. Analysis of the poem

a. Narrative Structure

The shortest poem of the cycle, *Schmerzen* concerns the emotions of sorrow and joy: although opposites, they are interdependent. In its subtle conclusion, the poem redefines the conceptual opposition as a dialectical synthesis: sorrow is desirable because it leads to joy.

The narrative development of the theme is clearly structured within a four-stanza form. The first two stanzas contrast the two distinct character of the sun's setting and rising. The anthropomorphic description of the sun is similar to the previous poem *Im Treibhaus*, and as in *Stehe Still!*, the natural object is addressed in a dialogual style as 'you'. In the first stanza the 'objective' phenomena of the red sun descending beneath the horizon is interpreted as indications of sorrow, 'you weep till your lovely eyes are red, when... an early death claims you'. The sorrow is contrasted with the rising sun in the second stanza, which is depicted as full of splendour and heroism. In the third stanza, the authorial presence is introduced, as in the fourth and fifth stanzas of *Im Treibhaus*, and as also in that poem, an analogy is drawn between the natural object, the sun, and the suffering artist, with the first couplet referring to the poetess, and the second couplet to the 'sun'.

But whereas in *Im Treibhaus*, 'suffering' is seen as the condition of the artist, here 'sorrow' is seen as a prelude to joy, which is implied in the question of stanza three. The relationship of the two emotions is then drawn explicitly in the first couplet of the fourth stanza, with each line presenting the cause and effect which had been expressed in the contrast of the first two stanzas. The final couplet synthesizes the opposites and concludes that the interdependence of sorrow with joy, assigns to sorrow itself an inherent attraction. The authorial voice also reaches a climax in the final couplet in its dialogue with 'Nature' (as in *Stehe Still!*).

b. Structure and Sonority

(i) Rhyme

The four-line stanzas continue the ABAB rhyme pattern introduced in *Im Treibhaus*. The alternating bi- and mono-syllabic pattern is used in all stanzas except the second, which thus provides a structural contrast, reinforcing the contrast of subject (sunset and sunrise) between the first two stanzas. Masculine end-rhymes are used throughout, and there is a notable change to the softer 'r' consonant in the final stanza, which thus functions as a cadential emphasis.

The second and third stanzas both use an invariant end-consonant ('t' in 2 and 'n' in 3) and both contrast an 'a' vowel with 'eh'; however there is also a link between the first and third stanzas in the use of a bisyllabic 'a-e' pattern.

(ii) Assonance, internal rhyme and alliteration

There is a subtle use of internal rhyme which operates at various levels. In the first stanza the 'o' vowel is used as an end-rhyme, and in the remaining stanzas, that vowel is used as a pervasive secondary sonority, occurring in every line. In the third stanza there is an internal reinforcement of the end-rhyme vowel in the first couplet, and the repetition of 'Muss die Sonne' in the second couplet functions at a sonorous as well as a semantic, rhetorical level. In the final stanza, the contrasting end-rhyme vowels in the first couplet are repeated within each line ('-ur' and 'eh'), whilst in the final couplet the contrasting 'a' and 'eh' vowels are repeated. Thus the poem is connected at both local and large levels through assonance and rhyme.

A further level of interconnection arises in the parameter of alliteration, where the close relationship of the first two stanzas is underlined, through the repetition of the 'd' consonant to begin the second and fourth lines in the first stanza, and the first and third lines in the second. The repetition of 'Muss die Sonne' in the third stanza has been mentioned, and a further internal link occurs in the final stanza in the use of vowels 'u' and 'o' to begin the first and third lines. The 'a' which begins the third stanza thus also acts as a subtle link between the third and fourth stanzas.

c. Symbolism and metaphor

The main contrasts of sorrow and joy which are conveyed through the metaphors of sunset and sunrise are reinforced by internal contrasts within the first two stanzas. The location of 'Abend' in the first line of the first stanza gives a sense of motion away from a temporal point, and the contrasting location of 'Morgen' in the third line of the second stanza contributes to the sense of motion towards a point. The contrast of light and darkness is underlined in the contrast of the sun as setting, described as 'bathing in the ocean's mirror', and later 'glory of the gloomy world'. The poetess's projected emotions in the first two stanzas reaches a climactic intensity in the third, where the sun is seen as despairing and foundering: the dramatic effect of the fourth stanza results from the change from intensely subjective identification to an objective generalization (first two lines of the fourth stanza).

The use of the sun as a symbol of the 'heart' is an effective and idiomatically Romantic notion, yet it is significant that it contrasts with the use of the same symbol in *Im Treibhaus*. In that poem, the sun was a symbol of the transformation from a 'false' brightness to the 'true' darkness, an echo of the powerful theme of night and day in *Tristan*. In *Schmerzen*, however, the daylight does not symbolize 'burning passion' (as in *Tristan*). Instead, it represents the positive aspect of the duality of light and darkness, which is a metaphor for sorrow and joy. The sun is a symbol for joy since its presence in the day brings the hope that counters the accompanying sorrow, and the night.

2. Schenkerian analysis

a. Commentary to the graphs (ex.13 fig.1 a-e)

THE BACKGROUND (fig.1a)

The graph in fig.1a shows the *Ursatz*, which outlines a descent from $(\hat{5})$, with the unconventional omission of the initial bass C, which is therefore indicated as an implied bass.

THE MIDDLEGROUND: FIRST AND SECOND LEVELS

As the graphs in fig.1 b and c show, the $(\hat{4})$–$(\hat{3})$ motion is harmonized by the bass upperneighbournote A flat. The inner voice 'cover-tones' to the primary pitch $(\hat{5})$ and $(\hat{4})$ in the *Urlinie* give rise in the second level to the subsidiary tonicizations of III within the prevailing tonics, V′ (bs.8-15) and IV′ (bs.16-25). The consonant skips of fourths to the structural pitches of the *Urlinie* shown at the second level, engender linear and arpeggio motives which are complemented by the lower voice progressions, shown in the third level.

THE MIDDLEGROUND: THIRD LEVEL, AND THE FOREGROUND

Schmerzen begins in C minor and concludes in C major, yet there is a strong polarity of tonic and submediant, a polarity which may be seen to evoke the poem's central paradoxical oppositions. It is remarkable that I′ is never stated in root position (the opening chord is a first inversion) until the final cadence, as shown in the graphs figs.1d and e. Furthermore, the appoggiatura motive that pervades the cycle as a whole is used from the outset as a salient melodic and harmonic feature throughout the song, not only at phrase-endings. The first phrase begins identically with the introduction (bs.1-3), and leads to a deceptive cadence (b.6), followed by a modulation to V′ (b.8) (there are several different possible interpretations of the G′), and in the second phrase a subsidiary shift to B flat, (V′) III (bs.13-14). The surface prolongations give rise to a cogent motivic network considered in section 6.

The second section (bs.14-18) begins with the third phrase, which is initially identical to the first, although the dovetailed sequential repetition in IV′(F′) results in a different deceptive cadence at b.16, IV′ rather than VI. In a conventional Schenkerian reading, the F minor prolongation is merely a stage in the tonicization of VI that ensues. As shall be seen in the neo-Schenkerian, tonal-durational analysis, however, the plagal shift is a means of balancing the previous move to the dominant, with the eventual cadence on A flat providing an equivalent symmetrical shift to III of IV′ (see Tonal-durational analysis, section 3).

The more complex modulatory sequences of the fourth phrase (bs.18-25) are initiated by the deceptive cadential resolution of the implied cadence in IV′ to D flat, VI (b.18). This is reinterpreted in the elision to the following phrase (bs.18-19) as B flat′, II′ of the underlying A flat. Each M1 motive (see motivic analysis, section 6) is a similar cadential progression (with the final tonic minor expressed as a first inversion). The extended M1 motive (bs.20-22) similarly moves to V^7 of F which elides with the following phrase. Thus through continuous elision, any sense of tonal resolution is denied, which strengthens the actual arrival when it occurs at bs.22-5, and later in the final resolution (b.30).

b. Harmonic Ambiguity

The first ambiguity is the opening combination of VI and IV (b.2) (as observed). The second ambiguity is the opening of the consequent of the first phrase (b.7). The A flat VI deceptive resolution leads to D flat triad followed by a second A flat, following which the (V-I) in V′ ensues. The D flat—A flat triads (bs.6-7) may be interpreted as a prolongation of a single A flat triad, in which case the (I-IV-I) would itself be ambiguous, becoming bII of VI, from its former function as VI of I′. Alternatively, the D flat may be read as bII of I′, implying a continuation of the initial implication of I′, where the A flat triad initiates the modulation to V′ by repeating the bII-V-I implication in the new temporary tonic. Thus the harmonic multivalency highlights the bII-I relationship, within I′ and V′.

3. Tonal- durational analysis

Commentary to the bar-graph ex.14

The tonal-durational graph shows the emphasis to be clearly on the plagal side, with the total tonal balance approximately 4:1. However there is evidence of balance and symmetry with durational emphasis of main tonic overall. The shape of the main subsidiary areas shows the symmetry. The initial tonic statement is virtually equalled by the

concluding tonic, whilst the only other tonic statement occurs in the mid-point of the structure, at the outset of the second main episode in the formal division. It is significant as a mediation between the motion to the dominant of the opening section and the ensuing motion to the subdominant.

The first motion to the dominant is followed by the subsidiary tonal region of the mediant of the dominant, three steps in the cycle flatward, preceded by a further flatward motion. A similar pattern is produced in the second section in relation to the subdominant area, although the preceding tonalities to the main A flat area (the mediant of the subdominant) are more distant from the subdominant. The durational equivalence of these two subsidiary tonal paragraphs is particularly striking. The centre of tonal gravity thus shifts from the tonic itself to the mediant of the tonics over the whole of the central, subsidiary tonal episode.

In so far as each subsidiary area corresponds first with dominant and then subdominant areas, there is to some extent a balance of tonal tension, yet there is clearly a plagal emphasis overall. In this context, the final section is of especial structural significance: like the abrupt shift at the midpoint of *Stehe Still!* from the third to the fourth sections, there is an ambiguous shift to C flat (B). It is enharmonically implicative because of the ensuing sequential progression, unlike the previous C flat region which functioned as mediant of A flat. The abrupt switch in the final section does provide some emphatic contrast and structural highlighting of the sharp side, which draws out the main issue of the piece without resolving it. The sense of a tonic, however, is more a result of durational proportion. Of a total of 31 units (in the graphic analysis), 11.5 are tonic statements, with non-tonic (V) 8.5, and (IV) 9. Each subsidiary tonal area is at the most 4 units, and thus of individual tonal areas, the tonic C minor receives the greatest emphasis. This is in contrast with the proportions of *Im Treibhaus* where the subdominant to tonic proportion is 8.5-12.

A further dimension is added when the song is seen in context of the cycle as a whole. Indeed it is the shortest, and the location near the final song is also tonally significant, in terms of the emphasis of the subsidiary region of A flat.

4. Schachterian rhythmic analysis

Commentary to the graphs (ex.15 figs.a-b)

The Schachterian analysis shows significant symmetries in the large scale rhythmic structure. In the graph, a quaver is equivalent to two

bars. The graph shows the rhythmic structure of the foreground. The first two phrases (P.1 and P.2) comprise a five-bar unit (fig.a) in which the two-bar pattern is modified by an expansion to a three-bar unit, a foreground assymetry which develops the background symmetry. The modulation to V'(III) comprises a two-bar modulation and four-bar cadential motive (c) which reappears in the fifth phrase. In the fourth phrase a foreshortened version of (c) occurs, in order to effect an elision with the fifth. The modulation however is four bars, so that the overall proportions of the third and fourth phrases with the first and second is in fact equal, 1:1, (because of the five-bar unit in the first phrase) with each section 11 bars duration.

The elision with the final phrase is significant since the final phrase is thus also 7 bars. Each 'b-c' cadence in phrases 4 and 5, therefore, is of equal duration. It is notable that in the first phrase the cadence to V'(III) is only 6 bars, though there is an 'extra' bar in the first (a) segment. The 'composed assymetry' therefore is displaced from the first sequential segment to the cadential segments. This is an effective means of achieving the distinctive 'transitional' style idiomatic of the *Tristan* period.

5. Meyerian linear analysis

Commentary to the graphs (ex.13 fig.2 a-c)

The tonal structure is articulated through clearly delineated progressions and cadential motions, and a significant aspect of large scale structure is the interaction of gap-fill patterns on local and large scales, which provides an underpinning of teleological process and continuity.

In the very opening descending progression C^2—D^2 in the introduction (bs.1-2), although the octave is complete from D^2 to D^1, the appoggiatura function of D is a foreground embellishment of the main progression from C^2. The introduction thus remains open-ended, and the octave implication is realized in the ensuing first phrase, C^1 (b.6). However the deceptive cadence, harmonized with VI, undermines full closure at this point, and in fact the only tonic harmonization of C^1 occurs in the final cadence. Thus the large scale tension and resolution of the entire song derives from the implication process, which is prepared and partially developed in the very first phrase.

In the introduction, a gap is presented in the octave descent G^2-G^1, which opens up the registral space, to be filled later in the modulatory progression to V'(III). In the first phrase (bs.3-8) the octave descent is completed (as observed earlier) and the cadential segment (bs.5-6) presents a gap in the G^1-C^1 progression, through the omission of the

pitch F^1. F^1 appears later in the second phrase (bs.8-14) at b.10 and this 'fill' motion links the two phrases. In the modulation to V′ (bs.7-8) there are further gaps in the descending arpeggio which are immediately filled in the cadential motive (as indicated). Again the pitch F is omitted, and the subsequent appearance in b.10 also fills the gap. In the second phrase the rising progression to A flat^2 introduces a new gap, partially filled in the ensuing F^2, but fully filled only at the arrival of the subdominant modulation of b.16 in the third phrase (b.14-18), thus demonstrating a further means of linking separate phrases.

The rising octave F^1—F^2 (bs.10-11) is partially filled in the descent to B flat^1 (b.11). The remaining fourth is filled later in the cadential segment of the subdominant sequence (b.18) (though a purely registral, rather than motivic 'fill'). The cadential motive in V′(III) (bs.12-14) presents the gap in the omission of E flat, which is later fully filled at its emphatic affirmation in the cadence in A flat: VI or IV′(III).

The gap in the cadential motive of the third phrase (b.16) repeats the same process as in the first phrase: whereas in the first case the gap was filled in the second phrase, this gap is immediately filled by the subdominant sequence, both at the higher F^2 register and at F^1 (b.18). The gap-fill highlights the contrast with the opening phrase and thus underlines the processive aspect of large scale form. Similarly, the equivalent B flat gap in the subdominant cadential motive (b.18) is immediately filled in B flat^2 (b.18).

The octave descent initiated from the registral peak at C^3 in b.18, links the three sequential descending progressions (bs.18-22), and simultaneously there is a higher level descending progression which begins at G flat^2 (b.21) and continues to the final G^2 of the coda, thus linking the distinct phrases in the final section of the song.

The cadence in A flat (bs.24-5) presents a wider gap motion than the previous cadential motives in the omission of E flat and D flat, which both appear in the subsequent bar. This immediate fill-motion also demonstrates the subtle way in which continuity is achieved at a local level whilst preserving clear phrase boundaries. It is significant that the final cadential motive leaves two gaps unresolved, namely, the pitches B^1 and F^2 (bs.28-9). An explanation may be advanced using the final descent in bs.27-8 as a retrospective 'fill' in which F^2 is strongly emphasized on the downbeat (b.28) whilst the third C^2—B^1—A^1 in the second half of the bar parallels the concluding third motive E^2—D^2—C^2 (bs.29-30).

6. Motivic transformation

Commentary to the motivic chart (ex.16)

The entire thematic content of the song is derived from the initial M1 motive which consists of two distinct motivic components, designated (a) and (b) in the motivic chart (ex.16). The process of transformation comprises simple operations such as inversion, extraction of a salient component, intervallic expansion and small rhythmic changes. The transformations in this song are distinguished by the far-reaching transformations, in which derivations give rise to especially distant derivations.[1]

The 'basic motive' M1 first appears in the introduction with the component 'a' and the incomplete link to 'b' (which gives the sense of open-endedness described above).

Each phrase consists of a motive-pair: the four main phrases are further subdivided to form two main sections. The second opens identically to the first, but develops more radically away from the 'basic motive' M1, especially in P.4.

In P.1 (bs.3-8) (phrase 1 as indicated) the whole M1 motive is presented. M1 is linked with M2, the first variant, in which the component a is inverted, and the stepwise link to 'b' becomes a descending arpeggio 'c'. The cadential component 'b' is altered by the registral shift of the expected D^2 to D^1.

In P.2, (bs.8-14), M3 retains the rising (a′) component from M2 with the two-quaver anacrusis. The descending arpeggio is also retained, though varied, as c′ and 'b' is omitted. M4 inverts the (a) component to its initial descending direction, though the anacrusis underlines the octave interval. The 'b' component resumes, with the two-quaver anacrusis [derived from M1(ai)].

There is a tag fanfare component (e) which prolongs the cadential motive, and which reappears later in the final cadence. The rising arpeggio reaches D^2 which thus links with the ensuing Phrase 3.

P.3 (bs.14-18) opens with a close variant of M1—M5 in which the only change is the rhythm of (b). The sequential transposition M6

1 An illuminating consideration of the effect of derivation on temporal perception is to be found in Cone E., (1987).

differs only in the anacrusis which presents a seventh and also emphasizes the temporary tonic F. The anacrusis also links M6 with M4.

M7 in P.4 (bs.18-25) consists of two distinct strands. The accompaniment presents a sequential development of the descending a (ii) component, where the third a (iii) in the sequence is rhythmically augmented.[2] The vocal line Vi presents a less direct variant of M1. The rising sixth arpeggio derives from (e), whilst also mirroring the descending sixths of M7. M8 is a cadential variant which, although appearing similar to the model, modifies it in a crucial way: the octave descent is completed before the (b) component (see Meyerian analysis, section 5, for fuller discussion). The (b) motive is also intervallically expanded (from a fifth to a sixth).

In P.5 (bs.25-31) M9 is a straightforward transposition of M7 in P.4. The two sequential statements are followed immediately by the cadential variant, M10 which is an exact transposition M8 in P.4.

7. Music and Poetry

There are many interelationships of music and poetry at different levels, as shall be seen. The exploitation of the salient appoggiatura in the main M1 motive intensifies the conventional symbolism of grief: its emphasis conveys the notion of 'weinest'—weeping (mentioned in the first couplet), whilst the descending direction of M1 is an explicit depiction of the setting sun. Similarly, the M3 variant, which inverts this to an ascent, is also textually motivated, depicting the rising, as opposed to the setting, sun of the second stanza.

In the second couplet of the first stanza, the imagery of the 'mirror', in 'Meerespiegel', is conveyed in the 'mirror' inversion of M1 in motive M2, whilst the 'frühe Tod' is suggested by the 'early' cadence into the dominant minor, rather than a complete tonic cadence. The change of texture at b.8 to chordal repetitions introduces a heroic mood, which boldly depicts the 'conquering hero', later reinforced by the fanfare motivic component (e).[3] The return in the third stanza to the notion of sadness is accompanied by the sequential repetition of the M1 motive

2 The harmonization of each descending (a) motive differs from M.1 with subtle alterations in the rhythmic and pitch patterns (the final two quavers replace the model's dotted quaver semiquaver): G natural rather than G flat, leads to G, F, E flat (rather than G flat, F, E flat). This subtle change to G natural defines the harmonization of E with an implied A flat, whilst in the original version, IV^7 is prolonged in a longer cadential motion. The harmonic change thus transforms the (a) motive into a unit which can then be sequentially developed. The bass rising chromatic motion D flat, D natural, E flat, supports the harmony.

3 Leslie Orrey, (1979), calls this texture 'the "exaltation" technique of repeated chords, a technique that was to become a mannerism with the later Romantic writers'.

(M5 and M6). The exclamation 'Ach' (line 1, stanza three) is poignantly placed on the dissonant appoggiatura D^2 (b.14).

It is striking that the dovetailed sequences (P.4) begin at the elision with the subdominant sequential repetition of M1 (b.18), which evokes the meaning of the word 'Untergehn' in a compelling way. This word, which refers to the 'going under' of the sun, would have held special connotations for Wagner; he used it in his antisemitic diatribe ***Judaism and Music***, where he postulates that the only salvation for the Jews is a form of 'untergehen'—literally 'going under': the interpretation of the practical consequences of this 'salvation' inspired the political antisemites (led by Wagner's son-in-law Chamberlain) to realize its implication in tragically literal terms.[4]

The melodic and registral climax of the song at the G^2 of b.22 coincides with the dramatic climax of the poem in the outset of the final couplet, at the exclamation 'O'. There is a particularly striking instance of subtle word-painting in the secondary melodic and durational emphasis of the title-word 'Schmerzen' on F^2 in b.24, which musically depicts the valuing of 'pain' expressed in the poetry (because it brings pleasure).

8. Texture analysis

Commentary to the graph (ex.13 fig.3)

There is only one main textural type in *Schmerzen*, unlike the preceding three songs, with a secondary textural type (for a short phrase). However, the subtle modifications to the main texture provide variety which delineates motivic and cadential segmentation. The precise location of the significant textural changes are indicated on the graph to show the different functions of each variant of the textural type. The basic texture is homophonic, a chordal accompaniment to the vocal line, with a half-bar harmonic rhythm, designated T.1.

The introduction comprises the accompaniment texture with an octave doubling, (T.1a). The first phrase opens with T.1b, where there is a single voice doubling with the accompaniment. The second half of the phrase, T.1c, omits the doubling, with purely chordal support, and some rhythmic independence in the bass line. The second main phrase changes to a contrasting quaver chordal pattern, T.2, with a further change to a chordal texture, T.1c′ at the cadence. This chordal texture differs from T.1c of the first phrase by virtue of its increased density (as shown).

4 Wagner, R., 'Judaism and Music' – critique by Michael Walter in 'Wagner', vol.9 no.1, Jan.1988. For fuller discussion see Katz J. (1985).

The repeat of the first phrase returns the initial T.b texture, though with a striking modification in the arpeggio lower strand, designated T.1(b+d). This texture, which also continues through the subdominant sequence, links the two sequential segments. The following textural change in the three sequential descending phrases similarly recalls the octave doubling of the introduction, with the arpeggio lower strand modification, designated T.1(a+d). The cadential third segment (bs.20-21) continues this texture with an increased density, T.1 (a+d)′, and the link to the cadential phrase segment (bs.22-24) introduces a variant of the quaver chordal pattern, T.2a. The cadential segment features an internal segmentation with T.1b′, the single voice doubling and increased chordal density followed by T.1c′ at the cadence itself. The link to the final phrase is again effected by T.2a. The final phrase follows the pattern of the third main phrase: T.1 (a+d) followed by T.1b′ and T.1c′ at the cadential resolution and fanfare (equivalent to the cadence at bs.12-14).

9. Instrumentation

Comparison of versions by Mottl and Henze

MOTTL'S ORCHESTRA	HENZE'S ORCHESTRA
2 Flutes	
2 Oboes	
2 Clarinets	
2 Bassoons	
4 Horns	
Trumpet	Harp
Strings	First Violins (div.6)
	Second Violins (div.4)
	Violas (div.4)
	Cellos (div.4)
	Double basses (div.2)
	The original key of C minor-major is transposed to A minor-major in Henze's version.

Henze's version is notable since the instrumentation is limited to strings with harp. The use of such a restricted palette is also structurally significant within the large scale form of the cycle as a whole. As well as forming a tonal balance to the second song, the fourth song is both the shortest and most motivically concise and condensed. Henze's

orchestration draws attention to these distinguishing characteristics by the bold contrast of orchestral sonority. Yet this is also poetically inspired, since the softer string hues and delicate tone of the harp evokes the delicate impressionism and symbolism of the poem.

The homogenous medium thus requires especially subtle varying to generate colouristic contrasts equivalent to those in Mottl's orchestration. In addition to the inherent differences of tone amongst the various string instruments and harp, Henze adds the possibility of changing the number of subdivisions within each string group.

Textural adaptation in Henze's version

In addition to the more radical structural underlining in Henze's version overall, there is also an adaptation of the texture of the original. The resulting increase in textural variety evokes the poetry in a sensitive, directly responsive way, as well as underlining structure in greater detail.

The first main textural change is the enrichment of the chordal pattern in b.8 to intermeshing arpeggios, further enlivened by a syncopated strand in lower strings. At the cadence of bs.12-4 emphatic flourishes in the harp are added, whilst the arrival in b.13 at V(III) is underlined by a change to triplet pattern, increasing intensity (score ex.11). In bs.17-8 the quaver rhythm of the accompaniment texture is altered by an arpeggio motive (three-quavers in cellos) that adds an attack on the fourth quaver of each minim, and thus follows the rhythm of the vocal line. A similar change occurs in bs.20-21 where the three-quaver pattern is clearly related to the anacrucial motive, which appears in semiquavers underpinned by quavers in b.22.

Whilst the textural increase to octave doublings in bs.18-22 in both the piano model and Mottl's version resume the single octave for the tonicization of III of IV′ in bs.22-25, Henze's version, on the contrary, (and as in the second phrase cadence to V′(III)) emphatically increases the intensity towards the cadence. In the 'x' component of M8 in b.23, an evocative tremolando is introduced in violins, whilst the cadential motion is reinforced by a change to arpeggio figurations throughout the texture, again with tremolando articulations.

In P.5 the tremolandi continue; from a purely textural perspective, the cadence at b.25 appears as the main climax rather than that of b.29, though dynamic indications provide the opposite emphasis.

In both versions, instrumentation is deployed to amplify the process of motivic transformation used in *Schmerzen*, which develops the many variants of the basic motive, M1 (see motivic analysis, section 6) in different harmonic contexts. In addition the components of the 'basic motive' M1 are also highlighted through timbral segmentation.

9. Instrumentation

Introduction (bs.1-3)

In Mottl's version, the introduction (bs.1-3) features the first part of M1 (the descending scale component 'a') presented by a strong blend of flutes, oboes, clarinets and first and second violins. There is an orchestrated diminuendo (indicated in the original) effected through the omission of both flutes and first clarinet in the rising component, and a switch to horns and bassoons for the dominant chord (b.3). The chordal accompaniment is assigned to the complementary group of the overall tutti: namely bassoons, horns, trumpet, violas, cellos and basses.

In bs.1-3 Henze's version presents the upper strand with first violins (div.6) and second violins (div.4), and the background with cellos (div.4), basses (div.2) and harp, thus using a tutti opening gesture, with the contrasting shift to cellos and basses for the chord in b.3: this exemplifies how Henze provides a contrast equivalent, with a homogenous string sonority, to the woodwind-brass contrast of Mottl's version.

P.1 (bs.3-8)

In the basic motive M1 phrase 1 (P.1), Mottl assigns the vocal line doubling to first violin, with the appoggiatura motive underpinning the piano octave doubling allocated to viola. The chordal strand is presented by second violins, violas, cellos and basses. M2 (bs.6-8) is highlighted with a timbrally contrasting shift from homogenous strings to a woodwind blend of oboes, clarinets, bassoons, and horns.

Henze's version introduces a new internal segmentation within P.1, M1 and M2 bs.3-6, whereby the 'a' component and cadential 'b' component (see 'motivic chart' ex.16) are differentiated. In bs.3-4, the upper line is assigned to violas (div.2), reinforced in bs.4-5 by cellos (div.2) for 'b'. The background strand is allocated to violas (div.2), cellos (div.2) in bs.3-4 changing to violas (div.2) and basses (div.2) in bs.4-6. Henze's version follows the original in differentiating bs.6-8 by a contrast, with a change to cellos (div.4) and harp, equivalent for Mottl's stark change from strings to woodwind.

P.2 (bs.8-14)

The change to a repeated chord texture in P.2, M3 (bs.8-10) is delineated in Mottl's version by a contrasting return to the initial string timbre, which is gradually expanded into a tutti, as M4 (bs.11-14) modulates to III of V. The addition of woodwind, oboes, clarinets, bassoons, horns and trumpet in b.10 is an intensification of the effect of sustained crescendo initiated in the original by the sustained pedal

indication (1st half of b.10), whilst the chordal reinforcement in bs.11, 12 and 13, underlines the cadence to V(III-$V^6{}_4$-$^5{}_3$) with an added trumpet triplet to heighten the effect. The resolution to V(III(I)) is further reinforced by the addition of flutes, and the fanfare motive is allocated to an aptly penetrating combination of flutes, oboes clarinets, horn and trumpet.

Thus P.2 begins with strings, moves through a combination of strings and woodwind, and eventually concludes with woodwind.

Whereas Mottl's version resumes the previous timbre of M1 at the outset of M3, with a resultant tutti to reinforce the cadence in the first beat of b.8, Henze's version follows the original more precisely, by retaining the timbral colour of bs.6-8, the only difference being the addition of basses (div.2).

As shown in the discussion of texture (above), Henze's version changes the textural pattern, adding motion through the arpeggio configurations and added syncopated strands. The distinctive blend of cellos (div.4), basses and harp is used throughout P.2 bs.8-13, whilst the use of harp arpeggio flourishes in bs.12-3 underlines the cadential motion. The fanfare motive of bs.13-4 is further highlighted by the change to violins (div.6) and violas (div.4) marked ff (score ex.11).

P.3 (bs.14-18) and P.4 (bs.18-25)

P.3 (bs.14-18) alters the initial texture with the addition of a vocal line doubling, and a change to an arpeggio lower strand. Mottl's orchestration emphasizes this change with a radical contrast. Where the vocal line doubling had been assigned to violins, it is here allocated to clarinet, reinforced by horn in b.15.

The arpeggio accompaniment in M5 is assigned to horn and second bassoon, with the harmonic bass allocated to second bassoon. In M6 this woodwind-horn timbre is altered by the addition of viola chords to the accompaniment. Viola is used to effect a timbral elision between motive variants, which complements the overlapping elision in the melodic line.

The appoggiatura motive doubling is omitted from the orchestration, although the inner voice (alto) is brought into prominence by the oboe, with the melodic line assigned to flute. A further change is the addition of cello to the second bassoon bass line. M5 and M6 are similar in the original, yet differentiated in both melodic and accompanimental strands in Mottl's orchestration.

In P.4 (bs.18-25) there is a two-part melodic texture in which the sequential repetition of (a) is counterpointed by a more radical derivation of M1 in the vocal line. In Mottl's version the timbral variation

process assigns the first (a) of the sequence (bs.18-19) to oboe with horn, and the second (a) to second violin and viola. The derivation of the cadential component of bs.20-22 from (a), is directly highlighted in the orchestration, where the melodic line is assigned to a combination of first and second violins, oboe and horn. Moreover, the initial appoggiatura motive is differentiated, by allocating it to violins alone. The accompaniment combines bassoons, violas, cellos and basses, whilst the inner voice of the melodic octaves is presented by clarinet.

Although the arpeggio strand remains constant in P.3 and P.4, the orchestration adds bassoons to the horns in P.3, which increases intensity to match the increase in the melodic strand.

M8 (a close variant of M1) (bs. 22-25) provides further variety in both the melodic and accompanimental strands. Initially, the orchestration timbrally softens the effect of the registral disjunction of the high G (b.22). The vocal line doubling is assigned to oboe, with the initial appoggiatura motive reinforced by flute, clarinet, violin and violas. The rising anacrusis is presented by oboes, clarinets and horns, and the semiquaver component by violins and violas. The accompaniment to the vocal line doubling is allocated to clarinets and bassoons. Thus (a) is highlighted by its homogenous woodwind timbre, contrasting with the preceding tutti. Furthermore, the cadential component motive is delineated by a change from oboe to violin doubling, and the introduction of cellos and basses for the bass harmony reinforcement (V^6_4). A further nuance is the underlining of the second appoggiatura, the E flat—D flat motion in b.23 by second violins.

Henze contrasts M5 (bs.14-16) and M6 (bs.16-18) by changing cellos to a blend of violas and cellos. There is a similar contrast in the background strand, through the addition of harp in M6 whilst the secondary strand (consonant skip or octave components) is texturally reduced from violas (div.4) to 1 desk, with an increase from cellos (1 desk) to (div.2). The similarity of cellos in both phrases links them, however, and the further use of cellos in M7 (bs.18-22) also links M5 and M7. Nevertheless, M6 and M8 are distinct, whilst there is a further delineation of M8 (bs.22-25) in the introduction of violins.

In M7, each sequential segment (of the accompaniment) is varied with a different combination of violins: violins (div.4) and cellos (1 desk) in the first (a) component; violins div.(4) and violas (1 desk) in the second (a), and violins (div.4) and violas (div.4) in the cadential variant (bs.20-2). The secondary strand changes subtly from violins (div.3) and violas (div.3) in the first (a) component, to violins (div.1) and violas (div.3) in the second (a), delineating the cadential variant more markedly with a change to violins (div.3). The bass strand is distinct in

each sub-segment and M7 is clearly linked with M5 and M10v through its use of violin (div.8) in the upper strand.

P.5 (bs.25-31)

M9 (bs.25-27) begins by a reiteration of the anacrucial arpeggio of b.22, an effect which Mottl's orchestration intensifies considerably: the rising arpeggio component (b.25) is assigned to flutes, and clarinets in addition to the violins and violas used previously, whilst the bassoons, cellos and basses combine with the horns used previously in the quaver arpeggio (although horns are in two rather than four parts).

The melodic line, as in bs.18-20, is presented in octaves in the original piano part, and is matched by increased orchestration. The melodic line is assigned to flute and first violins in the high octave, and clarinet and viola in the lower octave, and unlike the sequences of bs.18-20, the same instrumentation continues in the second statement (bs.26-7). The accompaniment is fuller than earlier, and completes the tutti texture. The inner voice of the melodic octaves is assigned to oboes, second violin and horn; the bass octaves to bassoons and basses with the other parts allocated to horns and cellos.

Whilst the same timbre was retained for both sequential statements, a radical change sets M10 (bs.27-31) into bold relief, where the melodic line is assigned to oboe and second violin for (a), but with the clarinets and bassoons of the equivalent b.23 supplemented by horns and basses. The major climactic component is the cadential motive, bs.28-30, which receives an emphatic underlining by the addition of first violin, violas and cellos, with rhythmic reinforcement of the dotted rhythm (in b.29) in horns and trumpet.

The resolution to I is further accented by the addition of flutes, and P.5 M10 is substantially enriched when compared with the equivalent variant M8 at bs.22-24, which highlights and emphasizes the main cadential resolution.

In Henze's version, the anacrusis at b.25 is emphatically orchestrated, with violins (div.6), violas (div.2) and cellos (div.2), thus increasing violins by one section, but decreasing violas by one section, and omitting harp, in relation to the earlier anacrusis of b.22. Within M10 there is a differentiation of the 'a' and 'b' components, with a small reduction from violins (div.6) to violins (div.4). In both Mottl's and Henze's version, the scoring of the fanfare motive in bs.30-31 is less forceful than the scoring of the earlier occurrence in bs.13-14, and thus constitutes an orchestral interpretation of the dynamic indications of the original medium.

CHAPTER EIGHT

Träume

Träume

Sag?, welch wunderbare Träume
Halten meinen Sinn umfangen,
Dass sie nicht wie leere Schäume
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blüh'n,
Und mit ihrer Himmelskunde
Selig durch's Gemüte ziehn?

Träume, die wie hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne
Aus dem Schnee die Blüten küsst,
Dass zu nie geahnter Wonne
Sie der neue Tag begrüsst,

Dass sie wachsen, dass sie blühen,
Träumend spenden ihren Duft,
Sanft an deiner Brust verglühen,
Und dann sinken in die Gruft.

Dreams

Tell me, what wondrous dreams
hold my senses in thrall
that they have not dissolved,
like empty bubbles, into nothingness?

Dreams that with every hour,
every day, bloom more sweetly,
and with their heavenly tidings
blissfully course through my heart?

Dreams that like a sublime radiance
penetrate the soul, there to paint
an everlasting image:
oblivion, remembrance!

Dreams, as when the Spring sun
kisses the blossoms out of the snow,
so that the new day welcomes them
to unsuspected bliss,

and they grow and bloom
and, dreaming, pour out their fragrance,
gently fade away upon your breast
and then sink into the tomb.

1. Analysis of the oem

a. Narrative Structure

The poem is concerned with the bliss of love, expressed and sensed through the wonder of dreams. The poem begins with a contrast of the experienced reality of dreams with their manifest unreality. The dreams which 'hold my senses in thrall' seem to have a higher reality that prevent them from dissolving 'like empty bubbles into nothingness'. This notion is elaborated in the fifth and final stanzas, where the dreams 'fade away upon your breast and then sink into the tomb'. Rather than merely 'dissolve', the idea of fading away is complemented by the notion of 'sink into the tomb', which is a metaphor for the type of 'love-death' consummation expressed in *Tristan*. Far from fading into 'nothingness', the dreams finally achieve their ideal destiny.

The central three stanzas and first couplet of the final stanza develop the imagery of dreams with increasing intensity and poignancy. Whilst the opening stanza begins with a rhetorical question 'Sag?', the three central stanzas are framed by the repetition of the 'title-word' 'Träume'. The repetition of the 'Dass' from the second couplet of stanza four in the final stanza gives the verse a sense of overflowing, a potent evocation of the dreams which 'pour out their fragrance'.

In the first stanza the dreams are characterized by a sensual quality ('hold my senses in thrall'), which is defined more closely in the ensuing stanzas. In stanza two, there is a sensuousness in 'bloom more sweetly' and 'course through my heart', and there is a sense of increasing intensity in the temporal description: 'every hour every day'. In the third stanza there is a more intangible quality to the dreams that are 'like a sublime radiance'. The 'everlasting image' forms a climactic mid-point in the poem, and 'Allforgetting, one-remembering' focusses attention away from the dreams to the love-object. Moreover, the dreams 'penetrate the soul', reaching a climax to which the final stanza, in its depiction of dreams that 'fade away', forms an anti-climax. The fourth stanza echoes the second in its temporal theme, the 'new day', whilst the imagery of the sun which 'kisses the blossoms out of the snow' is especially vivid in its contrasts of heat and cold, of macro and microcosmic scale, and of the delicate, ethereal quality that links sunlight, snow and blossoms with intangible dreams.

In the final stanza there is an increased sensuality in the first couplet, which again recalls the second stanza in the use of the phrase 'grow and bloom'. The sensual reality of the 'fragrance' is a climactic peak, which echoes the opening stanza, before the fading away of the final couplet (as already observed). Overall, therefore, the development of

poetic imagery counterpoints the overt, processive, 'becoming' of the dreams.

b. Structure and sonority

(i) Rhyme

The alternating ABAB rhyme pattern of the third and fourth poems continues in the fifth and final poem. As in the earlier poems, the rhyme scheme matches the narrative structure. However, rather than the straightforward delineation of structure evident in the earlier poems, in this poem the sonorous levels of poetry combine contrapuntally to evoke the floating, elusive quality of dreams. There are three distinct features of the end-rhymes: firstly, the alternation of feminine and masculine endings; secondly, the alternation of bi- and mono-syllabic rhymes, and thirdly, the large scale interconnections of vowel sounds in the individual rhymes.

(ii) Internal rhyme and assonance

As seen above, the second, fourth and final stanzas are linked by the '-u' vowel in the end rhyme. It is significant that in both second and fifth stanzas, the final couplet also presents an internal reinforcement of the '-u' vowel. In the contrasting first and third stanzas, the end-rhymes '-a' and '-eh' respectively are also markedly underlined in the internal rhyme.

(iii) Alliteration and word repetition

There is hardly any alliteration, apart from the repetition of 'w' in the first lines of the first and fourth stanzas. However, an effective device which operates on both semantic and sonorous levels in a similar way to alliteration is that of word repetition. In the first stanza the emphasis of 'nicht' and 'Nichts' (second couplet) forms a potent contrast to the earlier 'Sinn' of line 2. Due to the internal rhyme, the concept of 'senses' and 'nothingness' are starkly counterpoised. In the second stanza, the repetition of 'jeder' as 'jedem' (lines 1 and 2) conveys the sense of continuous development, and of the process of time. The repetition of 'Dass' in the second couplet of the fourth stanza and the first couplet of the final stanza has been commented upon.

The most striking word repetition is the threefold presentation of the title-word 'Träume' at the outset of the second, third and fourth stanzas. This repetition both generates a sense of expectation and excitement in a teleological process towards the final resolution, and also provides a sense of stasis, each repetition stabilizing the dynamic development within each stanza (as in the third stanza of *Stehe Still!*). Moreover,

the threefold repetition is part of a larger process in which the word 'Träume' appears (or a variant) in each stanza. In the first, 'Träume' appears as the object of an extended rhetorical question; the ensuing three stanzas elaborate upon that object, the descriptions remaining syntactically static within a developing concept. Finally, in the fifth stanza, the word appears in its dynamic active sense 'Träumend'. The transformation emphasizes the 'reality' of the dreams which are not 'like empty bubbles' (stanza 1), but which are active, and which therefore can 'fade away' towards their final fulfilment.

c. Symbolism and Metaphor

The imagery of 'dreams' is the most intense neo-Platonic Romantic symbol of all the poems. In each poem, a higher reality, eternal and other-worldly in essence, is presented as a wish-fulfilment in contrast to mundane, transitory existence. In *Der Engel*, that contrast is between earthly 'sorrows' and 'heavenly bliss'; in *Stehe Still!*, the 'sweet oblivion' of intimate expression of the 'self' is opposed to the universal, primeval, 'Will'. *Im Treibhaus* explicitly underlines the alienation of 'light and brightness', in contrast to the suffering artist's spiritual and emotional 'home' in the 'darkness of silence'. In *Schmerzen* the metaphor of the sun for human emotions expresses the hopeful symbiotic balance of 'sorrows' with joy. In *Träume* however, the paradoxical symbol, 'dreams', as a synthesis of a 'higher reality' and sensual existence, is present from the start.

2. Schenkerian analysis

Commentary to the graphs (ex.17 fig.1 a-e)

THE BACKGROUND

The graph in fig.1a shows the *Ursatz* which describes a descent from $\hat{5}$. The structural $\hat{4}$ is a substitute tone, which, as shown in the 1st middleground level (fig.1.b) is made consonant with the subdominant 6th degree in the lower voice (actually expressed as a second inversion due to the foreground pedal-point). Similarly, the structural dominant also occurs as part of a tonic pedal point in the foreground, whilst the prolongation of $\hat{1}$ I is activated within a plagally inflected coda.

THE MIDDLEGROUND: FIRST LEVEL

The main prolongations, as can be seen in fig.1b, elaborate the primary tone E flat, with two rising octave progressions (bs.1-49) and (bs.50-60). The motion from an inner voice G to B flat[1] at b.62 shows the introduction of the substitute $\hat{4}$ (which is present in the alto voice of

the texture). The tenor voice presents the neighbour-note motion, through which the structural ($\hat{2}$) is first harmonized as II^7 (an inversion of the same chord used at the final cadence of *Im Treibhaus*).

THE MIDDLEGROUND: SECOND LEVEL

The graph fig.1c shows the elaboration of the rising octave prolongations of the primary tone, and the harmonizations which result from their counterpoint with the lower voice. The initial octave is segmented into a fifth E flat-B flat (bs.1-32), where the lower voice step motion to B flat results in a progression to II. C^2 is prefixed by a descending consonant skip of a third and fourth, with the ascent in the lower voice resulting in a prolongation of VI, whilst the primary tone attained at b.49 brings the first main dominant harmonization.

The second rising scale (bs.50-61) is elaborated with an implicative rising scale to D $flat^2$ (bs.50-52), whilst the C^2 of b.53 initiates a descent: the result, as shown later in the Meyerian analysis, is of contrary motion, intersecting linear-progressions. The final descent of the *Urlinie* is accompanied by the tonic pedal-point shown at b.61.

THE MIDDLEGROUND: THIRD LEVEL

The graph fig.1d is aligned with the foreground graph to show the correlation of middleground structures with main phrase and formal divisions. The initial presentation of the primary pitch is prolonged by a rising octave transfer and a lower neighbour-note prefix: this gives rise to the Introduction (bs.1-16). The first segment of the rising octave (E flat—B flat) gives rise to the first phrase (bs.17-32) (indicated in the foreground as P.1). As shown, the initial pitches of the rising progression are prolonged by rising sixths (which generates an implicative progression to be discussed later).

The remainder of the octave progression is considerably expanded. The B flat itself is first prolonged by a second rising progression (bs.33-37) (the outset of P.2), which articulates the significant linear fourth motive. The rising fourth F^1—B $flat^1$ (bs.33-34), is supported by a parallel bass motion in 6ths (+octave). The motion to C^2 (b.39) introduces further fourth motives in the ascents to E $flat^2$ (bs.35-7) (harmonized differently each time with different bass motions).

The arrival at C^2, (the conclusion of P.2), immediately initiates a further fourth motive in the ascent to F^2 (b.42) which marks the outset of P.3. The prolongation of VI is then followed by a completion of the octave progression C—C with a registral shift achieved by the leap down from F^2 (b.42) to G^1 in b.43. Thus both C^2—F^2 (bs.41-2) and G^1—C^2 (bs.43-44) are set into relief. The fourth G^1—C^2 is inverted in bs.44-46 with the lower voice continuing its ascent, which began in b.43 in 6ths

(+octave) with the upper voice (also outlining a fourth progression B flat—E flat) and completing the octave ascent in the inner voice B flat at the main cadence of b.49.

The ensuing octave ascent (P.4) also highlights the fourth motive, firstly in the motion from A flat to D flat (bs.50-51) (the elaboration of the higher level octave); secondly, in the interpolated descent from C^2 to E $flat^1$ (bs.53-5), and thirdly in the motion from A $flat^2$ in b.54. The completion of the octave at E $flat^2$ (b.60) is prolonged by a neighbour-note anticipation of the D flat in b.59 earlier at b.57. The sense of delay reinforces the significance of the E flat when it is attained, and underlines its structural function as the primary tone which initiates the descent of the *Urlinie* (P.5 and coda), in contrast with the previous primary tone occurrences.

THE FOREGROUND

The graph fig.1e shows extensive motivic elaborations of the middle-ground, and the resulting harmonic progressions and tonal motion indicated in detail. The rising octave of the Introduction (bs.1-16) is arpeggiated via C flat with the neighbour-note appoggiatura, which introduces the basic motivic components of the song. Throughout, the foreground elaborations give rise to the distinctive motivic elements which are analyzed later, in section 6.[1]

At b.20ff the harmonic functions are ambiguous, and functional multiplicity is indicated, with a preferred interpretation underlined. P.3 presents double-function harmonies that link up the distinct tonal areas in the large scale progression towards V at b.49.

3. Tonal-durational analysis

Commentary to the bar-graph (ex.18)

As the tonal-durational graph shows, there is a significant large scale symmetry and balance of tonal tension in the overall structure. The simplicity of the structural shape recalls the third song, and as has been pointed out it also shares with the third song a balance of tonal tensions. The virtual durational symmetry of the outer sections results from the repetition of the thematic content (the introduction was added in the second version of the song after the completion of the main part and conclusion), contains a striking alteration in the location of the flatward areas as shown. This change may be explained in terms of local and large scale tonal balance.

1 Gauldin (1979) perceptively observes that the initial arpeggiation outlines the *Tristan* chord.

In the opening section there is a plagally oriented progression which defines the tonic, by means of a tonic statement which is denied and reaffirmed.

In this section, the durational proportion of tonic to non-tonic affirmation is symmetrical. In the coda, however, the plagal motion precedes the tonic statement. The reason is that plagality functions as a balance to the dominant tension of the central section. As in *Stehe Still!*, the durational emphasis of the tonic provides a means of stabilizing the tonic, following the earlier instability. As shown, the overall durational proportion of tonic to non-tonic is 10.5:6.5, but in the main part of the song (P.1-5), the ratio is 5:4. The motion to the initial dominant is significant, as it counters the previous plagality of the Introduction. The following, more radical shift to the 'sharp' side occurs significantly at the mid-point of the structure and, in addition to countering any plagality, also presents a new sharp side tonal tension overall. The momentum generated by this increase in 'dominant' 'sharp' tonal tension is immediately countered by a graduated shift towards the subdominant, which redresses the balance to some extent. However, there remains a 'dominant' residue. Thus it is the final phrase and coda in which this tonal tension is resolved. Only then is the tonic restabilized.

4. Schachterian rhythmic analysis

Commentary to the graphs (ex.19 a-c)

The Schachterian graphs show the remarkable durational and rhythmic regularity which underlies the complex rhythmic surface. The five phrases, introduction and coda are shown in the high-level rhythmic reduction (based on the voice-leading analysis in section 2) in which a crotchet is equivalent to four bars, in five equal durational units. Graph c) shows how the large scale structure is articulated: the initial quaver motion accelerates in the central section semiquavers, decelerates in the final cadential phrase of P.5, and this leads to the static coda that recalls the stasis of the introduction.

As shown in graph b) only four small adjustments have been made to the lower level graph c): firstly, the semiquaver omitted from P.2 is a linking bar; secondly, the final quaver of P.4-5 is added since the single bar dominant is dramatically effective, precisely because a regular 'background' pattern is implied, shown in graph b); thirdly, a similar adjustment is the extension of the final $(\hat{2})$V in P.5 (for the same reasons) and the fourth, final bar of the coda is an extra addition to the underlying metrical regularity for cadential effect. Graph b) also shows the overarching symmetrical arrangement of the initial rising progres-

sion to $(\hat{5})$ in P.1-3, balanced by the consolidation of $(\hat{5})$ and descent to $(\hat{1})$ in P.4-5 and coda. Graph a) shows the possible implied high-level symmetry: the introduction presents the main durational unit, a four-crotchet bar signifying 16 bars. Each main part consists of two bars (32 bars). The internal proportions show the first part coherently divided into the rising fifth and rising fourth, whilst a similar coherence is evident in the second part, in the triadic ascent to E flat $(\hat{5})$ and fourth descent, which implies the resolution to A flat in the coda.

Graph c) shows the specific bar-by-bar unfolding of the rhythmic reduction. It is notable how far the lower and upper voices correlate rhythmically. It is also remarkable how each bar is internally regular though each is distinctively patterned. P.1 presents a regular quaver motion, whilst P.2 interpolates a semiquaver (symmetrical) segment within two quavers. The semiquaver motion is developed more extensively in P.3 and pervades P.4, with a group of 6 semiquavers (with only 5 in the second group: hence the adjustment of an additional semiquaver in graph b)).

5. Meyerian linear analysis

Commentary to the graphs (ex.17 fig.2a-c)

The introduction outlines a rising arpeggio, in which the gaps shown remain unfilled; only the last gap, C flat^2—E flat^2 (bs.4-5) is filled by the ensuing D flat^2 (b.6). The open quality of the rising motive thus generates implications for realization, and sets up the introductory function of the section. By contrast, the initial motive of P.1, which presents the rising arpeggio (b.17-20) immediately filled by a descending linear progression, is closed.

The gaps in the second main motive (b.21-24) are immediately filled as in the first, as is the third motive (b.25-28) which includes a further gap in the descent. These gap-fill motions reinforce the internal closure of each motive, strengthen boundaries and the integrity of each unit. The cadential motive presents a contrasting configuration (as will be discussed in section 6) in which all the gaps are immediately filled, with the significant exception of the D^1—F^1 motion (b.30). The required E flat^1 in fact is not stated until the coda, where it also completes the descending octave progression initiated in the *Urlinie* descent to A flat.

P.2 opens with an octave rising progression from F^1 (bs.33-42). A gap occurs in the motion from B flat^1 to D flat^2 (b.34), where the progression continues to rise to E flat^2. The cadential arrival on C^2 (b.39) gains in emphasis because it also fills this preceding gap, and the new rising fourth upto F^2 completes the octave progression. Further-

more, the octave F^1—F^2 serves to link the two phrases P.2 and P.3, which are metrically and harmonically separated.

The outset of P.3 introduces the widest gap yet: the leap from F^2 to A^1 (b.42). The immediate 'fill' motion of the linear descent from D^2 (bs.42-3) still leaves E flat as a gap. This is filled in the subsequent rising progression from G^1 where E flat is attained, simultaneously opening a new gap at D^2, in the skip from C^2 (b.44). Significantly it is D^2 which also is missing in the completion of the main octave progression, which occurs over the large scale and is shown in the upper stave, (fig.2b) (b.47), from the very opening of P.1. At a local level, D^2 is indeed present, although in implication, at the lower octave D^1 (b.47). The repetition of salient leaps down to and up from D^1 in bs.46 and 47 function as partial gap-fills for the local and large scale progressions.

The function of the 'gap-fill' as a means of linking separate phrases and segments is also especially clearly shown in the outset of P.4, where the two-bar grouping of bs.50-51 and bs.52-53 is connected by the gap shown (D flat^2—B flat) and C^2 which fills the gap (b.53). The gap at the registral peak, G flat^2 (b.53), is left unfilled, though the considerable emphasis of F^2 earlier, (b.42), may be seen to provide an anticipatory 'fill' motion. The local gap-fills at bs.54-5 are indicated, as are the larger scale gap-fills of the arpeggio motive of b.56, in the ensuing linear progression bs.58-60. Overall in P.4 there is thus a rising octave progression from the implied E flat (from the conclusion of P.3) to the E flat at the conclusion of P.4 (also shown in the voice-leading graphs).

Overall the song is thus connected, from the initial rising scale at the outset of P.1 to the eventual descent in P.5 and the coda. The final phrase P.5 brings the descent of the *Urlinie*, with a substitution at D flat and thus an unresolved gap, and several local gap-fills as shown in the graph. Although the tonic $(\hat{1})$ is attained, albeit as an inner voice, at the outset of the coda, in b.68, the descent continues to E flat, which thus connects P.5 with the coda. The initial pitch E flat of the descent in P.5 links P.4 and 5 and the coda.

6. Motive transformation

Commentary to the motivic chart (ex.20)

The motives of *Träume* are closely interconnected, and are variants or derivations of the initial motive M1 presented in P.1 (bs.17-32), which is immediately emphasized through its sequential repetition and modification. The motivic chart (ex.20) shows the salient motivic components, listed as: (a), the rising arpeggiated sixth; (b), the descending dotted neighbour-note; (c), the descending fourth; (d), the appoggiatura;

(e), the entire descending motion (C^2—F^1); and (f), the cadential segment. As in all the songs, the process of transformation is either a close variation or more indirect derivation, which involves the permutation, addition or extraction of the components. The analysis of transformations shows the that this song is the most contrasted motivically than the preceding songs, yet also demonstrates the underlying motivic coherence.

M2 is a minor mode variant of the 'basic motive' M1, whilst M3 varies the descent by the interpolated gap, indicated as (g). The new configuration is later employed in a derivation, in M12. M4 is cadential in the context of P.1. It contrasts significantly in contour with M1: most obviously, it reverses the direction of the configuration to descent-ascent rather than vice-versa. Moreover, the descent is a version of (c) (with added anacrusis), whilst the rising motion is (a) with the appoggiatura interpolated. Thus the overt surface contrast is in fact underpinned by a hidden connection.

Similarly, M5 is a close variant. The basic contour describes the rising sixth of (a) with each pitch expanded into (b). The only difference is the omission of (b) itself from the (c) descent, resulting in (f), and the rhythmic shortening of (d). Significantly M5 is linked with M6, in which the (e) descent appears complete, and thus M5 and M6 are complementary, outlining an expansion of the initial M1 motive.

M7 also develops the appoggiatura (d), with a new rhythm which, similar to the rhythm of (d), is also a doubling of rhythm in M1, expressed as a dotted quaver (+semiquaver) and dotted crotchet (+quaver).

M8 is a variant in which the boundary interval of a sixth, from (a) is retained, though (a) itself is modified by a change of direction. The descent (e) is altered only in the elision of the (d) appoggiatura with the next phrase and motive M9. As in M6 and M7, there is a linking anacrucial prefix to the motive which underlines the stepwise fourth progression.

In M9 the variation used earlier in M5 is modified in a single significant way: the descending progression is extended to A, thus completing the intervallic extension of the initial M1 motive, and also reproducing exactly the duration of the (d) appoggiatura: thus M9 clarifies, retrospectively, the close connection between the M5 variant and M1. Just as M5 was followed by emphasis of the component (d) (in M7) so M10 follows M9 with a development of the (c) and (d) components: however M10 is itself a variant in which a modified version of the (f) component is repeated sequentially, and outlines the rising sixth arpeggio of (a) (G^1—C^2—E flat^2).

The subdominant prolongation of P.4 is accompanied by more radical transformations of the M1 motive. M11 inverts the contour (as in M6) with a descent (prefixed by an anacrucial rising progression) followed by an ascent. Each progression may be seen to be a variant of (c), yet there is also the rising sixth of (a) in the rising motion of the second segment and also at the middleground, as indicated, (which thus links it with M10). Similarly in M12 there is a middleground 6th arpeggiation from B flat[1] to G flat, whilst the overall contour of M1 is adhered to in the rising fifth B flat[1]—F[2], followed by the descent from F to C, component (c) (rhythmically enlivened with the (b) rhythm). (c) is varied in the ensuing arpeggio descent from G flat. The cadential component is (g) which derives, as observed, from M3, and elides into M13 through its descent of a fourth.

In M13 the (a) component is varied with the rhythmic (b) component; it is linked to M14 which is derived from M7. The rhythm r2 from M7 and M14 is further developed in M15 which is the most starkly contrasting motive in its surface appearance: as the final vocal line motive, there is a deliberate sense of fragmentation however, in which the components are stated separately and then modified: the rising third A flat to C is a transformation of the third in M1 (it is further emphasized in the descent of the *Urlinie*). The rhythm and chromatic stepwise motion in the ascent A flat—C is a development of the (d) component. The rising fourth F—B flat is a fragment of A, whilst the final motive is a closer variant: the descending sixth and rising fourth inverts the (a) and (c) components with the omission of (b), and (d) appears in the elision of this motive to the ensuing coda.

7. Music and Poetry

In the poem, the structure of the first stanza differentiates the final line. The dreams described in the first three lines are contrasted with 'empty bubbles' in line four. The musical structure reinforces this contrast. An example of effective word-painting is the word 'wunderbar', aptly set to the melodic peak in M1. Further instances include the lower tessitura and descending contour of 'ödes nicht', and the rising motion on 'vergangen', which brings out its questioning inflection.

As Robert Gauldin observes in his stimulating study of the reworking of *Träume* in *Tristan*, the word 'Träume' occurs at the beginning of each stanza but as a final cadence in each stanza: this contradiction gives rise to a sense of continuity that overlaps the formal divisions, and contributes to the sense of forward momentum.[2]

2 Gauldin R. (ibid.)

There are many examples of word-painting. The sequential use of the motive 'b' evokes, through rhythmic repetition, the notion of temporal flow, the sense of 'days, hours', and the subtle change in M9 where the descent continues to A^1, evokes the purposeful sense of 'penetrates the soul'. The rhythmic augmentation in M6 gives a sense of the words 'schöner blüh'n' (bs.34-5). The E $flat^3$ melodic and registral emphasis on 'Himmels', and the opening of the registral space to F^2 for the word 'hehre' are salient. The B flat elisions of M5—7 subtly evoke the word 'blüh'n' on C in the first couplet, while 'und' which opens the second couplet, is set to the B flat. Similarly, 'selig' emphasizes the C, which links it to the C of B.39, and the peak at G flat2 underlines the text at 'Wonne' ('bliss').

The poem concludes with the dreams fading away. Rather than empty bubbles disappear into 'nothingness' as in stanza 1, in the final couplet, the dreams sink onto the breast and fade into the tomb', the culmination is towards a goal. Similarly in the musical process, the tonal resolution 'fades' towards a goal, with an interrupted cadence and plagal prolongation.

8. Texture analysis

Commentary to the graph (ex.17 fig.3)

There is a single pervasive homophonic texture, in which the rhythmic disposition of melody, chordal and harmonic bass strands vary in rhythmic interaction and characteristics. Overall there are two basic poles of textural motion designated as T1, a basic regular flowing rhythm in quaver pulsation, and T2, a sustained motion which at its extreme consists of harmonies sustained for whole bars. A structural process in the textural parameter is especially evident in this song: the T1 texture is sustained throughout most of the structure, correlating with the prolongation of the primary tone E flat ($\hat{5}$), whilst there are very fleeting allusions to the rhythmically contrasting T2 texture in individual bars (b.29 and b.46) which demarcate secondary cadences, and also in b.47.

There are subtle modifications to T1, designated T1a, and T1b in the graph. T1a is simply the pervasive T1 texture with a melodic strand on the appoggiatura motive. It is notable that the T1 texture occurs only at two salient points which share a similar structural function: each serves to set into relief the main T1a and T2 textures, and is introductory and transitional. The first occurrence is at the very opening, where the chordal pattern provides a soft stable background over which the melodic line of T1a can emerge (at b.5); the second occurrence is at

the outset of P.4 in b.50, where the subdominant and then dominant prolongations are clearly defined by the chordal motion, over which the vocal line melismatically rises towards the climactic primary tone of b.60.

T1b is a more complex contrapuntal combination of melodic doubling with syncopated inner voices (T1b): this occurs at bs.33-36 and bs.42-45, and correlates with the expanded motivic transformation of M1, labelled M7 and M9 in section 4.b (above), where the notable feature was seen to be the rhythmic enlivenment by means of the dotted quaver rhythm.

The appearance of T2 coincides with the dominant pedal, preceding the final structural pitch ($\hat{5}$), harmonized by the dominant. Rather than a stark contrast of texture to delineate the middleground however, T2 consists of a gradual deceleration from the regular quaver pulsation to the extreme sustained texture. T2a initiates the deceleration at b.56, with a change to a dotted-crotchet—three-quaver rhythm, with the chordal repetition now enlivened by an arpeggio pattern. The adjacent two- and three-bar groupings are delineated by the change to T2b at b.58, which retains the lower voice arpeggio pattern in the first three quavers, but with a sustained dotted minim in the upper strand. The descent of the *Urlinie* is activated in the passage from b.61 (as shown above, section 2) where there is a change to T2c. T2c is a crotchet rather than quaver motion, articulated as a counterpoint between upper and tenor voices, so intensifying the sustained quality in the remaining strands of the texture: the final stage of stasis, T2d, is attained at b.65 in the resolution through ($\hat{2}$) to the tonic, where the sustained harmonies return to the initial T1a quaver pulsation, to prolong the tonic in the coda. Thus the pervasive T1 texture is significantly contrasted in the deceleration of T2, directly underlining the most important structural passage, and adding detailed internal segmentation to highlight the separate stages of the *Urlinie* descent.

9. Instrumentation

a. Reworking of *Träume* in the Act II Love Duet of Wagner's '*Tristan*'[3]

I. Mässig Langsam (p.348),

Three phrase-segments:

(i) 9 bar accompaniment
(ii) 8 bar appoggiatura,
(iii) 4 bar appoggiatura lower octave
The texture comprises two elements: (a), a pulsating triplet sustained strand, and (b), appoggiatura motive, with chordal harmonization

(i) 1st 8 bars: textural element (a):
Violas (muted) (div.2) 2 bars;
+ second violins (div.2) 2 bars;
+ cellos (div.2) 1 bar,
+ first violins (and vocal line is different from the song). 4 bars
Thus there is an increase in timbral density to articulate the crescendo.

(ii) 2nd 8 bars: textural elements (a) and (b):
In (a):
1st appoggiatura: Violin 1 (div.2), 2 bars,
2nd appoggiatura: first violins, 2nd desk double-stops, and violas, 1st desk double-stop (articulating the long crescendo)
4 appoggiaturas: (=8 bars) Contrast in registral shift to lower octave (appoggiatura motive) is matched by reduction in texture of sustained strand: no violin 1 (no double-stopping)
In (b):
Each of the four statements of the appoggiatura motive in high octave is the same:
upper voice: clarinet
chord: clarinet, 4 horns, 2 bassoons (increased to 3 bassoons on second motive), bass clarinet.

(iii) Final four bars: (b) octave lower:
Reduced in density:
upper line: Horn
chord: 3 horns, 2 bassoons, (and bass clarinet for first motive only).

3 All page nos. refer to Dover Edition, *Tristan und Isolde* by R.Wagner, 1973, Complete Orchestral Score, ed. F.Mottl

Thus 'a' is associated with strings, 'b' with woodwind and horns. It is significant that Wagner segments each of the three phrases timbrally. In the continuation, the 'a' element is retained, reduced to violin 2 (div. 2) and violas (div.2).
At the climax the appoggiatura motive returns, with increased orchestration, and again it is clearly associated with woodwind, though violin is added within the increased combination:
upper line: flute, oboe, horn, first violins chord:
flute, oboe, clarinet, cor anglais, 3 horns, 2 bassoons, bass clarinet.

II. Rallentando — a tempo (p.360)

The final phrase of *Träume* (bs. 61-68) is reused at the close of the episode.
There are three phrase segments:
(i): 8 bars;
(ii) the concluding varied repeat of the opening texture, 8 bars
(iii) extension (and expansion of appoggiatura) 8 bars.
The texture comprises an upper line, an alto inner voice in harmony, a lower tenor voice in counterpoint, and a sustained harmonic bass.

(i) The closing phrase
upper line: first violins (+Isolde);
alto: second violins (+Tristan);
tenor: viola;
bass: cello
Thus the closing phrase is assigned to strings.

(ii) varied repeat of I (ii): Textures 'a' and 'b':
'a': first Violins, second violins (div.2), second violas (div.2), cellos and harp flourishes arpeggios ascending three octaves at each appoggiatura bar.
'b': upper line: Clarinet, chord: clarinet, 4 horns, 2 bassoons (3 in second motive) bass clarinet.

(iii) Extension: On the fifth motive the harmony expands, and the appoggiatura is transposed up.
'b' upper line: oboe, horn
chord: 2 clarinets, 3 horns, 3 bassoons, bass clarinet (2 appoggiaturas)
upper line: flute;
chord: oboe, 2 clarinets, 3 horns, 3 bassoons, bass clarinet (2 appoggiaturas).

The appoggiatura motive returns on its own with a different texture: at a climactic point, p.408
Upper line: flute, clarinet:
chord: flute, 2 oboes, clarinets, 3 horn, 3 bassoon, bass clarinet (3 motives).
At p.450 the opening phrase I (i) again appears for 6 bars before a different continuation.
rhythmically pulsating strand: first and second violins, violas, cellos: double-stopping in fourth bar for violin 2.
Appoggiatura motive:
upper line: clarinet, chord, clarinet , 4 horns, 2 bassoons, bass clarinet.

In *Tristan*, every occurrence of the appoggiatura motive is assigned to a woodwind blend, with various woodwind timbres for the upper line. The 'a' accompaniment strand is always assigned to strings. And the quotation of the concluding phrase is assigned to strings.

The orchestrations of *Träume* by Wagner (Mottl) and Henze are closely modelled on the *Tristan* orchestration, yet each is distinct. Since Wagner reused the song, it is to be expected that Wagner's (Mottl's) version is identical to the reworking, in its use of woodwind, in particular clarinet and then horn, for the appoggiatura motive, and the strings in the accompaniment; and the closing phrase, as discussed below, is also identically orchestrated for four string parts (no double-basses).

However, Henze's version is also 'authentic' in a different way: as will be seen, Henze draws his inspiration from the variety of colour which Wagner uses aside from the literal quotations: thus the appoggiatura is assigned to a wider range of woodwind (Wagner uses clarinet, horn, flute, flute and clarinet, oboe and horn, oboe, horn, violin, flute), and Wagner's harp flourish is imitated in the main climactic appoggiatura (bs.48-9).

b: Comparison of versions by Wagner (Mottl) and Henze[4]

WAGNER (MOTTL)'S ORCHESTRA	HENZE'S ORCHESTRA
	Flute, Alto Flute
	Oboe, Cor Anglais
2 Clarinets	Clarinet, Bass Clarinet
2 Bassoons	Bassoon, Contrabassoon
2 Horns	2 Horns
Strings (no Double basses)	Harp
	First Violins (div.6)
	Second Violins (div.4)
	Violas (div.4), Cellos (div.4)
	Double-basses (div.2)
	(The original key of A flat is transposed to F major in Henze's version.)

In Wagner's version, the reduced orchestration is notable: the high and low registral extremes are omitted (flute, oboe, and double basses), with the mellower middle range instruments used to enhance the sense of 'dreamy'. In Henze's version it is remarkable that the full orchestra is used; this retrospectively underlines the contrast with the preceding song, and also signals a radical reinterpretation of the whole cycle. Rather than a 'fading away' in the softer A flat conclusion as in the original, Henze's expansive orchestration highlights *Träume* as a structural culmination, enhanced by the more sombre F minor, more detailed timbral variety, and extensive textural enlivenment.

In Wagner's version, the repeated chordal pattern is assigned throughout to strings, with the change to sustained bass in the lower voice allocated to cello. The conspicuous absence of double bass reinforces the sense of a lighter, more buoyant string timbre than in the fuller sectional tuttis used in earlier songs.

The appoggiatura motive is assigned throughout to a combination of clarinets, bassoons and horns, with an interchange between clarinets and horns for the upper voice appoggiatura. The addition of a sustained harmonic strand to support the appoggiatura, is both an imitative interpretation of the sustained tone of the the piano version with implied pedal, and a reinterpretation of texture to add emphasis and highlight

4 Although the authorship is uncertain (as observed earlier, Chapter One, fn.22), the following discussion refers to the nineteenth century version as Wagner's version (since it is designated in the score).

the appoggiatura. Moreover, the stark contrast of strings and woodwind is an effective means of underlining the motive, whilst also maintaining the sustained lyricism and sense of tranquillity.

Introduction (bs.1-16)

In the 16-bar introduction of Wagner's version, the clarinet presents the appoggiatura in the opening four statements, whilst the reduction in density at b.13 is delineated by a change to horns, with the clarinet omitted in bs.12-3, resuming as a subsidiary textural component in bs.15-16. The change from clarinet to horn in the upper voice delineates the tonic affirmation of bs.12-16 as well as correlating with the change in density and register in the piano original.

In Henze's version, the texture of the first four accompaniment bars is transformed, by modifying the repeated chords to an oscillating pattern assigned to violas (div.4). In addition there are independent components, notably an arpeggio figuration assigned to harp, which is formed entirely of pitches already present within the original accompaniment. The initial rhythmic motive of b.1 is also reinforced by cello (1st desk), whilst the remainder of the cello section provides a sustained strand throughout. In b.5, the appoggiatura motive first occurs, and is assigned to bassoon, supported by flute, alto flute, bass clarinet, horns (marked ppp) and basses. The viola oscillating texture is radically modified to an arpeggio texture assigned to violins in six parts, each part with a different arpeggio pattern. The effect, at a dynamic level of p, is of an undulating, dynamic motion which avoids a clear cut sense of direction and contour, and evokes the sense of the poetry (score ex.12). Second violins reinforce the crotchet pulse with a rising and descending arpeggio whilst cellos emerge boldly into the foreground with a rising arpeggio. The rhythmically distinctive motive in the second bar of the cello's strand is also reinforced by the addition of a melodic component to the flute and alto flute in b.6, and the same rhythmic motive appears at each second half of the second bar of two-bar segments.

The appoggiatura motives are grouped timbrally into pairs: the bassoon presents the second motive in bs.7-8, which in bs.9-10 and bs.11-2 is assigned to clarinets. Each of the second third and fourth motives is underlined by a rhythmic accent in the harp on the first beat of the segment. Alongside the melodic presentation of the motive segments at bs.5-12, there is a sustained strand in woodwind, horns and basses, whilst the first and second violin arpeggio figuration forms a unifying element. However, there is also a prominent arpeggio delineating each two-bar segment, by an interchange of cellos and violas,

starting with cellos in bs.5-6. The role of cellos and violas in delineating two-bar segments is made explicit in the final cadential 4-bar unit directly preceding the entry of the vocal line. The upper violin strands are withdrawn whilst the active woodwind strands are also absent. Thus the two-bar segmentation is particularly exposed and supports the modification in the melodic line, in which the 4-bar segmentation is now superseded by a 2-bar segmentation, assigned to cor anglais and horn. The acceleration of rhythm that the 2-bar segmentation articulates may be interpreted as a form of cadential underlining, that reinforces the harmonic rhythm.

P.1 (bs.17-32)

In the original version, the first three motive variants, M1, M2 and M3 in P.1 (stanza 1) (bs.17-32) continue at the lower register and subdued dynamic attained at the conclusion of the introduction, and consequently the appoggiatura motives are scored similarly, with the upper voice allocated to first horns accompanied by second horn, clarinet and bassoons. The climax of the phrase in bs.1-32 regains the higher octave register, and as a melodic peak, it is emphasized by a change to the initial instrumentation, in which first clarinet presents the appoggiatura accompanied by second clarinet, bassoons and horns.

The entry of the vocal line in the first stanza is clearly delineated by a textural and timbral contrast which differs from the introduction as a whole (rather than just the cadential segment). The quaver oscillating patterns of the introduction are here increased in complexity by the addition of a rhythmic counterpoint of quavers and triplets. The rhythmic complexity also contains a subtle segmentation function, in delineating the two-bar segments of each main four-bar vocal phrase unit.

In the first such vocal phrase unit, the second violins (desks 1-2) are combined with cellos (desks 1-2) to present a rhythmic counterpoint of quavers and triplets, in an oscillating arpeggiation that is altered in the cellos in b.20. Moreover, the contrapuntal intermeshing is enhanced by the specific procedure of interlocking figuration, where the violin and cello alternate in presenting quavers or triplets (score ex.13). However, a subtlety arises in the change of pattern in bs.17-8 and bs.19-20 whereby the intermeshing occurs on every main beat in bs.17-18, and within each bar in bs.19-20. The segmentation is also delineated in other textural components: whilst the harp presents a quaver arpeggio figuration in b.23 which anticipates the arpeggio in the vocal line, the arpeggio of bs.19-20 is differently patterned, with a descending counterpoint to the ascending motion. And in the latter segment it is complemented by a syncopated bassoon line (score ex.13).

Its second appearance changes the blend to oboe, clarinet, violins and cellos, thus further emphasizing the woodwind component.

There is an additional sustained timbral strand assigned to violin and violas to enhance the overall sonority (a translation of lightly applied piano sustaining pedal). Whilst in the orchestration by Wagner, the woodwind and horn timbre recurs at each appearance of the appoggiatura motive, Henze's reinstrumentation varies the timbre, as has been mentioned. In the first two vocal phrase, the appoggiatura motive is assigned to violins (div.6), violas (div.1) and cellos (div.1). Whilst in the two first vocal phrases, the appoggiatura timbre is the same, the subsidiary melodic line varies, and is significantly differentiated from the appoggiatura motive.

M2 (bs.21-24) is also delineated in the dynamic accompaniment strands; the rhythmic counterpoint is omitted in the first two bars, bs.21-2 (thus emphasizing the subtle internal segmentation even more than in bs.17-20) where the oscillating pattern in violins is combined with rising counterpointed arpeggios in viola, and two distinct cello components. The quaver-triplet rhythmic counterpoint resumes in the second two-bar segment (bs.23-4) where there is a further reinforcement by bass clarinet arpeggios, and an increased textural energy in the contrary motion arpeggios of the violin and viola strands.

The second violin arpeggio directs the texture towards a registral peak at b.25, F^3, whilst in woodwind, the contrapuntal and syncopated arpeggio continues, presenting the motives earlier featured in the string parts. Here, cor anglais and bassoon emphasize the new melodic motive that was assigned to harp at the very start of the song. The vocal line doubling, which occurs in the model at the cadential M4 at bs.27-30, is assigned to flute, first violins in the descent of a 3rd, with the actual half-close on 'vergangen' given marginally greater emphasis by the change from flute to alto flute in bs.29-30. At this point, the poetic sense of 'Vergangen' ('dissolved') is imaginatively evoked in the dramatic increase in textural density at b.29, and subsequent reduction on the main beat of b.30 (score ex.14).

The texture comprises four strands assigned to violin, viola and cellos, with a sustained component in bass clarinet and bassoon, whilst the appoggiatura motive on 'Träume' in bs.31-2 is doubled by violin.

P.2 (bs.32-41)

In Wagner's version, P.2 is scored similarly to P.1, (strings and woodwind at the cadence). In the conclusion, (bs.40-41) of P.2 (stanza 2) (bs.32-41), the second chord is sustained over until the first main bar of the third stanza, extending the duration of the pedal indication in

the original. Thus a minor textural change enhances the link between the two phrases.

In P.2 the texture change of the original is notable both for the vocal line doubling that is introduced, and for the melodic components in the accompaniment which transform the chordal texture for 1.5 bars. In Henze's reinstrumentation, the vocal line doubling is assigned to violin, viola and cello, with the rising linear component allocated to alto flute, cor anglais, bass clarinet, violins, violas and cellos. The second couplet, M6 and M7, is delineated through the change in the vocal line doubling to cello ('col canto'). The change of timbral doubling not only provides contrast in the second couplet, but also reinforces the change of poetic imagery in the first and second couplets. The return in b.35 of the chordal accompaniment pattern in the model is signalled in the reinstrumentation by a return to arpeggio figurations in the strings (with alto flute), and with a newly introduced strand of syncopated chords in harp. The appoggiatura motive of bs.40-41 is underlined by a sustained strand in woodwind that imitates the pedal-marking in the original. The emphasis is even further enhanced in Henze's version by the anticipation and upbeat of b.39 in flute, alto flute and violas, whilst the motive itself is doubled by oboe, and accompanied by interweaving arpeggios in strings, syncopations in alto flute and flute, and a sustained strand presented by bass clarinet, contrabassoon, harp and basses (score ex.15).

P.3 (bs.42-49), P.4 (bs.49-61) and P.5 (bs.61-68)

The change of texture to a chordal minim-crotchet rhythm in b.46, which, as observed in the discussion of texture, anticipates the later change to a consistent minim-crotchet rhythm in the cadential segment, is subtly altered in Wagner's version by adding a rest in the first violin part (the upper melodic voice). This counteracts the possibility of a clash between the vocal line G and the accompaniment's A flat (which could result from the violin's greater sustaining power over that of the piano). The climactic appoggiatura motive in the culmination (bs.48-9) of P.3 is assigned (as before) to clarinets accompanied by bassoons and horns.

The orchestration remains unchanged throughout P.4 (bs.49-60) (the fourth stanza and mid-way through the fifth). The added textural element significantly intensifies the effect of M11-12 (stanza 4) (bs.49-55), and there are several additional vocal line doublings, assigned to horn, that evoke the increased intensity of the poetry.

The static sustained woodwind texture underpins the flowing chordal repetitions until the preparation for the final cadential motion, where the horn doubles the vocal line at bs.54-5, and clarinet doubles the

melodic peak in b.57, both significantly emphasizing the structurally implicative dominant. The change of texture in M13, bs.56-7, to an arpeggio figure, is presented by the same string timbre. This then changes in M14 (bs.58-60) to a lighter texture, in which the arpeggio strand is assigned to second violin in b.58 and viola in bs.59-60 (a subtle change appears in the addition of a pitch-attack on the third beat in bs.58-9, thus following the vocal line rhythm.). Consequently, the structurally implicative dominant of bs.60-61 receives strong emphasis from the main woodwind sustained strand of M14 (bs.58-60).

In the main cadential segment of P.5, (bs.61-68) the string timbre resumes, a stark contrast to the woodwind sustained texture of the preceding phrase.

In Henze's reinstrumentation the first line of P.3 is clearly delineated by the timbral contrast, in which the texture is notably less dense than the original, and is assigned entirely to woodwind with rhythmic-harmonic emphasis by the harp. The vocal line doubling is allocated to oboe.

The crucial paradoxical metaphor of 'Allvergessen, Eingedenken!' is set to a declamatory texture that aptly evokes the exclamatory character. Wagner's orchestration retains the string timbre of the chordal accompaniment. Henze's version, however, provides a contrast, in the return to strings following the woodwind contrast of bs.42-5, and this therefore highlights the text even more. The vocal-line doubling on 'Eingedenken!' is assigned to an especially eloquent horn timbre (score ex.16).

The structural climax of the following appoggiatura motive on 'Träume' is underlined in the original by the increased density of the chordal texture. In Henze's version, the increase in timbral intensity begins with the addition of clarinet and bass clarinet to violas in b.47. The appoggiatura motive itself is dramatically underlined, both texturally and timbrally. The vocal line doubling is assigned to a colourful combination of flute, alto flute and cellos. The straightforward chordal texture in violins and violas is reinforced by the chordal arpeggio pattern in harp. The remaining resources of the tutti are assigned to a sustained strand, which enriches the texture considerably, and underlines the significance of the event, in its synthesis of the opposition of wind and strings, during the course of the stanza as a whole.

In P.4 (bs.49-60), the dotted rhythm of the vocal melody is accompanied by the original chordal texture rather than the modification used earlier. Wagner's version, as has been seen, introduces a new sustained strand in woodwind, delineating the function of the phrases as an extension of a cadential preparation, which begins properly at the dominant pedal of the textural change at b.56. Henze's version also

initiates a new texture which, as before, adds textural activity in the form of motivic quaver and triplet figurations, and subsidiary melodic motives. In the violins there is a series of rising intervallic leaps which strongly recalls Tristan's passionate melodic line, used in his vision of Isolde's approach in Act III Scene 1 of *Tristan*: 'Kurvenal, siehst du es nicht? ('Kurvenal, do you not see?'). Second violins provide an interlocking imitative strand whilst the quaver-triplet oscillations are assigned to violas (with one violin section). The whole texture is underpinned by a sustained woodwind strand in alto flute, cor anglais, bass clarinet, and horn, which is enriched by a syncopated sustained strand in flute, oboe, clarinet and bassoon and an evocative sustained strand in cellos.

In M12, bs.53-5, there is an interchange between the legato articulation of the viola oscillations and the tremolando of the cello sustained strand, whereby the oscillations now are presented with a tremolando. The change delineates the segment that opens with the melodic peak on 'Wonne' (score ex.17).

Whilst the texture changes radically in the original at b.56, the chordal element continues nevertheless, and thus connects with the previous phrase. In Henze's version, the change of texture follows the model exactly, but since the preceding phrase had evinced considerable additions to the texture, however, the contrast at b.56 is all the more marked.

The bass arpeggio figuration is assigned to harp, and the chordal texture to bass clarinet, bassoon and horn. In b.58, where the texture again changes, with an upper sustained strand and a half-bar arpeggio in the lower strand. As discussed earlier (in section 1.) the word 'Träume' (or a variant) occurs in every stanza: in this stanza, instrumentation and texture underline 'träumend' which occurs in the second line of the final stanza: the orchestral sonority is significantly increased, with the main sustained strand assigned to a combination of violins and violas, with the arpeggio of the clarinet reinforced by the syncopated start of the viola strand. A new motivic component, formed from inner voice pitches in the lower strand, is assigned to bassoon and cellos, whilst the dominant pedal bass is allocated to harp. The change of sonority also evokes the notion of 'Duft', ('fragrance') in the specific contrast of pianissimo muted strings with the previous woodwind and harp (score ex.18).

In P.5 (bs.61-8), Henze assigns the sustained texture to muted strings as in Wagner's orchestration. The whole of the fifth stanza is characterized by the static sustained texture, with a homogenous string sonority for the final three lines of the stanza. In the original, there is a

contrast between the legato of the cadential texture, and the main part of the song. In Henze's reinstrumentation however, that contrast is intensified because of the additional textural activity of the main part of the song, relative to the sustained cadential segment. The poetic imagery of 'sanft an deiner Brust' is thus more evocatively portrayed in the preceding stanzas' quite literal 'fading away' through the textural warmth of the sustained string tone in the final stanza.

Coda (bs.77-84)

In Wagner's version of the final coda (bs.77-84), the scoring is identical to the introduction (bs.1-16), with the appoggiatura motive of the upper melodic voice allocated to clarinet, whilst in bs.76-7, the motive in the lower octave register is presented by horn, with clarinet reintroduced to the accompaniment strand in b.78 for the final segment bs.78-84. The final rhythmically expanded appoggiatura motive, in bs.80-83, is further highlighted by the orchestrated diminuendo that results from the omission of bassoons.

In Henze's version, the coda (bs.68-84) resumes the contrapuntal textural strata of the introduction (bs.1-16), but with additional strands. The interlocking arpeggio figurations of the violin strand are enlivened by new cello oscillations, in groups of five (rather than the prevailing six) notes. The rising arpeggios, which were presented in alternations between violas and cellos in the introduction, are assigned to violas for only one bar. The textural activity is surprisingly curtailed after b.73, which thus delineates the prolongation of IV (via IV of IV) in bs.68-73. The appoggiatura motives are assigned to oboe (bs.68-69), horn (bs.70-1) and clarinet. (bs.72-3). In addition, a new rhythmic element is introduced, namely a sustained component that emphasizes the 2nd and 4th quavers, to provide a syncopated accent. The move to V in bs.74-5 is accompanied by a radical change to the texture in which all the arpeggio and oscillating strands are omitted, and only the sustained accompaniment retained, in violas, bass clarinet, and harp, the latter also articulating the half-bar. The appoggiatura motive is allocated to alto flute.

In the original there is no rhythmic or textural change until the final four-bar reiteration of V—I, where rests are introduced in b.81 and b.83. Thus Henze's version is clearly a structural interpretation that emphasizes the main cadential motion V—I in its first appearance in the coda. As seen in the voice-leading analysis (section 2), the resolution of the *Urlinie* to $(\hat{1})$ at the outset of the coda is harmonized by a IV prolongation, and indeed the *Ursatz* is only fully complete at the appearance of the tonic, which occurs in b.76. Thus Henze's version is

overtly more faithful to the high-level structure, delineating the interpolated IV prolongation. The reduction of the texture back to a subdued sonority, strengthens the sense of continuity of the eventual V—I resolution of bs.74-7 with the preceding legato sonority of the cadential segment in bs.61-7.

Each two-bar segment of the V—I prolongation in bs.74-84 is timbrally differentiated. The tonic resolution of bs.76-7 is accompanied by sustained basses, and a quaver motion in violas, cellos, followed by horns, presenting a simple third motion to complete the major triad. The repeat of V in bs.78-9 assigns the appoggiatura to bassoon supported by a more active texture, in which the arpeggiated patterns reappear in violas in the first bar, answered by horns, clarinet and bass clarinet in the second bar. The resolution to I in bs.80-1 continues the rhythmic activity of the V prolongation. Here the 2-bar segment is stretched over four-bars, and the flute's presentation of the appoggiatura motive is accompanied by the quaver oscillations in harp, in bs.80-1, answered by violin and cello over sustained basses. The final chord in b.84 is differentiated, allocated to a blend of alto flute, harp and viola.

Over the course of the entire song, a significant large scale timbral structure emerges in a consideration of Henze's varied orchestration of the salient appoggiatura motive. The following table shows the instrumentation for the appogiatura motive throughout the song:

Introduction:
- A1: bassoon
- A2: bassoon
- A3: clarinet
- A4: clarinet
- A5: cor anglais
- A6: horn

Main section:
- A7: violins (div.6), violas (div.1) and cellos (div.1)
- A8: "
- A9: flute and violins (div.5)
- A10: violins (div.5)
- A11: oboe
- A12: flute, alto flute, and cellos (div.1)

Coda:
- A13: oboe
- A14: horn
- A15: clarinet
- A16: alto flute

A17: cor anglais
A18: bassoon
A19: flute

It is particularly notable that the varied instrumentation of the appoggiatura motive in the coda produces a non-repeating sequence. Overall, there is a large scale symmetry evident in the emphasis of woodwind and horn timbres in the introduction and coda in contrast to the mixed woodwind and string timbres employed in the central part of the song. Moreover, the group of timbres constitutes a synthesis of the separate groups of timbres used in the appoggiatura motives throughout the song, and functions as a summary of timbral events (in much the same way as a thematic recollection in a concluding section.).

CHAPTER NINE

The orchestrations by Mottl and Henze, and their aesthetic significance

The comparison of versions and analysis of instrumentation was primarily directed towards structural perceptions: to discover how instrumentation is deployed to coherently articulate primary pitch structures, and also to evoke the poetry. As the analytic comparison of instrumentation presented in Chapters Four to Eight has aimed to show, there are many specific differences in the structural deployment of instrumentation, and in the poetic use of timbre. The differences are especially marked in the evaluation of the similarity of each version with Wagner's orchestration of the *Tristan* reworkings. From the objective, analytical perspective, the comparison of versions shows the essential difference between a late nineteenth and late twentieth century style of orchestration. Yet each version is also stylistically related to the Wagnerian ideal. The more subjective, critical question as to the extent to which each version is Wagnerian, is concerned with broader historical and aesthetic issues.

Both orchestrations create Wagnerian sonorities in different ways, and in each there is a balance of contemporary style with a response to the original. In a stimulating critique, R.U. Ringger considers Henze's version to be both contemporary, and faithful to the original, primarily through its poetic sensitivity that supersedes even the original version.[1] Ringger's view of Mottl's version as a workaday 'Kapellmeister' orchestration, however, seems questionable, for several reasons.

Firstly, Mottl's version expresses the nineteenth century interpretative ethos, in which enrichment and embellishment are considered as both tasteful and necessary. Hence the addition of the solo violin in *Der Engel* is an enrichment, and would have been seen to be fulfilling an aspect of the original, and thus 'faithful' to the original intent, even though in a twentieth-century aesthetic such 'inauthenticity' would be considered deplorable. Secondly, the soundworld of Mottl's version is closer in style to that of Wagner, since Mottl, one of the foremost Wagnerian conductors, was a member of the élite circle of 'Nibelungen Kanzlei', who, together with Hans Richter and Hermann Levi, assisted Wagner and conducted at the Bayreuth Festival in its early stages.

1 Ringger, R.U., 1983 (see Addendum for translation)

*It is likely that Wagner's approval was for Mottl's intention to orchestrate the songs, since the arrangements were only composed much later, during the summer of 1893 in Hietzing bei Wien. The scores were completed on 3 August 1893, according to the manuscripts, which have recently become available in the Mottl Nachlass in the Bayerische Staatsbibliothek in Munich, as also the manuscript of Mottl's orchestration of Wagner's youthful Symphony no.2 in E flat, a work previously believed lost. I am grateful to Robert Münster, the librarian of the Mottl Nachlass, for this valuable information.

Indeed, it is important to remember that not only was Mottl a leading Wagnerian conductor and editor, but also that his arrangement was personally approved by Wagner.*Apart from the *Wesendonck Lieder*, Mottl's experience as an orchestrator was second to none: his arrangements of several operas (Bellini's *Norma*, Donizetti's *L'elisir d'Amor*, Gluck's *Alceste*) and ballet suites (Gluck, Rameau, Grétry and Lully) are well known, and he also arranged songs by Mozart, Schubert, and Loewe amongst others. His wife, Zdenka Fassbender, was a leading Wagnerian soprano, and would have been a great stimulus, and influence on the style of these vocal arrangements.

Mottl's immense musical talent was legendary from the start of his musical career, when he was a boy-soprano at the Löwenberg Seminary in Vienna, and later whilst a student in Bruckner's theory class. Ettlinger reports how Mottl became acquainted with all Wagner's operas which were performed at the time.[2] He was a founder-member of the Academic Wagner Society, where he also conducted and was repetiteur for several performances. Wagner visited the society, and wrote with gratitude to the members for their support for the new Bayreuth Festival.

In 1876, Richter was instrumental in arranging for Mottl to be an assistant at the first Bayreuth Festival. Ettlinger reports Mottl's reminiscences of his discussions and walks with Wagner, Wagner's explanation of aesthetic ideas of music drama, Mottl's gradual deepening of understanding about music drama and, through watching Wagner, of the art of working with singers. In 1881 Mottl was active as a conductor of the court opera and Philharmonic Society of Karlsruhe, which he is reputed to have raised to an impeccable standard of performance. He also conducted all the Wagner operas, and Berlioz operas (*Béatrice and Bénédict* and *Les Troyens*). Mottl first conducted in Bayreuth in 1886, initially for the productions of *Tristan und Isolde* and *Parsifal.*

Thereafter Mottl became a regular guest conductor at Bayreuth, whilst in 1894 he conducted Wagner at the Queen's Hall in London, the *Ring* at Covent Garden in 1898-90, as well as *Fidelio*, *Tannhäuser* and *Lohengrin*). In 1903 he prepared a performance of *Parsifal* at the Metropolitan Opera in New York, though for copyright reasons did not conduct. He returned to Germany and became the chief conductor of the Munich opera, which again he raised to the highest standards of any European opera house, and he also became director of the Akademie der Tonkunst, where he had a very high reputation as a teacher. Such prodigious musicality would suggest that an arrangement of Wagner's works, especially if approved by Wagner himself, would be more

2 Ettlinger, 1911

* see opposite

aesthetically accomplished and significant than the term 'Kapellmeister' implies.

Certainly Mottl's personal and artistic allegiance to Wagner's cause — he died whilst conducting a performance of *Tristan* — is a logically compelling motivation for his making an arrangement of the *Wesendonck Lieder*.

By the same token, it seems astonishing that Henze should also do so, since for Henze, as Arnold Whittall relates:

> Wagner, the antisemite and favourite composer of Hitler, was for long anathema.[3]

However, as Whittall has also observed:

> There are many striking examples of twentieth century compositions that create extensive mosaics from the history of music, and the more meaningful the conjunctions — between Mahler and Berio, for example, or Beethoven and Ives, or Tippett — the more poignant is the sense of hands reaching out from either side of the abyss of timelessness to achieve some brief, tenuous contact.[4]

It is thus likely that Henze's strong attitude towards Wagner actually intensifies the significance of the arrangement. The strong antipathy resulted from several factors. Firstly, as Whittall also explains,

> Henze's development has been determined by his revulsion against fascism ... which had its origins in his father's total commitment to the Nazi cause — but also by his love-hate relationship with late-romantic music.

Robert Henderson elaborates how Henze's early training was interrupted by army service, where the deprivation of a musical environment led to his self-training in complex listening and aural memory, which later helped him to develop a complex atonal idiom.[5] There was also an early exposure to music-making in his childhood. Firstly, Henze's parents had been reluctant to encourage his musical training; secondly, he had experienced chamber-music evenings at a 'partially Jewish household', which was in direct threat because of the Nazi régime. Music thus held a double significance as 'clandestine and anti-authority' (Henderson) and also provided a powerful means of affirming identity and individuality.

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3 Whittall, A., 1976, p.255

4 Whittall, A., 1987, 'The Theorist's Sense of History'

5 Henderson, R., 1980, New Grove

Henze was ambiguously caught in various camps at this time: after serving in the German army he was for some time a British POW: his subsequent career in Germany led to the operas which, as Henderson further points out, express strong oppositions; between senses and reason, or in *Der Junge Lord*, between socialist values and the concept of the 19th century artist. In 1953 his move to Italy was decisive in its shift away from this background, as Whittall again writes:

> Given the strength of his feelings, and the view that 'fascism had precise social and economic roots', it is not surprising that Henze eventually found it impossible to live in Germany and adopted left-wing views.[6]

However, paradoxically, performances continued in Germany, during the Italian period, whilst the 'third stage' shift to Marxism in 1967 was a more overt affirmation of his views. Yet at the same time, there was the beginning of a rapprochement as far as the music of Wagner was concerned.

It was whilst working with the librettists Kallman and Auden (in *Elegy for Young Lovers*, later *The Bassarids*) that Henze was encouraged to listen to Wagner. Nearly a decade later, as Whittall observes,

> a recent work, called *Tristan* (1974), may have begun the process of exorcism.[7]

Henze himself is explicit about the genesis of the work in 'Music and Politics', and the piece is also a part of a gradual development in an electro-acoustic medium which was already explored in the *Second Violin Concerto* (1971). *Tristan* is a piano concerto, which, in its closing section, superimposes a reading from the 'Tristan' poem over a heart-beat and a quotation from the Act III Prelude to Wagner's *Tristan*. There are also quotes from Brahms's *Symphony no.1*, which symbolize an anti-Romantic stance, but the Wagner quotation is more ambiguous, since it is in tune with the overall tenor of the work.

The 1976 arrangement of Wagner's *Wesendonck Lieder* thus represents a further stage in Henze's confrontation with Wagner's music. It was first performed on 25 March 1977 in Cologne, broadcast on Westdeutcher Rundfunk, by the Cologne Radio-Symphony Orchestra, conducted by Henze with Ortrun Wenkel, mezzo soprano. [8] It was later broadcast on BBC Radio 3, in 1986 with the BBCSO, conducted by the late Sir John Pritchard, with the mezzo-soprano Hannah Schwartz.

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6 Whittall, 1976, p.255

7 Whittall, 1976, p.255

8 Voss, E., 1983, (*Die Musik*)

The arrangement raises the central question as to whether Henze's version was an expression of a new-found acceptance and appreciation of Wagner's music (even if maintaining an abhorrence of the latter's political and social orientations), and thus a volte-face from his previous aesthetic position, or whether the arrangement was a means of 'coming to terms' with Wagnerian style, with the effect of freeing himself from its powerful influence.

In this connection it is important to recognize several notable parallels between Henze and Wagner. Just as Wagner had been, Henze is a leading composer of his generation, and a political activist, expressing his ideas in prose; moreover, whilst Henze's ideology is strongly opposed to Wagner's, they both share an ability to embody ideology in musical language: Wagner's proto-Nazi Aryanism in the Ring and later music dramas, and Henze's integration of socialist (South American) works and popular songs into a post-modern eclectic symbiosis.

Similarly, Henze's interest in music of the past has a parallel in Wagner's own concern with earlier music (for example in the arrangements of Gluck). In Henze's case though, that interest is more profoundly linked with the aesthetic of the late twentieth-century avant-garde. In *The Bassarids* as in the 1976 opera *We come to the river*, there is an eclectic use of parody, quotation, pastiche and jazz. Arrangements represent a significant genre in Henze's oeuvre, with realizations of Cimarosa, Carissimi (*Jepthe* — 1976) Monteverdi (*Il Ritorno d'Ullisse*), and C.P.E. Bach (*Flute Sonatas*). The arrangement of Carissimi's *Jepthe* for four flutes, percussion, harp, banjo, guitar and mandolin, was specifically intended for the Montepulciano Festival in Italy which Henze founded and directed. Arrangement for Henze is thus more than a technical exercise; it is similar to, yet also different from arrangements by earlier twentieth century composers, in that its strategy is not to 'transform' but to synthesize, which results in an expressive combination of temporal frames, for example in a dramatic situation, such as *The Bassarids*, and the 'realizations' of Monteverdi and Carissimi.

Furthermore, Henze's concern with the music of the past is an expression of a wider post-modern aesthetic, which has developed from the 'modernist' reinterpretations of the earlier part of the twentieth-century, into a more far-reaching 'polystylism'. The post-modern aesthetic expresses a dialectical symbiosis in which stylistic tension provides the main interest, and this is evident in original works as well as straightforward arrangements.

The composer himself has articulated this aesthetic attitude in a radio interview with Michael Berkeley concerning the Monteverdi arrangement. Henze defined his wish to 'recreate the original sonority' but in

the context of twentieth-century acoustics and ways of listening.[9] At the same time Henze emphasized his desire to remain faithful to the original by adjusting certain elements, for example highlighting rhythmic patterns. Such a concept of 'faithfulness' implies interpretation, just as a performer might bring out certain features he perceives as essential to the music, though stated implicitly rather than overtly.[10] Discussing the motivation for his version in the same radio interview, Henze emphasizes how the process of arrangement enables him to appreciate more deeply the value and quality of Monteverdi's composition.

A similar attitude may be seen in the *Wesendonck Lieder*, where, as the foregoing analysis has aimed to show, Henze creates a Wagnerian aura with sonority and effect, such as the use of harp or low strings, and blends of woodwind. There are indeed many instances of sensitive responses to the music that go far beyond Mottl and even Wagner's piano version in directly evoking the poem. Yet the analysis also demonstrated instances in which Henze expressly transforms the elements of Mottl's version, and the use of many twentieth century devices, for example the increased 'motivicization' of textures, and more detailed highlighting of motives through timbre.

Twentieth-century orchestration differs from nineteenth-century procedures to the extent that a wider timbral palette is available, and an increased focus on motivic and thematic processes. As Joseph N. Straus has shown, twentieth-century reinstrumentation of earlier music is characterized by an increase in motivicization, whereby the orchestrator superimposes upon the model a motivic network by timbral means, reinterpreting the potential pitch structure of the model in the light of twentieth-century structural concepts and preferences.[11] The restructuring may constitute recomposition, the imposition of elements in a style different from the original with a resultant clash of styles, or the addition of distinct content, or it may, rather, emphasize, underline and highlight elements that are implicit, but hidden within that original. The distinction between a structure that is embryonic in the model, and one that is 'imposed' by the arranger, is crucial to the evaluation of 'faithfulness' to the original.

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9 BBC Radio Three, Interview between Michael Berkeley and Henze, interval broadcast during Prom performance of *Il Ritorno d'Ulisse* in September, 1988.

10 A notable comparison is Schoenberg's conscious aesthetic aim in the orchestration of Brahms's *Piano Quartet in G minor op.25*, expressed in a letter, 'to hear it as it *should* sound' (my italics).

11 Straus, J.N., 1988 (*Musical Quarterly*)

The expression of 'individuality' in an arrangement may, according to Straus, constitute 'deliberate misreading, a concept borrowed from the literary critic Harold Bloom, and provide evidence of composer's assertion of dominance over his predecessor.[12] The result, Straus maintains, is that:

> ...these recompositions (modernist) remain the scene of a struggle between styles, between types of pitch organization, and, ultimately, between composers. I have emphasized this sense of struggle in order to counteract the traditional view, fostered by the composers themselves, that these recompositions were undertaken in the spirit of homage, the generous recognition by one master of the greatness of an earlier master. The internal evidence of the pieces, on the contrary, suggests a vigorous and self-aggrandizing struggle on the part of the later composer to assert his priority over his predecessor, to prove himself stronger.... The power of these pieces resides not so much in their integration of competing elements into an organic whole as in the very intensity of the conflict they embody.[13]

Straus's examples are drawn from arrangements of Bach by Schoenberg, Webern and Stravinsky, but his theory may also be applied to Henze. Henze's conscious desire to be faithful to the original by bringing certain implicit aspects to the fore could be interpreted as an unconscious assertion of his dominance over Wagner. At an even subtler level, the fact that Henze 'misreads' Mottl, would indicate his dominance over the latter and thus empathy with the former. In either case, whilst on the surface the arrangement may seem to be an act of respect or 'homage', at a deeper level, the composer asserts his dominance, and thereby frees himself artistically from the shackles of the past.

However, although Straus focusses on unconscious motivation, a 'deliberate' misreading implies some form of conscious artistic choice. Thus the composer is aware, in the act of 'homage', of the distinction between imitation (literalness) and individual expression. The composer can thereby absorb and transcend the past, without necessarily any 'domination'. Such a conscious balance of imitative and individual motivations would involve a combination of attitudes and procedures which Whittall has defined as 'confrontation and complementation'.[14] Although Henze's arrangement can be seen as a 'deliberate misreading', it nevertheless displays a thorough affinity with the spirit of the original, with its sensitive response to Wagnerian style and orchestration, and to

12 Bloom, H., 'The Anxiety of Influence' (Oxford 1973); 'A Map of Misreading' (Oxford 1975)

13 Straus, J.N., (ibid).

14 Whittall, A., 1976, p.255

the differences between the nineteenth century version by Mottl and Henze's own style and sonority. As in the Monteverdi arrangement, the composer may be seen to have used the process of transcription to appreciate Wagner's style more closely. Rather than simply an assertion of 'domination', the arrangement is an expression of Henze's conscious interpretation of Wagner's style, and thus his transcendence of its unconscious influence.

Thus the arrangement is an expression of a combination of motivations. It is an approach towards Wagner, whilst at the same time a redefinition of Henze's individual, personal, idiom. Although striving to identify with the original, to 'complement' it, there is a concommitant 'distancing' and confrontational aspect. This ambivalence is succinctly expressed in Ringger's conclusion that

> One can feel the distance of a hundred and twenty years from the original version, but still would not wish to deny that Henze's version is faithful to that original.[15]

Through this dialectical symbiosis, Henze's arrangement is an expression of the post-modern aesthetic, as well as a significant landmark in the composer's individual artistic evolution.

15 Ringger, R.U. (ibid.)

CHAPTER TEN

Cyclic coherence and unity in the *Wesendonck Lieder*

The question of whether the *Wesendonck Lieder* constitute a cycle or merely a collection of songs which stand independently is complex, and requires the consideration of several different aspects of structure and context. The variety of terms which have been used to describe the songs, including cycle, set, collection, indicates that this issue requires clarification.[1]

All the terms refer to varying degrees of interconnection amongst the songs. Moreover, the term 'cycle' itself may be applied to several types of groupings. As Derrick Puffett has explained, there were at least two contrasting cyclic forms in wide use during the nineteenth century, the 'narrative' and the 'variation' cycle, in contrast to those collections of pieces which are assembled for convenience rather than coherence.[2] 'Narrative' refers to such works as the Schubert's *Schöne Müllerin* cycle; 'variation', where a theme is considered from various aspects, includes works such as Beethoven's *An die ferne Geliebte*. A further factor is the characteristic of independence and interdependence, namely, the possibility of individual songs standing on their own, and the aesthetic necessity of the set as a whole.

Charles Rosen has observed how the closed-form independent songs in a Schubert song cycle contrast with the open-form used in Beethoven's *An die ferne Geliebte* and Schumann's song cycles.[3] Patrick McCreless has drawn attention to the significance (or necessity) of song-order and has observed that:

> In the context of art song, we attribute to the word 'cycle' not only the implication of relatedness of members of a set, but also implications of order and interdependence; in a bona fide song cycle, the omission of any of the songs, or the rearrangement of their order, constitutes a threat to or a negation of its cyclic character.[4]

1 For example a reviewer in 'Opera' magazine maintained that the songs are a 'set' rather than a 'cycle', whereas such writers as Gutman hold that the songs constitute a cycle.

2 Puffett, D., 1979, Chapter on 'The Romantic Song Cycle'.

3 Rosen, C., 1971, p.402-3.

4 McCreless, P., 1986.

All these internal, intra-musical concerns are relevant to an evaluation of the cyclic characteristics of the *Wesendonck Lieder*, whilst there are also external, extra-musical, contextual issues which affect the evaluation of genre, namely the historical genesis of the songs. As will be shown, the songs can indeed be considered as part of a 'cycle', in which the balance of contrasts and similarities provides overall coherence: even though the song can stand independently, the symmetrical and processive structures in various interacting parameters (textual, tonal, motivic, and textural) produce a sophisticated 'abstract' large scale structure.

External evidence

The songs were all composed within a short period, during which Wagner was working on Act I of *Tristan* (as discussed in Chapter One), a corollary of which is the consistency of style and focus of musical thought integral to the songs. Even though the composed sequence was different from the published order (Chapter One) it could be hypothesized that since the five poems were received together, Wagner originally conceived the music in the published sequence. To support this view is the fact that Wagner's compositional process in general entailed radical resequencing. Evidence for this is given in the sketches for *Tristan*.[5] An instance of this is the reworking of *Im Treibhaus*. There are sketch fragments for the 'Alte Weise' in *Tristan* Act III in G minor (it actually appears in F minor) which pre-date the songs
(and thus also the composition of Act III itself). Even though the song was transposed to F minor in the reworking of *Im Treibhaus* the choice of G minor implies a prior intention to rework the song within Act III. However, the very fact that only two of the songs were reworked also suggests that each was conceived independently. The choice of a different sequence from the published sequence, at the time of publication (related in WWV, see Chapter One) confirms that Wagner's re-sequencing of the songs was a compositional afterthought. Nevertheless, it also indicates a conscious artistic choice, clearly aimed at the creation of large scale coherence.

Internal Evidence

1. Large scale poetic structure

All the poems are concerned with similar themes and poetic symbols, and thus form an 'abstract' thematic cycle. The overriding concern is

5 Bailey, R., 1969.

with the paradoxical opposition of eternal love and earthly sorrow expressed through diverse metaphors; this overriding theme is an expression of the extent to which Mathilde Wesendonck was inspired by Wagner's *Tristan* poem, which reinterpreted the ancient legend in a nineteenth century German Romantic conceptual framework. The 'abstract' theme is cohesive, yet does not imply any narrative, nor, therefore, any specific song-order. Nevertheless, there are significant large scale structural symmetries that arise from the thematic aspect of the poems in their published sequence.

Both the first and last songs concern the spiritual bliss that underpins sensual experience, with the contrast of innocence and experience in *Der Engel* balanced by, and leading towards the more sophisticated contrast of fantasy and reality in *Träume*. The three central poems use 'Nature' as their main symbol: *Stehe Still!* centres on the contrast of cosmic and individual being, and both *Im Treibhaus* and *Schmerzen* have more readily defined symbols, a plant, and the sun, respectively. Yet all the songs are concerned, as discussed in the analyses (Chapters Four — Eight) with paradoxical oppositions: heaven and earth, angel and mortal, motion and stasis, becoming and being, transience and eternity, light and dark, pain and pleasure, sorrow and joy, dream and reality. The overall coherence is reinforced by the similar internal structures of each poem. In addition to the thematic structures already considered earlier, which display similar processive and symmetrical formal schemes, there is also a notable similarity in the structural use of the 'authorial presence'. In each case there is a contrast of an abstract, universal or objective reality, with a subjective experience, reconciled within a synthetic totality.

In *Der Engel*, the authorial voice shifts from childhood memory (stanza 1) to generalized descriptions (stanzas 2 and 3), and re-introduces the personal subjective 'authorial' voice in the concluding couplet of stanza 3 and the final stanza. In *Stehe Still!*, the form shifts from the 'objective' cosmic elements of stanzas I and II, to the authorial presence in the third stanza. This is reinforced by the polar oppositions of stasis to motion, being to becoming, love to impersonality. The oppositional process of the poem culminates in the eloquent final (shorter) stanza, in its synthesis of 'objective' and subjective' elements within the broader notion of 'Nature'.

Im Treibhaus begins with a depiction of the plant, anthropomorphically coloured by the poetess's subjective emotion. The crux of the poem appears with the authorial presence in stanzas IV and V, with an apparent return to descriptive 'objectivity' in the final stanza, where anthropomorphic projection is even more intense. In *Schmerzen*, the

focus shifts from anthropomorphic depiction of a natural object to the authorial voice in the third stanza, reconciled within the larger notion of 'Nature' of the final stanza. *Träume* focusses initially on the blurred reality of subjective and objective experience: and the prevalence of subjective experience culminates in an unusual interactional dialogue (the use of 'deiner') in the final stanza.

The stanzaic and rhyme structures reveal a large scale process and symmetry, that matches the internal poetic structure at a macro-level. Poems I and IV both consist of four four-line stanzas, whilst II and III are longer, three six-line stanzas and a shorter four-line stanza (which could be seen as four six-line stanzas, curtailed) in *Stehe Still!*, and six four-line stanzas in *Im Treibhaus*. Finally, *Träume* mediates between the sixteen, twenty-two and twenty-four line poems, with five four-line stanzas, twenty lines. Poems I and II each rhyme at the couplet, whilst poems III, IV and V rhyme on alternate lines.

2. Large scale tonality (ex.21 a-c)

There is a coherent balance of contrasting tonalities which show some symmetrical properties and large scale interconnections. The following commentary to ex.21 a-c illustrates the interacting levels of tonal coherence in the set as a whole.

As shown in the graph, ex.21b, there are several possible readings of the harmonic relationships. The most salient feature is the symmetrical placing of the C minor-major songs, and the V—I relationship of the first and second poems, balanced by a I—VI relationship in fourth and fifth poems. In addition, a more indirect I—V connection operates between the first and fifth poems, and it is notable that the central poem's D minor tonality is a tritone from the final poem's A flat, since this articulates a large scale tonal relationship (the most distant harmonic relation) to counterpoint the main large scale tonal process.

The C minor-major—A flat polarity also emerges as a significant element in the tonal-durational analysis (ex.22). Since tempo is a variable factor (there are no metronome markings in the score), durational proportion in this instance has been calculated as an average of four different tempi in four commercial recordings of the songs interpreted by leading sopranos: Marilyn Horne, Janet Baker, Agnes Baltsa and Jessye Norman. The comparison of timings in each recording is shown in ex.23. The slowest tempi are those of Horne and Baker (significantly from the older generation, which may suggest the way in which Wagnerian practice would have differed from current speeds); whilst Baltsa shares the tempo of III (6'20"), both Baltsa and Norman

are considerably slower in songs II and V. The difference is as much as 3:4 in the case of *Träume.*[6]

As can be seen in the tonal-durational graph (ex.22), there is a partial balance of the 'sharp' side tension by the 'flat' side tension in the fifth song, and the proportion (16.5:20) results in a residue which creates the salient sense of polarity between the main tonality C and A flat (a polarity encapsulated in the fourth song as already seen in Chapter Six, sections 2 & 3). Moreover, it is particularly remarkable that in the timings of the Baltsa recording, the tonal tension over the whole cycle is exactly balanced.

Both the reductive and durational tonal analyses show that *Träume* is assigned a cadential function, separated from the previous four songs. It is the culmination of a process, partially balancing previous tension and providing a counterbalancing polarity.

3. The cyclic use of Motive and Texture

There is no unifying use of leitmotive over the whole cycle: it is thus not 'dramatic' in the sense of Wagnerian music-drama. However there are consistent motivic procedures in all the songs, as seen in the analyses, which involve motivic transformations: in some songs the process is focussed to a large extent of recognizable variation, and in others, a more far-reaching derivational process is evident. There is however a stylistic coherence over the whole cycle, which is expressed in the unifying use of stylistic elements, such as sub-motivic components, and textural patterns.

A striking example is the salient exploitation of the appoggiatura motive. In *Der Engel,* the appoggiatura occurs within motives or in links between phrases, at b.8, b.10, bs.12-13, b.16 and b.19, b.23, b.32, and b.37, whilst it is conspicuously omitted in the final cadence. In *Stehe Still!* the appoggiatura motive articulates the main cadence b.17, whilst the second main cadence features only the dissonant A flat (which implies a resolution to G); the appoggiatura appears again in the central episode bs.44-5, in bs.52-3, and in the link to the concluding section in b.74. Finally the main cadential resolution of the songs is articulated by the expressive use of the appoggiatura in bs.82-3, echoed in the instrumental coda in bs.92-93.

The opening M1 motive of *Im Treibhaus* features an inverted rising version of the appoggiatura in the rising fourth, and in the rising

6 The comparison is necessarily selective: there are over twenty recordings currently available, see Steane J., 1986
The connections between timing and performance has been considered by Clarke E., and also by Cook N., 1987.

extension of bs.2-4. It also occurs in the spiralling accompaniment to the M2 motive (bs.8-12), and in its original descending version at the cadence of the vocal melody in the M1 motive b.12. In the central developmental section, it is again used at the conclusion of the phrase in b.24, as also in the vocal declamatory line, b.32. The appoggiatura in b.36 is especially expressive since it is also the melodic peak and point of maximum harmonic tension.

In *Schmerzen* the appoggiatura is an integral motivic component. The descending scalic component (referred to as 'X' in the analysis of motivic process, Chapter Six section 6) comprises a string of appoggiaturas. It occurs in the motive variant A (iii) within the modulation to V'(III) at b.10, and whilst emphasized in the sequential repetitions of the descending scale component at bs.18-21, it also colours the final vocal line cadence in b.24.

The appoggiatura motive is most pervasively featured in the final song, *Träume*, where it colours the harmony at each prominent cadence point. It also occurs in varied contexts, as part of different motivic units, for example the rising fourth in bs.32-4, in bs.43-4, and in the motivic variants M12 and M13 of bs.49-55.

A further, notable motivic component which appears frequently in a similar syntactical function in the first, third and fourth songs, is the cadential motive configuration which is introduced in *Der Engel* at bs.11-13 and expanded at bs.38-40. It also appears in a variant form at a cadence in bs.37-38 in *Im Treibhaus*, but is most emphatically featured as a salient cadential component in *Schmerzen*, at bs.5-6, bs.12-13, b.16, b.18, bs.24-5, bs.29-30. The motive does not appear in *Träume*, except in a veiled variant at b.42.

In addition to these sub-motivic elements, there is also a stylistically coherent use of texture. The interaction of arpeggio and chordal textures in *Der Engel* is again used in *Stehe Still!* (in the central section) and in *Träume* where the predominant texture is chordal; similarly the chordal homophonic texture in *Schmerzen* is varied through the introduction of an arpeggio figuration. Declamatory textures, with sustained accompaniment are used in *Stehe Still!* and *Im Treibhaus*. Further similarities such as these could be added.

All these structural parameters interact to articulate a large scale structure, which is illustrated in *Diagram Three*. As can be seen, the overarching structure presents a symmetry in which the third song is an axis. The symmetries noted earlier in the poetry are echoed in the music: whilst all five songs are generally slow, the central song is the slowest, longest and most oppressively languorous: this reinforces its location at greatest tonal distance of a tritone from the A flat of the

final song, and as the centre, within the Background tonal reduction, of a neighbour-note between the two C minor-major songs. Both the second and fourth songs are the most active in character. The first and last songs are the calmest: the gentle lyricism in the first song is echoed and amplified in the last, a processive aspect which reinforces the large scale tonal progression from G major to A flat, and the poetic depiction of heavenly bliss and the bliss of love. Moreover, the durational proportion (illustrated in ex.22) shows a tripartite structure in which the first two songs and the fourth and fifth songs are linked and equivalent in length to the central song.

The combination of external, historical, and internal, musical evidence demonstrates that there are coherent structural processes in the group as a whole. Therefore the term 'cycle' is applicable to the *Wesendonck Lieder*: whilst each song can stand independently, each also forms part of a larger, unified, structure.

Element of Structure	*Der Engel*	*Stehe Still!*	*Im Treibhaus*	*Schmerzen*	*Träume*
Poetry (large scale structure)	Authorial Voice ↓ Objective description ⇓ Synthesis	Objective (dialogual) ↓ Authorial voice ⇓ Synthesis	Anthropomorphic description ↓ Authorial voice ⇓ Synthesis	Anthropomorphic description ↓ Authorial voice ⇓ Synthesis	Dream symbol ⇒ Objective–subjective ⇒ Symbiosis
Tonality (large scale structure)	Either I or V G major	IV′ I C min.→maj.	V′ II′ D minor	IV′ I C min.–maj.	bII bVI A flat major
			Tritone		
Motive 1. Appoggiatura	Pervasive at cadences within phrases	At main structural cadences	Pervasive in melody and cadences	Pervasive in melody	Pervasive in melody and phrase, and structural highpoints
Motive 2. Cadential	Salient feature	—	Salient as close variant	Salient as close variant	Appearance as veiled variant
Texture (accompaniment)	Arpeggio – repeated chords	Arpeggio–chordal–	Homophonic–	Homophonic– arpeggio	Repeated chords– arpeggio
		declamatory	declamatory		
Tempo	Sehr Ruhig Bewegt	Bewegt, Mässiger– Langsam	Langsam und Schwer	Langsam und Breit	Mässig Bewegt
Duration (mean average, and variations)	3'30" (3'00"-3'45")	4'00" (3'45"-4'20")	6'20" (5'35"-7'00")	2'00" (1'50"-2'10")	5'00" (4'20"-6'00")
Character	Flowing, bright	Dramatic impassioned–intense, heroic	Languorous, melancholic, dark	Impassioned, heroic, intense	Gentle, bright, sublime

Chapter Eleven

Conclusion

The *Wesendonck Lieder* are possessed of a distinctive beauty. This is due to their rich musical language and to their unique artistic inspiration. Whilst critical reception of the songs has long recognized their special significance as masterpieces of the German Lieder repertoire, it is remarkable that to date, they have received scant attention in the analytic literature. The purpose of the present thesis is to correct this ommission, and to offer the first ever detailed analytic study of the songs. The historical context is considered not only in order to provide the necessary background to their composition, but also to direct the analytical discussion towards the distinctive characteristics of Wagner's *Tristan* idiom as well as the more normative characteristics of mid-Romantic style. The analysis is enriched by the further consideration of the later orchestrations by Felix Mottl and Hans Werner Henze, and their mutual comparison illustrates the radical shift of aesthetic from a nineteenth to a twentieth century interpretation, as well as the individual orchestrational strategies of each composer.

The genesis and character of the songs is a result of specific personal, and stylistic, motivations. As considered in Chapter One, the intimate affair with Mathilde Wesendonck was the direct stimulus for the composition of the poems and the music, but was also an expression of Wagner's inner need for a muse, and his developing ideas about love. The development of an individual song style can be traced through the songs from 1832 to 1844. As observed in Chapter Two, the increasing complexity of form, texture and harmony in the early songs, from the 1832 collection to the 'Paris songs' of the 1840's, includes within its amalgam of Schubertian and contemporary popular Lieder idiom, some anticipation of the more advanced style of the later *Wesendonck Lieder*. However, the qualitative stylistic leap to the later songs is the result of the far-reaching innovations of the *Tristan* period.

The unique fusion of small-scale song form with the subtleties and sophistications of the *Tristan* style which distinguishes the *Wesendonck Lieder* is the focus and subject of the analysis in Chapters Four to Eight. The consideration of separate structural parameters is premised upon a recognition of their interaction and interdependence within a hierarchy of structural function. As shown in *Diagram One* and discussed in

Chapter Three, tonality is the primary structural parameter which the secondary parameters serve to reinforce and articulate. These also express autonomous structural functions to varying degrees. The structural analysis showed the particular technical processes which give rise to unique stylistic and aesthetic effects, the salient points of which are reviewed in the following summary.

Analysis of the poems

In each poem there is a developmental narrative structure through which the paradoxical opposition of objective and subjective experience is reconciled in a symbiosis. The basic contrast is between the authorial voice and the subjective projection of the poet's emotions onto nature. The poems are all concerned with the central themes of love and suffering, which *Träume* brings to a climax in the dissolution of self through intimate consummation. The poems are thus closely linked to *Tristan* in theme as well as in style. The investigation into sonority and structure showed how rhyme and alliteration aspects reinforce formal and semantic structures, and link the poems of the cycle. Further connections arise from the poetic imagery, for instance the descriptions of Nature, and in the specific symbolism, for example the oppositions of heaven and earth, spirit and matter, time and eternity. Many significant narrative and sonorous correlations of music and poetry at the foreground and at high-levels of structure were considered in the seperate sections devoted to Music and Poetry.

Schenkerian analysis

The Schenkerian analyses shows the extent to which normative mid-Romantic tonal practice is coloured and enriched by the advanced chromaticism idiomatic to *Tristan*. In the *Wesendonck Lieder*, the striking element is the conciseness of expression, which is evident in the harmonic enrichment of the Foreground, as well as the complex tonal structure at higher levels. As observed, it is necessary to adapt the conventional *Ursatz* in certain instances. In *Der Engel*, where a conventional *Ursatz* is used, there is a striking amount of local enrichment at the main cadences, with far-reaching harmonic progressions compressed into the sequences of the central episode. In *Stehe Still!*, the use of wider ranging harmonic relations, pivotal processes and strings of dominant sevenths provides an even more compelling instance of the flowing 'musical prose' which Wagner aimed at, which is also shown in the rhythmic structure.

In contrast to the combination of high-level tonic-dominant relationships with lower-level plagal emphases in *Der Engel*, plagal motion provides the main tonal impetus in *Im Treibhaus*, which also presents high-level whole tone progressions which are harmonized ambiguously. The song also shares an ABA' song form with *Der Engel*, and, as in *Träume*, has an ambiguous IV'6—II'$^{7}_{6}$ harmony at the structural resolution (supporting $\hat{2}$), which is explained by means of an adaptation of the conventional Schenkerian *Ursatz*. The shortest song of the set, *Schmerzen*, is also the most condensed harmonically, with a symmetrical use of the mediant in both dominant and subdominant prolongations. The succinct harmonic shape also provides a framework for the most tautly integrated motivic process of all the songs. In *Träume* the chromatic harmony belies the simplicity of the large scale tonal process which is similar to *Der Engel* in its over-arching progression towards the structural dominant.

Tonal- durational analysis

The tonal-durational analysis complements the linear approach with its consideration of the structural interpenetration of tonal tension and durational proportion. The analysis offers an explanation of the use of particular harmonies, and illuminates the teleological effect of harmonic regions and significant structural effects. In two of the songs, *Im Treibhaus* and *Träume*, tonal tension is entirely balanced and fully resolved. In *Der Engel* the two outer sections are symmetrically balanced, and each section is internally symmetrical. *Stehe Still!* is plagally oriented overall, yet its mid-point is articulated by the widest tonal distance from the tonic, and a change from third to fifth related progressions. *Schmerzen* is also plagal, yet the tonic is durationally established through the symmetry of the outer sections. Thus all five songs display striking symmetrical properties, and as the analysis in Chapter Ten demonstrated, the cycle as a whole is plagally inflected, a characteristic feature of late-Romantic style.

Schachterian rhythmic analysis

Wagner's 'musical prose' during his *Tristan* period avoids simple repetition and symmetry. The Schachterian rhythmic analysis shows how a surface assymetry arises from a symmetrical background. In *Der Engel* the assymetrical arrangement of three- and four- bar units in the foreground are part of a background of five equivalent phrases of ten and eleven bars. In *Stehe Still!* the regular background comprises three

main sections of equal duration, again with a combination of local units of different durations at the foreground. *Im Treibhaus* is remarkable since the background durational symmetry correlates precisely with tonal structure, whilst in *Träume* there is similarly a background durational regularity, through which the rhythmic surface emerges clearly as a process of acceleration towards the primary tone and deceleration in the *Urlinie* descent. The rhythmic assymetry is especially condensed in the shortest song *Schmerzen*, in which the background symmetry of the first two and second two phrases is rendered assymetrical in the foreground with a further assymetry in the elision to the final phrase. The analysis shows striking symmetrical and processive rhythmic structures, in which foreground assymetry in each song is integrated into a coherent, and regular, high-level structure.

Meyerian analysis

Further stylistic characteristics of the songs include complex melodic patterning, and the syntax of discontinuity underpinned by an overarching continuity. Both aspects are illuminated through Meyerian analytic methodology. It was shown that in *Der Engel* the ommission of the pitch C in the progression from D to G introduces a gap in the first main cadence which is filled in the coda. In *Stehe Still!* a large scale progression which climaxes at the G of the final phrase links each separate phrase. *Im Treibhaus* presents a high-level implication to A^3 which is only realized in the coda, whilst local gap-fills in the vocal line link contrasting motivic variants. In *Schmerzen* the large-scale implication of the unresolved octave descent in the introduction is only fully realized in the final cadence, in which the *Urlinie* resolution to C is accompanied by the only root position triad. *Träume* is connected through a large-scale linear progression which rises from the E flat of the introduction to the E flat primary tone at the outset ofthe descent of the *Urlinie*; middleground gap-fill patterns link the distinct phrases and local gap-fills reinforce the integrity of motives. Thus in each song it was seen that linear implication-realization patterns operate at both local and large scales, to generate teleological processes that provide linear underpinning to surface discontinuity, and also articulate closure at high-levels.

Motivic transformation

One of the main stylistic characteristics of *Tristan* is the use of a symphonically integrated leitmotive process, which is evident in the

sophisticated motivic process in the songs. In each, there is a 'basic motive' that generates the entire motivic content. The transformation processes vary in each song, yet each exploits simple components to generate either 'variations' or 'derivations'. The distinction between each types of transformation, which concerns the level of identity with the 'basic motive', is related to large scale structure, for example in the focus on derivation, rather than variation, in particular sections or phrases. In *Der Engel* the basic motive occurs in the middleground of the central episode, with closely related derivations. In *Stehe Still!* derivation process links highly contrasting phrases through the transformation of a triadic component; *Im Treibhaus* presents a lucid variation process in the developmental central episode, yet the starkly contrasting main motives (M1 and M2) are also linked through derivation. *Schmerzen*, as already observed, is highly condensed in expression, and the motivic process is striking in its pervasive deployment of variation rather than derivation. *Träume* combines an emphasis on variation with the use of a middleground 'basic motive' as in *Der Engel*.

Texture analysis

In each song, the analysis showed that texture delineates voice-leading structure at middle and foreground levels, and underlines harmonic events. Types of structural delineation include phrase delineation, harmonic and cadential underlining. Moreover texture is also deployed as an autonomous structural parameter, where it may be harnessed to evoke poetic meaning, for example, in the progressive deceleration within *Stehe Still!* and *Träume*, the increased activity within *Schmerzen*, or the symmetry of *Der Engel*.

Instrumentation: comparison of versions by Wagner, Mottl and Henze

As in the case of texture, instrumentation underlines voice-leading structures at different levels. The various types of structural function in the parameter of timbre are listed in Chapter Three, and include motivic highlighting, cadential delineation, textural differentiation as well as large scale symmetries and processes. The detailed comparison of orchestrations by Wagner, Felix Mottl and Hans Werner Henze, identified differences amongst the versions, and interpreted these from a structural and stylistic perspective, to evaluate their relative 'faithfulness' to the original work, and to the Wagnerian orchestrational style.

As discussed in Chapter Nine, both versions emulate Wagnerian style in different ways. Mottl's version follows the implications of the original to a great extent, although neo-Wagnerian, Straussian effects are introduced, and embellishments which would have been considered appropriate to late-nineteenth century taste. Henze's version succeeds in its evocation of a Wagnerian sonority (in the use of harp, divided strings, and similar timbral effects); the response to the text has a poetic sensitivity that surpasses even the piano original, and there are explicit allusions to Mottl's orchestration. Moreover, Henze's version underlines the large scale structure of the cycle as a whole, in the radical reduction of forces in the shortest song *Schmerzen.*

At the same time, it was seen that Henze's version expresses a twentieth century aesthetic in specific ways: there is increased motivicization, more textural intensification, more detailed micro-segmentation for harmonic, motivic or cadential underlining, and a more direct evocation of the poetry. Thus Henze's version both marks a significant landmark in his own artistic development, and an expression of the post-modern concern with the symbiosis of past and present.

Cyclic coherence

External historical and internal musical evidence supports the notion that the *Wesendonck Lieder* constitute a 'song-cycle' rather than merely a 'set' or 'collection'. Symmetries and interconnections in textual, tonal, motivic and textural parameters combine to create a large scale balance of contrast and connection. Each song can stand independently, but all five together form part of a larger, unified structure.

Areas for future research

Several aspects of the songs only mentioned in the present study would offer fruitful and rich areas for further research. Firstly, a detailed analysis of the reworkings in *Tristan* would be a highly stimulating study. Whilst it was possible to compare the later orchestral versions with Wagner's own orchestrational style in the reworkings within *Tristan,* a fuller analysis of the reworking of *Im Treibhaus* and *Träume* in Acts II and III would demonstrate the ingenious techniques of expansion of small-scale processes within the large-scale drama. These tehniques include the 'parody' techniques which Gauldin has identified in Act II, in which apparently new motivic passages which intersperse the song quotations are seen to be higher-level elaborations of the original motivic content, as well as the leitmotivic processes whereby

motives from *Im Treibhaus* are integrated into the structure of the *Prelude* and first scene of Act III.[1]

Secondly, a study of the pre-compositional sketches of the songs in their original medium, the details of which are listed in the 'Sämtliche Werke', would provide insights into compositional process, as well as an interpretation of structural significance.[2]

Thirdly, an investigation into the authentic authorship of the orchestrations of *Träume*, and into the existence and location of the chamber orchestral score would be of major importance. Moreover, the issue of the orchestral versions extends into the wider issue of the 'Receptions Geschichte' of the songs, for which there is much primary evidence in the numerous arrangements and recordings. A study of the countless arrangements of the songs, and especially of *Träume*, would testify to the songs' increasing popularity and appeal, and absorption into the collective canon, as would a survey of the many recorded interpretations; there are over twenty versions currently available, (which rivals works such as Vivaldi's *The Four Seasons*), of which four versions are considered in this study.

It has been my intention, in the present study of the *Wesendonck Lieder*, to provide the necessary groundwork for such further studies. It is a truism that all masterpieces transcend mere technical explanation, and all technical studies are therefore by their very nature incomplete. Nevertheless, in that I may have cast new light on the music's objective elements, I hope thereby to have contributed towards a deeper appreciation of their great beauty, and of Wagner's own critical evaluation, subsequently upheld by posterity, that the *Wesendonck Lieder* are 'the finest that I have ever made'.[3]

1 Gauldin, R. 1979.

2 The sketches were mentioned in Chapter One. The details of changes are listed in 'Richard Wagner: Sämtliche Werke' Vol.17, Voss, E. ed. 1976.

3 S-R: Letter to Mathilde Wesendonck, dated 2nd July 1858.

ADDENDUM

English Translation of 'Wagner's *Wesendonck Lieder* transcribed: The Orchestration for Alto by Hans Werner Henze'

by Rolf Urs Ringger[1]

There is a connection between Richard Wagner and Hans Werner Henze prior to the orchestration of Wagner's Lieder on the poems of Mathilde Wesendonck, in *Tristan - Prelude for Piano Orchestra and Electronic sounds* of 1973 in which musical quotations are employed. As a precursor to that, Henze, in 'Music and Politics' of 1976, refers to a piano piece from early in 1972 which employs thematic material - semitones and sixths, in vertical fourth and fifths harmonies - and also refers by reminiscences to a specific source - namely Wagner's music to *Tristan.* The *Five songs for Female voice orchestrated for Alto and chamber orchestra* originates from 1976.

Henze's surface modifications to the *Wesendonck Lieder* include radical transpositions. In each song the interval of transposition is a minor third. Thus not only is the type of voice changed, but also the specific character of Wagner's choice of keys. The bright G major of *Der Engel* now becomes the softer E, *Stehe Still!* changes from the harsh C minor-major to a more neutral A minor-major; *Im Treibhaus* is altered from the severe D minor to the sharp key B minor; and *Schmerzen* from the steely C minor-major to A minor-major.

Most sensitive to change is the character of *Träume*, where the *Tristan*-like A flat becomes a more banal F major. These key changes are not fundamentally critical for concert practice: in orchestral song it is still usual for singers to adjust the music to the potential of their voice.

Colouring

Henze's orchestration is characterized overall by a preference for darker and deeper timbral colours. It is possible that Wagner's own orchestration of *Träume* was a prototype. There, the composer employs only two clarinets, bassoons and horns as woodwind, in addition to a remarkable divided string orchestra. Henze however adds a sense of depth through

1 Ringger, R. U., 1983; article in 'Literatur und Kunst', *Neue Zürcher Zeitung* 16-17 July 1983, no.164, p.43

his basic woodwind pairing, which combines 'G' alto flute with flute, cor anglais with oboe, bass clarinet in B with clarinet and contrabassoon with bassoon. In addition there are two horns and harp. Particularly striking in Henze's orchestration of Wagner are the rich divisions of string sections: six first violins, four seconds, four violas, four cellos, two double-basses are employed frequently as solo or single parts, which become, as throughout *Träume*, up to twenty independent lines.

Divergences

Felix Mottl's (1856-1911) orchestration of *Der Engel* corresponds with Wagner's *Träume* in one essential detail: the use of solo violin. Whereas in *Träume* the female voice is supported by the ensemble, Mottl deliberately sets the solo violin (in *Der Engel*) into the foreground: not only are the peak notes of the accompaniment underlined but the embellishment which only occurs in Wagner's version in the last five bars, is used earlier in bar 25. Such a soloistic excursion is strongly reminiscent of the practice of *Kur*orchestras and salon music, occasionally in use even today - and is not to be found in Henze's orchestration. It is nevertheless correct that at 'und auf leuchtendem Gefieder' where Wagner and Mottl indicate 'poco crescendo', the harp (in Henze's version) presents a two-bar A minor fortissimo arpeggio. Where Wagner's score opts for simplicity, Henze's transcription could be said to have interpreted the full emotional impact of the poem for the first time.

The restless semiquaver motion in *Stehe Still!*, which in Mottl's version is predominantly assigned to strings, is transferred in Henze's version to woodwinds. There is a background of trills and pizzicato repeated notes in the strings on the word 'raussender'. In the final slow section 'erkennt der Mensch der Ew'ger Spur' - Henze realizes Wagner's indication 'with gradual intensification of energy' by underlining the passage with an animated texture. Wagner's harmonies, which are infused with a sense of agitation with repeated wind and string chords, are 'activated' in Henze's version with rising figurations in strings, and later harp. Henze's original contribution is to produce an arhythmic sensation by emphasizing groupings of 4's, 5's and 7's within a 6-8 metre. This radical modification of the pattern is potentially implied in the arpeggios and suspensions of Wagner's original piano part. Henze concurs with Mottl in the calm ppp conclusion which Mottl assigns to woodwind, though further refining it with the blend of muted horns and divided violas, with a flute-like tone in the cellos.

Pathos - colouring

For the beginning of *Im Treibhaus*, Henze evokes the timbral symbolism of *Tristan*. Whereas Mottl assigns the rising chain of seconds to muted strings, Henze's version shifts from cor anglais with muted flutes to two flutes, thus brightening the ascent from the more earthy timbre in the woodwind. The soloistic instrumental phrase 'Kinder ihr aus fernen Zonnen - saget mir warum ihr klagt' is given greater significance through Henze's allocation to solo viola, which then continues in oboe and clarinet; the successive sequences are also similarly timbrally segmented. Of striking invention is the instrumentation of the final three chords where, over the flute-like tone of violas and cellos with woodwind, Henze adds a harp sonority at pppp and indicates 'muted'. Mottl's version presents the Wagnerian pattern, with an articulated chord with flute and clarinet sustained in the upper register and clear pizzicato chords (a convention of the period).

Whereas Mottl employs, for the orchestral resources of *Schmerzen*, the full complements of two flutes, oboes, clarinets, bassoons, four horns, a trumpet and string quartet, Henze proceeds with a radical reduction to strings and harp. As well as providing a colouristic refinement, it also underlines the song's contrasting role in relation to earlier and later songs in the cycle. The trumpet fanfare which Mottl uses for 'wie ein stolzer Siegesheld' is totally ignored. Instead, Wagner's three forte chords are rendered more dynamic through a quaver motion timbral change, a flowing motion in the harp articulated as 2's and 3's or 4's and 6's within the tonic-dominant-tonic progression that crescendos towards a peak. Henze's effect of pathos is restrained, and shows that it is possible to avoid clichéd expression.

Finally, in *Träume* Henze 'polyphonizes' Wagner's floating harmonies. The changes in the sound structure involve highlighting of a contrapuntal-type of linear texture. The prolongation of the main tonality of F in the first four bars is 'melodized' in ppp and with barely perceptible motions in harp and cellos.

These embellishments of sonorities in Henze's version emerge over the chords, due to the contrapuntal permeation of the strict quaver chordal motion with trill motives. The rhythm is an individual realization of a potential of the 3-4 metre of the song. But at the closing 'sanft an deiner Brust verglühen - und dann sinken in die Gruft' Henze keeps strictly to Wagner's rhythm. Just as Wagner suspends the quaver motion at 'gruft', so Henze also respects this basic pulse, nevertheless adding rhythmic strands, with five bars in groups of 5 for cellos, and groups of 6 and 5 for double basses. The orchestrator's interpretation is clear: through these rhythmic modifications 'Gruft' evokes 'shudders'.

Wagner's progressive diminuendo in the song to ppp is increased to pppp with an additional decrescendo. Whereas Mottl follows one woodwind timbre after another, first bassoon, then horns and clarinet, and concluding with a clear string tone, Henze assigns the 'inexplicable' 4th and 6th chords to a 'disparate' colour combination of one viola, harp and alto flute. With this instrumental colouring the chord is not cohesive but remains suspended, distinct.

Interpretation

Wagner's *Wesendonck Lieder* should not be considered an independent work of art. Certainly *Im Treibhaus* and *Träume* are more than just studies for *Tristan und Isolde.* Motivic and thematic references to Wagner's works - also to *Rheingold* - are present in the other songs of the cycle. Wagner expressed enthusiasm over the songs - as he wrote in the Venice diary to Mathilde Wesendonck: 'better than these songs I have not done and only a very few of my works can stand side by side with this'. Elsewhere he emphasizes their significance, as in a letter to Franz Liszt of January 1st 1858, where he mentions the 'morning music' in the Wesendonck household at which *Träume* was premiered, and remarks in an offhand way: 'for that purpose I composed something; I have written some trivialities for pretty verses now and then - but to set something of this quality to music has not happened till now.'

The orchestral song as a compositional genre is supposed to have undergone a unique development in German Austria and also in German Switzerland. It stretches across the works of Mahler, Richard Strauss, Zemlinsky, Schoenberg, Webern and Berg to Pfitzner and Othmar Schoeck. Wagner was attracted to the genre from his first years in Paris. Orchestrations by the composer himself, or by another hand, have been prevalent from Wagner's time until the present. One of the most prominent orchestrators in the last sixty years was Igor Stravinsky: his orchestration of Hugo Wolf's songs remain largely unknown as independent works until today, and are worthy of a better musical reception.

Henze's intrumentation of the *Wesendonck Lieder* displays deliberate choice. Mottl's orchestration of the first four songs remain - competent as they are - within the scope and skill of a Kapellmeister. Admittedly they do reach beyond the orchestral style of Wagner's period. Henze's creative contribution is far from slight. Here a basic principle is followed: the more serious the orchestrator is in his task, the more constrained he is. Whilst respecting the original model, in this transcription Henze introduces orchestral sonorities essentially of his own style. His interventions are mostly extensions - essentially developing

the latent potential of the piano part. This often occurs as a spontaneous process; just as the world of Wagner's *Tristan* has penetrated Henze's score, so Wagner's aesthetic is fused with Henze's own, with Henze's typical timbral idiom, with which Wagner has been reinterpreted. One can feel the distance of a hundred and twenty years between Henze's version and the original, but still would not like to deny that it is faithful to that original.

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The Bibliography is arranged in ten subject headings divided into two main groups, Historical and Analytical, in alphabetical author sequence, to provide clear and specific references for the main aspects of the study. Dissertations are listed with UMI microfilm catalogue numbers where possible.

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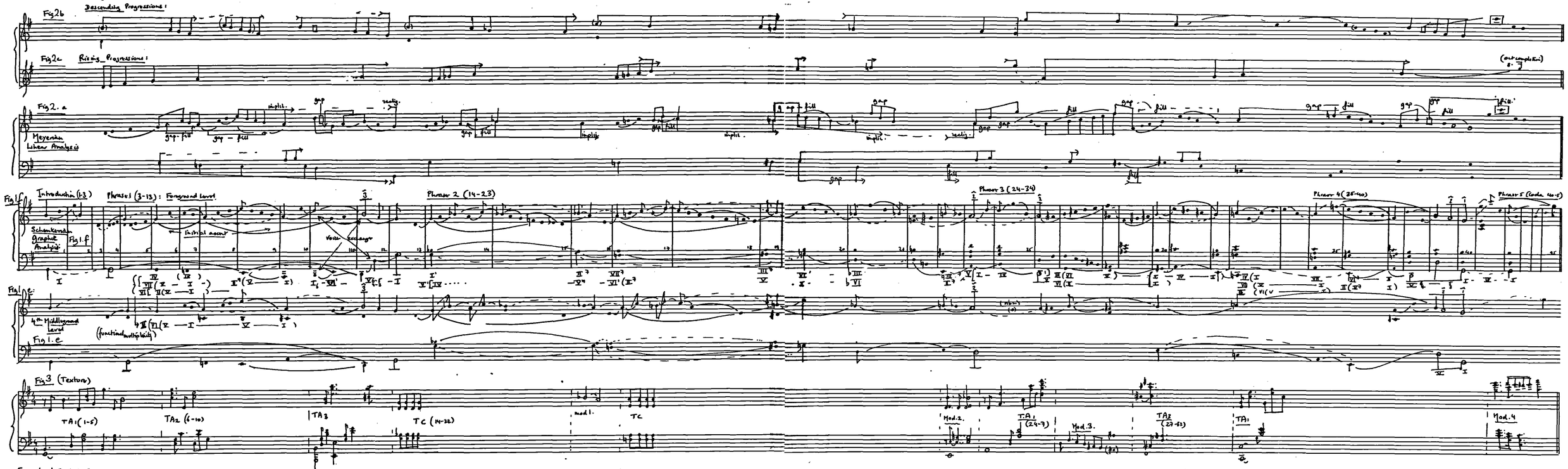
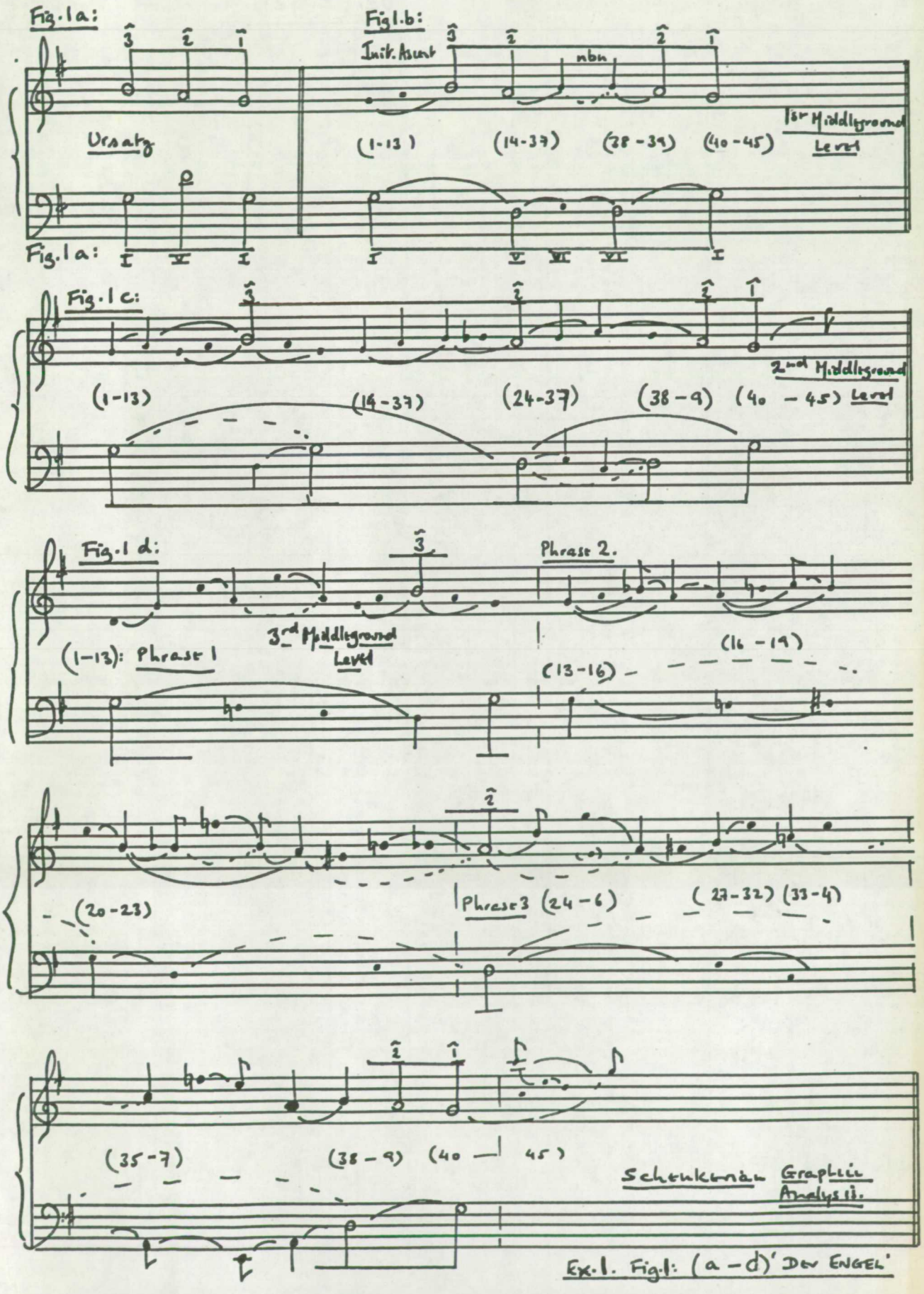
Ex 1. Figs 1-3

Der Engel



Example 1 Fig1,2,3.

'Der Engel'

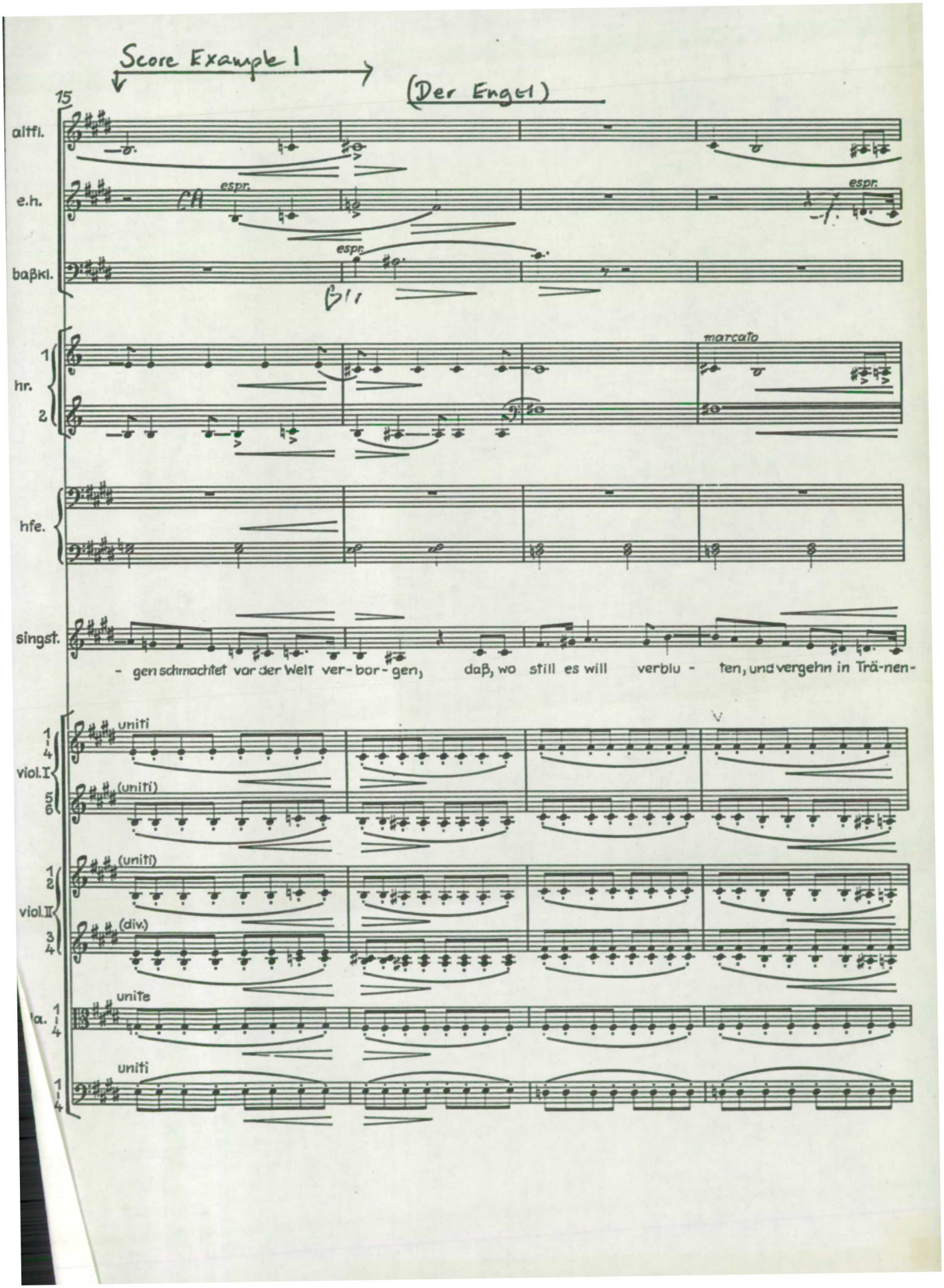


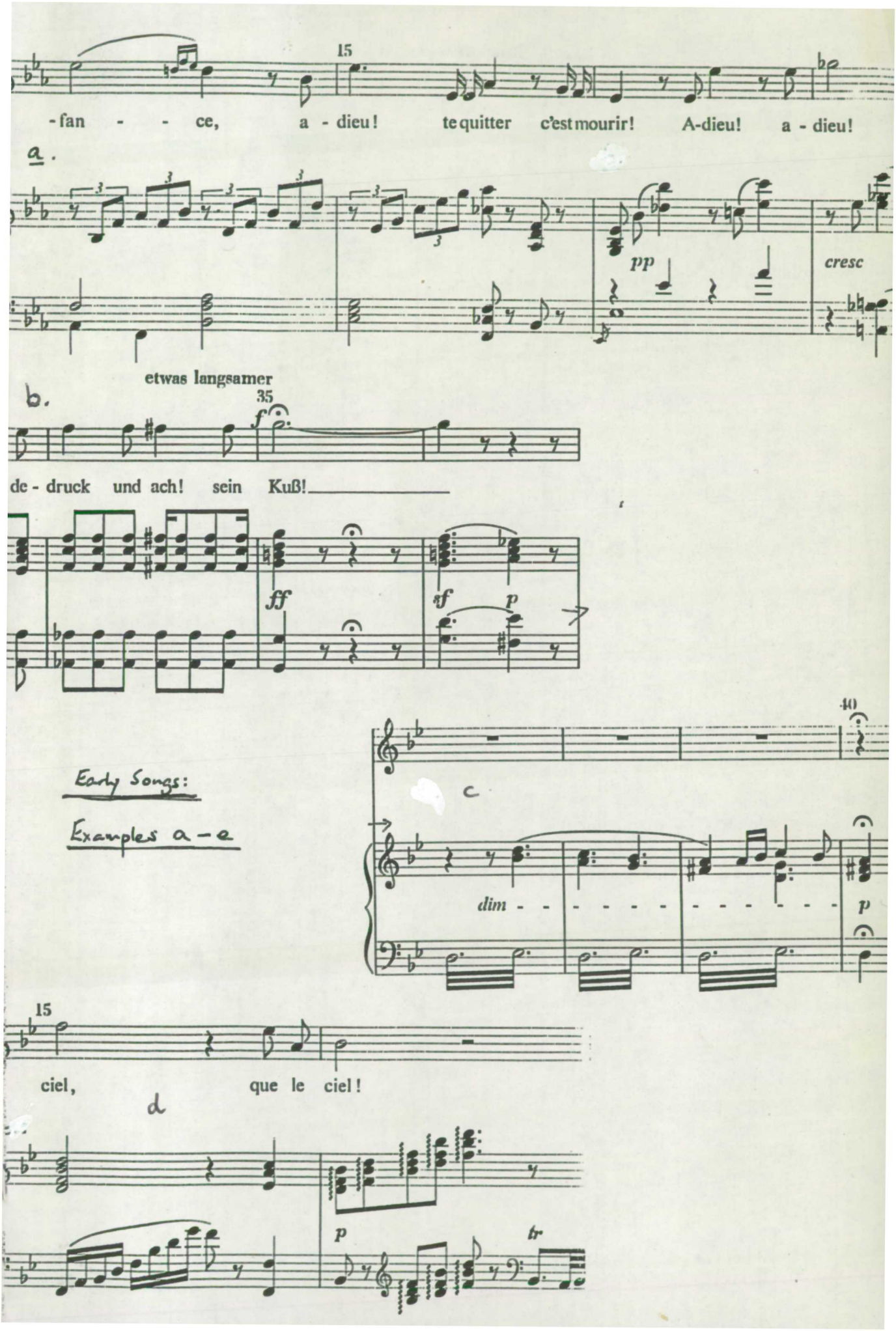
Ex.1. Fig.1: (a-d) 'Der Engel'

Ex. 1 a - d

Schenkerian Graphs

Der Engel


Score Example 1
(Der Engel)
15
altfl.
e.h.
baßkl.
espr.
espr.
espr.
hr.
1
2
marcato
hfe.
singst.
- gen schmachtet vor der Welt ver- bor- gen, daß, wo still es will verblu - ten, und vergehn in Trä-nen-
viol.I
1
4
5
6
uniti
(uniti)
viol.II
1
2
3
4
(uniti)
(div.)
va.
1
4
unite
uniti



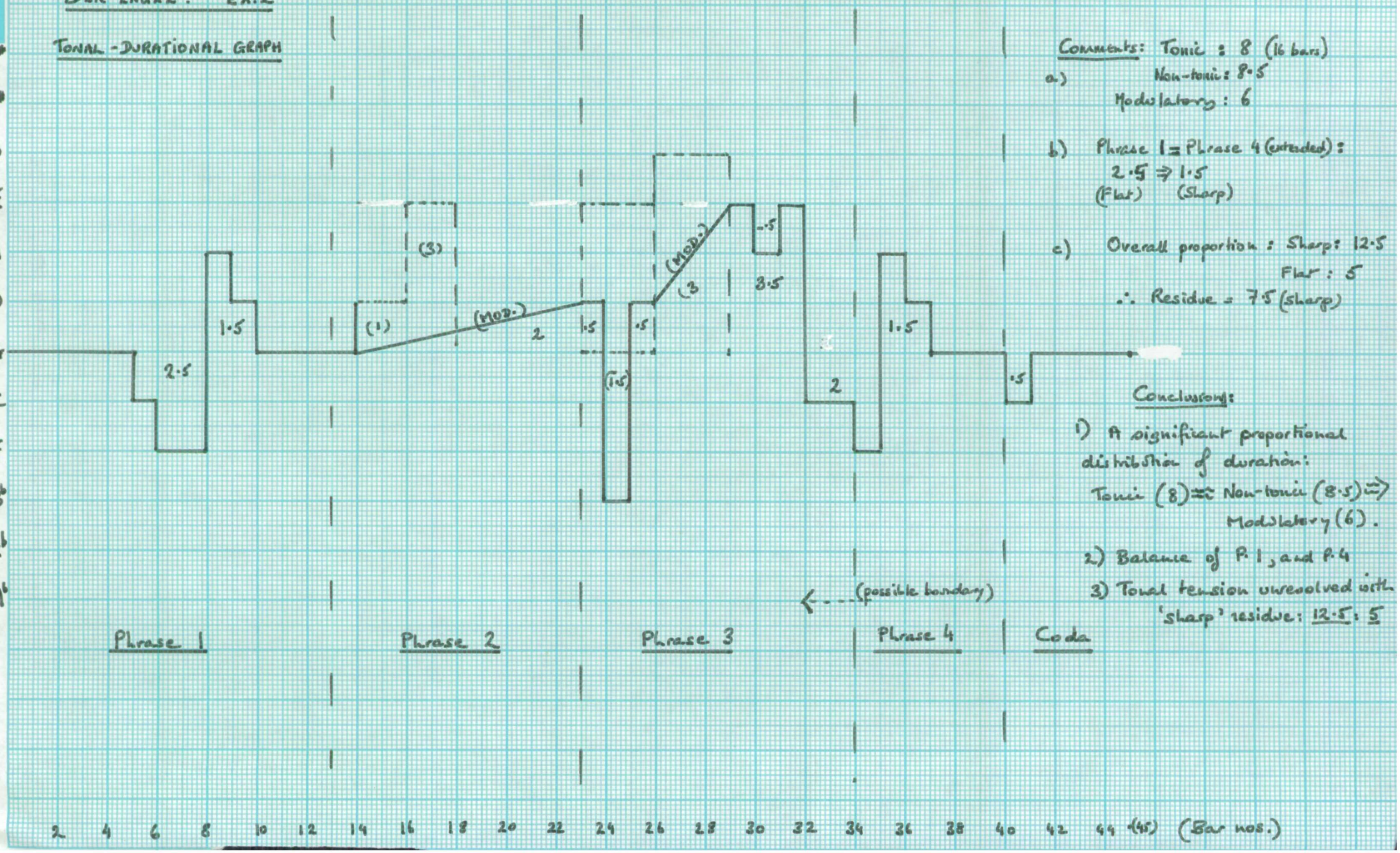
Early Songs:

Examples a – e

Early Song Examples: a - d.

'DER ENGEL': EX.2

TONAL-DURATIONAL GRAPH



Phrase 1 | Phrase 2 | Phrase 3 | Phrase 4 | Coda

Comments: Tonic : 8 (16 bars)

a) Non-tonic: 8·5

Modulatory : 6

b) Phrase 1 = Phrase 4 (extended):

2·5 ⇒ 1·5

(Flat) (Sharp)

c) Overall proportion : Sharp: 12·5

Flat : 5

∴ Residue = 7·5 (sharp)

Conclusions:

1) A significant proportional distribution of duration:

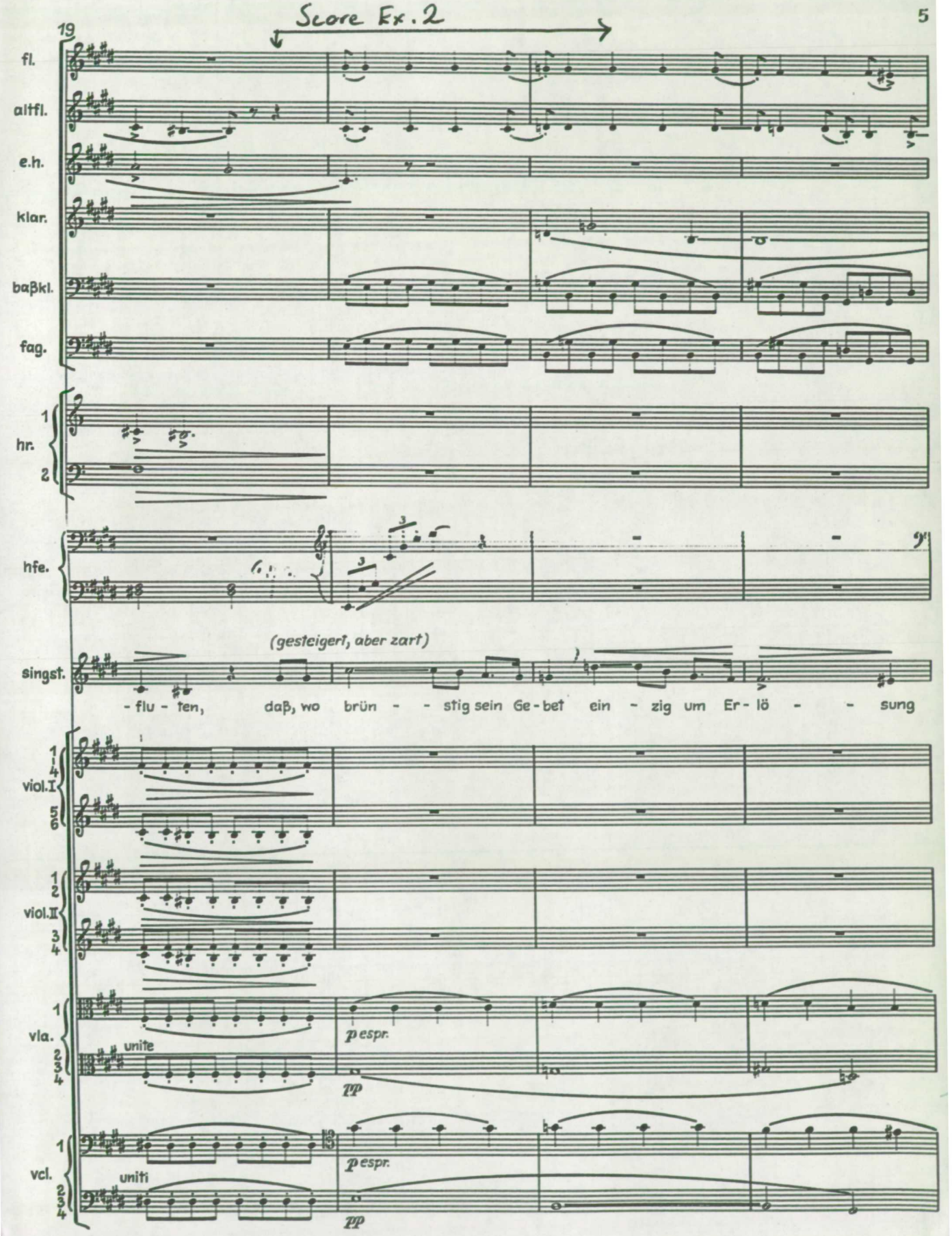
Tonic (8) ≠ Non-tonic (8·5) ⇏ Modulatory (6).

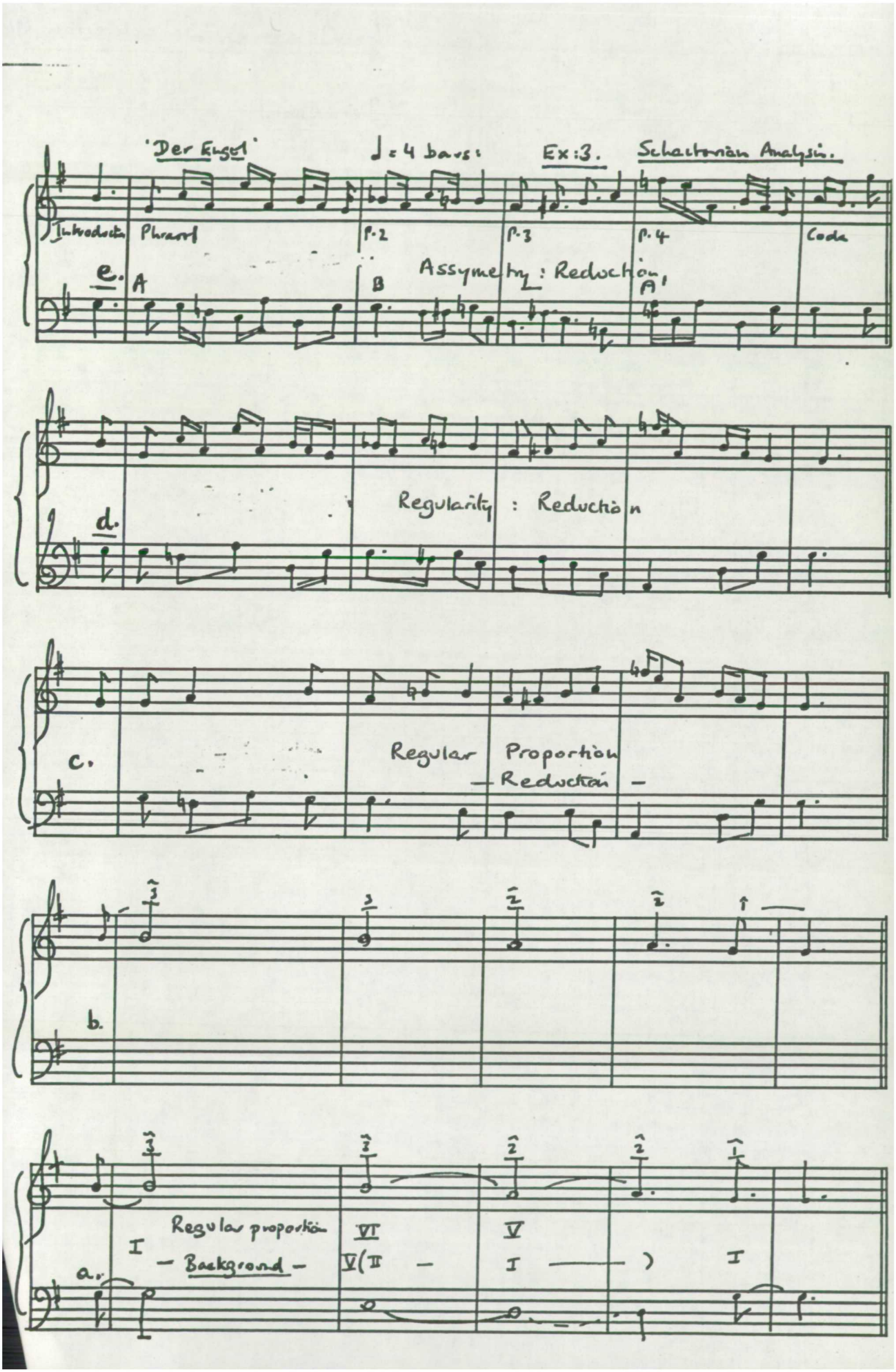
2) Balance of P. 1, and P. 4

3) Tonal tension unresolved with 'sharp' residue: 12·5 : 5

Ex. 2 : 'Der Engel' - Tonal-Durational Graph

Score Ex. 2


19
fl.
altfl.
e.h.
klar.
baßkl.
fag.
hr.
1
2
hfe.
(gesteigert, aber zart)
singst.
- flu - ten, daß, wo brün - - stig sein Ge - bet ein - zig um Er - lö - - sung
viol. I
1
4
5
6
viol. II
1
2
3
4
vla.
unite
p espr.
pp
vcl.
uniti
p espr.
pp

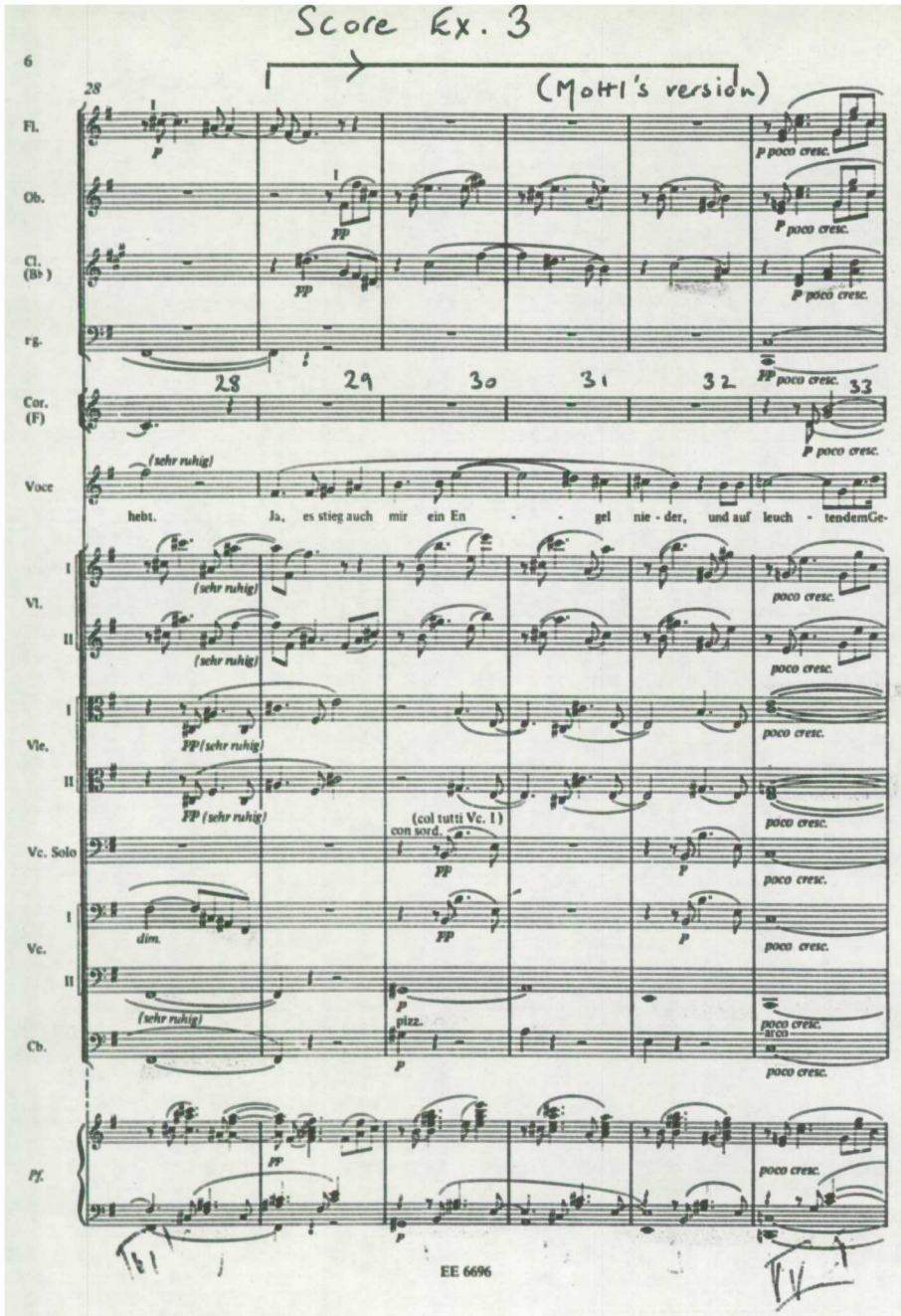

'Der Engel' ♩ = 4 bars: Ex:3. Schachonian Analysis.
Introduction
Phrase
P.2
P.3
P.4
Coda
e.
A
B
A'
Assymetry : Reduction
d.
Regularity : Reduction
c.
Regular Proportion
— Reduction —
b.
a.
I
Regular proportion
— Background —
VI
V(II
V
I
)
I

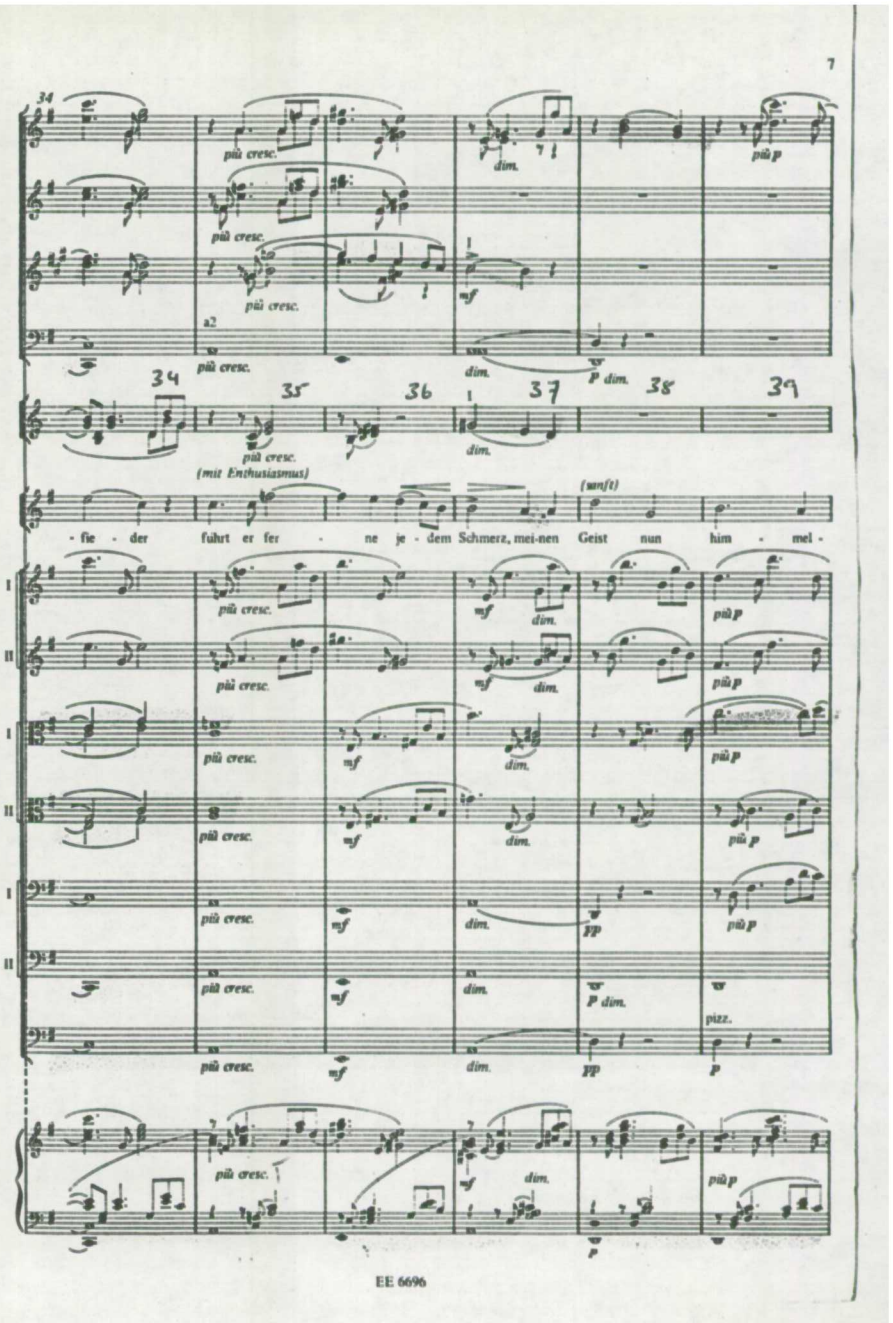
Ex. 3 a - e Schachterian Gr

Der Engel

Score Ex. 3

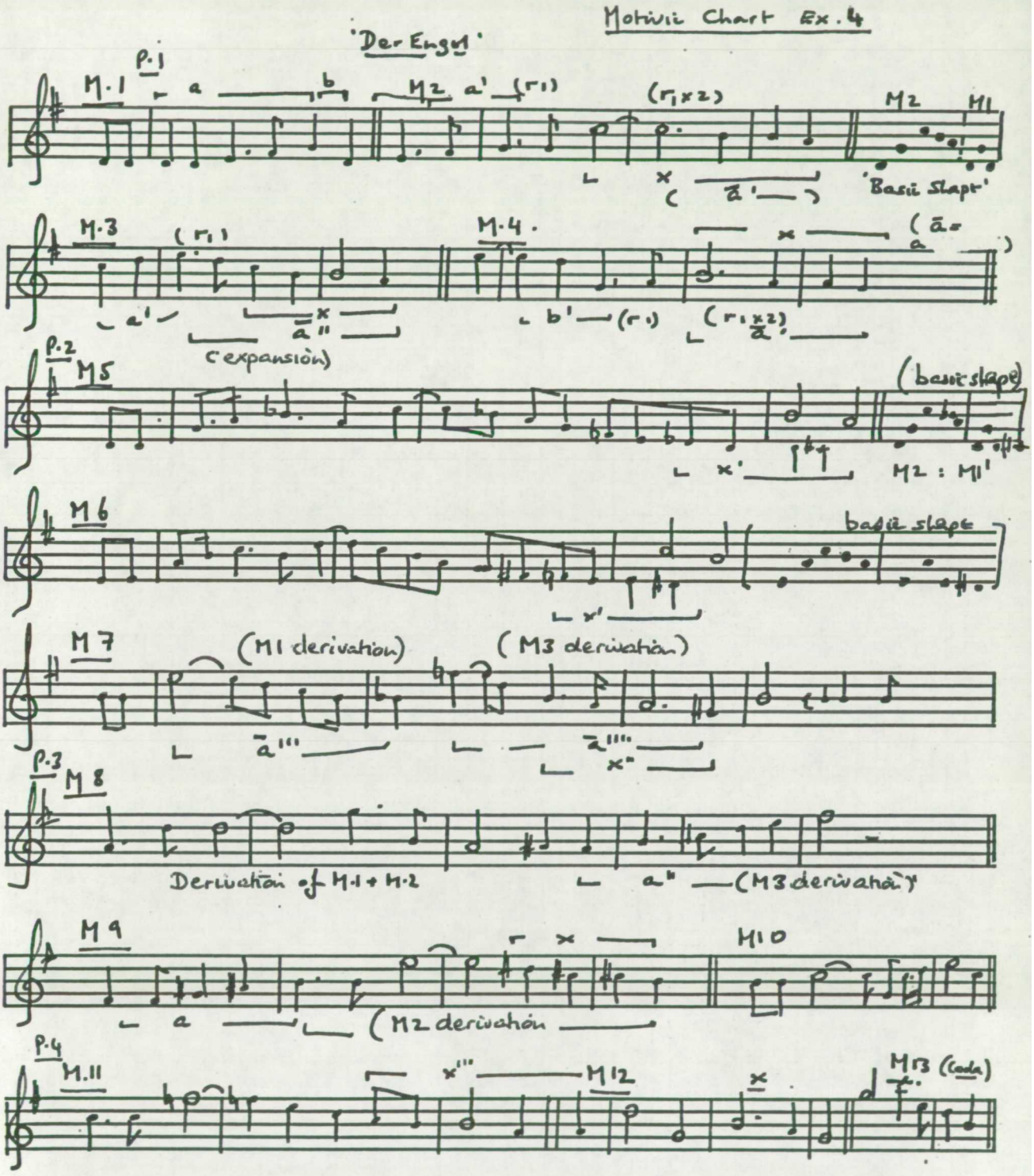
(Mottl's version)





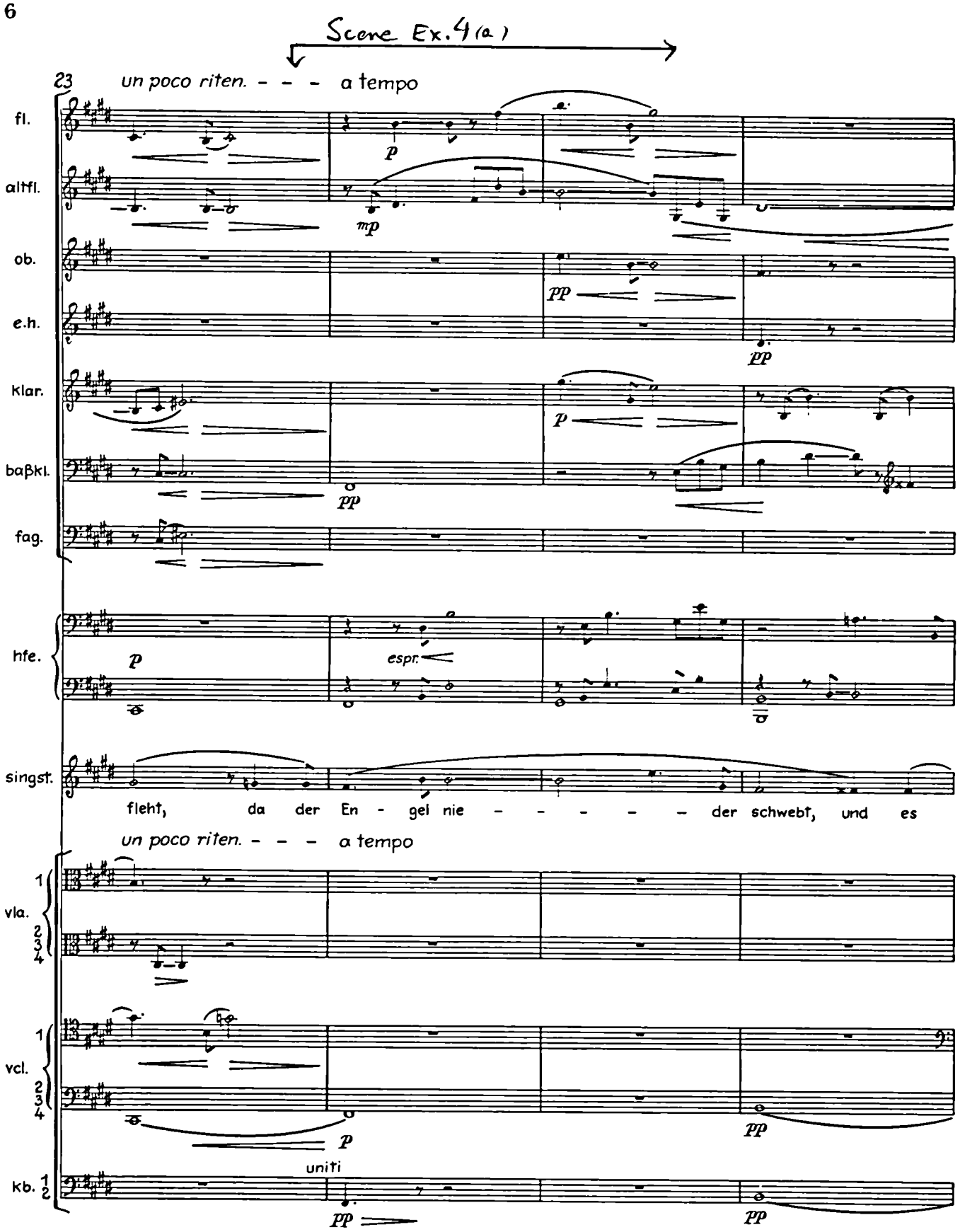
Motivic Chart Ex. 4

'Der Engel'

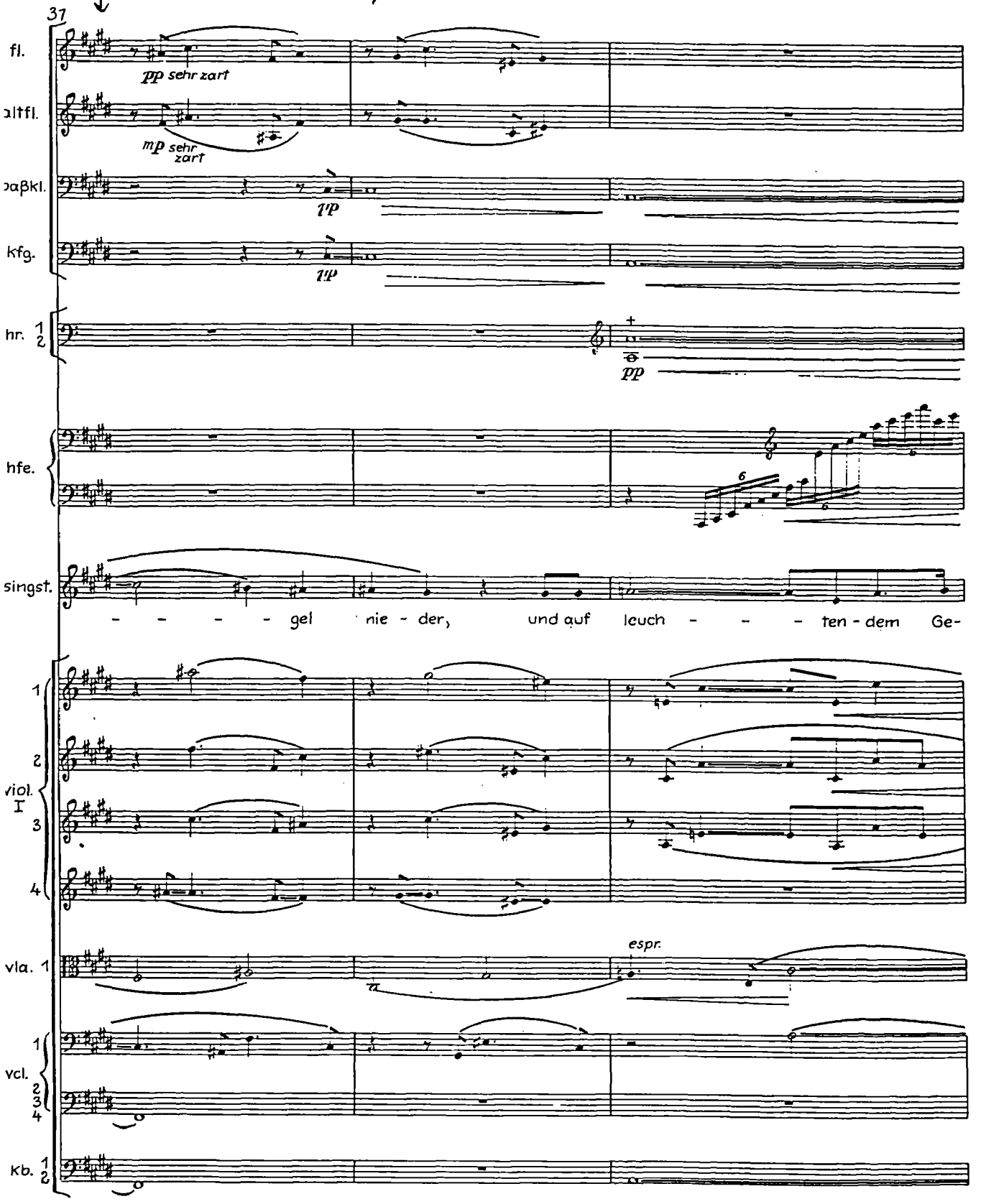


Ex.4. Motivic Chart

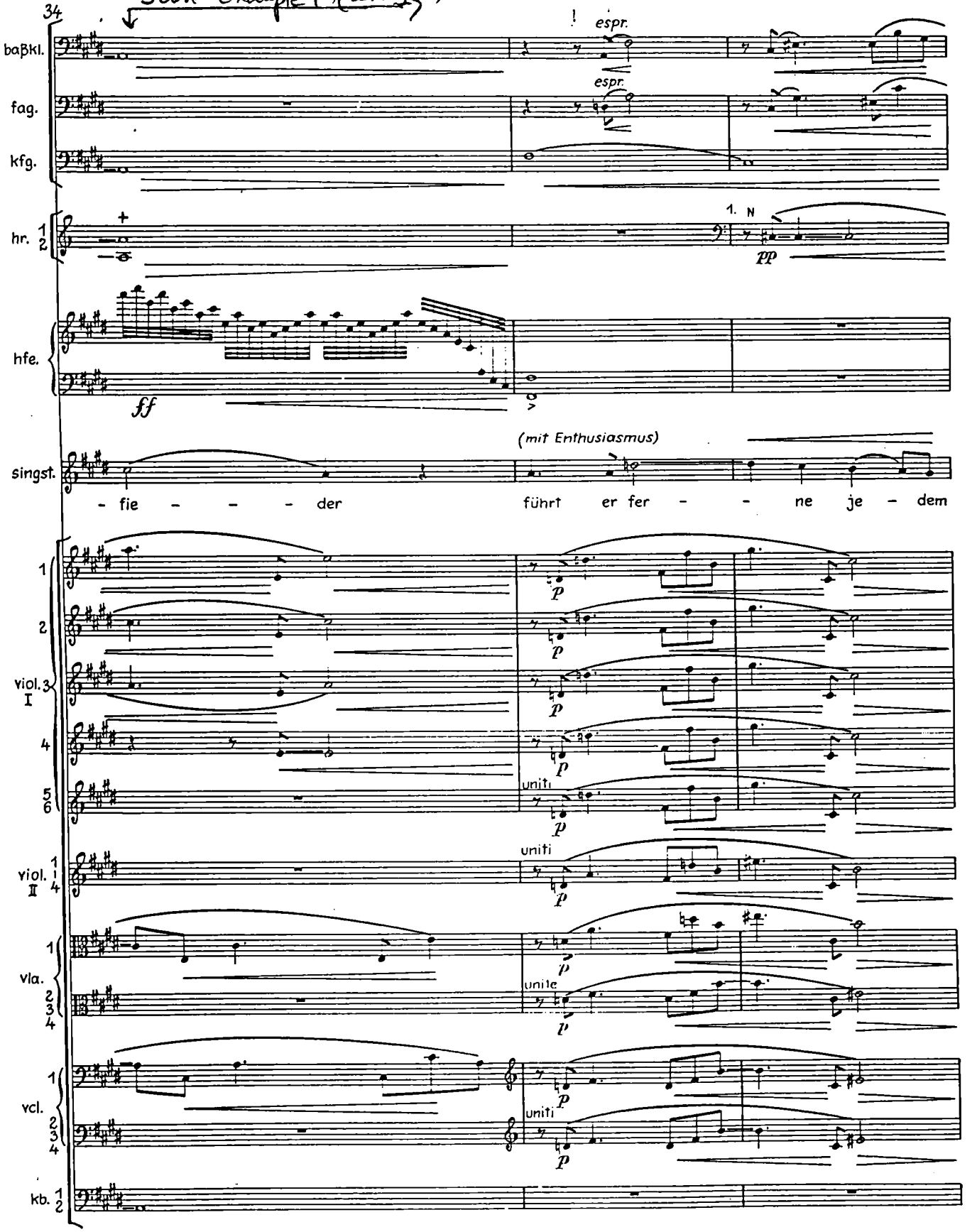
Der Engel


Scene Ex. 4 (a)
23
un poco riten. - - - a tempo
fl.
altfl.
ob.
e.h.
klar.
baßkl.
fag.
hfe.
singst.
fleht, da der En - gel nie - - - - - der schwebt, und es
un poco riten. - - - a tempo
vla.
vcl.
kb.
uniti

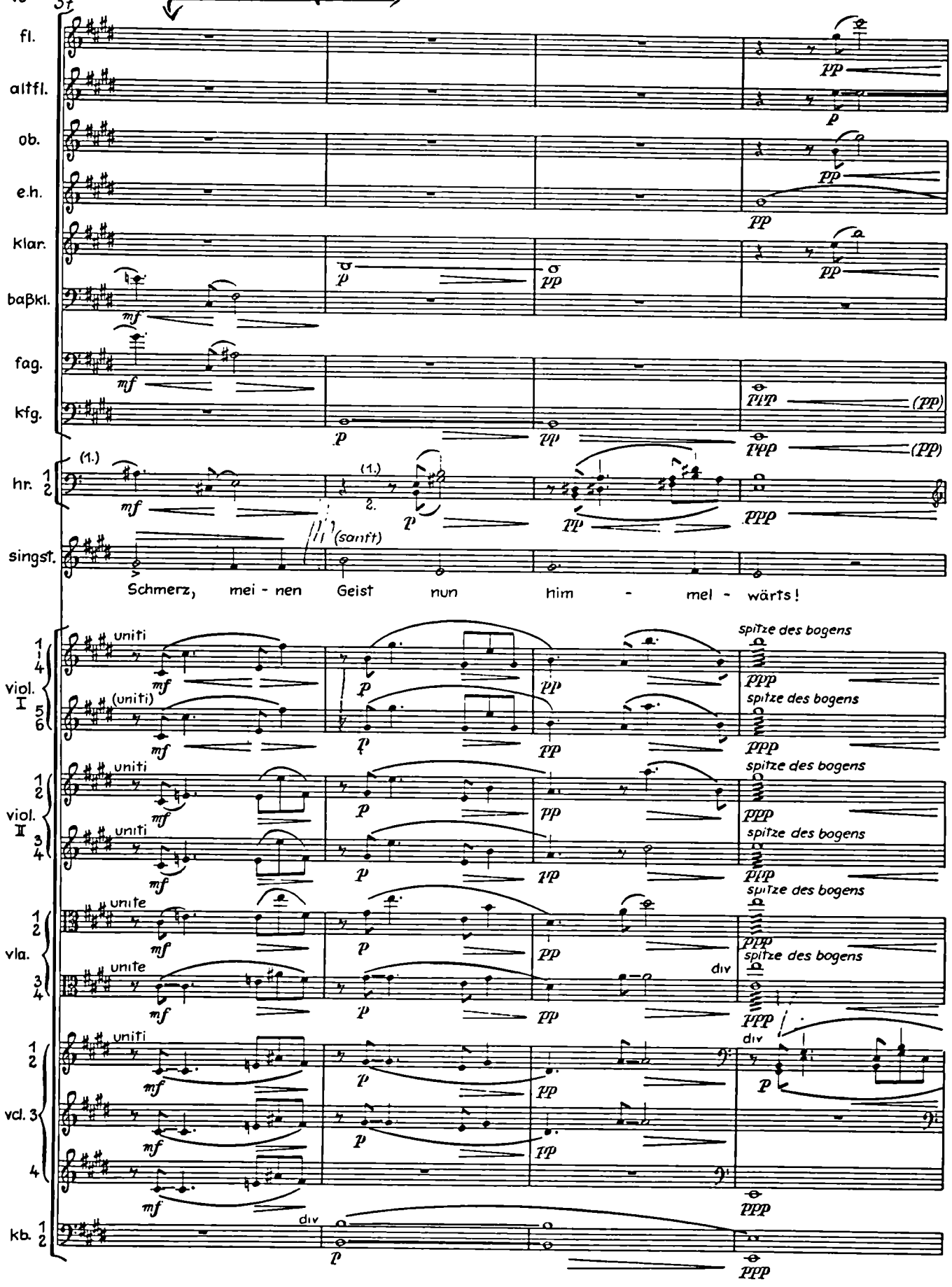
Score Ex. 4 (cont.) (b)



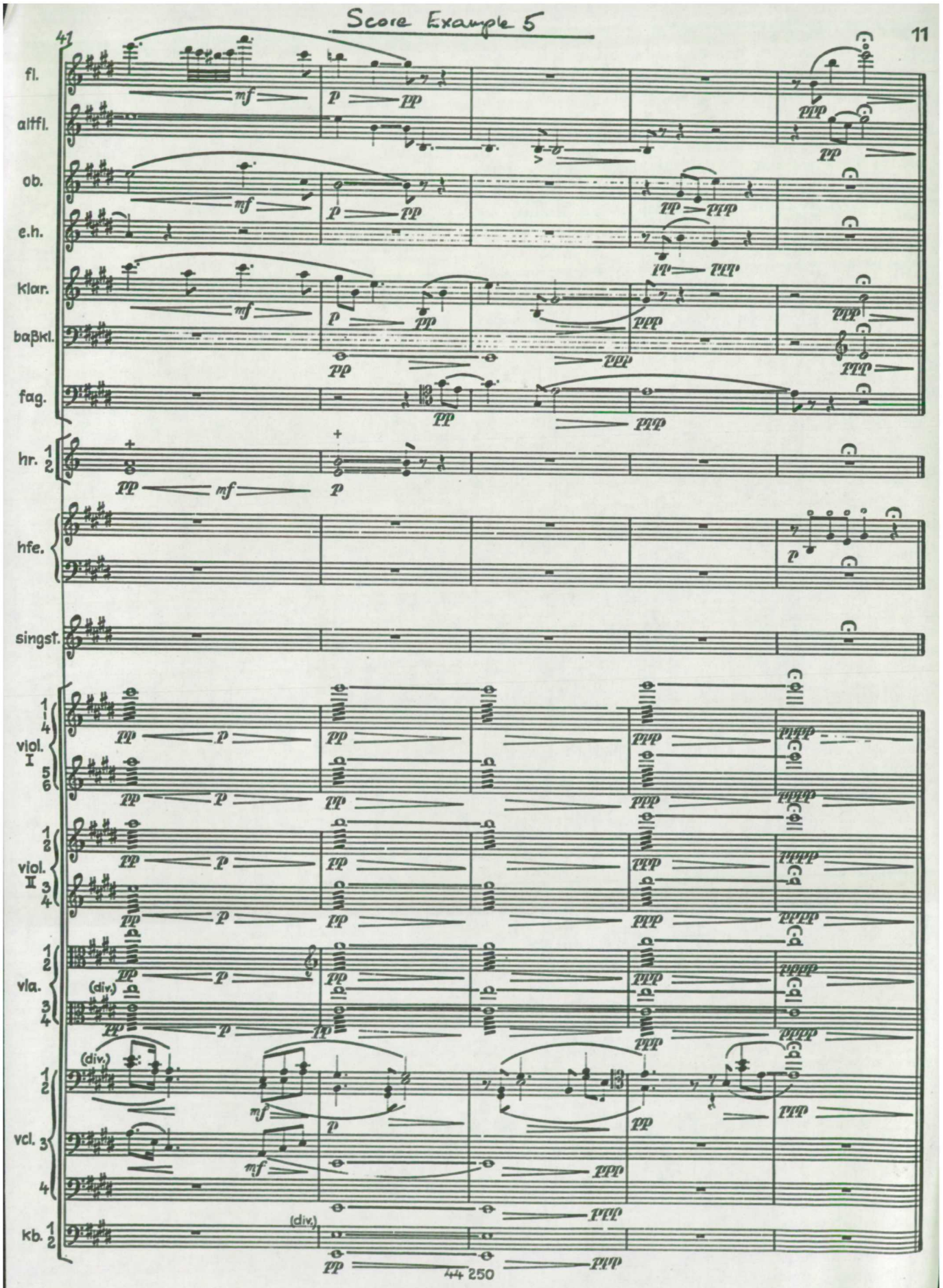
Score example 4 (cont.) (c)



Score Example 4(d)

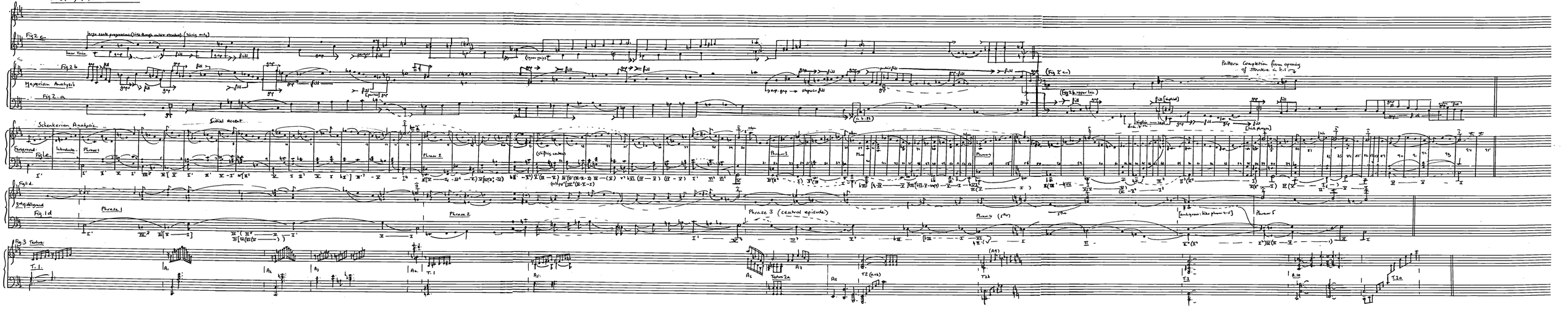


Score Example 5



Ex. 5 Figs 1-3

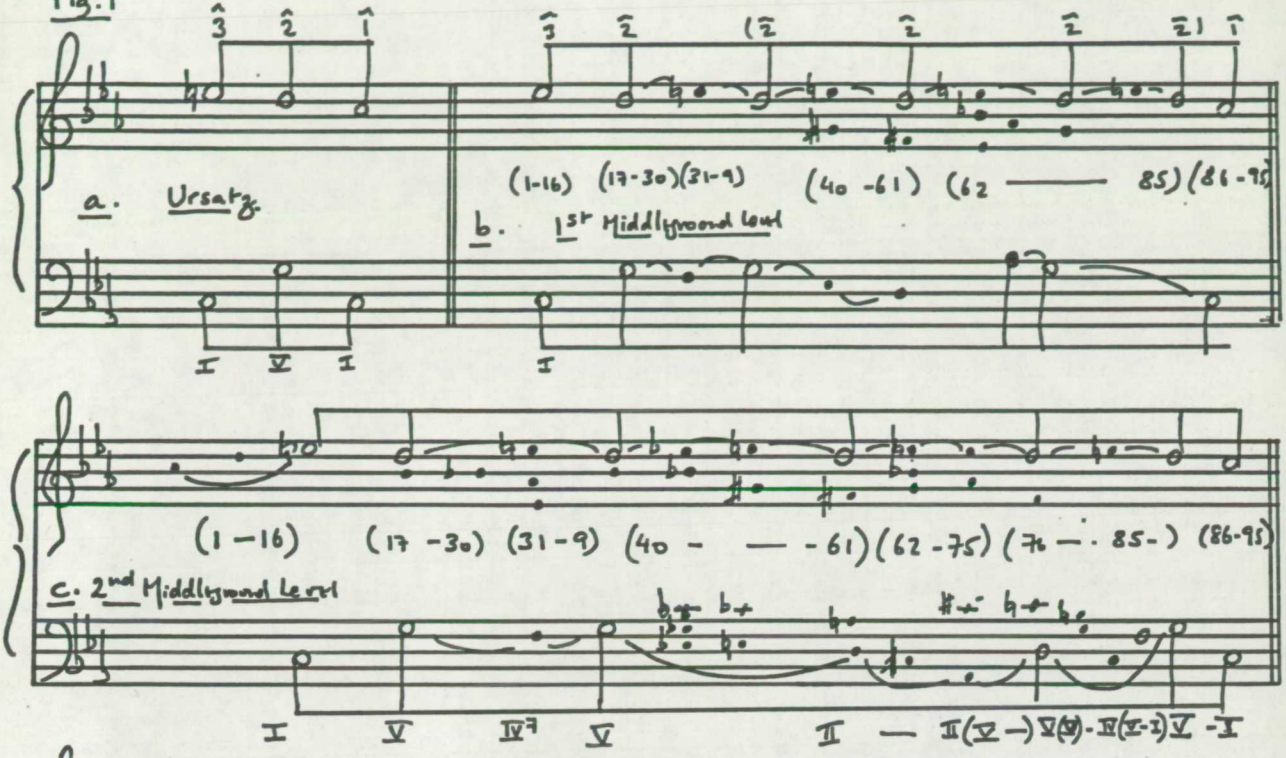
Stehe Still!


Ex. 5, Figs 1, 2, 3 : STEHE STILL!
Fig 2c
Fig 2b
Fig 2a
Fig 1d
Fig 3 Textura:
Inner Voice
Heterian Analysis
Schenkerian Analysis
Foreground
Fig 1a
Introduction
Phrase 1
Phrase 2
Phrase 3 (central episode)
Phrase 4
Phrase 5
Pattern Completion from opening of Structure in bar 1
Textura 2a
T1
T2a
T2b
T3
T2c

'Stehe Still!'

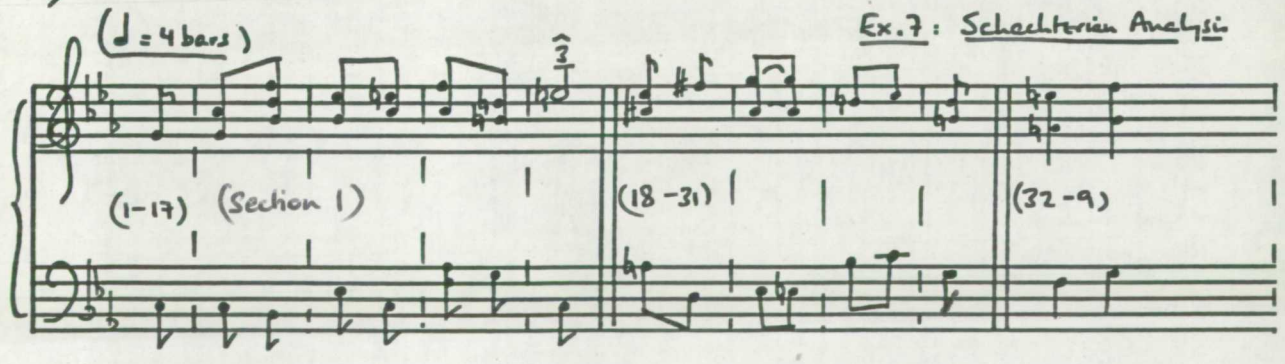
Example 5, Fig. 1. (a-c)

Fig. 1

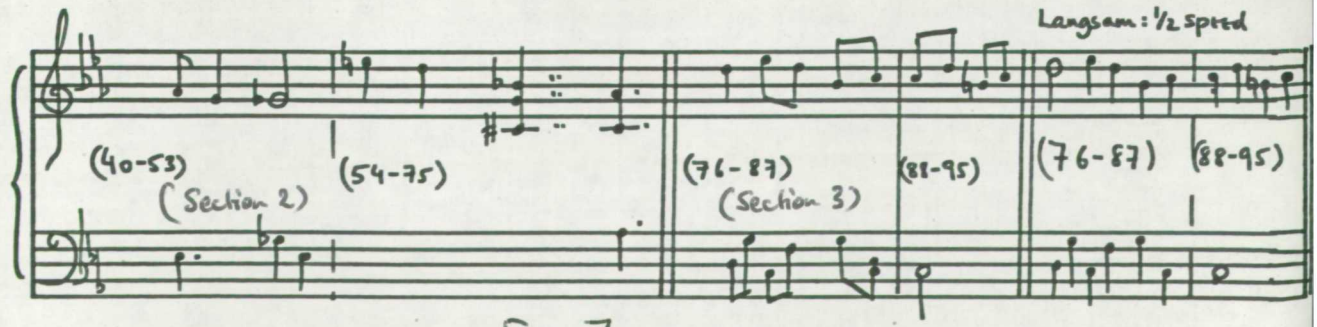


Ex. 5

Schenkerian Analysis: Stehe Still!



Ex. 7: Schachterian Analysis



Ex. 7

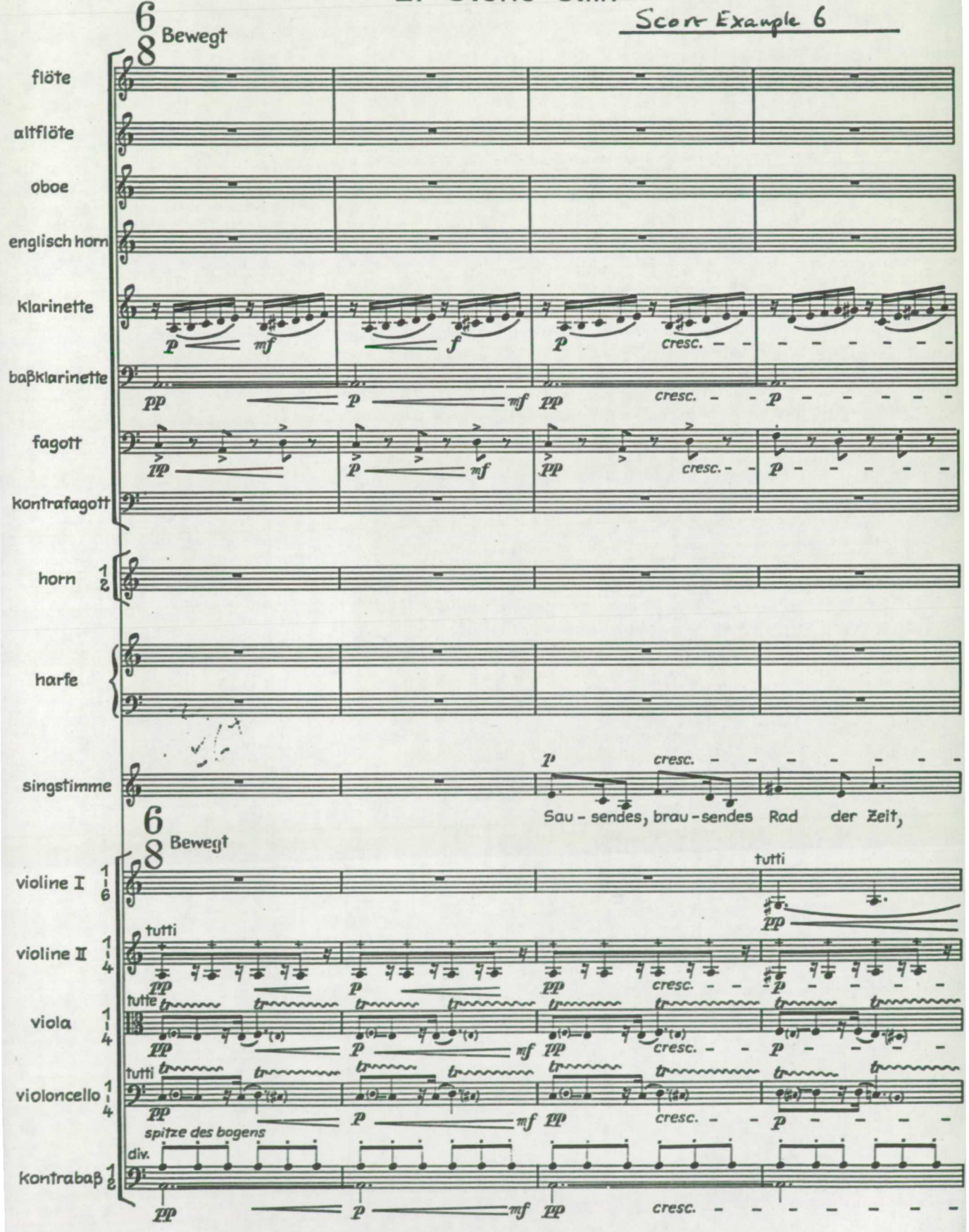
Ex. 5 a-c Schenkerian Graphs

Ex. 7 Schachterian Graphs

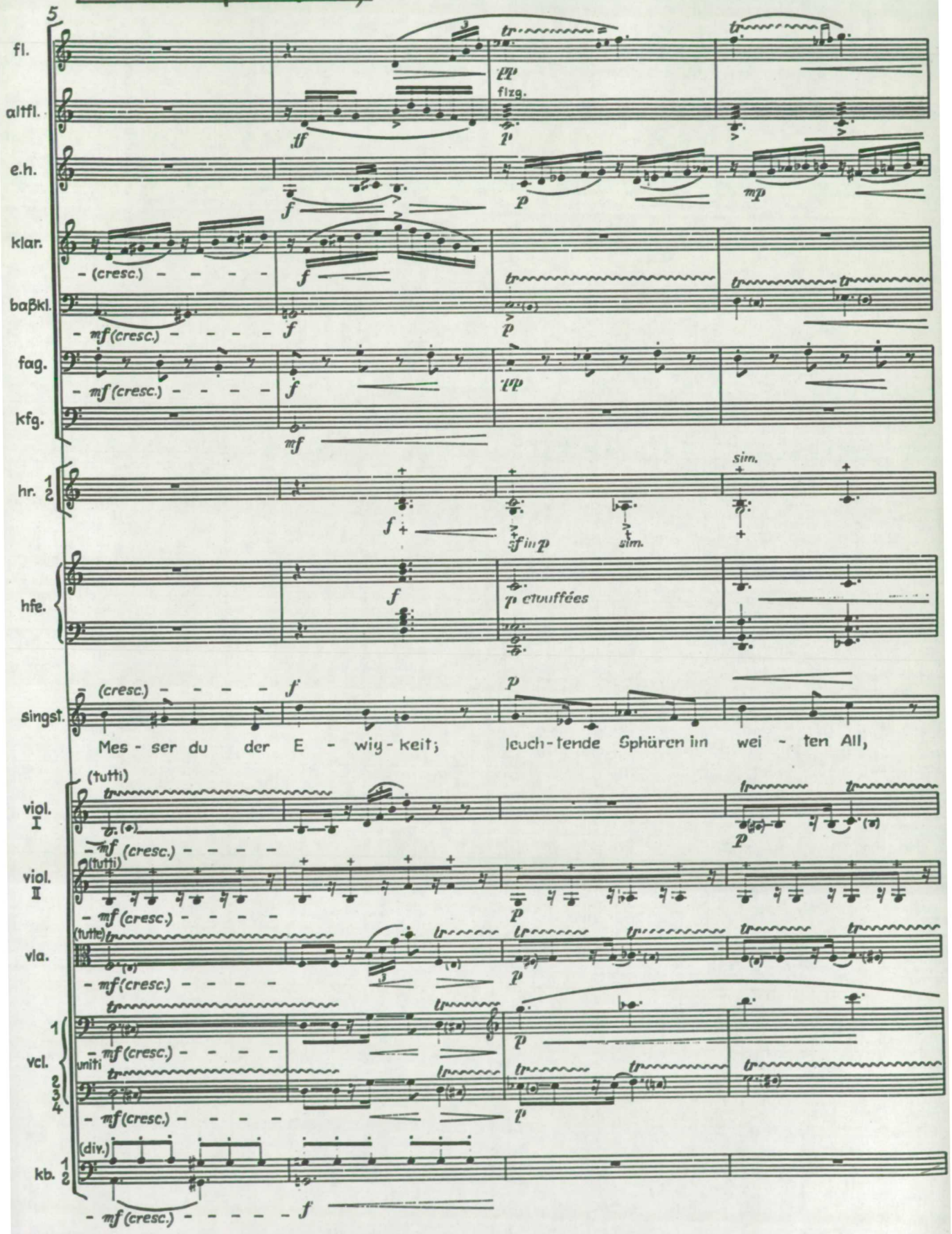
Stehe Still!

2. Stehe still!

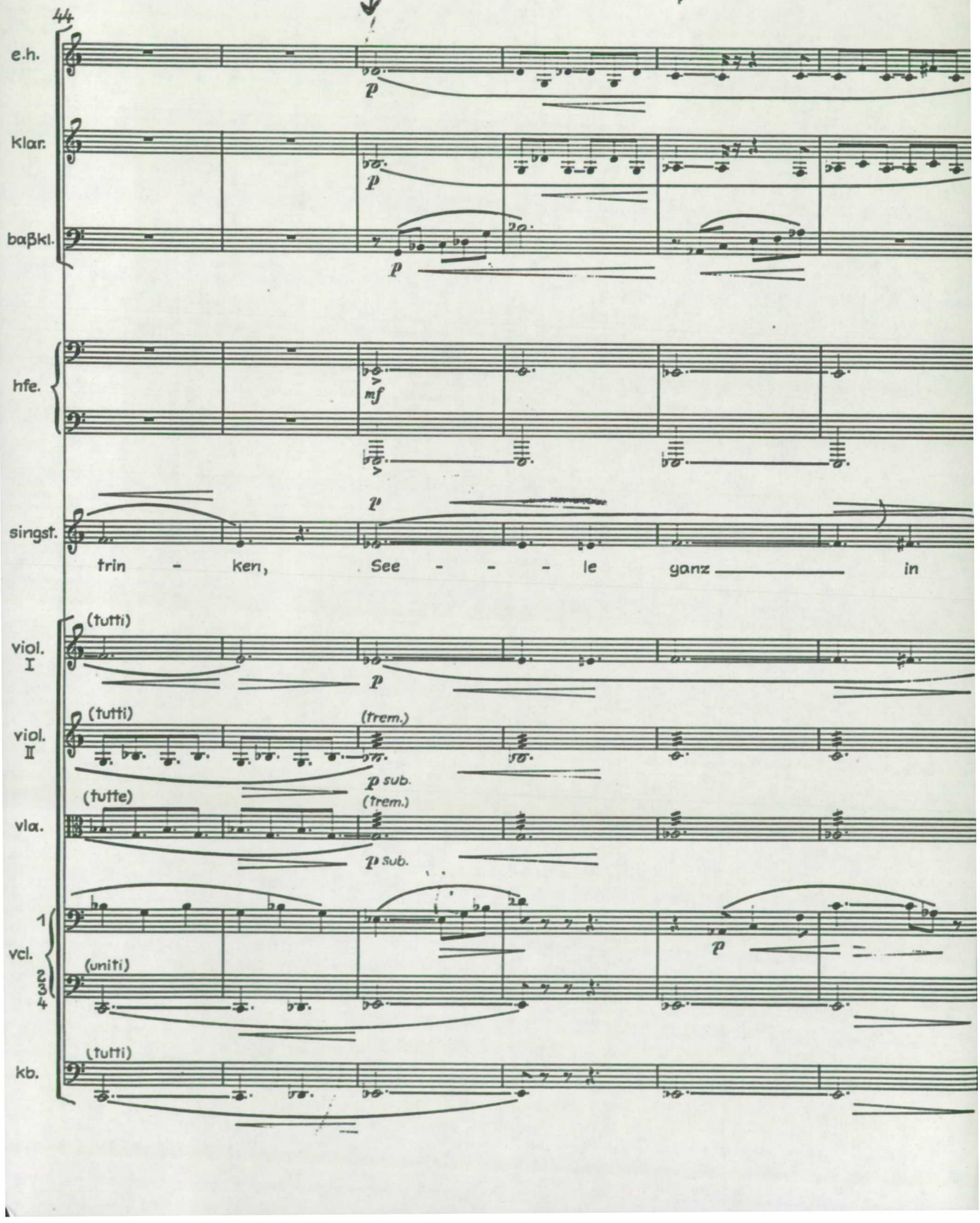
Score Example 6



Score Example 6 (cont.)

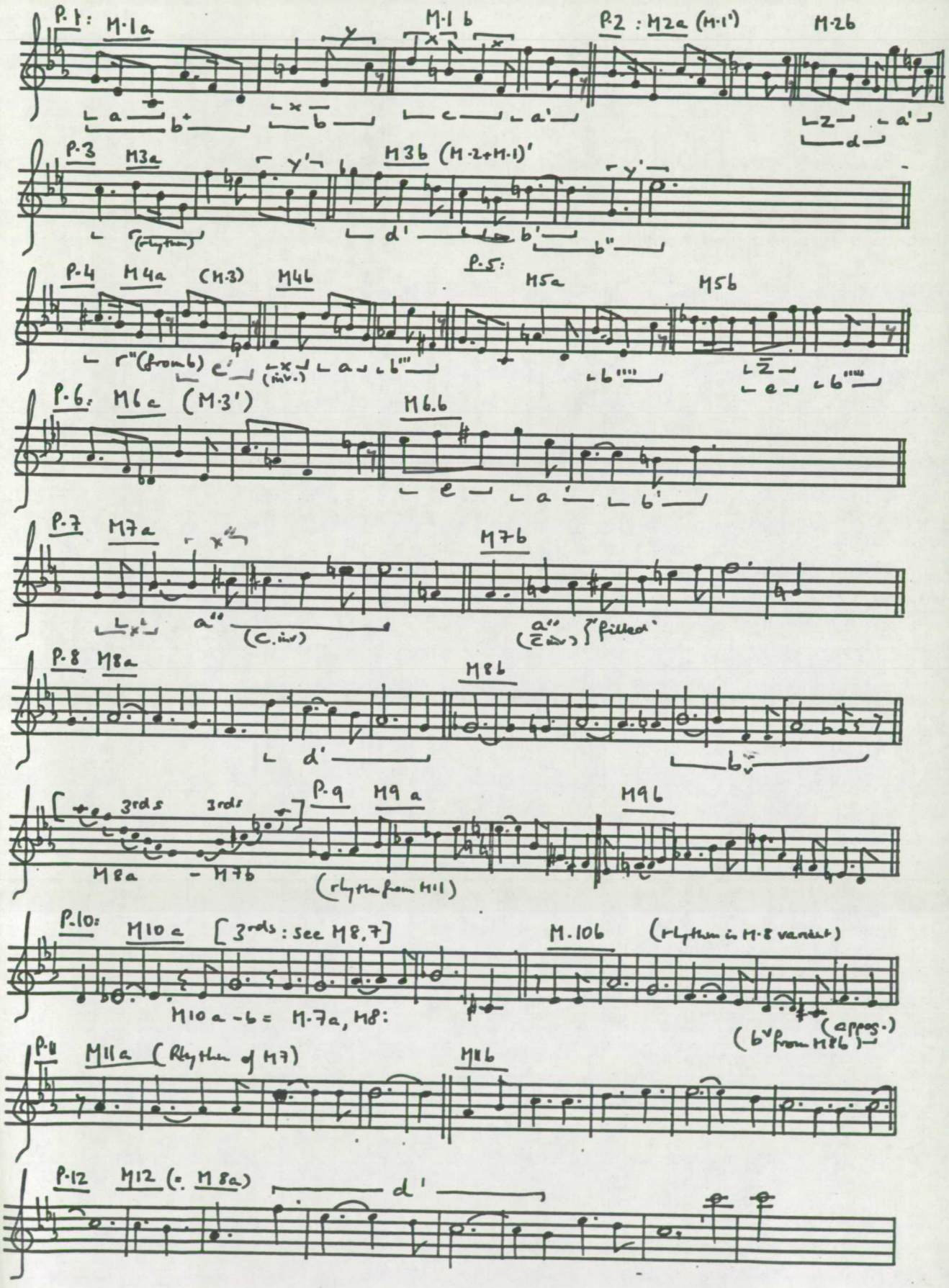


Score Example 7.



Stehe Still!

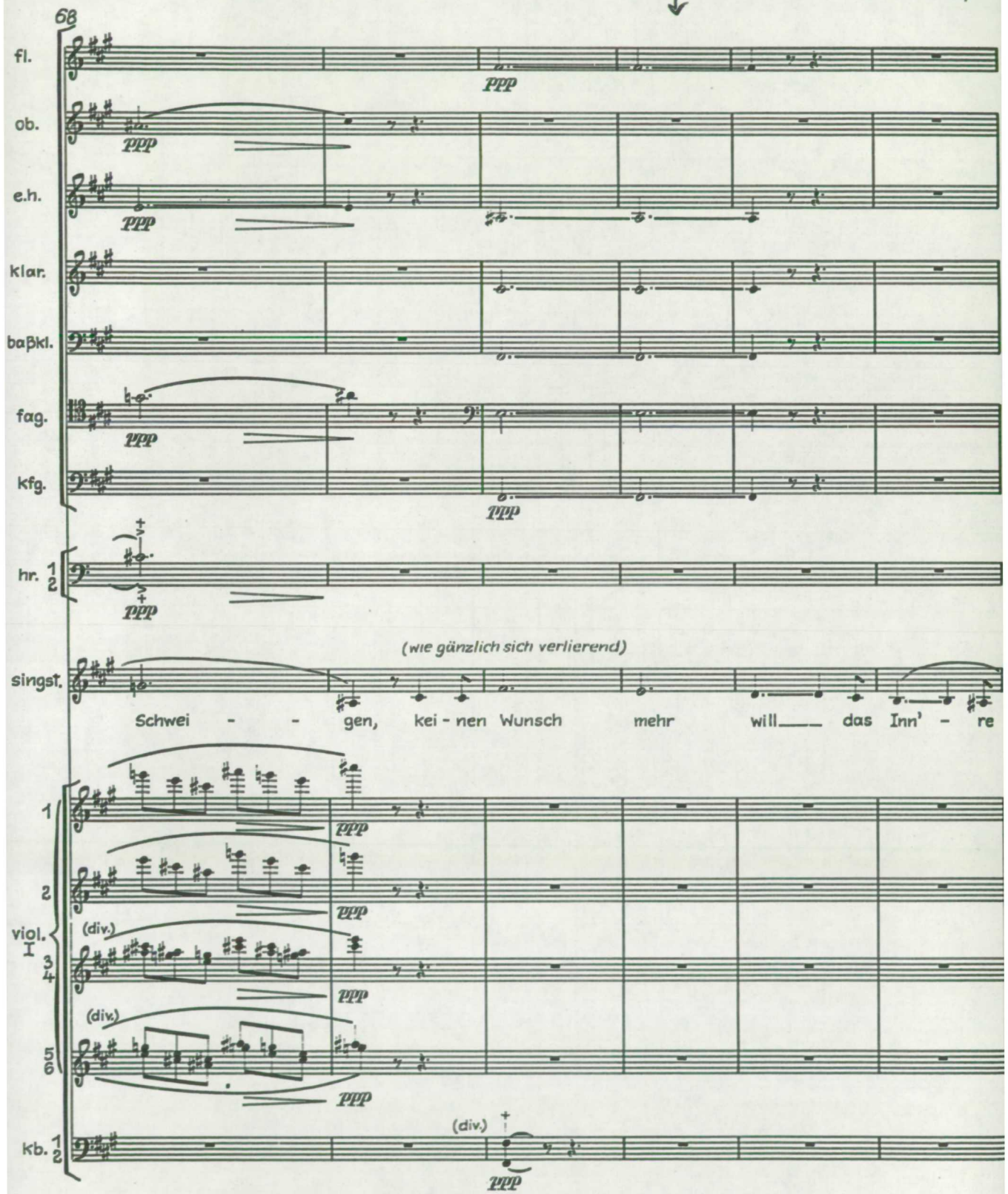
Motivic Chart: Ex. 8.



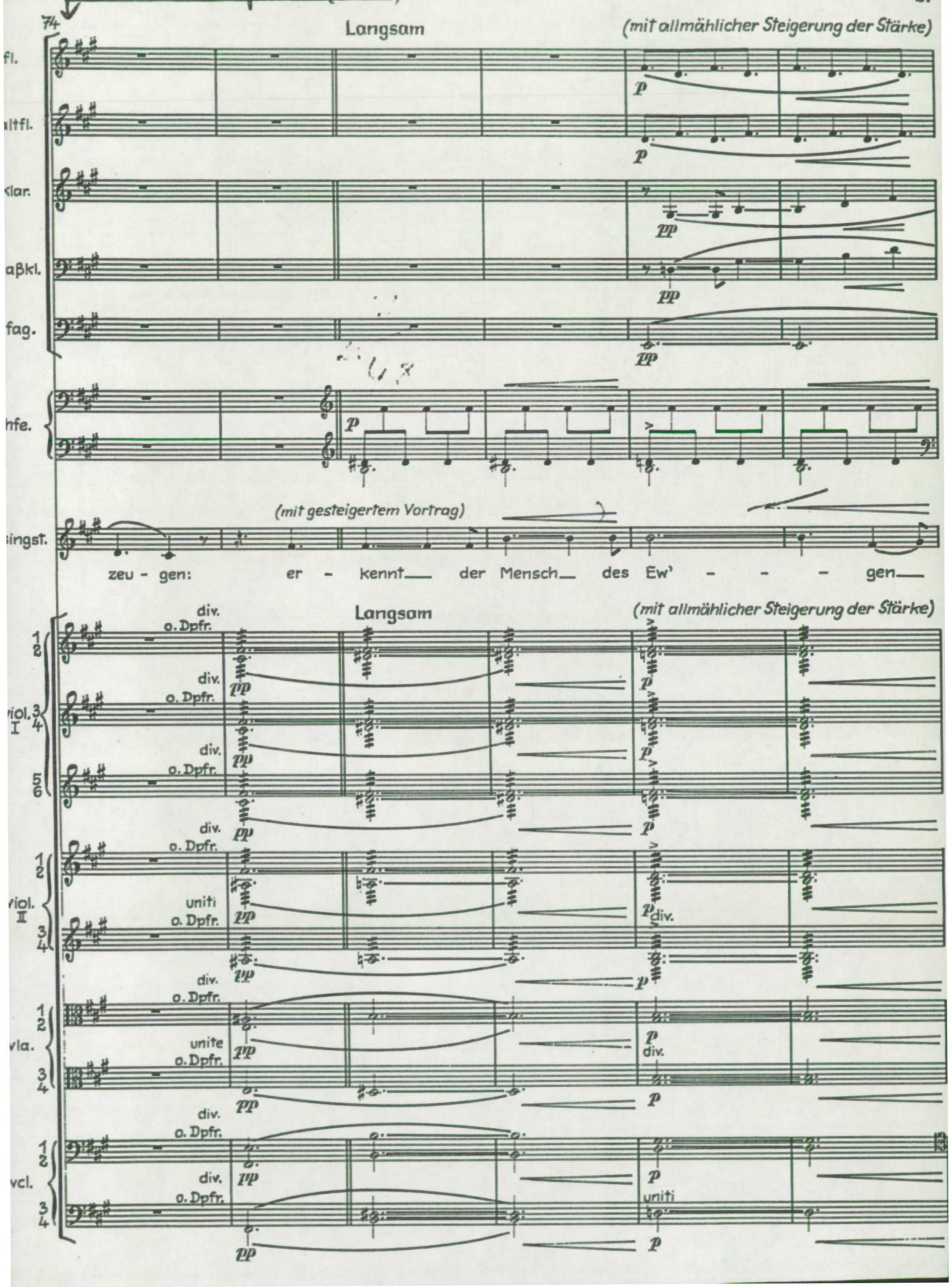
Ex. 8 Motivic Chart

Stake Still!

Score Example 8



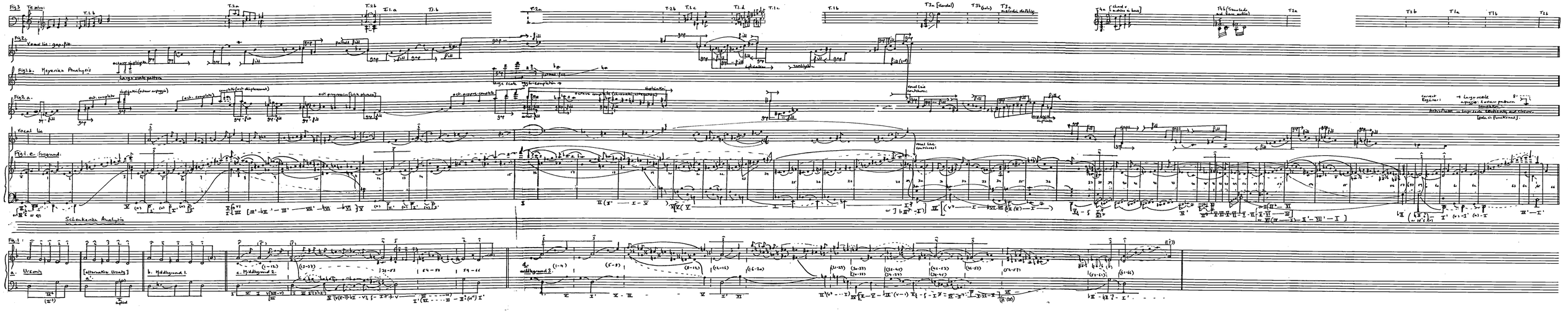
Score Example 8 (cont.)



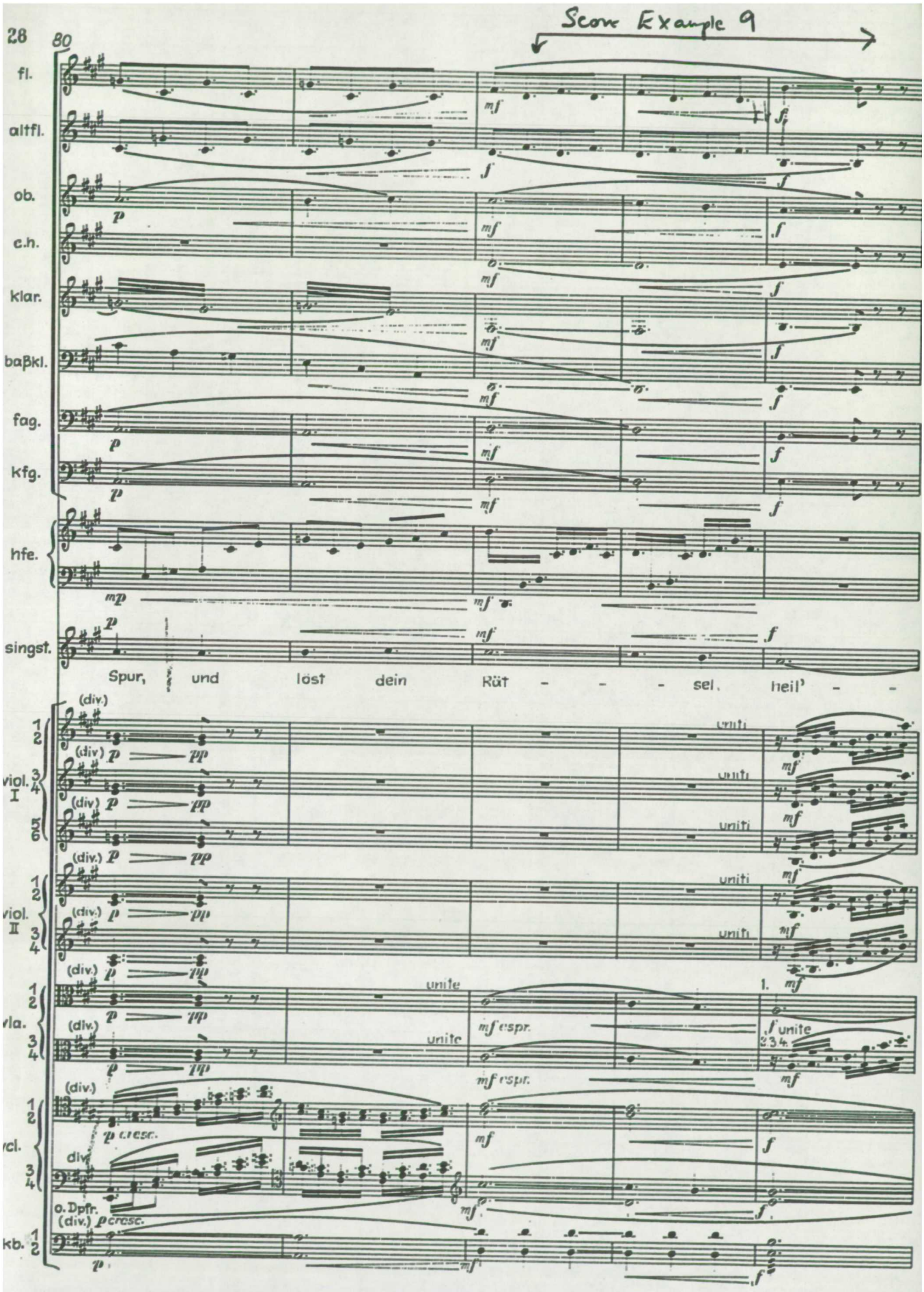
Ex. 9. Figs 1-3

Im Treibhaus

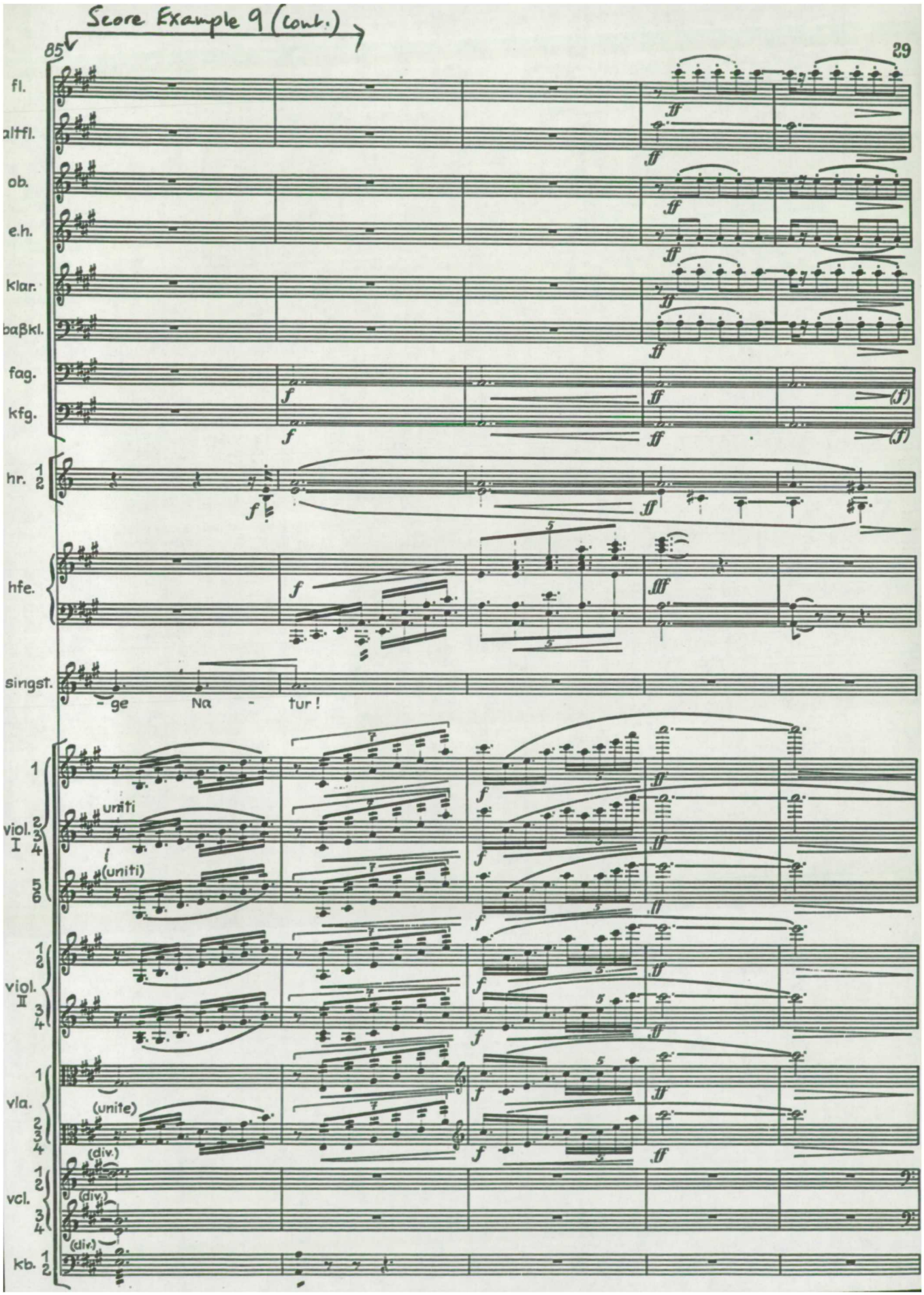
Ex. 9 Figs 1, 2, 3, 'Im TREIBHAUS'



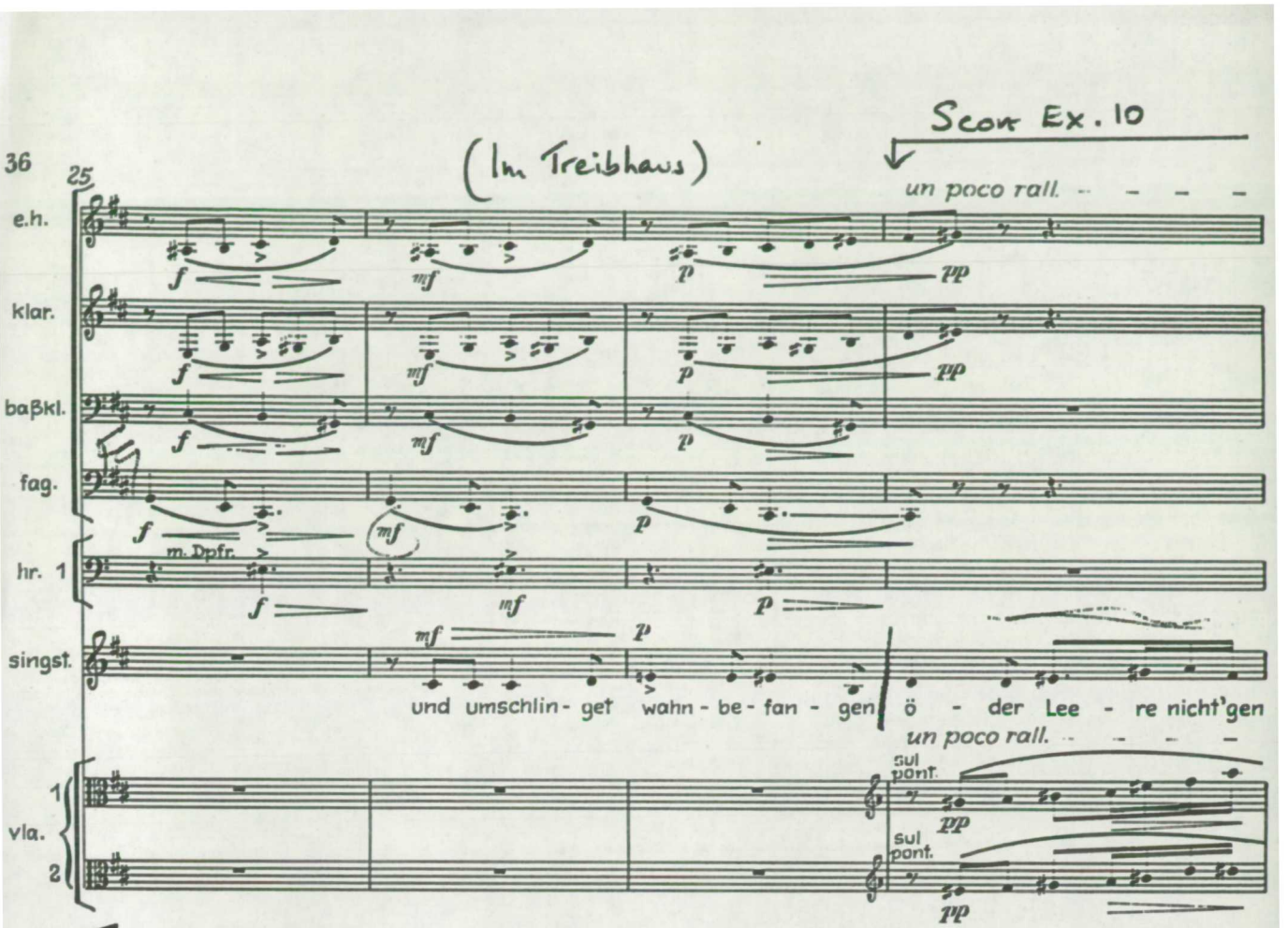
Score Example 9



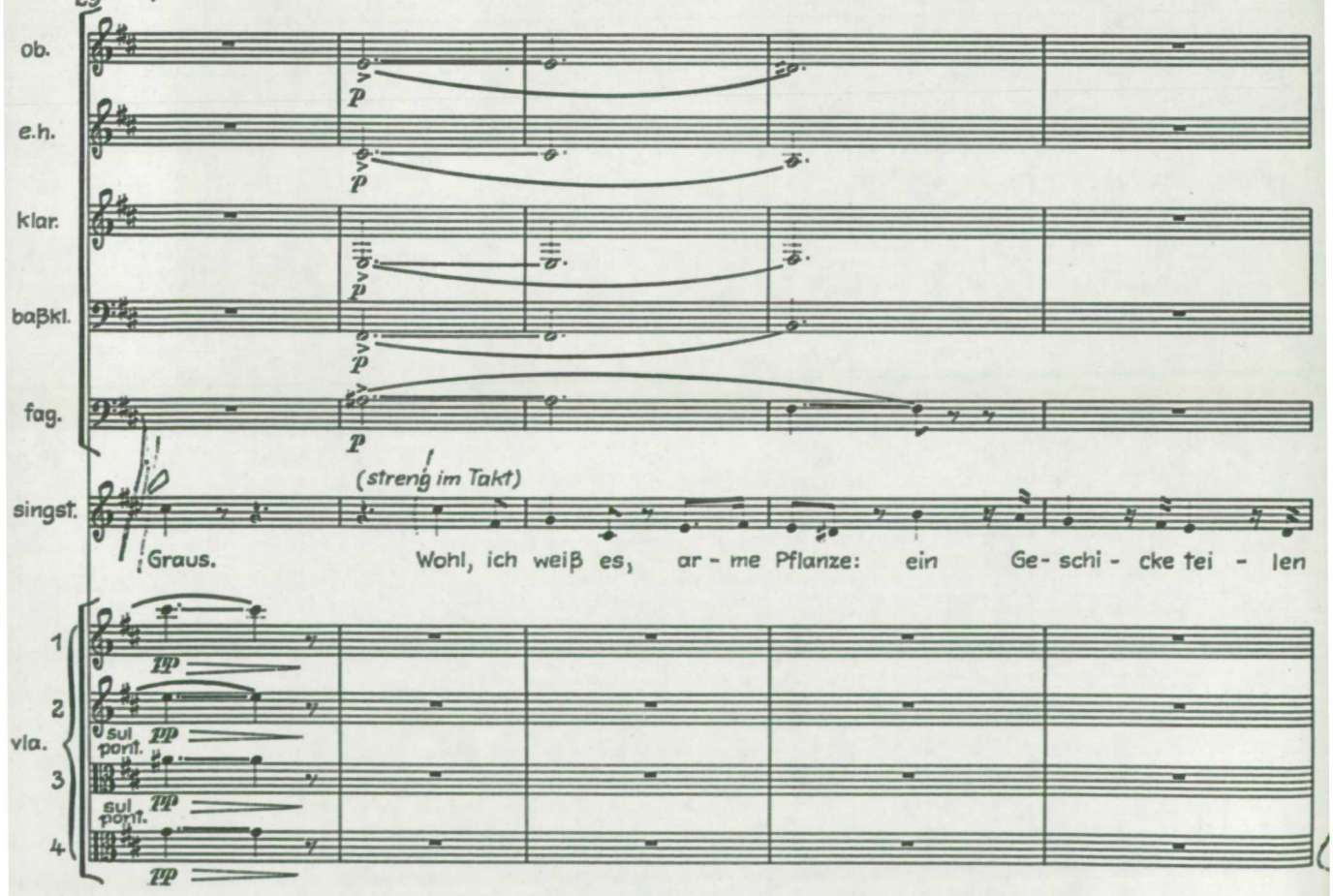
Score Example 9 (cont.)



Score Ex. 10

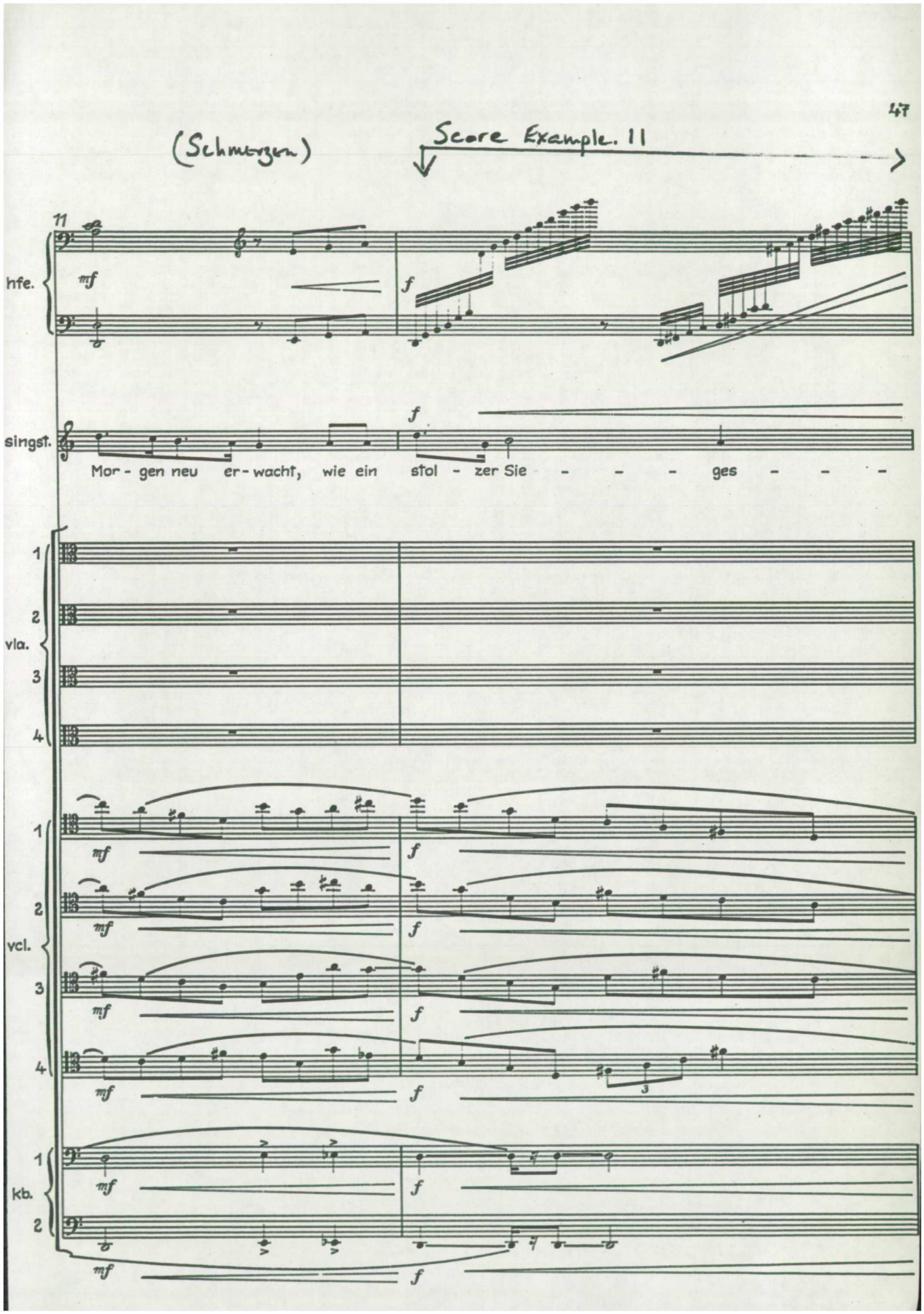


Score Example 10 (cont'd)

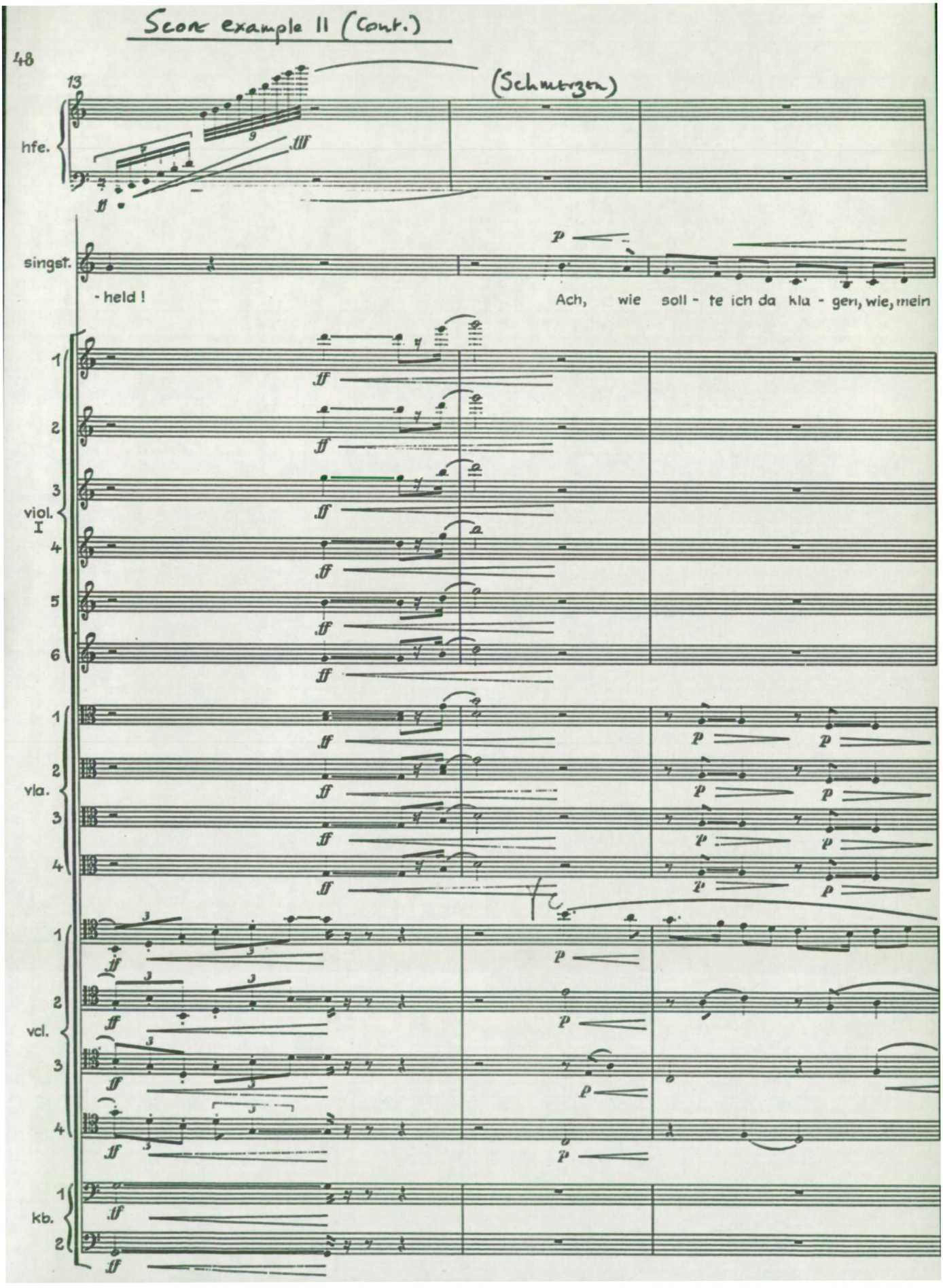


(Schmerzen)

Score Example. 11



Score example 11 (cont.)



Score Gr. 12

5. Träume

3/4 Sehr mäßig bewegt, aber nie schleppend

un poco cresc. - - - -

flöte
altflöte
oboe
englisch horn
klarinette
baßklarinette
fagott
kontrafagott
horn 1 2
harfe
singstimme

3/4 Sehr mäßig bewegt, aber nie schleppend

un poco cresc. - - - -

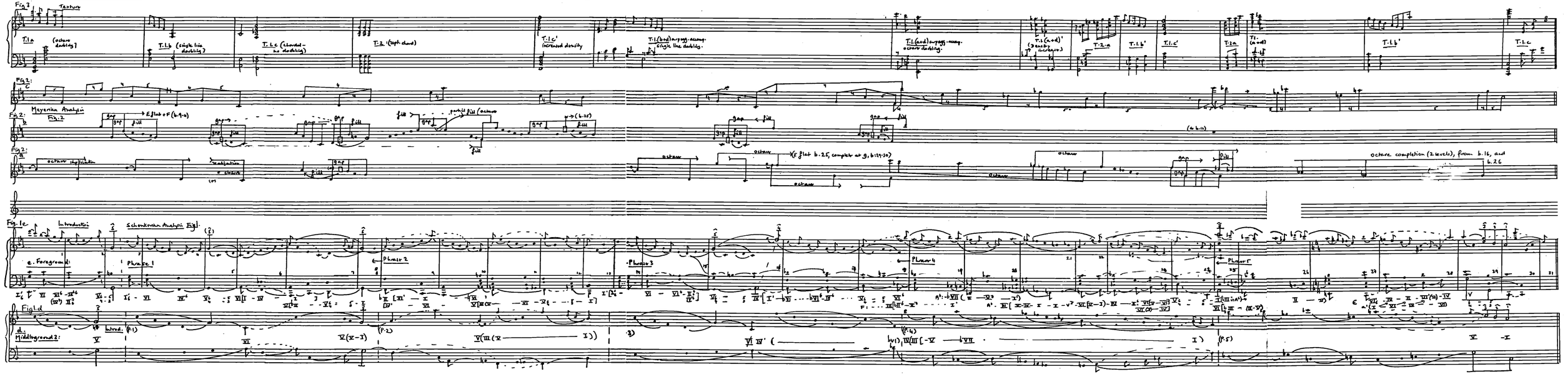
violine I 1 2 3 4 5 6
violine II 1 2 3 4
viola 1 2 3 4
violoncello 1 2 3 4
kontrabaß 1 2

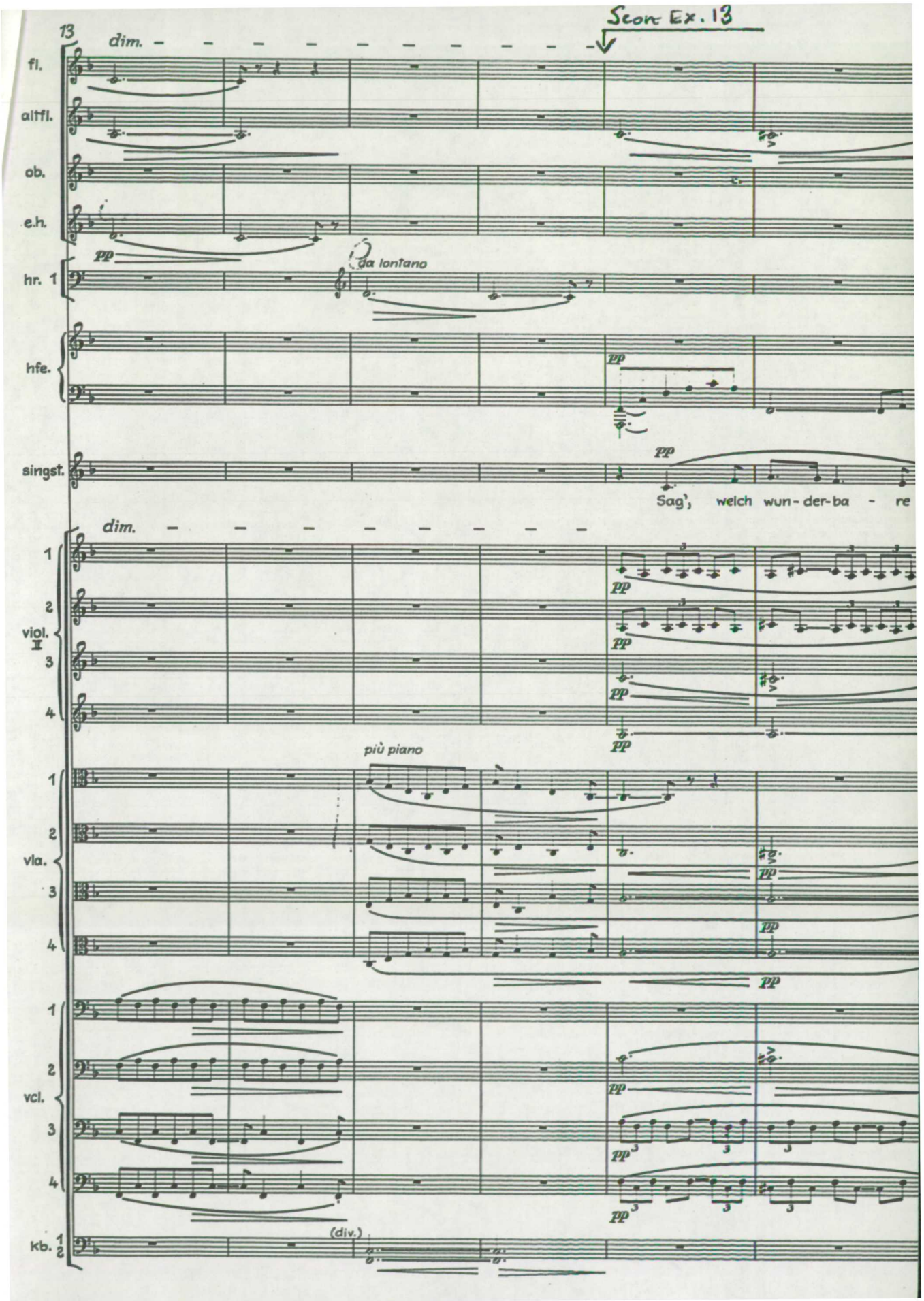
ppp
pppp sempre
ppp dolcissimo
m. Dpfr.
div.

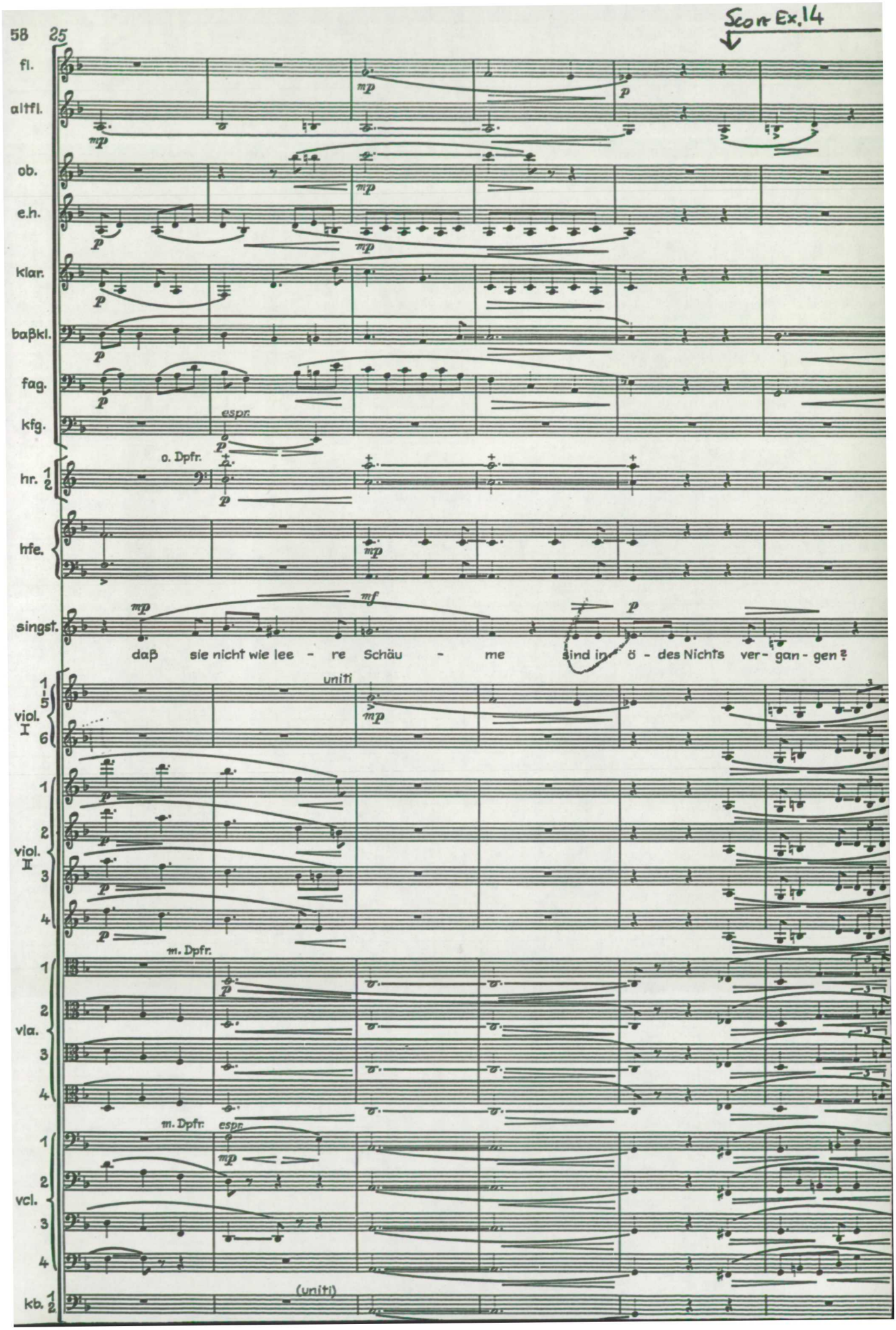
Ex. 13 Figs 1-3

Schmerzen

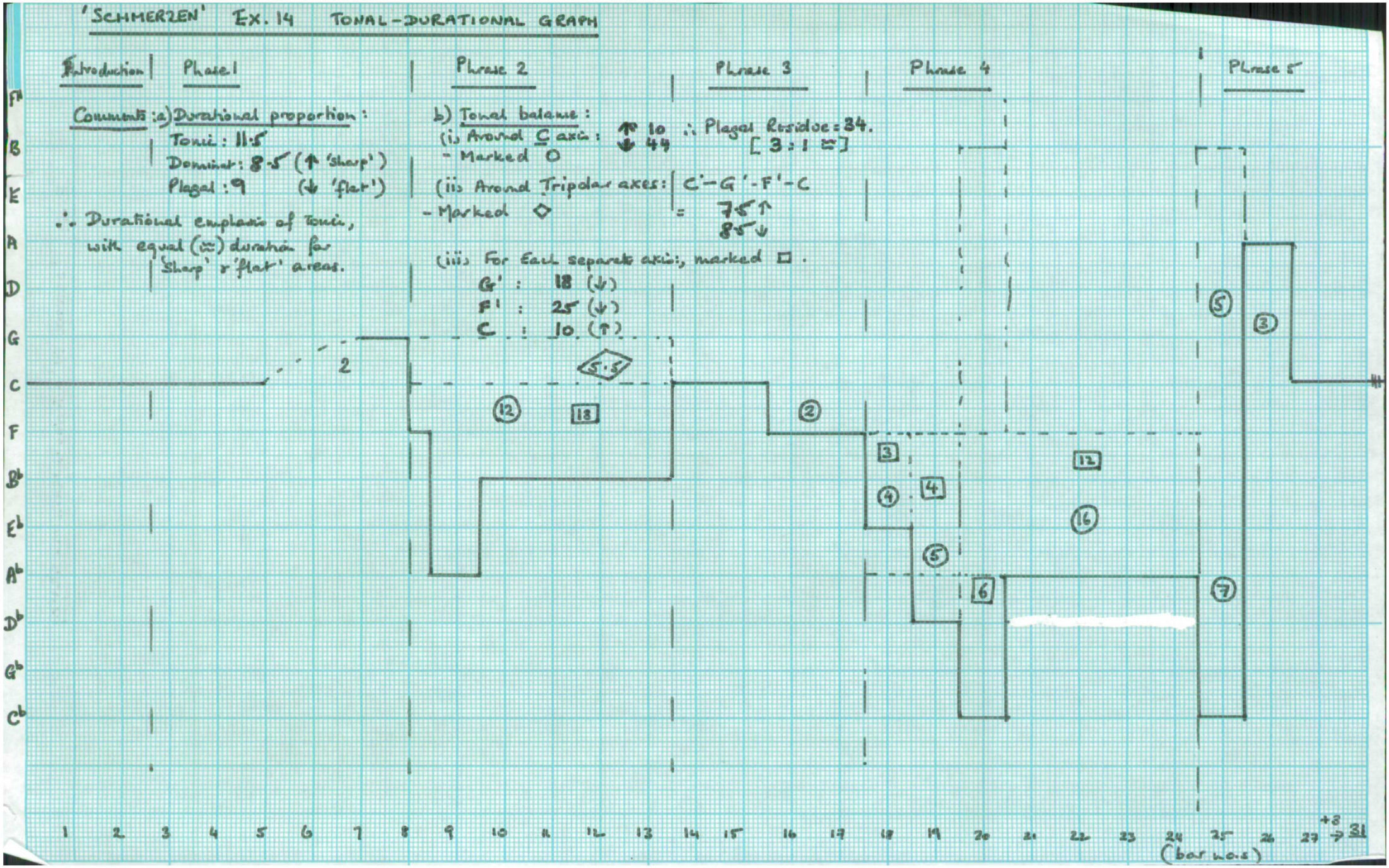
Ex. 13, Figs. 1-3: 'Schmerzen'



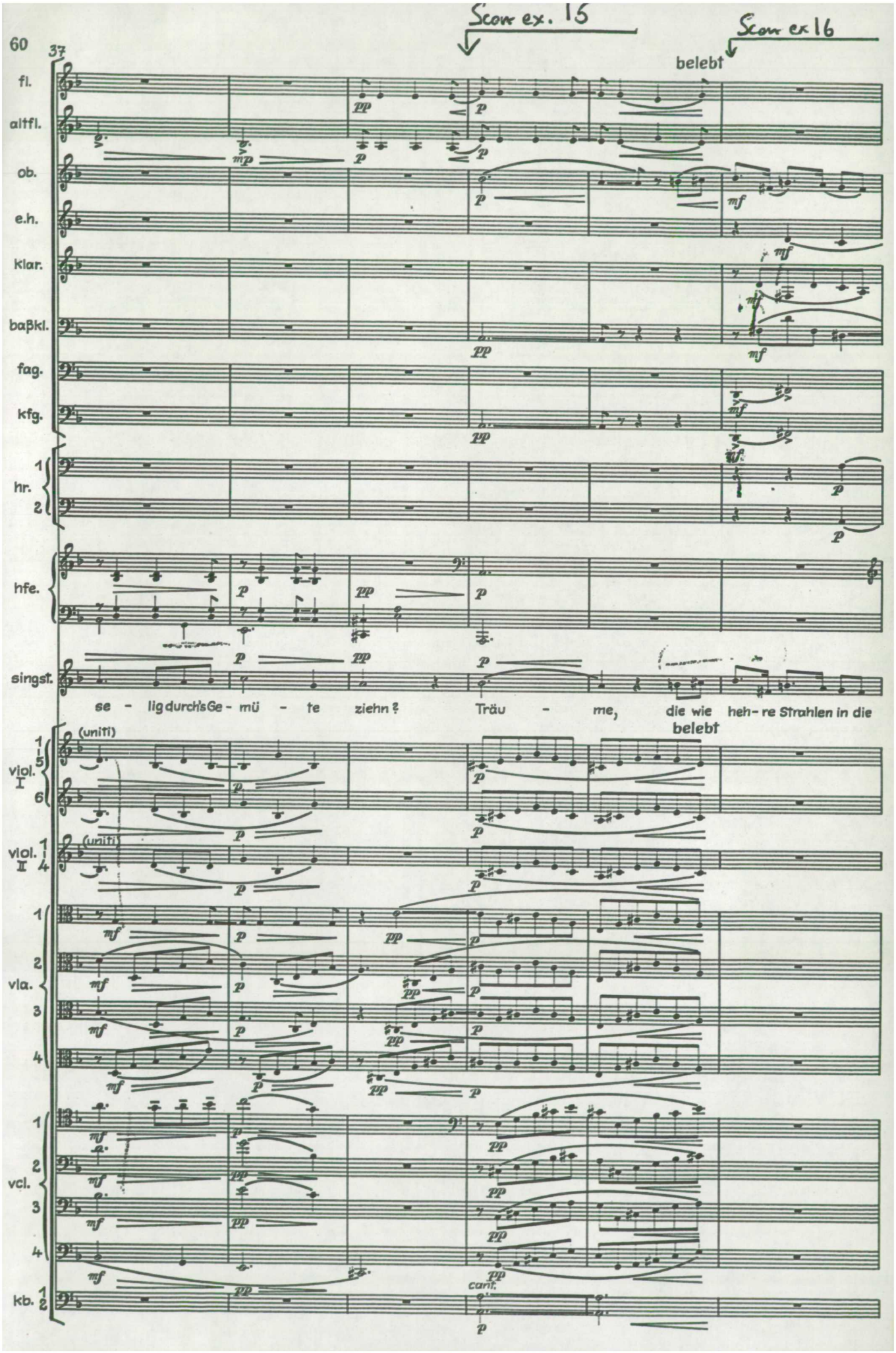

Score Ex. 13
13
dim.
fl.
altfl.
ob.
e.h.
pp
da lontano
hr. 1
hfe.
pp
singst.
pp
Sag', welch wun-der-ba - re
dim.
1
2
viol. II
3
4
pp
più piano
1
2
vla.
3
4
pp
1
2
vcl.
3
4
pp
(div.)
kb. 1 2


Score Ex. 14
58
25
fl.
altfl.
ob.
e.h.
klar.
baßkl.
fag.
kfg.
espr.
o. Dpfr.
hr. 1 2
hfe.
singst.
daß sie nicht wie lee - re Schäu - me sind in ö - des Nichts ver - gan - gen?
uniti
viol. I 1 5 6
viol. II 1 2 3 4
m. Dpfr.
vla. 1 2 3 4
m. Dpfr. espr.
vcl. 1 2 3 4
(uniti)
kb. 1 2

'SCHMERZEN' EX. 14 TONAL-DURATIONAL GRAPH



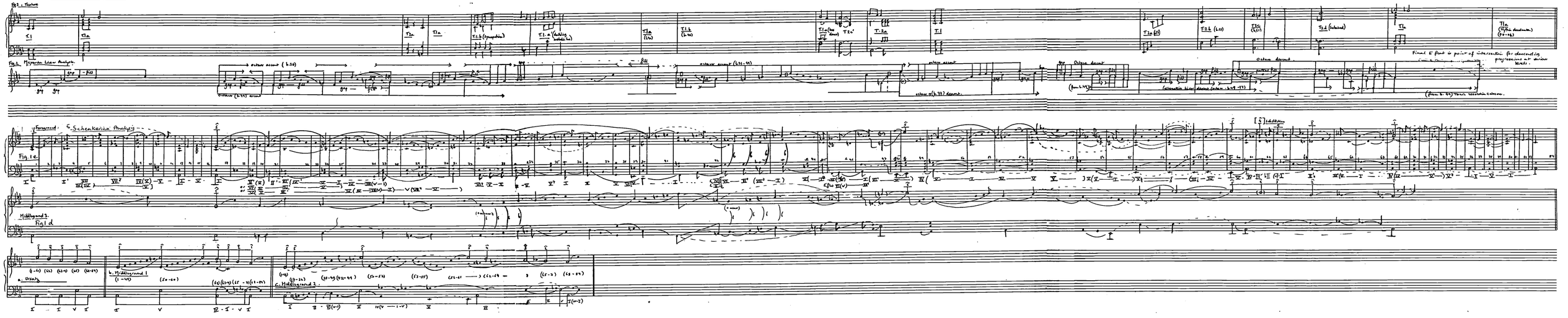
EX. 14. 'SCHMERZEN' - TONAL-DURATIONAL GRAPH.


Score ex. 15
Score ex 16
60
37
belebt
fl.
altfl.
ob.
e.h.
klar.
baßkl.
fag.
kfg.
hr.
hfe.
singst.
se - lig durch's Ge - mü - te ziehn? Träu - me, die wie heh - re Strahlen in die
belebt
viol. I
viol. II
vla.
vcl.
kb.
(uniti)
cant.

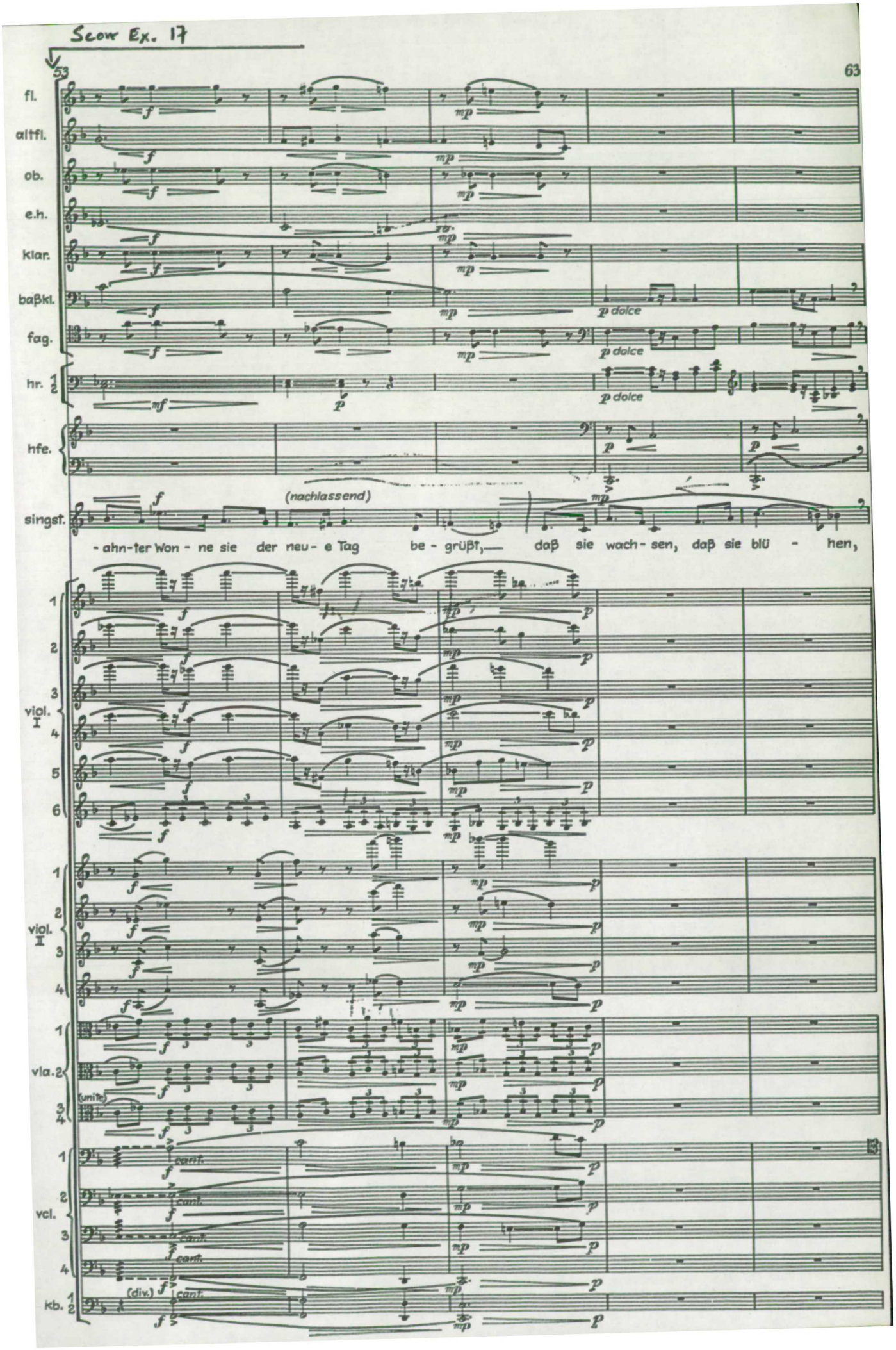
Ex. 17 Figs 1, 2, 3

Träume

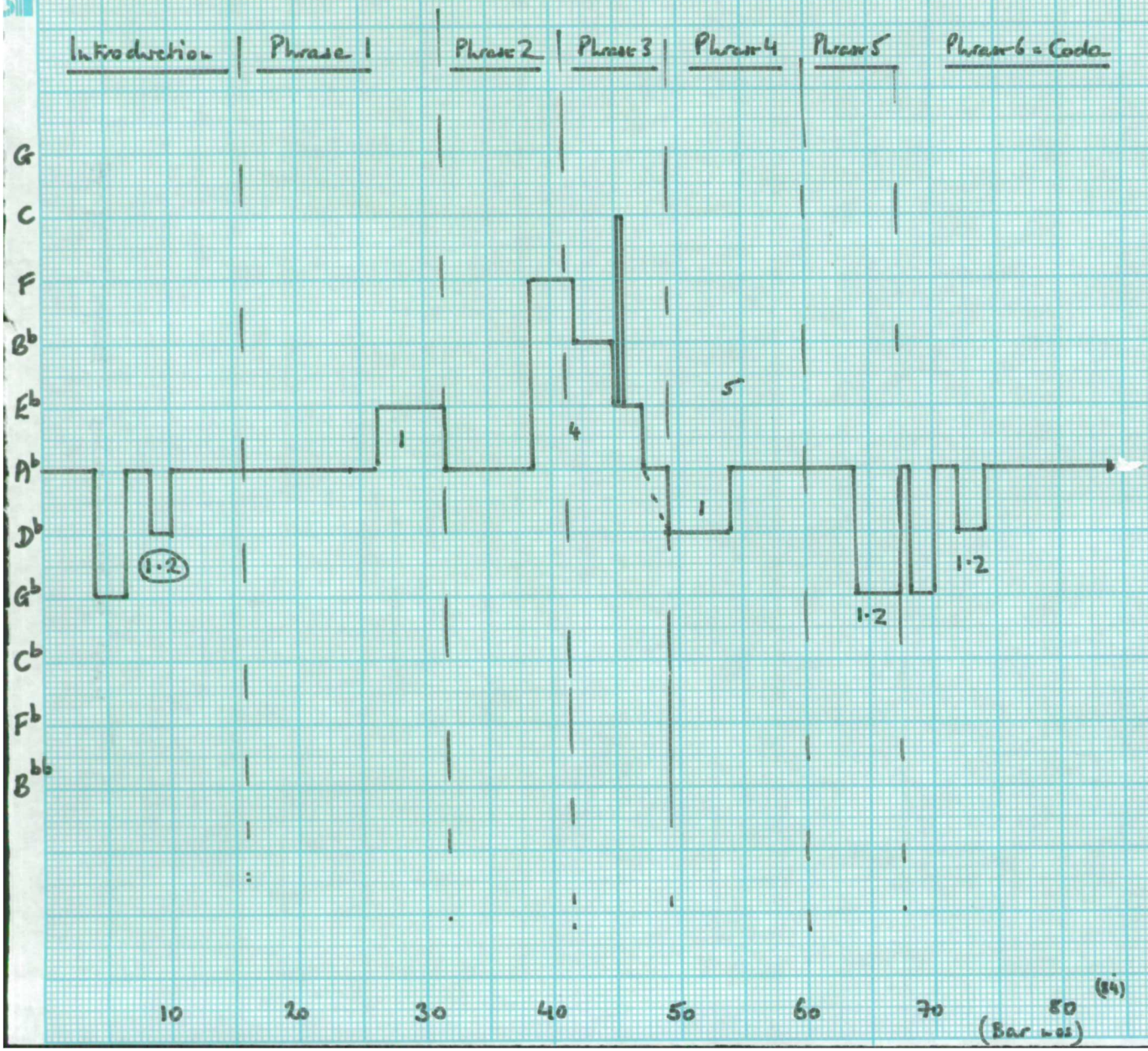
Ex 17. Fig 1, 2, 3: 'Träume'



Score Ex. 17


fl.
altfl.
ob.
e.h.
klar.
baßkl.
fag.
hr. 1 2
hfe.
singst.
(nachlassend)
-ahn-ter Won- ne sie der neu- e Tag be- grüßt, daß sie wach- sen, daß sie blü - hen,
viol. I
viol. II
vla.
(unite)
vcl.
kb.
(div.)
cant.
dolce

'TRÄUME' EX. 18 TONAL-DURATIONAL GRAPH



Comments:

a) Durational Proportion

Tonic : 10·5

Non-Tonic : 6·5

[∴ Tonic emphasis]

b) Tonal Tension:

'Sharp' (↑) = 5

'flat' (↓) = 4·6

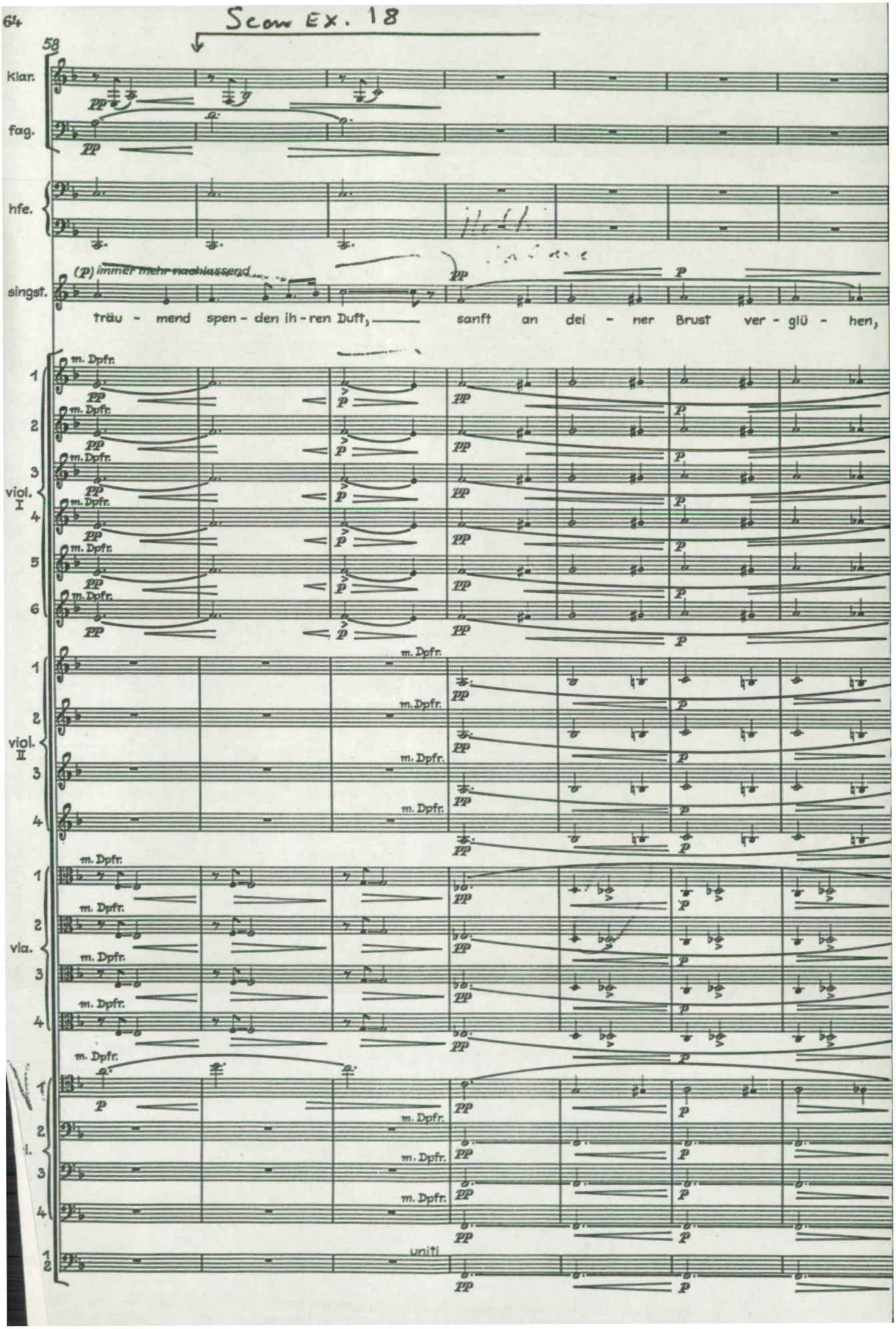
∴ Residue = ·4

∴ Virtual balance of tonal tension.

c) Significantly, the widest tonal distance (and most intense modulatory activity) occurs at the mid-point of the song.

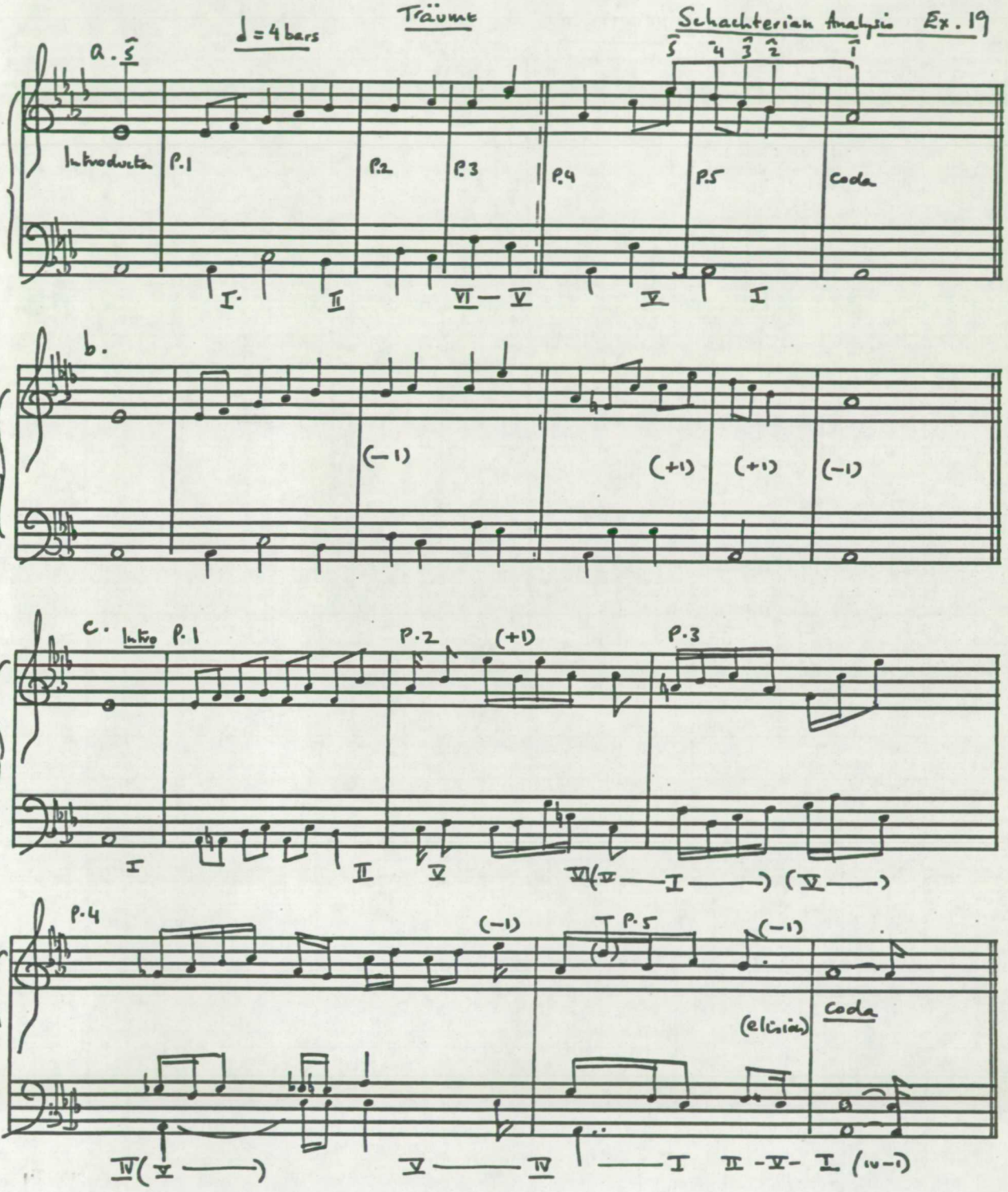
EX. 18 - 'TRÄUME' - TONAL-DURATIONAL GRAPH

Score Ex. 18


58
Klar.
fag.
hfe.
(p) immer mehr nachlassend
singst.
träu - mend spen - den ih - ren Duft, sanft an dei - ner Brust ver - glü - hen,
m. Dpfr.
viol. I
viol. II
vla.
vc.
uniti
cb.

Träumt

Schachterian Analysis Ex. 19

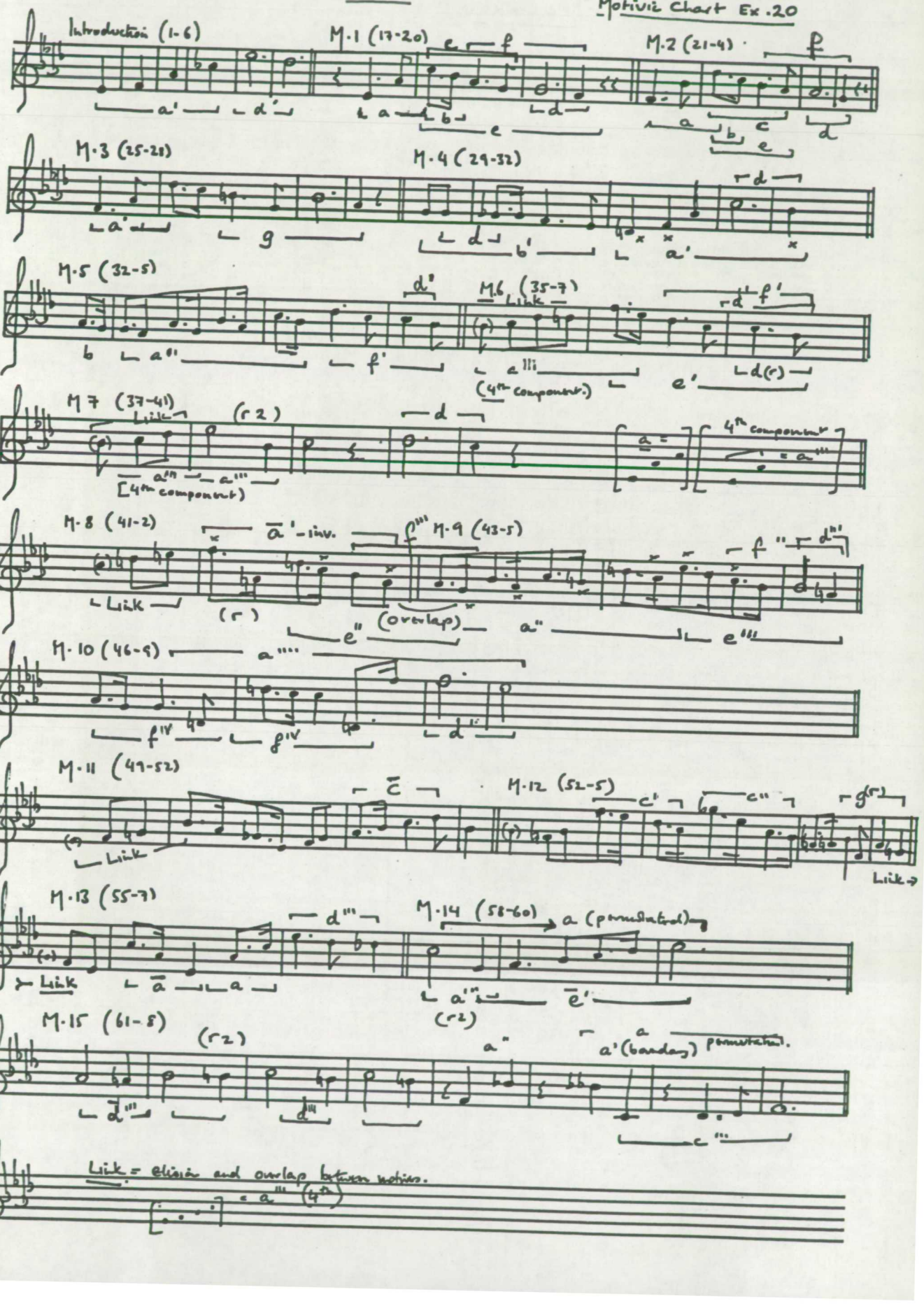


Ex. 19 a-c Schachterian graph

Träume

Träume

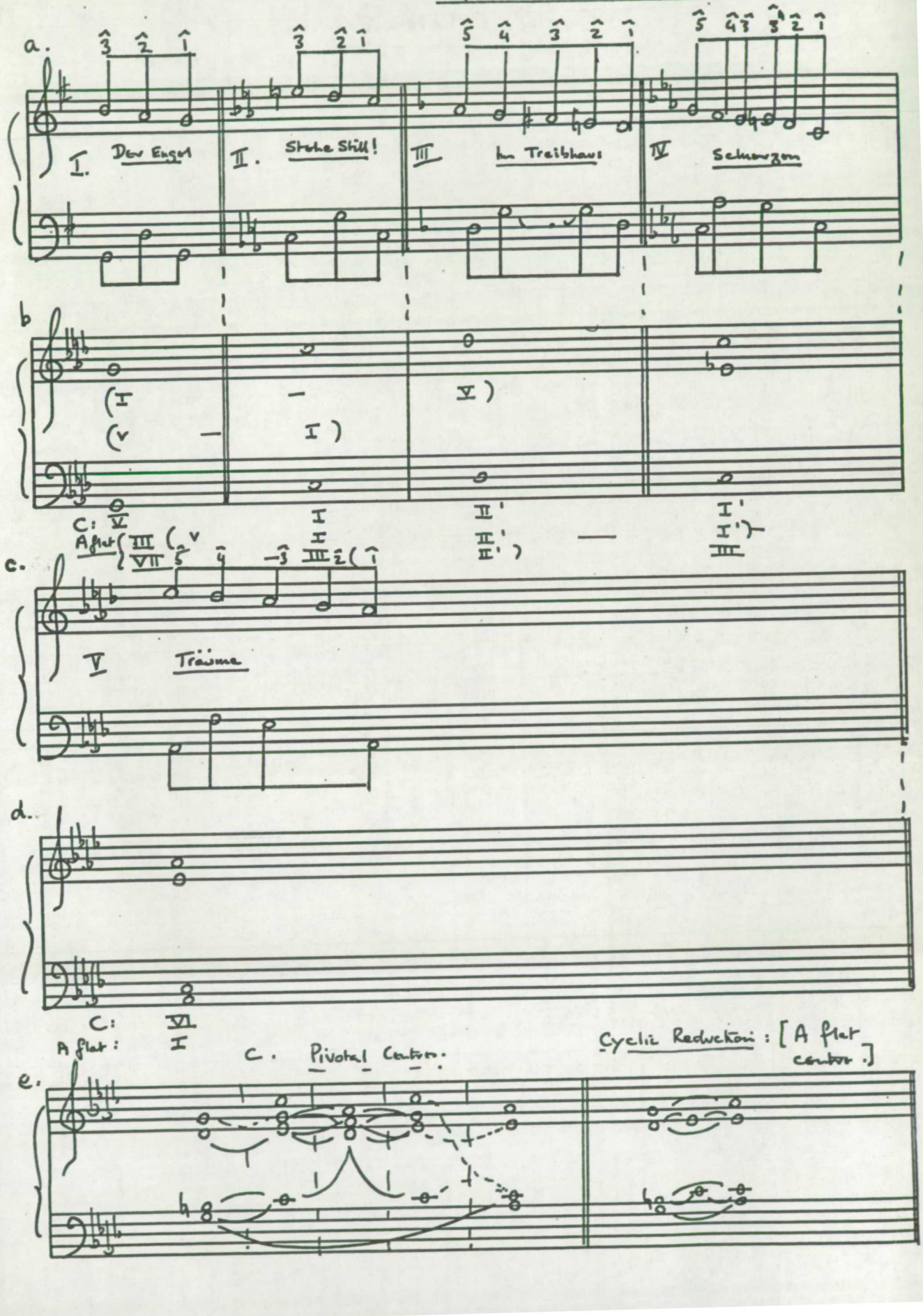
Motivic Chart Ex. 20



Ex. 20 Motivic Chart

Träume

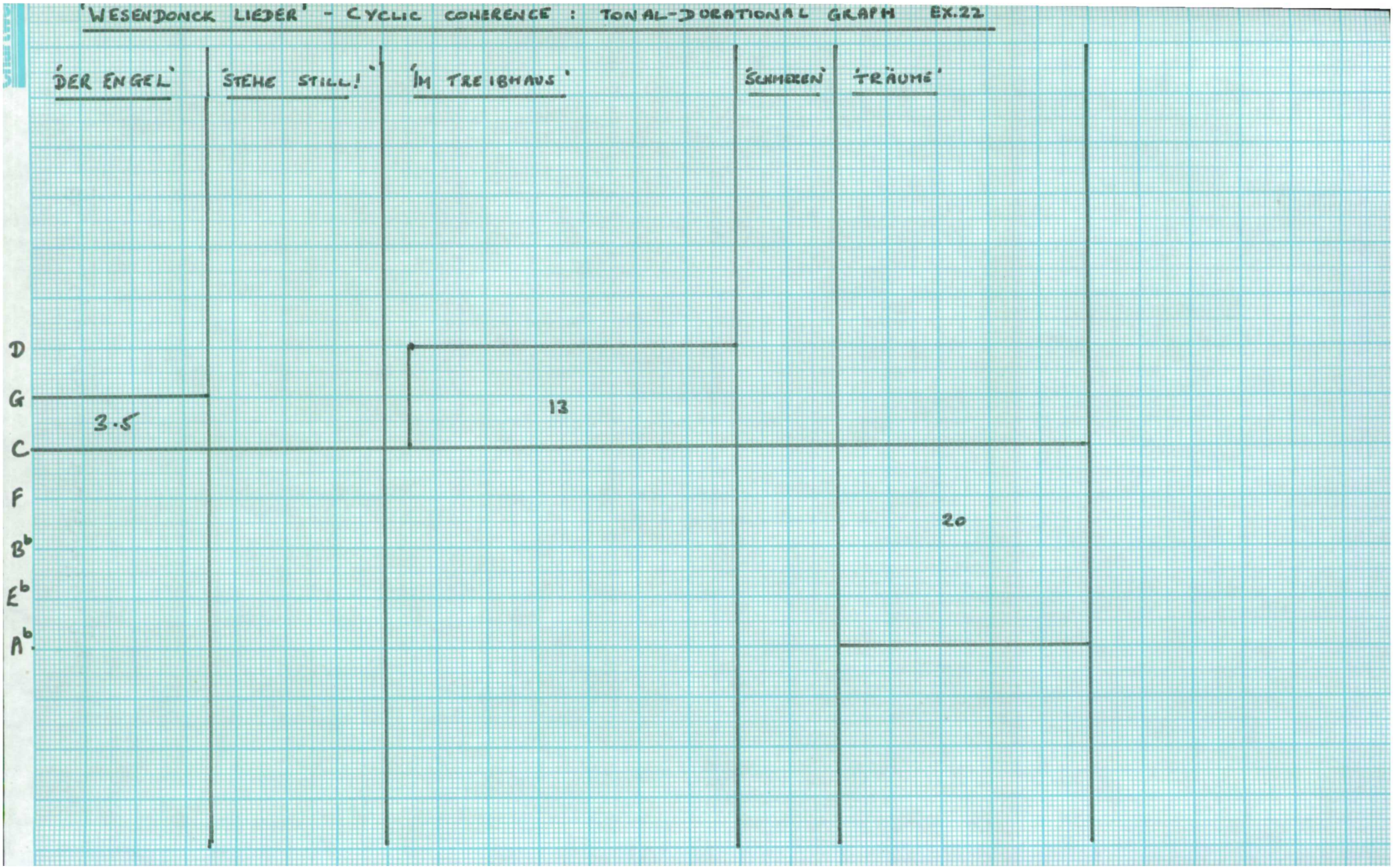
Cyclic Columns: Example 21



Ex. 21 a-e

Cyclic Coherence

'WESENDONCK LIEDER' - CYCLIC COHERENCE : TONAL-DURATIONAL GRAPH EX.22



EX. 22 Cyclic Coherence - Tonal-Durational Graph.

SELECTION of TIMINGS from commercial Recordings of the 'WESENDONCK LIEDER'

EX. 23

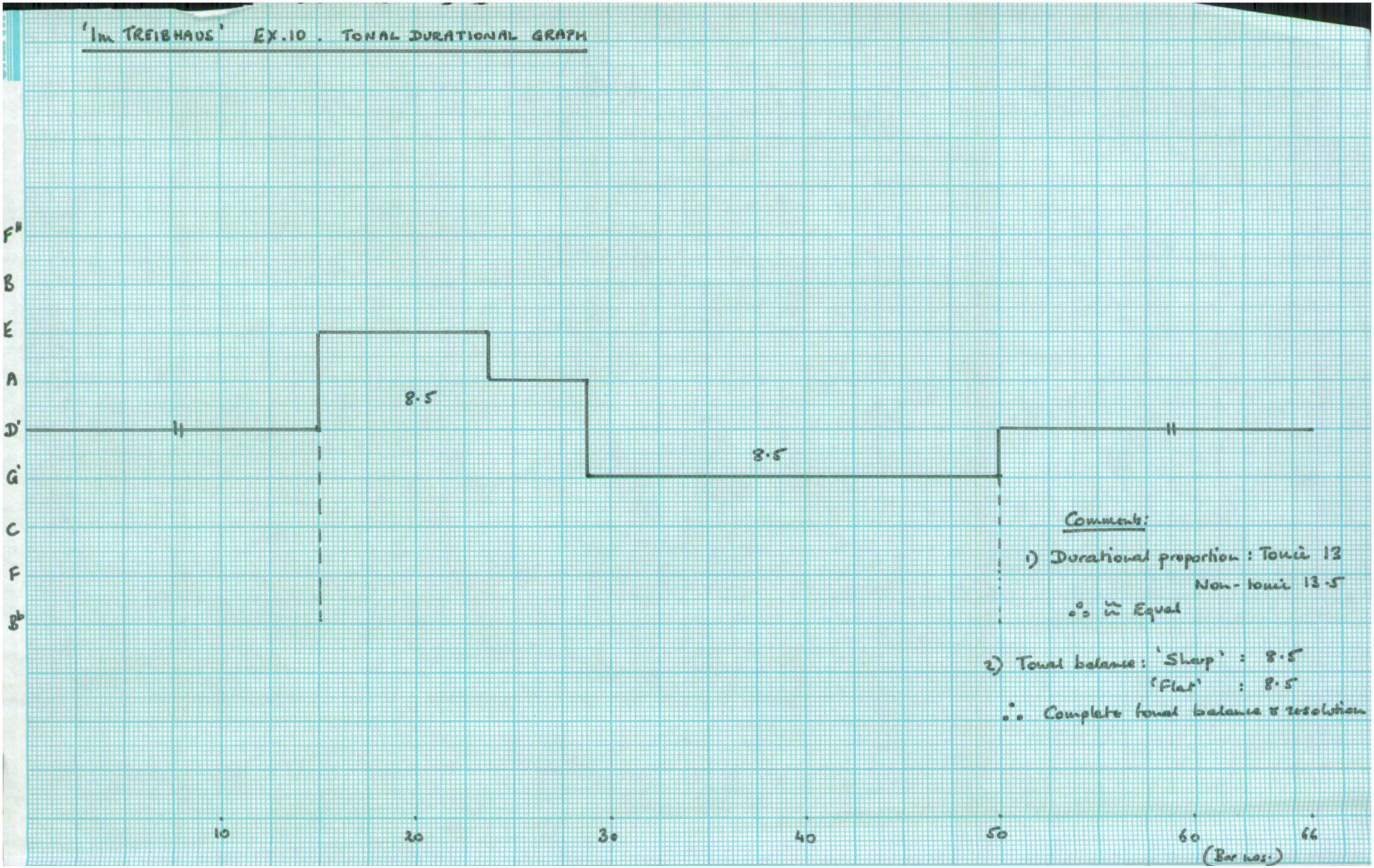
	'DER ENGEL'	'STEHE STILL!'	'IM TREIBHAUS'	'SCHMERZEN'	'TRÄUME'
1.	3'15"	4'20"	7'.00"	1'.50"	6'.00"
2	3'45"	4'20"	6'20"	1'50"	6'.00"
3	3'30"	3'45"	6'20"	2'.00"	4'.20" (X NB)
4	3'.00"	3'45"	5'35"	2'.10"	4'.20"

1. MARYLIN HORNE: (C. LEWIS, RPO)
2. JANET BAKER: (C. A. BOULT, LPO)
3. AGNES BALTSA: (C. J. TATE, LSO, 1985)
4. JESSYE NORMAN: (with Irwin Gage, pno, 1970)

NB: There is complete large scale tonal balance in 3. (cf with EX-22).

Ex 23 : 'Cyclic Coherence' - Timings of Recordings.

'Im Treibhaus' Ex.10. Tonal Durational Graph



Comments:

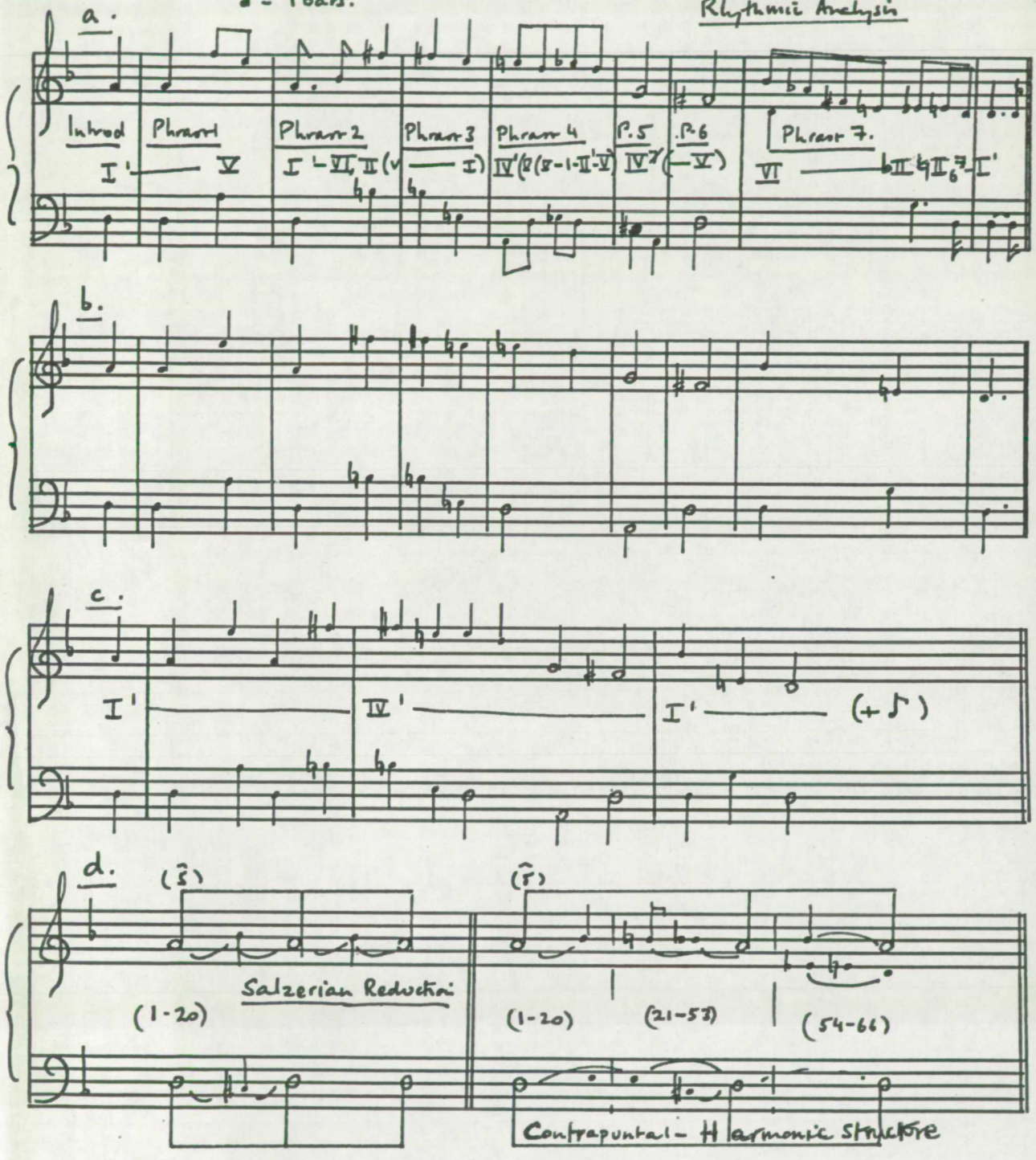
1) Durational proportion: Tonic 13
Non-tonic 13·5
∴ ≅ Equal

2) Tonal balance: 'Sharp' : 8·5
'Flat' : 8·5
∴ Complete tonal balance & resolution

EX. 10. 'IM TREIBHAUS' - TONAL-DURATIONAL GRAPH

'Im Treibhaus'

Ex. II : Schachterian Rhythmic Analysis

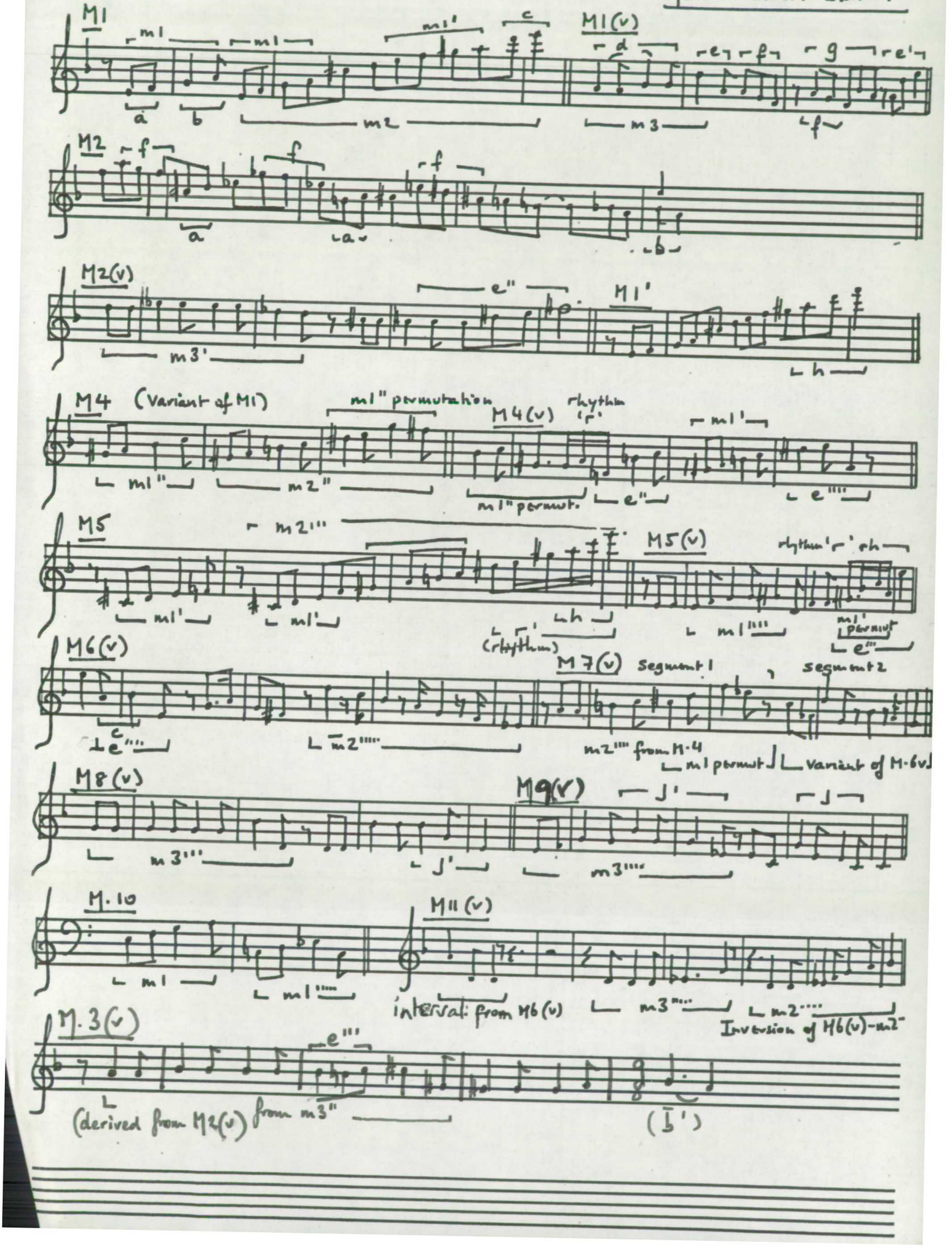


Ex. 11 Schachterian Graph

Im Treibhaus

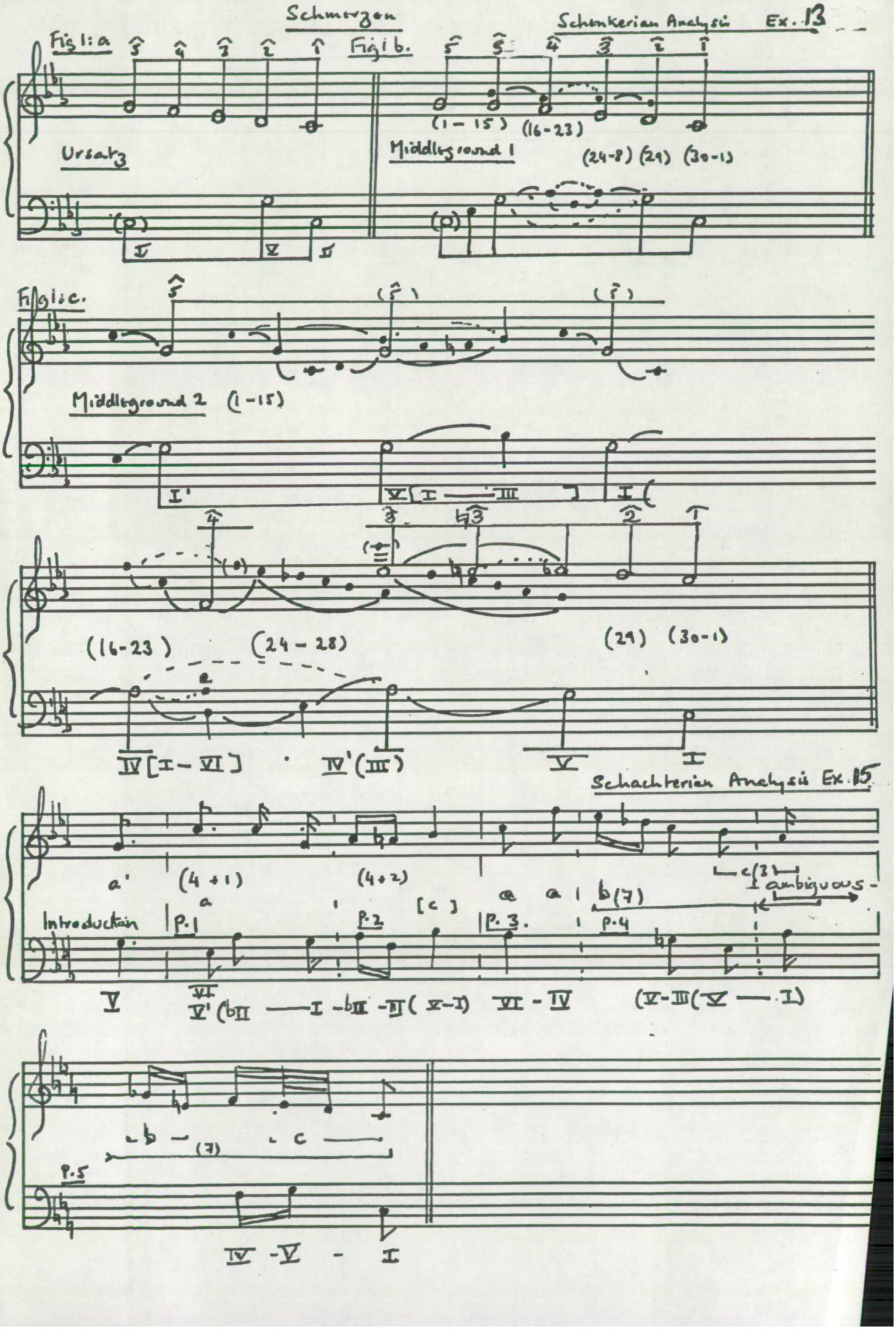
Im Treiblaus

Motivic Chart Ex. 12.



Ex. 12 Motivic Chart

Im Treibhaus

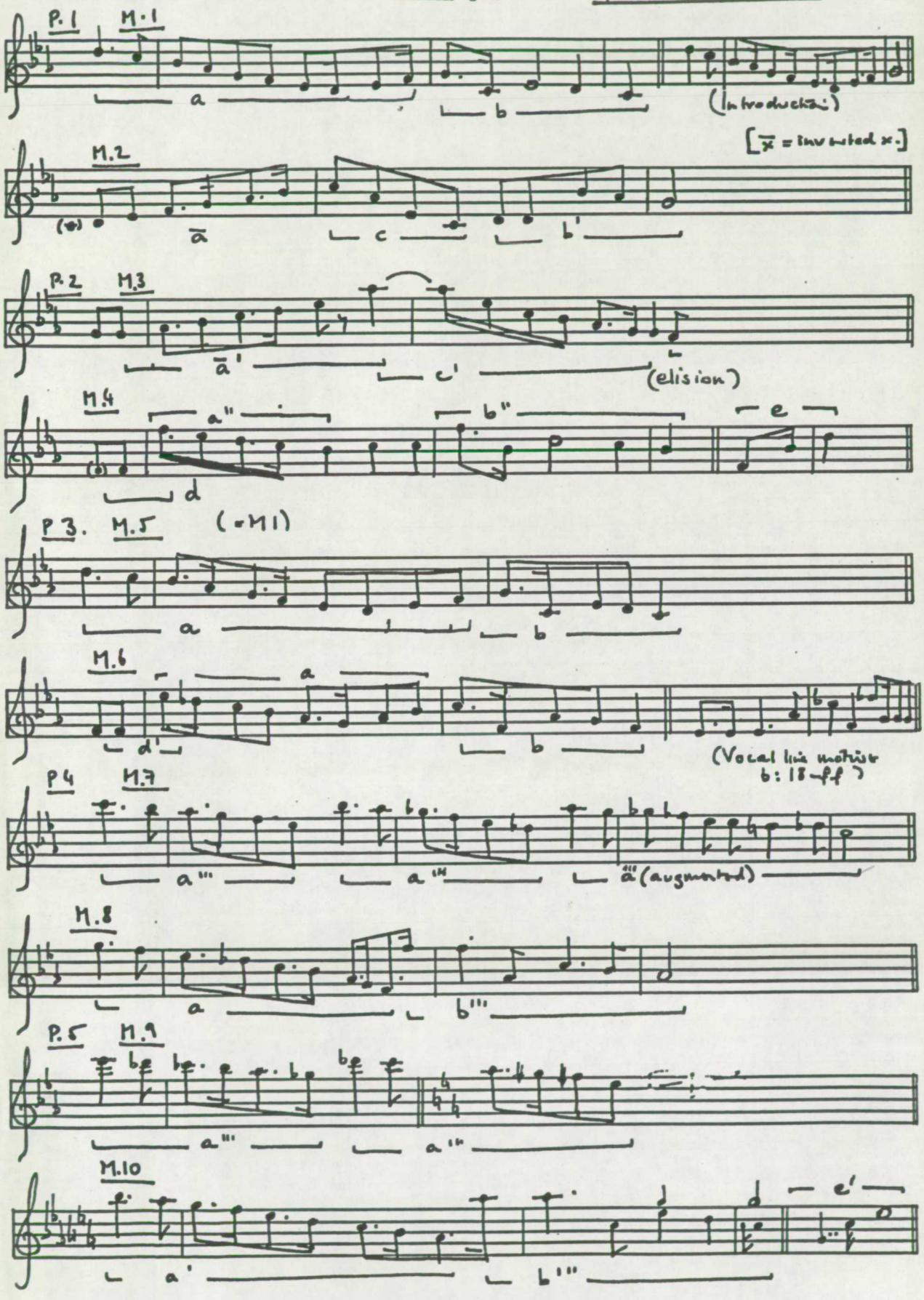

Schmerzen
Schenkerian Analysis Ex. 13
Fig 1: a
Fig 1: b.
Fig 1: c.
Ursatz
Middleground 1
(1-15) (16-23) (24-8) (29) (30-1)
Middleground 2 (1-15)
(16-23) (24-28) (29) (30-1)
Schachterian Analysis Ex. 15
Introduction
P.1
P.2
P.3
P.4
P.5
ambiguous

Ex. 13 a – c Schenkerian graphs

Ex. 15 Schachterian graph

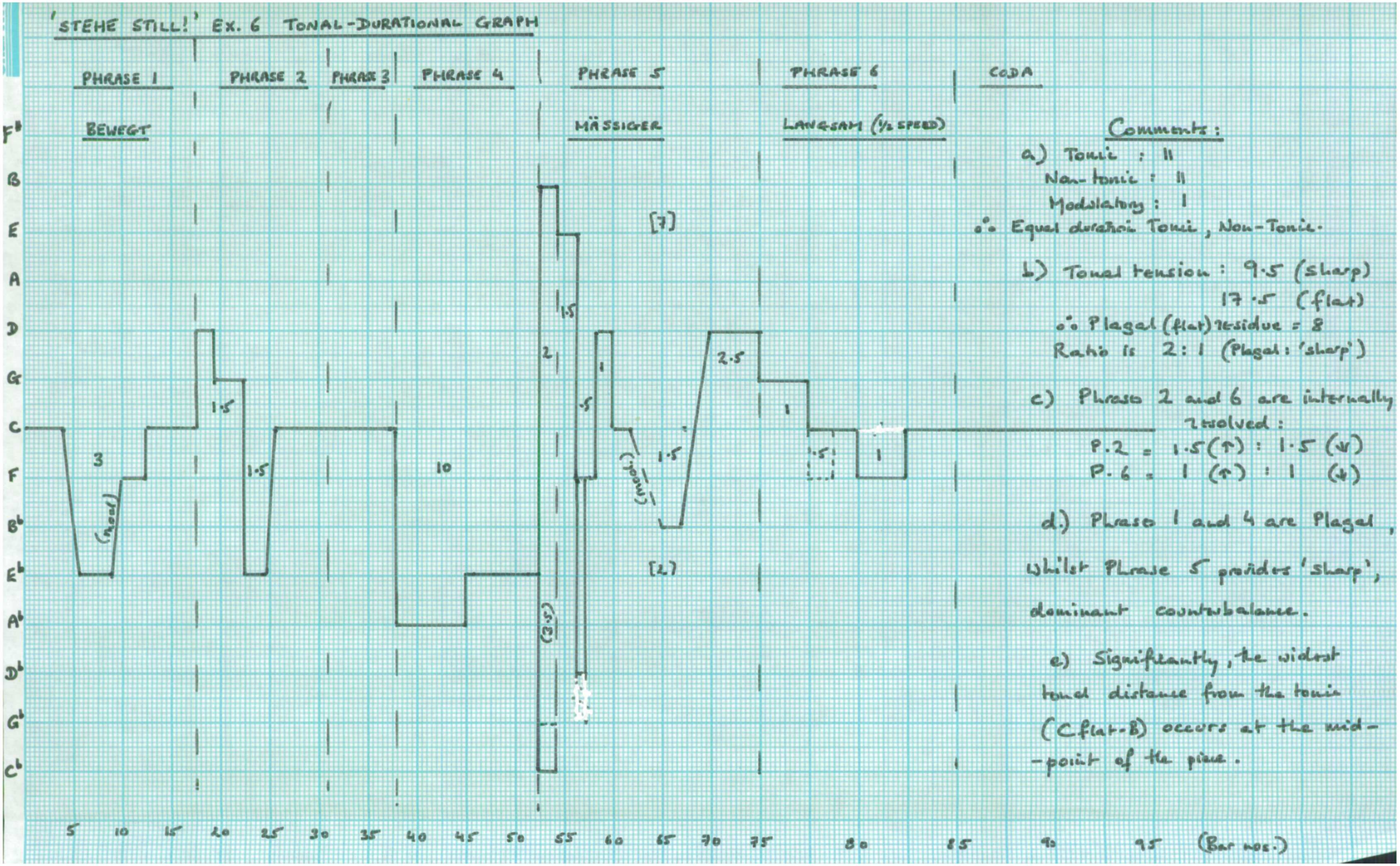
Schmerzen

Schmerzen — Motivic Chart Ex. 16



Ex. 16 Motivic Chart

Schmerzen


'STEHE STILL!' EX. 6 TONAL-DURATIONAL GRAPH
PHRASE 1
PHRASE 2
PHRASE 3
PHRASE 4
PHRASE 5
PHRASE 6
CODA
BEWEGT
MÄSSIGER
LANGSAM (½ SPEED)
F♭ B E A D G C F B♭ E♭ A♭ D♭ G♭ C♭
3
(Rest)
1·5
1·5
10
(3·5)
[7]
2
1·5
·5
1
(Rest)
1·5
[2]
2·5
1
1·5
1
5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 (Bar nos.)
Comments:
a) Tonic : 11
Non-tonic : 11
Modulatory : 1
∴ Equal duration Tonic, Non-Tonic.
b) Tonal tension : 9·5 (sharp)
17·5 (flat)
∴ Plagal (flat) residue = 8
Ratio is 2:1 (Plagal : 'sharp')
c) Phrase 2 and 6 are internally resolved :
P.2 = 1·5 (↑) : 1·5 (↓)
P.6 = 1 (↑) : 1 (↓)
d.) Phrase 1 and 4 are Plagal, whilst Phrase 5 provides 'sharp', dominant counterbalance.
e) Significantly, the widest tonal distance from the tonic (C flat-B) occurs at the mid-point of the piece.

Ex. 6: 'Stehe Still!': Tonal-Durational Graph