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_____ POETRY IN THE TWENTIETH-CENTURY LIEDER OF
_____ FORTNER, HAUER, HINDEMITH, PFITZNER, AND REUTTER

be accepted as fulfilling this part of the requirements for the degree of _____ DOCTOR OF MUSICAL ARTS in COMPOSITION _____

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A COMPARATIVE STUDY OF FRIEDRICH HÖLDERLIN
POETRY IN THE TWENTIETH-CENTURY LIEDER OF
FORTNER, HAUER, HINDEMITH, PFITZNER, AND REUTTER

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Division of Graduate Studies
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DOCTOR OF MUSICAL ARTS in COMPOSITION
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PREFACE

My thanks to all those who have contributed to this study, particularly Dr. Cornelia Moore, Assistant Professor of German, University of Hawaii, for checking the translations; Dr. David Littman, Associate Professor of Greek, University of Hawaii, for checking the scansion; Dr. Ellsworth Milburn, Assistant Professor of Composition, College-Conservatory of Music, University of Cincinnati, for his advice on the theoretical analyses; Dr. Phillip Crabtree, Associate Professor of Musicology, College-Conservatory of Music, University of Cincinnati, for his editorial criticism; and special thanks to my advisor, Dr. Donald Foster, Associate Professor of Musicology, College-Conservatory of Music, University of Cincinnati.

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CHAPTER I

THE POEMS

Introduction

"Sind es die Worte, die mein Herz bewegen oder sind es die Töne, die stärker sprechen? . . . Vergebliches Müh'n, die beiden zu trennen. In eins verschmolzen sind Worte und Töne-- zu einem Neuen verbunden . . ." (Is it the words that move my heart, or is it the music? . . . It is vain to try to separate these two: words and music have melted into one, fused into a new whole.)¹

This rhetorical question posed by the Countess in Richard Strauss's Capriccio raises the central aesthetic issue of Lieder--the indivisibility of text and music. Text and music in Lieder have always intertwined and in this relationship one finds many opportunities for comparative study. The purposes of this study are to gain a greater understanding of how twentieth-century composers have set poetry to music and to provide the singer with a set of analytical guidelines which can be applied to most twentieth-century Lieder. These guidelines, structurally derived from both text and music, should assist

¹S. S. Praver. The Penguin Book of Lieder (Harmondsworth, Middlesex, England: Penguin Books Ltd., 1965), p. 15.

the singer in the technical mastery of his material, thereby increasing his communicative strength and security in performance.

The poetry of Friedrich Hölderlin has interested me since studying Hans Werner Henze's Kammermusik 1958, a chamber work composed on sections of Hölderlin's poem "In lieblicher Bläue." Further study of twentieth-century Lieder was stimulated by my association with Professor Hermann Reutter, who has set many of Hölderlin's poems. Other composers, including Brahms, Britten, Cornelius, Fortner, Hauer, Hindemith, Pfitzner, Reger, Sauguet, Schoeck, and Richard Strauss, have also drawn upon Hölderlin's romantic verse. In the musical settings of these composers, listed in Stein's Verzeichnis deutscher Lieder seit Haydn and the British Broadcasting Corporation Music Library Song Catalogue, five poems occur with the greatest frequency. These poems form the textual basis of this study and the musical settings have been limited to the following five twentieth-century German composers:

<u>Poem</u>	<u>Musical Setting</u>
"Abbitte"	Fortner, Hauer, Pfitzner
"Abendphantasie"	Hauer, Hindemith, Reutter
"An die Parzen"	Fortner, Hauer, Hindemith, Reutter
"Hyperions Schicksalslied"	Fortner, Hauer
"Sonnenuntergang"	Hauer, Hindemith, Reutter

These compositions were selected because they are relatively unknown and because of the lack of adequate analytical data concerning the work of these composers in the area of Lieder.

Translations

German Lieder ideally should be performed in German, and a translation of the German text should be utilized only as an aid for greater understanding by the foreign audience and singer. To the singer who is not fluent in German, the quality of the translation is extremely important. In order to recreate the poetic and musical thought, thereby facilitating literal and aesthetic comprehension of the works performed, the singer must understand every word. To accomplish this understanding the singer needs to translate his own texts and strive for complete clarity of meaning through literalness. An exact literal translation will allow the singer to color words of particular importance, thereby enhancing his interpretation with the closest proximity to the ideas of the poet. The singer who chooses the flowery, rhymed translations so often found accompanying the original text, does himself and his audience a disservice. The audience should have a translation which reconstructs the poetic thought as clearly as possible yet compensates for the grammatical inconsistencies found in changing from German to English sentence structure.

With this in mind, the translations of the five poems have been accomplished in two ways; first, with a literal translation appearing under each line of text; and then in a more readable grammatical structure, on separate pages, for the understanding of the audience.

"Abbitte" (Apology)

Heilig Wesen! gestört hab ich die goldene
Holy Being! disturbed have I the golden

Götterruhe dir oft, und der geheimeren,
Peace of the Gods your often, and the secret,

Tiefen Schmerzen des Lebens
Deep pains of life

Hast du manche gelernt von mir.
Have you many learned from me.

O vergiss es, vergib! gleich dem Gewölke dort
O forget it, forgive! like the clouds there

Vor dem friedlichen Mond, geh ich dahin, und du
Before the peaceful moon, go I thither, and you

Ruhst und glänzt in deiner
Rest and glitter in your

Schöne wieder, du süßes Licht!
Beauty again, you sweet light!

"Apology"

Holy Being! I have often disturbed your golden
Peace of the Gods, and the more secret,
More profound pain of life
You have learned much of from me.

O forget it, forgive! like the clouds,
So do I go away, before the peaceful moon,
And you rest and glitter in your
Beauty again, you sweet light!

"Abendphantasie" (Evening Fantasy)

Vor seiner Hütte ruhig im Schatten sitzt
Before his cottage motionless in the shade sits

Der Pflüger, dem Genügsamen raucht sein Herd.
The ploughman, to whom contentedly smokes his hearth.

Gastfreundlich tönt dem Wanderer im
Hospitable sounds to the traveller in the

Friedlichen Dorfe die Abendglocke.
Peaceful villages the evening bells.

Wohl kehren itzt die Schiffer zum Hafen auch,
Happy turn now the sailors to the harbor also,

In fernen Städten, fröhlich verrauscht des Markts
In distant cities, cheerful subsides the market's

Geschäftger Lärm; in stiller Laube
Trade noise; in quiet leaves

Glänzt das gesellige Mahl den Freunden.
Glitters the sociable meal to the friends.

Wohin denn ich? Es leben die Sterblichen
Where go then I? There live the mortals

Von Lohn und Arbeit; wechselnd in Müh und Ruh.
By wages and work; alternating in toil and rest

Ist alles freudig; warum schläft denn
Is all joyful; why sleep then

Nimmer nur mir in der Brust der Stachel?
Never only me in the breast of the thorn?

Am Abendhimmel blühet ein Frühling auf;
 In the evening sky blossoms a spring;

Unzählig blühen die Rosen und ruhig scheint
 Countless bloom the roses and silent shines

Die goldne Welt; o dorthin nimmt mich,
 The golden world; o there in take me,

Purpurne Wolken! und möge droben
 Purple clouds! and wish up there

In Licht und luft zerrinnen mir Lieb und Leid!--
 In the light and air dissolve my love and pain!--

Doch, wie verscheucht von törriger Bitte, flieht
 But, as chased by foolish prayers, flees

Der Zauber; dunkel wirds und einsam
 The magic; dark becomes and alone

Unter dem Himmel, wie immer, bin ich--
 Under the skies, as always, am I--

Komm du nun, sanfter Schlummer! zu viel begehrt
 Come you now, soft slumber, too much wished

Das Herz; doch endlich, Jugend! verglühst du ja,
 The heart; but finally, youth! cooled you yes,

Du ruhelose, träumerische!
 You restless, dreamy!

Friehlich und heiter ist dann das Alter.
 Peaceful and calm is then the elder.

"Evening Fantasy"

Before his cottage the ploughman sits, quietly
In the shadows, his hearth smokes for this satisfied man.
The evening bells sound hospitable to the wayfaring
Stranger in the peaceful village.

The sailors turn happily yet again to the harbour,
In far off cities, cheerfulness evaporates from the
Busy noise of the market-place, in the glitter of
Quiet leaves, the merry meal awaits the friends.

Wherefore I? Mortals live for work and reward alone,
In the process of toil and rest, everything is joyful.
Why is it that sleep never comes to me
Without a thorn in the breast?

The evening sky tells of the blossoming spring,
Countless roses bloom, and the golden world seems
Peaceful; O take me there,
Purple clouds! And may, up there,

In light and air my love and grief dissolve.
Yet as if chased away by a foolish request the magic
Flees; it becomes dark, and as always lonely under
The heavens, am I.

Come you now, gentle sleep! Too much the heart wants,
However, finally, the shine of youth will diminish,
You restless one, dreamy one,
Peaceful and serene then will my old age be.

"An die Parzen" (To the Fates)

Nur einen Sommer gönnt, ihr Gewaltigen!
Only one summer permit, you powerful one!

Und einen Herbst zu reifem Gesange mir
And one autumn to seasoned songs of mine,

Dass williger mein Herz, vom süßen
That willingly my heart, from sweet

Spiele gesättiget, dann mir sterbe.
Games saturated, then from me dies:

Die Seele, der im Leben ihr göttlich Recht
The soul, which in life its godly right

Nicht ward, sie ruht auch drunten im Orkus nicht;
Not had, she rests also below in Orkus not.

Doch ist mir einst das Heilige, das am
But is to me once the whole, which near to

Herzen mir liegt, das Gedicht, gelungen,
Heart my lies, the poem, well done,

Willkommen dann, o Stille der Schattenwelt!
Welcome then, oh still the shadowed world!

Zufrieden bin ich, wenn auch mein Saitenspiel
Content am I, when also my lyre

Mich nicht hinab geleitet; Einmal
Me not down escorted; one time

Lebt ich, wie Götter, und mehr bedarfs nicht.
Lived I, as God, and more is needed not.

"To the Fates"

Only one summer allow me, you powerful ones!
And one autumn to my ripened song,
So that more willingly my heart, from sweet playing
Filled, then fades away from me.

The soul, which in life her godlike rights
Does not attain, also rests not below in Orkus,
However, when finally I have succeeded in the Holy thing
Which is in my heart, the poem,

Welcome then, o silent of the shadow world!
Content am I, even though my lyre no longer
Accompanies me down,
Once I lived, like the Gods, and need no more.

"Hyperions Schicksalslied" (Hyperion's Song of Fate)

Ihr wandelt droben im Licht
You wander above in the light

Auf weichem Boden, selige Genien!
On soft soil, spiritual geniuses!

Glänzende Götterlüfte
Shining God's breath

Rühren euch leicht,
Touches you lightly,

Wie die Finger der Künstlerin
As the finger of the female artist

Heilige Saiten.
Holy strings.

Schicksallos, wie der schlafende
Fateless, as the sleeping

Säugling, atmen die Himmlischen;
Infant, breathe the Gods;

Keusch bewahrt
Chaste kept

In bescheidener Knospe,
In assigned buds,

Blühet ewig
Blooms eternal

Ihnen der Geist,
Theirs the Ghost,

Und die seligen Augen
And the spiritual eyes

Blicken in stiller
Gaze in still

Ewiger Klarheit.
Eternal brightness.

Doch uns ist gegeben,
Nevertheless to us is given,

Auf keiner Stätte zu ruhn,
On no place to rest,

Es schwinden, es fallen
They shrink, they fall

Die leidenden Menschen
The suffering mortals

Blindlings von einer
Blindly from one

Stunde zur andern,
Hour to the other,

Wie Wasser von Klippe
As water from rock

Zu Klippe geworfen,
To rock hurls,

Jahr lang ins Ungewisse hinab.
Year long in that undecided downward.

"Hyperion's Song of Fate"

You wander above in the light
On soft soil, spiritual geniuses!
Shining divine
Breezes touch you lightly
Like the fingers of the woman artist
On holy strings.

Fateless, like the sleeping
Infant, breathe the Gods,
May, chastely kept
In humble protected bud,
Eternally flower
The spirit for you
And may the holy eyes
Glance in still
Everlasting clarity.

Yet we are fated
Never to rest anymore,
Suffering mankind
Wastes away, falls
Blindly from one
Hour to the other,
As water is thrown from
Rock to rock,
Long years in downward
Uncertainty.

"Sonnenuntergang" (Sunset)

Wo bist du? trunken dämmert die Seele mir
Where are you? drunken twilights of my soul

Von aller deiner Wonne; denn eben ists,
From all your joys; then exactly is it,

Dass ich gelauscht, wie, goldner Töne
That I lurked, as, golden tones

Voll, der entzückende Sonnenjüngling
Full, the delightful sun-youth

Sein Abendlied auf Himmlischer Leier spielt;
His evening songs on heavenly lyre played;

Es tönten rings die Wälder und Hügel nach.
It toned all around the woods and hills.

Doch fern ist er zu frommen Völkern,
Yet far is he to devout people,

Die ihn noch ehren, hinweggegangen.
Who him still honor, gone away.

"Sunset"

Where are you? Drunken twilights of my soul
In all your joys; for just now I listened
As the delightful sun-youth played his
Evening song on his heavenly lyre filled with

Golden tones, around the woods and hills echoed.
However, he has gone far away
To pious peoples,
Who still worship him.

Scansion

Scansion is another important consideration for both composer and singer. This importance is evident in Webster's definition of scansion:

An alternative for declamation, when it is desired to say that a vocal piece of music has been written with such careful regard to the natural accent of the words, that the accentuated notes of the melody coincide with the accented syllables of the words, and the musical curve of the song, so to speak, describes the same pattern as that of the poem.²

Scansional consciousness throughout the history of Lieder has changed with nearly every generation of composers, always moving toward greater musical freedom. The Baroque composer was bound by strict compositional rules which many times led to awkward textual accents. In the Classical period, the composer was less restricted and therefore able to improve his treatment of scansion. With the advent of even freer forms in Romantic poetry, composers advanced scansional accuracy even further. The twentieth-century composer has benefited from these freedoms and, bound only by the dictates of his imagination, can closely recreate the exact meters set down by the poet.

²Philip Babcock Gove, ed., Webster's Third New International Dictionary, unabridged, 12th ed., 1966, p. 50.

The poetry of Friedrich Hölderlin, set by many Romantic and modern composers, has an added element of scansional interest due to the Neo-Hellenistic influence which strongly affected his work. Friedrich Hölderlin (1770-1843) was a very complex, fascinating, tragic person whose productive creativity was sadly shortened by the onset of schizophrenic madness about 1802-1805. His mature poems were a product of, and a reaction to, his theological training. He was a Romantic idealist who fell under the increasing domination of Hellenism.

Hölderlin's introduction to Greek philosophy began at the Klosterschule at Denkendorf in 1786, where Xenophon's Cyropaedia was included in the theological curriculum. This work is an historical novel describing the boyhood and education of Cyrus the Great and the founding of the Persian Empire and may have been the initial inspiration for Hölderlin's great novel, Hyperion, set in ancient Greece. The Hellenistic influence grew in his work and can be clearly seen in the two theses which he wrote to complete his theology degree in 1793 at the University of Tübingen, "A History of the Fine Arts of Greece" and "Parallels between the Proverbs of Solomon and Hesiod's Works and Days." The thoroughness of the young poet's study led him first to many translations of Greek works, such as Sophocles' Oedipus Rex and Antigone, many odes of Pindar, works of Plato, and others.

These translations then led Hölderlin to the use of Greek metric schemes in his own poetry.

The rhythmic meter of ancient Greek poetry was quantitative in nature, based on short and long syllables rather than being qualitative or accentual, as is modern poetry. In analyzing these meters, the sign U represents a short syllable and — a long syllable. The patterns are divided into feet, with each foot consisting of two or three syllables divided quantitatively into the following chief patterns:

Iambic	=	U —
Trochaic	=	— U
Dactylic	=	— U U
Anapaestic	=	U U —
Spondaic	=	— —
Tribrachic	=	U U U

Combinations of these metric feet were known in antiquity, many named for the ancient Greek poets whose work utilized most often the patterns in question. Hölderlin used two of these patterns, the Alcaic and Asclepiadean, as the metric basis for many of his poems, particularly the odes and hymns. Michael Hamburger states that the "Alcaic is more suited to his lyrical or tragic modulations, . . . the Asclepiadean the more suited to the exposition of an epigrammatic or dialectic theme."³ These facets of mood or ethos can be clearly seen in the

³Michael Hamburger, Friedrich Hölderlin (London: Routledge and Kegan Paul Ltd., 1966) p. xvi.

translations of the poems earlier in this chapter.

The Alcaic meter, named after Alcaeus, who lived around 600 B. C., is a "verse or strophe marked by complicated variation of a dominant iambic pattern by initial anacrusis and by spondees, trochees, and dactyls used mostly in medial or final positions."⁴

"Abendphantasie," "An die Parzen," and "Sonnenuntergang," are Alcaic and are scanned as follows:

⁴Webster's, p. 50.

"Abendphantasie"

Vor seiner Hütte ruhig im Schatten sitzt
 Der Pflüger, dem Genügsamen raucht sein Herd.
 Gastfreundlich tönt dem Wanderer im
 Friedlichen Dorfe die Abendglocke.

Wohl kehren itzt die Schiffer zum Hafen auch,
 In fernen Städten, fröhlich verträuscht des Markts
 Geschäftger Lärm; in stiller Laube
 Glänzt das gesellige Mahl den Freunden.

Wohin denn ich? Es leben die sterblichen
 Von Lohn und Arbeit; wechselnd in Müh und Ruh
 Ist alles freudig; warum schläft denn
 Nimmer nur mir in der Brust der Stachel?

Am abendhimmel blühet ein Frühling auf;
 Unzählig blühen die Rosen und ruhig scheint
 Die goldne Welt; o dorthin nimmt mich,
 Purpurne Wolken! und möge droben

In Licht und Luft zerrinnen mir Lieb und Leid!--

Doch, wie verscheucht von törriger Bitte, flieht

Der Zauber; dunkel wirds und einsam

Unter dem Himmel, wie immer, bin ich--

Komm du nun, sanfter Schlummer! zu viel begehrt

Das Herz; doch endlich, Jugend! verglühst du ja,

Du ruhelose, träumerische!

Friedlich und heiter ist dann das Alter.

"An Die Parzen"

Nur Einen Sommer gönnt, ihr Gewaltigen!

Und einen Herbst zu reifem Gesange mir,

Dass williger mein Herz, vom süßen

Spiele gesättiget, dann mir sterbe.

Die Seele, der im Leben ihr göttlich Recht

Nicht ward, sie ruht auch drunten im Orkus nicht;

Doch ist mir einst das Heilge, das am

Herzen mir liegt, das Gedicht, gelungen,

Willkommen dann, o Stille der Schattenwelt!

Zufrieden bin ich, wenn auch mein Saitenspiel

Mich nicht hinab geleitet; Einmal

Lebt ich, wie Götter, und mehr bedarfs nicht.

"Sonnenuntergang"

Wo bist du? trunken dämmert die Seele mir
 Von aller deiner Wonne; denn eben ists,
 Dass ich gelauscht, wie, goldner Töne
 Voll, der entzückende Sonnenjüngling

Sein Abendlied auf himmlischer Leier spielt';
 Es tönten rings die Wälder und Hügel nach.
 Doch fern ist er zu frommen Völkern,
 Die ihn noch ehren, hinweggegangen.

The Asclepiadean pattern carries the name of Asclepiades of Samos, who lived around 200 B. C., and is a "verse that extends a glyconic base by repetition of the choriambic cadence (1) once before the final iambus (as — — — 00 — — 00 — 0) or (2) twice (as — — — 00 — — 00 — — 00 — 0)--called also respectively (1) lesser asclepiad, minor asclepiad; (2) greater asclepiad, major asclepiad."⁵ The poem "Abbitte" is an example of the Asclepedian pattern:

⁵Ibid., p. 127.

"Abbitte"

— — — — —
 Heilig Wesen! gestört hab ich die goldene
 — — — — —
 Götterruhe dir oft, und der geheimeren,
 — — — — —
 Tiefern Schmerzen des Lebens
 — — — — —
 Hast du manche gelernt von mir.

— — — — —
 O vergiss es, vergib! gleich dem Gewölke dort
 — — — — —
 Vor dem friedlichen Mond, geh ich dahin, und du
 — — — — —
 Ruhst und glänzest in deiner
 — — — — —
 Schöne wieder, du süßes Licht!

"Hyperions Schicksalslied" is a free-verse hymn and does not conform to any recognizable ancient Greek pattern:

"Hyperions Schicksalslied"

U — U — U U —
 Ihr wandelt droben im Licht
 U — U — U — U U U —
 Auf weichem Boden, selige Genien!
 — U U — U —
 Glänzende Götterlüfte
 — U U —
 Rühren euch leicht,
 U U — U U — U U
 Wie die Finger der Künstlerin
 — U U — U
 Heilige Saiten.

— U U U U — U U
 Schicksallos, wie der schlafende
 — U — U U — U U
 Säugling, atmen die Himmlischen;
 — U —
 Keusch bewahrt
 U U — U U — U
 In bescheidener Knospe,
 U U — U
 Blühet ewig
 — U U —
 Ihnen der Geist,
 U U — U U — U
 Und die seligen Augen
 — U U — U
 Blicken in stiller
 — U U — U
 Ewiger Klarheit.

Doch uns ist gegeben,
 Auf keiner Stätte zu ruhn,
 Es schwinden, es fallen
 Die leidenden Menschen
 Blindlings von einer
 Stunde zur andern,
 Wie Wasser von Klippe
 Zu Klippe geworfen,
 Jahr lang ins Ungewisse hinab.

Scansion, then, while it is important in most twentieth-century Lieder, is of even greater importance in the setting of Hölderlin's poetry to music because of the strict rhythmic element, which necessarily effects the melodic structure. How much effect scansion has on the melodic structure in these compositions can best be seen by making a thorough musical analysis of them.

CHAPTER II

THE MUSICAL SETTINGS

Melodic Rhythm

Hölderlin's poetry is true to the strict quantitative meters of the ancient Greeks Alcaeus and Asclepiades, but the five composers whose settings are discussed here have not been as strict in their musical realizations of these meters. Such limitations upon musical freedom would have been overrestrictive and uncharacteristic of these composers' musical styles. Each composer, however, aware of the problems of poetic meter, has chosen different solutions in setting Hölderlin's texts.

The following guideline has been used to analyze the scansion of the fifteen songs:

A long syllable in the poetic scansion should be set to a longer note, and a short syllable to a shorter note, unless there is a qualitative alteration. Such alterations consist of equal time value for long and short syllables if the short syllable is unaccented, moves downward melodically, or appears in a weak portion of the beat or measure.

Any other metric or accentual alteration of the melodic line is considered a deviation from the original Greek pattern. In Appendix I,

long and short syllables have been identified and placed above the melodic line in all fifteen songs. In each instance where the composer has failed to comply with the above guideline, a circle has been drawn around the symbol in the scansional line. Thus, a glance at the scansional markings of a song will reveal how closely the composer has followed the appropriate metric pattern.

Melodic Intervals

In addition to understanding scansion so that his musical interpretations are textually oriented, the performer must confront and solve the problem of singing difficult intervals.

Melodic intervallic patterns in twentieth-century Lieder have less repetition than those in eighteenth- or nineteenth-century works. Dodecaphony and extreme chromaticism obscure tonal centers, and a very wide tessitura is also problematic in many songs, made more difficult by underlying harmonic structures which contrast with, rather than assist, the singer.

Just as text and music in Lieder are fused into one, melody and harmony in twentieth-century Lieder are similarly related. The harmonic devices available to the modern composer are virtually unlimited and they, perhaps even more than melody, can illustrate the state of the art of Lieder in the twentieth century.

Harmonic Structure

Three twentieth-century systems of theoretical thought have been used in the harmonic analysis of the fifteen songs under discussion. They are the Schenker, Hanson, and Hindemith systems, and it is possible to apply any or all of them to the compositions in this study. An explanation of the terminology used in the three systems appears at the beginning of Appendix I.

Each of the systems used in the analysis has certain advantages. The Schenker system, for instance, can be an important tool for the singer who may lack the time for a detailed analysis. By stressing the substructure of "background," it is possible to break down a work into its broadest structural components. The Schenker approach furnishes the singer with a more general analysis than the other systems because of their greater detail. The benefits to be derived from a Schenker analysis are as important as those of the Hanson and Hindemith systems, however, for they set the harmonic architecture of the music in broad relief. The Hanson system can be applied most easily to songs having a thin harmonic texture because it focuses upon intervallic relationships. It becomes the most detailed of the three when used in the analysis of block chords having many dissonant intervals and no unisons as components. Hindemith's theoretical system as contained in The Craft of Musical Composition written in

1937, two years after the three Hindemith songs discussed in this study, has been applied to all fifteen songs to test his concept of consonance-dissonance-consonance.

The use of these three systems has been very helpful in achieving a composite view of the intricate techniques involved in the composition of twentieth-century Lieder. The Schenker system has been applied to the Fortner and Pfitzner songs, and the Hanson system to the songs of Hauer.

Performance Analyses

The following analyses should assist the performer in his preparation and serve as an applicable model upon which he can base future musical analyses. Factors that have been considered include form, tonality, text setting and scansion, dynamic range, and compositional techniques.

"Abbitte"

Fortner

"Abbitte," set by Fortner for baritone, has a formal outline of A-A' and is a strophic variation. The tonality is A minor with an A pedal throughout, moving to D major and back to A minor in each strophe. The song is constructed of sustained, widely spread vertical seventh chords with little rhythmic drive. The melody, marked

langsam (slowly), has no metronomic indication and is extremely simple, almost like secco-recitative. This song poses few problems of range or tessitura.

The text is set syllabically and only occasionally varies from this pattern. The penultimate word in the second verse is set in a melismatic pattern reminiscent of Gregorian chant. The musical material which ends verse two is the only new material used, since most of the verse is only a rhythmic and melodic variant of verse one.

The dynamic range is very small, beginning piano and remaining at that level throughout verse one and most of verse two. It does increase to mezzo forte at measure 23, however, which is the textual climax of the song.

The simplicity inherent in this musical setting allows relatively little dissonance. There are several tritones, caused by melodic suspensions, as at measures 7, 11, 20, and 24-26.

The scansion deviates from Hölderlin's pattern only once, that being on the du in measure 20. Fortner also changes the textual syllabification by setting goldne, rather than the original goldene which appears in measure 4.

Hauer

The Hauer setting of the poem "Abbitte," for medium voice, is through-composed. The tonality begins with a downward B_b whole-tone scale (B_b-A_b-G_b- [Ẽ]-D-[C̃]), and progresses to a series of

complex, consecutive, dominant tritone chords, which then thin to a more consonant series of chords of perfect and diminished fourths. The left-hand chords in the second brace consist of four pitches of the original whole-tone scale, spelled enharmonically (C-F[#]-A_b-D), and the next chord completes the scale, utilizing the E and B_b as the final components. The harmonic texture thins noticeably as the first verse of text ends over tied chords, which resolve one at a time. In the second verse of text, the voice is treated in recitative-like fashion under sustained, dissonant chords doubled at the octave in the right hand one half beat later, giving an echo effect. The chords become more complex in the final brace and have secundal as well as tertian structure, with the echo effect continuing to the end, while the final chords again sound the B_b-D-F[#] portion of the original whole-tone scale in an augmented triadic figure.

Melodically syllabic throughout, the text is set with duplet and triplet eighth-notes, the one grouping in the voice occurring simultaneously with the other in the accompaniment. The first verse of the text resembles recitativo accompagnato and the second verse recitativo secco.

The dynamic range of the melodic line has only one marking, mezzo forte, throughout. The accompaniment has additional markings, all mezzo forte and softer, ending with a pianissimo. The vocal line, then, should be a gradual decrecendo from beginning to end. The

melodic contour is one long arched phrase in each verse of text and is basically stepwise and triadic with two instances of melodic tritones in the final brace of music. The metronomic marking is $\text{♩} = 40$.

The scansion found in this setting is very close to the original pattern with only one deviation, that on the word ich in the first brace.

Pfitzner

Pfitzner chose to set "Abbitte" in an A-B-C-A' form. The tonality of this song for medium voice, is based on third relations (C-A_b-Fm-Am), ending in D major. The sonority is tertian throughout, with extreme chromaticism as the prevailing element.

The only tempo indications are sehr langsam und feierlich (very slow and solemn) and sehr langsam which appear respectively at the beginning of verse one and in the final two measures. There is no metronomic marking.

The melodic contour has an arched phrase in the first verse of text and a gradual rising to the end in the second verse. The range is not extensive, encompassing one octave (e_b¹-d^{#11}) and the tessitura should not pose any difficulty for a mezzo-soprano or baritone voice. Intervallically the setting is stepwise and triadic with one melodic tritone in measure 26. The dynamic range is piano throughout for the voice and ranges from piano to pianissimo in the accompaniment.

From the standpoint of scansion, there are changes from the original poem in measures 11 and 12. Pfitzner changes the original words geheimere tiefern to geheimen tieferen. There are also five altered textual accents in this setting, all circled in Appendix I.

The main compositional technique is a chromatic pattern in contrary motion in the bass and soprano which forms the thematic outline for the song. The first three measures and variants of this figure appear throughout the work. The second verse of text has great rhythmic drive derived from the quarter-note triplets, slowing to quarter notes, half notes, and finally whole notes. There is also a polychordal section at measure 29 and 30 which contrasts with the tritone chromaticism at the beginning and ending of the work.

"Abendphantasie"

Hauer

"Abendphantasie," as set by Hauer for baritone, is in the form A-B-C-D-A' and tonally is almost dodecaphonic. The first twelve notes in the bass line comprise a twelve-tone row. It is not developed throughout the piece, however, other than at the repetition of the A' section, where it appears in a slightly altered form. The tonality is difficult to establish because of the predominance of seventh-chord and tritone harmonies.

The A section has a driving eighth-note triplet rhythm in the right hand over the quarter-note and eighth-note figure in the left hand, which doubles the vocal line. The B section shows considerably more consonance and utilizes at measure 17 a technique which Hauer favors, where the right hand states melodically the notes of the chord being played by the left hand. Section C begins with the same rhythmic figure as A, but is more consonant and has seven measures of downward chord streams beginning at measure 36. Three measures of fast arpeggiated figures follow before the return of the opening rhythmic outline. Section D begins at measure 50 with a chordal accompaniment below a quasi recitativo melodic line. The A' section returns with the row slightly altered and the final line has a built-in ritardando, the triplet figures changing to duplets, then quarter notes, and finally half notes.

The song has no expressive markings, except fermatas, and no tempo or dynamic indications. The melody is syllabic throughout with one exception at measure 24, where two notes appear on the first syllable of the word Freunden. The vocal line is doubled throughout in the accompaniment, making the intervals, which would ordinarily be very difficult, reasonably singable.

The scansion in this long poem has ten instances of altered accentuation. Hauer sets the first two syllables of text, vor seiner in the reverse order indicated by Hölderlin's scansional pattern.

This reversal of long and short syllables in the scansion occurs again in measure 39 on the first two syllables of the word unzählig, in measure 50 on the words doch, wie, and in measure 54 on the words komm du. Instances where single scansional alterations occur are first, in measure 20 on the word in and second, on the word o in measure 42.

The range is an octave and a fourth (B-e') and the tessitura is a medium one. The biggest challenges to the singer in this song are to match the intervals doubled by the accompaniment and to interpret the music adequately in spite of the lack of expressive markings.

Hindemith

The form which Hindemith uses for "Abendphantasie" is A-B-C (development)-A'. Pervasive two-part counterpoint is the dominant stylistic trait in this song for tenor, the accompaniment being in octaves in much of the work. In the principles outlined in The Craft of Musical Composition, Hindemith states that when only two notes are sounded simultaneously they produce an interval rather than a chord. The analysis of the two-voice writing appearing in Appendix I, therefore, has been made by joining the three notes in each full beat. The result of this joining is that most of the chords become III chords because many contain intervals of a second. Section C in this song has not undergone the joining technique and standard terminology from Hindemith's "Table of Chord Groups" is applicable.

There is no metronomic marking in this song. However, Hindemith does indicate ruhig bewegt (peacefully moving) at the beginning, lebhaft (lively) in section C, and ruhig, wie am Anfang (peacefully, as at the beginning) at A'. The polyrhythmic elements between the voice, in 3/4, and the piano, in 9/8, give accentual interest to the text. The polyrhythm changes at measure 21 to 4/4 in the voice and 12/8 in the piano, and both change to 4/4 at the beginning of the development, measure 31. The A' section sees the return of the original rhythmic figure as well as the main contrapuntal thematic material. The melody has great motion and rhythmic drive brought about by the two-against-three elements and the variety of time signatures in the piano and vocal line.

Although the dynamic levels vary only from piano to forte for the voice, the tessitura of this song demands forceful singing in much of the work. The tessitura is quite high, posing many vocal as well as musical problems.

There are many scansional alterations in this six verse poem. In the most obvious departures from Hölderlin's scansion, Hindemith reverses the long and short syllabification of the first two syllables of text. He makes the same alteration on the word unzählig in measure 52, doch, wie in measures 69 and 70, and komm du in measures 82 and 83. Other single scansional deviations occur on the words wohin in measure 29, o in measure 58, and purpurne in measure 61. Hindemith also changes the syllabification of the original text by setting the

words geschäft'ger as geschäftiger and blühh as blühen. The substitution of the word nehmt for the original nimmt does not change the syllabification and would seem unnecessary.

Reutter

The highly chromatic setting of "Abendphantasie" by Reutter, for "eine tiefe Stimme" as specified in the score, is through-composed and in the form A-B-C-D-E. The song begins on a C tonality, alternating between the minor and major. The A section extends over two verses of text and retains the C tonal center. Section B is in a fluctuating D minor-G-minor tonality, the original 9/8 time signature alternating with 3/4, 4/4, 9/8, 3/4 and 9/8. The end of section B is also the end of the third verse of text. The key signature changes from no sharps or flats to two flats in the C section and the harmonic texture thickens noticeably, becoming polychordal with some third relations. Section D begins on the second line of text of the fifth verse with an alternating vocal line and accompaniment, giving the section a recitative-like feeling. The final section begins in C[#] minor with changes of key signature to five sharps and time signature to 6/4. Through a third-relation structure it moves to E major and G[#] minor, and closes in B major.

The song has explicit expressive markings although it lacks a metronomic marking. The dynamic range varies from fortissimo

in measure 35 to pianissimo in measure 53, with much of the song sung at the level of forte. The vocalism in this song is not difficult, but the musical and technical problems for the accompanist are extensive. The melodic contour has arched phrases throughout much of the work with no range or tessitura problems.

The scansion has ten deviations, some brought about by exact musical repetition, causing the textual accent to vary from the Hölderlin pattern, as in the word kehren in measure 13. The final syllable of Sterblichen in measure 27 also deviates for the same reason, although the repetition is inexact. The exclamation O in measure 45, the first syllable of unter in measure 54 and dann in measure 68 need to be set longer to conform to the original scansion. Instances where two consecutive deviations from the original scansion occur are the words doch, wie in measure 50 and komm du in measure 59. The second syllable of purpurne in measure 46 is a melodic deviation rather than a rhythmic one. There are two textual changes from the original, those being the words nehmt for nimmt and blühen for blühhm.

"An die Parzen"

Fortner

Fortner's "An die Parzen" for medium voice is through-composed, A-B-C-D. The tonal outline according to Schenker's "substructure" is

A minor, E minor, A minor. Section A begins in A minor and moves chromatically to E minor, where verse one of the text ends. Section B is contrapuntal, begins and ends in A minor, and is very chromatic and developmental in nature. The counterpoint is canonic in the accompaniment, beginning in the right hand with the answering thematic material entering one beat later in the left hand. The contrapuntal themes have been labeled T_I through T_{II} and extend through the B and C sections of the work. Section C uses new contrapuntal material in a thicker harmonic texture with melodic sequences a fourth apart, which permit Fortner to use several textual repetitions. D is a short six-measure chordal section, again using textual repetition. The voice enters after the chords in all but one instance, producing a recitative-like effect.

There is no metronomic marking, but Fortner indicates andante in section A, rascher (more quickly) at the beginning of section B, Tempo I at C, and breit (broadly) at D.

The range of this song is an octave and a fifth (b₁-f') and the tessitura, which is low, would make it unsuitable for many high voices. The dynamic markings are explicit with many changes indicated. The melody is stepwise and triadic, with the melodic and textual repetitions coinciding.

There are four scansional deviations. The words und in measure 5 and ich in measure 87 need to be set as short syllables and the

words mein in measure 7 and im in measure 13 need to be set as long syllables to conform to the proper Hölderlin scansion.

Hauer

Hauer's "An die Parzen," for baritone, uses an A-B-A'-C formal structure. The internal tonalities within each section are difficult to establish, although they are clear at the beginning and end. Section A begins on an A-C[#]-D[#] chord and ends in B_b minor. The B section begins in A_b and ends in C major. Section A' begins in B major and ends with A_b augmented chord. The final section begins with an F augmented chord and ends, as did section A, in B_b minor.

There are no dynamic or tempo indications anywhere in the song with the exception of fermati. This leaves most musical decisions to the singer.

The range is quite extensive, encompassing almost two octaves (G-f') but lying usually in a medium tessitura. The melody is syllabically set throughout with many difficult intervals, made somewhat easier by the doubling of the vocal line in the accompaniment. The song has great rhythmic motion stemming from the triplet rhythm occurring in all but the B section.

Since Hauer has not indicated a time signature, he freely uses measures of two or three quarter notes, depending on the scansion. Even with this freedom, there are five deviations. The first occurs

on the word ihr in measure 5, and like auch in measure 41 and the final syllable of einmal in measure 49, could be set shorter to better conform to Hölderlin's usage. The words im in measure 21 and das in measure 26 need to be longer for the same reason.

Hindemith

Hindemith's setting of "An die Parzen" for tenor, is in an A-B-A'-C form. The tonality of the A section centers around E_b , the B section remains in E_b and contains developmental sequences in a Neo-Baroque manner, and section A' is a very short return of the opening thematic material ending in C major. Section C moves through several tonalities and the song concludes in D major.

Although Hindemith gives no tempo indications, the dynamic markings are explicit. After the high beginning, quite naturally marked forte, the tessitura moves down slightly and mezzo forte is indicated at measure 8. This same dynamic sequence is repeated as the A section ends. B begins mezzo piano, and the ascending sequence-like nature of the melody again dictates a higher dynamic marking, mezzo forte. The sequential pattern continues, and Hindemith indicates a crescendo to forte ending section B. C reverts to a mezzo forte with a crescendo indicated when the voice extends up to $G^\#$ and the song ends fortissimo, with the tessitura quite high. The range is $f^\#-a''$; it is a very challenging piece vocally.

The scansional alterations in this song are extensive, with fifteen deviations in textual accent. Eleven of the deviations occur, however, as a direct result of the strictness of the sequential pattern used in section B. The other deviations from Hölderlin's pattern occur in measure 9 on the final syllable of einen, and in measure 54 on the word auch, in measure 10 on the word zu and in measure 48 on the word o.

Reutter

Reutter's "An die Parzen" for medium voice, is through-composed and in A-B-C form. The tonal scheme begins in C[#] minor in section A. Section B, with a change of key signature from six sharps to no sharps and flats, fluctuates between E_b major and E major, and section C begins and ends in D[#] major. Each section has contrasting musical material. Section A begins homophonically and retains a dense harmonic texture throughout. Section B begins quietly with four measures of interlude, and then becomes chordally dense again. This section closes on a downward arch, concluding with the same four-measure interlude, but with the measures in reversed order. Section C has all new thematic material.

While the tempo markings in this song are explicit, there are no metronomic indications. Section A is marked breit strömend (broadly flowing), section B is marked heftig (vehemently), and C is sehr langsam (very slowly). The dynamic markings are also explicit,

beginning molto forte with a decrescendo to mezzo piano in section A, fortissimo to pianissimo in section B, and piano to fortissimo and back to piano in the final section. The dynamic levels pose more problems for the singer than the range or tessitura in the song.

The scansion is generally good, with only four deviations in textual accent. The word ihr in measure 7 could be set shorter to fit the proper pattern and the words mein in measure 10, der in measure 18, and das in measure 23 need to be longer to conform to Hölderlin's scansional usage.

"Hyperions Schicksalslied"

Fortner

The form of Fortner's setting of "Hyperions Schicksalslied," set for baritone, is A-A'-A''-B, with the tonality of D major through sections A and A', modulating to C minor and A minor in A'', and continuing in A minor in section A.

The tempo markings are fairly explicit, although they often pertain to rather long sections. Fortner suggests in ruhiger gleichmässiger bewegung (in peaceful uniform motion) at the beginning, doppelt so langsam (twice as slowly) for four measures of A'', and Tempo I at the conclusion of that section. Ziemlich breit (moderately broad) is the marking for section B. The dynamic levels are piano

through A and A', changing to mezzo forte in A'', and forte to mezzo forte and fortissimo to close the song.

The range is from A to f' although the low A appears only twice and both times has optional notes an octave higher, which decreases the range by a minor third.

Hauer

"Hyperions Schicksalslied" as set by Hauer is through-composed and has no bar lines. The tonality centers around E_b pedal tone, which appears in all but the final brace of music. The other prominent tonal determinant is a downward whole-tone scale (C[#]-B-A-G-F-E_b), which appears in the first and second braces of music. The remaining notes in this pseudo-twelve-tone whole-tone scale (D-C-B_b-A_b-G_b-F_b-E_b) appear as a unifying factor at the end of the song. The second brace on the second page of the song also uses the E_b pedal as a tremolando under a long series of consecutive tritone chords.

The tempo is ♩ = 40 throughout the song, while the dynamic levels are piano for verse one of the text, forte, fortissimo, and mezzo forte for the second verse. The melodic line is doubled in the accompaniment, but it is sometimes obscured by the dense harmonic textures (as in the third brace on page two of the song).

Hauer's free use of duplets and triplets in the song produces a scansion that adheres quite strictly to that of the poem.

"Sonnenuntergang"

Hauer

Hauer's "Sonnenuntergang," for high voice, is through-composed, but has a cyclic feeling due to the similarity of the opening and closing thematic material. It is polytonal, D major-E minor, with an open fifth (D-A) pedal sounding throughout much of the song. The accompaniment consists of a series of sustained chords and a doubling of the voice line. The thematic material remains the same throughout and the song concludes in the same syncopated fashion with which it began.

The vocal line has only two instances where the text is not syllabically set, one on the word die in the first brace of music on the second page, and on the word Hügel in the next brace. The melodic line, except for a few intervals, resembles Gregorian chant.

There are no key or time signatures, but the tempo markings are explicit, with specific metronomic indications. The dynamics are also explicit, beginning pianissimo, increasing to mezzo forte, and remaining at that level for the rest of the song. The range is from e' to f#' and the tessitura requires a high voice.

The scansion shows two deviations, and a syllabic change from the original text. The words bist, in the first brace of music, and

wie in the third brace, need to be set longer to conform to the original pattern, while goldener adds additional syllable to gold'ner.

Hindemith

Hindemith's "Sonnenuntergang," set for tenor, has a formal outline of A-A'. The tonality fluctuates greatly; clearly identifiable keys are C[#] minor, A major, G[#] minor, A minor, F[#] minor, D[#] minor, C[#] minor, and F[#] major. The song is in 3/8 and the tempo marking throughout is leicht bewegt (lightly moving), but there is no metronomic marking. The dynamic indications are, however, explicit, beginning piano, mezzo forte as the voice enters, moving to piano, mezzo forte and piano again at the close of verse one. Verse two begins piano, with a crescendo to mezzo forte, and returns to piano at the end.

The melodic outline shows stepwise and triadic motion for the most part, the perfect fifth being the largest interval. There are no unusually difficult intervals in this simple melody.

Five scansional alterations occur in this setting. The first occurs on the final syllable of the word Wonne in measure 20. The word nach, in measure 50 is another similar alteration of syllables which need to be shorter to conform to Hölderlin's scansional pattern. Long syllables which are altered are found on the words wie in measure 27, auf in measure 42, and die in measure 56.

Reutter

Reutter's setting of "Sonnenuntergang" is for high voice and is in the form A-A'. The tonality begins and ends in D major, but ranges chromatically away from the D tonal center. The A' section is very short, consisting of only five measures from the introduction as a conclusion to the song. The Schenker "substructure" of this song would be I-V-I, moving from D major to A major and returning to D major.

The tempo markings are explicit, indicated by ruhig fliegend (quietly flowing), ♩ = 84. The accompanist is instructed to immer sehr zart begleiten (always accompany very delicately). The tempo remains constant until measure 19, where there is a poco ritardando, followed by a tempo in measure 21. Poco ritardando is indicated again on the penultimate syllable of the final word, with an a tempo on the final syllable. The meter is 6/4 and changes only once, to 9/4 in measure 14, immediately returning to 6/4 in the following measure, where it remains for the duration of the song. The constancy of the right-hand eighth-note rhythmic figure is reminiscent of earlier works employing the same device, such as Schubert's "Gretchen am Spinnrade." The melodic line is stepwise and triadic and there are no unusual intervals. The range is from d' to f[#]' and the tessitura and dynamic levels indicate the song would be best sung by a high voice.

The four scansional deviations, three involving long syllables according to Hölderlin's pattern, which have been set as short syllables and one instance where the opposite is the case. The deviations on long syllables include the words ich in measure 11, auf in measure 15, and die in measure 18. The short syllable alteration occurs on the word nach in measure 20.

CHAPTER III

COMPARISONS

Musical settings of the same poem by different composers show similar as well as contrasting approaches. These similarities and contrasts can be charted in several ways. The fifteen songs reproduced in Appendix I contain markings for form, tonality, harmonic structure, tempo, dynamics, relative consonance and dissonance, and scansional accuracy. The graphs in Appendix II illustrate the melodic contour, range, tessitura, and textual accent of these songs. In the present chapter, the fifteen songs will be divided and treated by text, with comparisons made between settings of the same poems.

"Abbitte"

Musical form in the Fortner, Hauer, and Pfitzner settings of "Abbitte" varies greatly; Fortner uses a strophic variation form, A-A', to set the two verses, Hauer uses a through-composed technique, and Pfitzner a da capo variant A-B-A'. Fortner's and Hauer's techniques seem best suited to this short poem, while the Pfitzner setting seems to lack full development of the material in the C section and has too little text left to tie the song together with the return of A'.

The variety of tonal usage is even more extreme. Fortner, keeping keys and formal structure aligned, used the structure

A A' It is difficult to establish a real "tonality"
(a minor-D-a minor-D).

in the Hauer setting other than to say that it is centered around the B_b whole-tone scale and uses this material both vertically and horizontally. The complex chords in the Hauer song, best shown by the Hanson analytical system, result in great dissonance and atonality. The Pfitzner setting also has chordal complexity but without the great dissonance of Hauer. Pfitzner's work is very "Straussian" and the overall tonal outline is Post-Romantic, containing prominent third relations: from C major in measure 3 to A_b major in measure 7, F minor in measure 14, A minor in measure 20, B[#] diminished in a transitional section acting as a short development, A minor in measure 34, F major in measure 38, and D major in measure 40.

The three composers, perhaps in deference to the seriousness of the text, all chose a slow tempo. Only the Hauer has a definite metronomic marking ♩ = 40, while the Fortner is marked langsam (slowly), and the Pfitzner sehr langsam und feierlich (very slow and solemn). The letter tempo indication applies throughout until the last three measures, when it changes to sehr langsam (very slowly). This lack of explicitness on the part of Fortner and Pfitzner leaves the determination of tempi to the singer's discretion.

The dynamic considerations vary slightly within each setting. Pfitzner indicates piano, but increases beginning at measure 20 to mezzo forte in measure 23. The volume level then remains the same until a fast decrescendo in measure 26 leads to the pianissimo which ends the piece. The volume levels in these songs seem to indicate a meditative introspection with no great emotional outbursts, as if to imply that the speaker were sorry for once again disturbing the goldene Götterruhe.

The harmonic structures in these settings offer striking comparisons in dissonance. Fortner's song is constructed on the seventh chord, certainly not a striking dissonance by today's standards. Pfitzner's setting contains more dissonance resulting from chromaticism, while Hauer's is particularly dissonant, constructed much of the time on tritone chords. By applying Hindemith's theoretical terminology to Fortner's song, one finds the construction is predominantly III chords, which are chords containing intervals of seconds or sevenths but no tritones. An occasional II, IV, or VI chord occurs, introducing the tritone element, but these immediately resolve to a more consonant I or III. The Pfitzner song shows more inclination to the even-numbered chords, all containing tritone variants, and is therefore more dissonant than the Fortner piece. Hauer's work contains whole sections where no tritone resolutions occur, particularly in the second and third braces producing a highly dissonant effect.

From the standpoint of scansion, these settings of "Abbitte" show much variation. For example, Fortner and Pfitzner change the original word goldene to gold'ne, while Hauer does not. Pfitzner also changes geheimeren tiefern to geheimen tieferen for no apparent reason. While these changes represent only a minor accentual shift, they are certainly not true to the intent of Hölderlin, nor are they accurate according to the Asclepiadean pattern. Hauer's song has no bar lines, and thus no qualitative accents and remains closer to the original scansional pattern for this reason. Hauer does permit two alterations, however, in setting the word ich. It is possible that Hauer intended additional stress on the word ich, but this seems contrary to Hölderlin's poetic style and personality. It is interesting that Fortner and Pfitzner make the same alteration in scansion on the personal pronoun du, referring to the Gods, rather than on the word ich. According to the Asclepiadean meter, this du should be short, but both composers have set it very long; once again only Hauer has it accurately scanned.

"Abendphantasie"

"Abendphantasie" is a long poem of six stanzas; thus the musical form is capable of being expanded more than that of "Abbitte." Hauer uses a five-part closed form, A-B-C-D-A', while Hindemith, using

Neo-Baroque counterpoint evolves the form A-B-C-(development)-A. Reutter also uses a five-part form A-B-C-D-E, which is through-composed.

The tonal usage varies much more than the forms. In his A section Hauer combines a twelve-tone row beginning on D with secundal and tertian chords which further blot out traditional tonality, while Hindemith uses clear two-voice counterpoint in F[#] and Reutter writes in a homophonic C minor which seems very tonally oriented when compared to the other settings.

The B section in the Hauer contrasts highly with A and becomes very tonal and triadic, using many augmented chords. Hindemith, like Hauer, begins the B section of the song with the second verse of text still in the two-part counterpoint of the A section, then moving to a short, dissonant, harmonically quartal section before returning to the thin texture with which the B section began. Reutter chooses to use the material of the A section through two complete verses of text before utilizing new musical ideas, and his principal technical device for the beginning of B is a spread dominant tritone chord on the word wohin, resolving to a C⁷, followed by an extremely fast scalar pattern. This thin scalar pattern alternates with the homophonic tritone chords throughout the section.

In the Hindemith setting, the C section, beginning at the third verse of text, is interesting for the contrasting material which begins

the development, while the third-verse text in the Hauer song appears in the middle of the B section. Musically, the C section in the Hauer song uses the same rhythmic figure that appears in A, but it much more consonant in chord structure and includes three measures containing only arpeggiated figures in the accompaniment. Reutter's section C is homophonic, consisting of polychords in G minor and B \flat major. The D section in the Hauer song is very short and contains long rolled arpeggios of E 7 , D 7 , and G minor 7 , but includes in its four-measure span three complete lines of text. Reutter, in section D uses a thin, recitative-like texture in an A minor tonality.

The final verse of text appears in the Reutter song as section E, revealing a completely new musical idea. The final verse of text in both Hauer's and Hindemith's songs appears as the A section material, which in the Hindemith undergoes a slight redevelopment before drawing to a close. In the Hauer song, the A section, also the final verse of text, has a thickly dissonant chordal outline over a variation of the original tone row.

The Hauer setting has no tempo markings, while Hindemith's is marked ruhig bewegt (peacefully moving), and at the development, lebhaft (lively). At the return of A, one finds ruhig, wie am anfang (peacefully, as in the beginning).

Reutter also marks his setting ruhig (peacefully), which continues until the middle of the third verse of text, where it is marked

leidenschaftlich (passionately). Verse four begins plötzlich sehr ruhig (suddenly very peaceful) and continues in that manner until verse five, which is marked etwas voran (somewhat forward). The recitative-like section is marked im Takt (in time), and the final section is sehr langsam (very slowly). The Reutter song has the most explicit markings of the three settings and leaves less to the discretion of the singer.

The dynamic levels are not indicated in the Hauer song but are dictated by the tessitura and the chordal density underlying the text. Hindemith begins piano and indicates a crescendo to mezzo forte in verse two. The crescendo continues to forte through the beginning of the development at verse three of the text. The corresponding sections in Reutter's song show a mezzo forte beginning, a mezzo forte and pianissimo second verse, and a sudden fortissimo at the beginning of verse three. Verse three in Reutter's and Hindemith's songs continues forte, and verse four shows the most dynamic variation between settings, as Hindemith begins forte and Reutter piano, until the third line of verse four, where the composers exchange dynamic levels-- Reutter to quasi-forte and Hindemith to piano. The word doch, melodically the high point, is set forte by Hindemith and marked pianissimo by Reutter. Both composers set the words dunkel wirds softly--piano in the Hindemith and pianissimo in the Reutter. Reutter's work continues to the end at a piano level while Hindemith begins the final verse of text piano, makes a crescendo to forte, and

ends mezzo forte.

Hindemith adds a syllable to the original geschä^hft'ger, making it geschä^hftiger. Other text changes include the use of jetz in all three settings of itzt, and nehmt instead of the original, nimmt. The last instance of textual change affecting the scansion is the use of blühen for the original blü^hn.

Hauer and Hindemith both accent the first word of text as a quantitative long, which is a deviation from the original scansion. Reutter sets the word as a short syllable which conforms to the pattern in question. Hindemith also alters the accentuation in the phrase wohin denn ich?, and he reverses the syllabilification of the text on unzäh^hlig, an alteration in which Hauer concurs. All three composers alter the accent on the word o, at o dorthin by shortening the original syllable. On the word purpurne, Hauer sets the second syllable as a short one, while both Hindemith and Reutter accentuate it by lengthening and stressing the word. Each composer reverses the syllabification on the words doch, wie and komm du, and Reutter alters syllabification on the word dann.

All of the composers seem to make similar scansional alterations throughout "Abendphantasie" and were seemingly unaware of the Greek metric pattern which Hölderlin followed.

"An die Parzen"

The formal designs found in the four musical settings of "An die Parzen" are less extensive than those of "Abendphantasie." The Fortner and Reutter settings are through-composed, A-B-C-D and A-B-C, while Hauer and Hindemith both set the three verses of text as A-B-A'-C.

Tonalities and harmonic structure in the four songs show typical characteristics of each composer. Hauer opens with an accompaniment pattern in which the right hand arpeggiates the chords played by the left hand, and he also employs secundal, tritone, and augmented chords to destroy any feeling of tonality. Only the end of verse one--section A becomes very consonant and tonal, closing in B_b minor. Hindemith begins with an eighth-note introduction in E_b major and remains in an identifiable E_b tonality, moving to a dissonant passage in measure 3, which is unusually early for dissonance in his songs. He immediately returns to the E_b tonality and consonant harmony with only one other excursion into dissonance, at the end of section A, which also ends the first verse of text. Fortner opens with the repetition of the first measure three times, the voice entering in measure 3; he moves chromatically from an A minor beginning to an E minor close, ending section A and the first verse of text. The chromaticism often appears in contrary motion between the bass and treble

lines in the accompaniment, a device that dominates section A of the work. Reutter begins with a four-measure introduction and repeats it when the voice enters in F[#] major. However, there is so much chromaticism in this section that a concrete tonality is unidentifiable.

All four songs start the second verse of text with extremely contrasting material, particularly the rhythm. Fortner uses a Neo-Baroque, two-part canonic accompaniment in A minor, which moves by sequences to C minor at the beginning of section C. Hauer thins out the consonant harmonic texture and it becomes an accompanied recitative beginning in A_b and ending in C, while continuing the doubling of the vocal line in the accompaniment. Hindemith changes the rhythmic element and utilizes sequential patterns of completely different harmonic and melodic material, beginning in D minor and ending in A minor one line before the end of the second verse of text. Reutter begins with a new rhythmic motive repeated four times before the voice enters in E_b major and then moves to E major, back to E_b, and closes with the same four-measure rhythmic configuration while reversing the order of the measures. The melodic figure in this pattern arches upward when it begins and downward again to close the B section and the second verse of text.

Fortner, beginning the third verse of text, makes several textual repetitions, stressing the words willkommen and einmal. All of the settings stress einmal by lengthening the time value given

the word. The tonalities and harmonic structure found in this final section of text begin and end in B_b minor. In the Hauer setting, the same harmonic material found in section A occurs; however, in the accompaniment, both hands play the same broken chords, but in contrary motion forming a retrograde effect. The brief concluding section C contains completely new material. Fortner also chose to use the new sustained material at the same textual point; and he, too, ends in A minor. Hindemith begins the A' section with verse two of the text, by reversing the harmonic voicing, moving the melody line, now in C major, to the left hand, with the chords in the right hand remaining as they first appeared. The final verse of text and music consist of all new harmonic and melodic material, ending in D major, a half step lower than the opening. Reutter closes section C with the direction sehr langsam (very slowly), which elongates and stresses the word einmal. Section C uses totally new harmonic material and ends in D[#] major, a third higher than the beginning.

The tempi throughout the settings by Hauer and Hindemith are left completely to the discretion of the singer, while Reutter and Fortner are more explicit. Reutter indicates breit strömend (broadly flowing) at the beginning, while Fortner indicates andante. Both composers quicken the tempo in the second verse of text, Fortner indicating rascher (more quickly) and Reutter, heftig (agitated). Reutter slows

the whole last verse to sehr langsam (very slowly) while Fortner indicates Tempo I at the beginning of the verse and breit (broad) for the last six measures.

The dynamic levels show more variation than the tempi. Fortner is very explicit: he indicates forte in the A section and piano in B; section C begins forte, then the theme is repeated piano immediately, and then it appears a fourth down mezzo forte, making a decrescendo to piano; section D begins fortissimo for two measures, then mezzo forte with a decrescendo to piano to end the song. Reutter, like Fortner, is explicit in dynamic detail. The A section begins molto forte and decreases to piano; B begins fortissimo, diminishing to pianissimo; C begins piano, arches to fortissimo, and ends piano. The high tessitura of the Hindemith song necessitates forceful singing through much of the song. Hauer gives no dynamic indications at all, but since the vocal line is written in the bass clef, the tessitura of the C section would make it difficult for many male singers to sing at other than a forte level.

Consonance is more prevalent in the Post-Romantic chromaticism of Fortner and Reutter, while the dissonance level is higher in the Hindemith. The Hauer setting is largely dissonant through use of many tritone chords.

The scansion of this poem in the four songs suggests that twentieth-century composers occasionally sacrifice textual accents

to musical demands. Hindemith, using the sequence techniques, has several accentual alterations in measures 32 and 37-39, caused principally by adherence to the compositional technique. Fortner sets the word und in measure 5 as a long syllable which deviates from the original pattern. Short syllables that are altered occur on the words mein in measure 7 and im in measure 13. Hauer benefits the most from the rules of scansion; chiefly in the A section, where every note in the vocal line is a quarter note, making qualitative judgments absolutely necessary. Even so, Hauer alters the scansion of ihr in measure 5, and, like Fortner and Hindemith, im in measure 21 as well. The word das in measure 26 and auch in measure 41 have their syllabic length reversed. Reutter makes several corresponding scansional deviations. He sets ihr in measure 7 and das in measure 23 in an altered form, as does Hauer. He also sets mein in measure 10, like Fortner, in a varied length syllabically.

This poem undoubtedly posed many scansional problems for all of these composers, and each was only moderately successful when the original Hölderlin scansional pattern is considered.

"Hyperions Schicksalslied"

The two settings of this poem provide striking contrasts in form. Fortner writes a quasi-ostinato pattern in the left hand consisting exclusively of the interval of the major second throughout the A-A'-A'

sections. The B section, which is the last of the three verses of text, contains completely contrasting musical material. The Hauer setting is through-composed with no bar lines but resembles a closed form because of the unifying pattern of the whole-tone scale at the beginning and end.

The tonal schemes vary because of the harmonic structure inherent in each piece. The left-hand figure in the Fortner setting dominates the D major tonality throughout A. A' begins in C minor, modulating chromatically to A minor and F minor before returning to C minor at A''. A'' leaves C minor, modulating to A minor, and remains in A minor through the final section. Hauer uses an E_b pedal tone, which serves as the basis for the whole-tone scale and much of the tritone chord structure which dominates the piece. The work begins and ends in E_b.

Hauer indicates the tempo in this setting as ♩ = 40 through the first two verses of text and ♩ = 80 for the last verse. Fortner gives no metronomic indications, but asks that the tempo be in ruhiger gleichmässiger bewegung (in peaceful uniform motion). The second verse begins doppelt so langsam (twice as slowly) for four measures and then Tempo I until the final verse, marked ziemlich breit (moderately broad).

Fortner and Hauer indicate piano for the first verse and Hauer continues at the level of piano through the second verse of text, while

Fortner begins mezzo forte for four measures and then continues pianissimo for the rest of the verse. Both composers begin the last verse forte, with Fortner indicating a decrescendo to mezzo forte. Although Hauer does not indicate this change of dynamic level, it is dictated by the lower tessitura. The level in both settings increases to fortissimo on the word jahrlang, but only Hauer indicates a decrescendo afterwards. The tessitura and textual coloration of ins ungewisse hinab (in downward uncertainty) dictate a decrescendo in the Fortner.

The dissonances present in these two settings are based primarily on two devices--the major seconds sounded together through the first two verses of text in the Fortner, and the consecutive tritones found in the last verse of the Hauer. The seconds and tritones continue for an extended time and, in doing so, seem less dissonant than when first heard.

The scansion in this setting by Hauer is the only instance in all the songs studied where no scansional alterations occur. Fortner, however, sets the first syllable and the last syllable in verse one, as well as the word wie in measure 45, differently than the syllabification used by Hauer.

"Sonnenuntergang"

The formal musical construction of this two-verse poem is set quite differently by each composer. Hauer uses a through-composed scheme, while Reutter and Hindemith use A-A', with the A' section shortened in both settings. Reutter reuses the four-measure introduction to end the piece, giving the A' section a closed feeling. Hindemith sets the last three lines of text while reusing the beginning material and this technique seems to lend a more balanced feeling to the song than that of the Reutter.

The Hauer tonality is polychordal, utilizing D major and E minor and little else. The Reutter song consists of chromatic tonality based on D major, while Hindemith uses the same chromatic shifting technique, but expands the range, from the C[#] minor opening to the F[#] major closing.

The tempo markings in "Sonnenuntergang" are more explicit than in most of the songs considered here. Hauer lists a metronomic marking of ♩ = 60, Hindemith indicates leicht bewegt (lightly moving), and Reutter indicates ruhig fliehend and ♩ = 84. Both make a ritardando at the close, Hindemith's indicated by the decrease in motion, and Reutter's by the direction poco ritardando on the final word of text. Only Hauer calls for a change in tempo in the middle, indicating ♩ = 40(60), thus leaving the performer some choice in the matter.

This tempo continues until the final two syllables of text, where the indication is ♩ = 40, while Reutter indicates a tempo, which in this case is Tempo I, or ♩ = 84.

The dynamic ranges in all three settings are explicit but not too extensive. Hauer ranges from pianissimo to mezzo forte, while Hindemith and Reutter's range is even less, from piano to mezzo forte.

The amount of consonance in the Reutter setting makes this the easiest to sing of all the songs considered here, with only occasional melodic chromaticism posing any difficulties. Hindemith's song is very typical of his consonance--dissonance--consonance theory stated in The Craft of Musical Composition--each verse by itself shows this arched consonance--dissonance--consonance outline. The Hauer setting, being polychordal, does not sound particularly dissonant because of the sustained nature of the accompaniment.

The analysis of scansion of this poem shows the composers making similar alterations. Once again Hauer has no bar lines, leaving much of the musical accent to the singer, but even then there are two accental alterations. First, on the word bist at the beginning of the song and on the word wie, an alteration which Hindemith also makes. Hindemith also alters the word accent on Wonne by making the two syllables equal when the final syllable should be short.

The musical restrictions force Hindemith and Reutter into two further alterations on the word auf in measure 42 in Hindemith's song

and in measure 15 in the Reutter song, and die in measure 56 and measure 18 respectively. They also similarly alter the word nach, appearing in measure 60 and 61 in Hindemith's song and measure 20 in Reutter's setting, which is not indicated by Hölderlin's scansion. Reutter alters the length of the word ich in measure 11; this word needs to be set longer to conform to the original scansional pattern.

CHAPTER IV

CONCLUSION

These fifteen Lieder to poems by Hölderlin reflect stylistic techniques characteristic of other twentieth-century musical genres.

Formal structures include the traditional through-composed, da capo variants, and sonata patterns or forms. The harmonic vocabularies of the five composers vary from the Post-Romantic chromaticism of Fortner and Pfitzner to the embryonic twelve-tone technique of Hauer.

Rhythmic vocabularies are not radical, even though twentieth-century composers are characteristically free in their rhythmic language. The dictates of scansion figure prominently in these fifteen songs and are an important formal feature.

The melodic outlines of the songs are difficult because of their elusive underlying harmonic structures, yet pose fewer performance problems than those of the dodecaphonic school. It is my feeling that these five composers have a nineteenth-century-like consideration for the vocal line. The melodies in these songs lie between broad nineteenth-century lyricism and the stark fragmentation of the twentieth century. In the five settings by Hauer, which have the most complex harmonic content, the piano accompaniment is especially

helpful in doubling the vocal line. As shown in Appendix II, the composers demonstrate similar musical thinking concerning the placing of textual climaxes.

The piano accompaniments found in the fifteen Lieder are markedly different. The Reutter settings are the most pianistic and also the most technically demanding. The Hauer settings are not pianistic at all, while the Fortner, Pfitzner and Hindemith accompaniments are between these extremes. The Reutter piano accompaniments fit most comfortably and integrally into the total musical context, achieving a balance of sonority and musical material with apparent ease, yet the highly chromatic harmony and changing rhythms do present some performance difficulties. On the other hand, Hindemith's penchant for Neo-Baroque forms and sectional structures tend to result in a feeling of crowded content. This restrictiveness within sectional limits lacks the freedom and flowing qualities found in the Reutter songs.

The dynamic levels found in these fifteen songs range from pianissimo to fortissimo, a range that is appropriate to Hölderlin's texts, which are essentially meditative rather than greatly demonstrative. The composers are consistent in their use of dynamics in that they highlight many of the same points in the texts with similar dynamic changes. The frequency of change is not great. Reutter calls for more changes in dynamics than do the other composers, while Hauer

may give no dynamic indications at all, leaving the singer to interpret the dynamic levels within the context of the poem. Fortner, Hindemith, and Pfitzner also give the singer ample opportunity for some dynamic freedom and embellishment.

With regard to scansion, each composer has certain strengths and weaknesses. None of the fifteen settings considered here exhibit scansional perfection when measured against the Greek patterns in the Hölderlin poems. There are many instances, however, where the restrictive formal considerations force the composer into alterations of the scansion. Hindemith, particularly, is the victim of this when using exact repetitive sequential patterns.

Many of the same scansional alterations occur at the same points in each musical setting of the poems, leading me to conclude that either the composers were unaware of the peculiarities inherent in the scansion of Hölderlin, or that they were unwilling to sacrifice the textual accent to the musical whole. These accentual deviations then, are like the variety to be found in any performance. Sir Laurence Olivier may recite a line from Macbeth entirely differently from John Gielgud, and yet both may be dramatically correct. This scansional freedom, without the restrictions of set rhythmic patterns like the Alcaic and Asclepiadean, would justify many of the points of altered scansion found in this study. The singer, however, also has the

responsibility to resolve, through dynamic nuances and length of stress, and through understanding of musical considerations, any scansional question.

Only when the difficulties of scansion, translations, melodic and harmonic structure, tempo, dynamics, and vocalism have all been overcome will the singer understand the poet and the poem, the composer and the composition, and be fully prepared to perform.

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APPENDIX I

Explanatory Note

This appendix contains the music to the fifteen songs being studied, reproduced with the permission of the publishers, B. Schott's Söhne and Universal-Edition. They appear in alphabetical order by poem and composer, and contain the following indications added in the scores:

- (1) All measures are numbered between the staves of the accompaniment.
- (2) The long and short syllables of the poems are indicated above the notes of the vocal staff. Where any deviations in the musical setting occur, the corresponding scansional symbol is circled.
- (3) All the songs have been analyzed according to Hindemith's system of analysis and in addition the Hauer songs have been analyzed using the Hanson system and the Fortner and Pfitzner songs have been analyzed using the Schenker system.

The three systems of analysis applied to these songs require terminology which may not be familiar to the reader:

(A) The Schenker system, which has been applied to the Fortner and Pfitzner songs, requires a three-phase analysis. The first phase, or "foreground," is a detailed chordal outline and phase two is the "middle ground," or the first reduction. The final phase of reduction is the "background" and is the most basic level of harmonic construction. This system is usually indicated by roman numerals, but for the purposes of this study, key outlines are used and will be encircled and placed in the most convenient places, in the following manner:

(A:) (Am:) (Dm:) (A:)

The reason for this substitution is that all the songs have undergone analysis using the Hindemith system, which also employs roman numerals.

(B) The Hanson system has been applied only to the Hauer songs. It uses letters to denote these intervallic relationships; the letters p, m, n, s, d, and t stand for the following intervals:

p = perfect fourth or perfect fifth

m = major third or minor sixth

n = minor third or major sixth

s = major second or minor seventh

d = minor second or major seventh

t = augmented fourth or diminished fifth

(The octave has no letter designation.) These letters appear directly above the chord structures whenever possible in this appendix.

(C) The Hindemith system utilizes roman numerals according to the Table of Chord Groups which appears as an insert in The Craft of Composition, reproduced on the following page:

Table of Chord-Groups

A Chords without Tritone

I Without seconds or sevenths

1. Root and bass tone are identical



2. Root lies above the bass tone



B Chords containing Tritone

II Without minor seconds or major sevenths

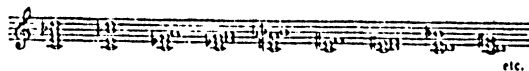
The tritone subordinate

a With minor seventh only (no major second)
Root and bass tone are identical



b Containing major seconds or minor sevenths or both

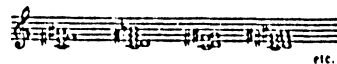
1. Root and bass tone are identical



2. Root lies above the bass tone



3. Containing more than one tritone

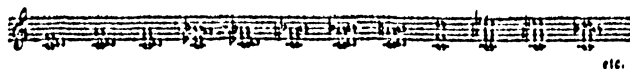


III Containing seconds or sevenths or both

1. Root and bass tone are identical



2. Root lies above the bass tone



IV Containing minor seconds or major sevenths or both

One or more tritones subordinate

1. Root and bass tone are identical



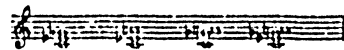
2. Root lies above the bass tone



V Indeterminate



VI Indeterminate. Tritone predominating



Other terminology which Hindemith uses include:

D = Passing tone

\overline{V} = Suspension

\overline{N} = Unprepared Suspension

\overline{N}' = Neighboring tone left by leap

\overline{N} = Neighboring tone approached by leap

\overline{V} = Anticipation

F = Unaccented free tone

$\overset{\cdot}{F}$ = Accented free tone

The additional symbols appear in the lowest position possible in the harmonic structure which still allows them to be understood.

Hindemith also states in his book that it is necessary to have at least three tones sounding simultaneously to make a chord, two tones comprising only an interval. Wherever only two tones occur in the analysis of these fifteen songs, the interval has been designated, and appears between the staves or below the accompaniment in each brace.

Abbitte

Friedrich Hölderlin

Wolfgang Fortner

A *Langsam* *p sehr gebunden*

Hei - lig We - sent ge - stört hab ich die gold - ne Göt - ter - ru - he

1 2 3 4

III₁ III₁ III₁

Am;

dir oft, und der ge - hei - me - ren - tie - fern Schmer - zen des

5 6 7 8

III₂ II₂ III₂

D;

Le - bens hast du man - che ge - - lernt von mir.

9 10 11 12

III₁ III₂ IV₂ III₁

Aus: Wolfgang Fortner, Vier Gesänge nach Worten von Friedrich Hölderlin
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13 *Al*

O ver - giß es, ver - gib, gleich dem Ge - wöl - ke dort vor dem

f *w* *w*

III, (Alm) III, III,

17 *poco cresc.*

fried - li - chen Mond geh ich da - hin und du

w *D*

III, III2 (D) II2 III2

21 *mf*

ruht und glän - zest in dei - ner Schö - ne wie - der, du

D *D* *D* *w* *w* *F* *v*

III2 III2 IIb2 III2

25 *rit.* *pp*

sü - ß - res Licht.

w *v* *f* *f* *f* *f*

IIb2 III2 III, (Alm)

7. ABBITTE

HAUER

♩. 40.

Hei - lig We - sen! ge - stört hab ich die gol - de - ne
 Göt - ter - ru - he dir oft, und der go - hei - me - ren, tie - fern Schmer - zen des Le - bens hast du
 man - che ge - lernt von mir. ver - gib es, ver - gib! gleich dem Ge - wöl - ke
 dort vor dem fried - li - chen Mond, geh ich da - hin, und du
 ruhst und glän - zest in dei - ner Schö - ne wie - der du sü - ßes Licht!

U. K. 9443

5. Abbitte

Sehr langsam und feierlich

Hans Pfitzner, op. 29 Nr. 1

A

Hei - lig We - sen! ge - stört hab ich die

p immer breiter arpeggieren

gold - ne Göt - ter - ru - he dir oft, und der ge -

hél - men, tie - fe - ren Schmerzen des Le - bens hast du man - che ge -

lernt von mir.

ausdrucksvoll

(mit tiefer Empfindung)

O, ver - giß es, ver -

23 24 (immer sehr ruhig) 25 26

Ped. pp Ped. Ped.

gib! Gleich dem Ge - wöl - ke dort

27 28 29 30

Ped. pp Ped. durchhalten Ped. durchhalten

vor dem fried - li - chen Mond geh ich da - hin und du

31 32 33 34 35

Ped. zu Ped. durchhalten

Sehr langsam,
ruhst und glänzt in dei - ner Schö - ne wie - der, du sü - ßes Licht.

36 37 38 39 40

Ped. Ped. durchhalten

HÖLDERLIN-LIEDER

Aufführungsrecht vorbehalten
Droits d'exécution réservés

Hugo Breuer gewidmet

1. ABENDPHANTASIE

JOSEF MATTHIAS HAUER, Op. 23

A

Gesang

Vor sei - ner Hüt - te ru - hig im Schat - ten sitzt der

Klavier

1 2 3

4 5 6

7 8 9

10 11 12 13

Herd. Gast - freund - lich tönt dem Wan - de - rer im

frled - li - chen Dor - fe die A - bend - glöck - le.

Die Versetzungszeichen gelten stets (auch innerhalb der Taktstriche) nur für die Noten, vor denen sie stehen
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B

(Gitar)

Wohl keh - ren jetzt die Schif - fer zum Ha - fen auch, in fer - nen Städ - ten
früh - lich ver - rauscht des Markts ge - schäft - ger Lärm; in stil - ler Lau - be
glänzt das ge - sel - li - ge Mahl den Freun - den. Wo - hin denn ich? Es
le - ben die Sterb - li - chen von Lohn und Ar - beit; wech - selnd in Mül' und

14 15 16 17
18 19 20 21
22 23 24 26
27 28 29 30

I₂ I₁ II III I₂
III₁ III₂ III₂ V III₁ III₂ I₂
I₁ IV₁ VI I₁ V I₆ I₁
V V III₁ III₁ V

Ruh' ist al - les freu - dig; war - um schläft denn nim-mer nur

31 32 33 34

mir in der Brust der Sta - chel? Am A - bend - him - mel blü - het ein Früh - ling auf;

35 36 37 38

un - zäh - lig blü - hen die Ro - sen, und ru - hig scheint die gold - ne

39 40 41

Welt; dort - - - - - hin

42 43

u m6 p4 m2 u m3 p5 m1 u
m3 u m3 p5 m6 u m3 p5

(nimmt)

nehmt mich pur - pur - ne Wol - - ken! und

m3 u m6 p7 m3 u m3 p4 m3 p6 m7 u m3 p6 m7 u m6 d5 m3 u m3 A4 m6 u m3 A4 m6 u d4 d5 d7 u

mö - ge dro - ben in Licht und Luft zer - rin - nen mir Lieb und

II_{b1} I₁ I₂ II_{b2} II_{b2} I₂

Leid... Doch, wie ver-scheucht von tü-ri-cher Bit - te, flicht der Zau-ber;

I₂ III₁ III₁

dun-ke-l wird's, und ein-sam un-ter dem Him-mel, wie im-mer, bin ich... Komm du nun, sanf - ter

II_{b2} VI VI

Schlum - mer! zu viel be - gehrt das Herz; doch

55 56 57

III₂ III₂ II_{b2} III₂ III₂ VI VI

end - - lich, Ju - - gend, ver - glüht du ja, du

58 59 60

VI VI III_a III₂ III₂ VI

ru - he - lo - se, träu - me - ri - schel Fried - - lich und

61 62 63

III₁ III₂ III₂ III₂ II_{b2} II_{b2} III₂ III₂

hel - ter ist dann das Al - ter.

64 65 66 67 68

III₂ III₁ II_{b2} II_{b1} #

Abendphantasie

Paul Hindemith
(1933)

perfectly moving
Ruhig bewegt

A

The score consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a complex harmonic texture with frequent chromaticism and is annotated with guitar chords (III, III₂, VI, IV₂) and fingerings (1, 2, 3, 4, 5). The vocal line is in a 4/4 time signature and contains the following lyrics:

Vor sei - ner Hüt - - -
- te ru - - hig im Schat - - - ten sitzt der Pflü - - -
- ger, dem Ge - nüg - sa - men raucht sein Herd. Gast - -

Additional markings include a first ending bracket (T₁) above the piano part, a second ending bracket (T₂) above the piano part in the third system, and various dynamic markings such as *p* and *pp*.

- - - freund - lich tönt dem Wan - - - - - de - -

VI III₂ III₁ I₂ III₁ III₂ IV₁ III₁ III₁

- rer im fried - - - - ll - chen Dor - - - - -

IV₁ III₁ III₁ III₂ III₂ III₂ III₁ III₂ III₁

1/2 beat late

- fe die A - - - - - bend - glo - - - - - cke. Wohl

III₂ IV₂ III₂ VI III₂ III₂

keh - ren jetzt die Schif - - fer zum Ha - - - fen auch, in fer - nen

III₁ III₁ III₁ III₁ III₁ III₁

(geschäftiger)

Städ-ten fröh-lich verrauscht des Markts ge-schäf-ti-ger Lärm,

mf 21 22 23

I₁ IV₂ III₁ III₄ III₂ IV₂ III₁ III₁ III₁ VI III₁ III₁ III₁ III₁

in stil- - - ler Lau- - - be glänzt das ge- sel - -

mf 24 25 26

VI III₁ VI IV I III₂ III₁ III₂ III₁

- li - ge Mahl den Freun - den. Wo - hin denn ich?

f 27 28 29

III₁ III₁ III₁ III₁ I₁ III₂ III₂

Lively
Lebhaft

f 30 31 32

III₂ III₂ III₁ IV₁ III₁

Piano accompaniment for measures 33, 34, and 35. The music is in a minor key with a bass clef. Measure 33 includes a trill marked '33'. Measure 34 includes a trill marked '34'. Measure 35 includes a trill marked '35'. Fingering numbers III, III₂, III₁ are indicated for the left hand.

Vocal line and piano accompaniment for measures 37 and 38. The vocal line includes the lyrics: "Es le - ben die Sterb - li - chen von Lohn -". The piano accompaniment includes a trill marked '37' and a trill marked '38'. Dynamics include *mf*. Fingering numbers III₁, III₁, III₁, I₁, VI III₂ III₁ III₂ IV₁, I₂, III₂, I₁, VI are indicated.

Vocal line and piano accompaniment for measures 39, 40, and 41. The vocal line includes the lyrics: "und Ar - - -bett, wech - selnd in Müh und Ruh ist al - les freu -". The piano accompaniment includes a trill marked '39', a trill marked '40', and a trill marked '41'. Dynamics include *mf* and *f*. Fingering numbers III₂ III₁ III₂ IV III₂ are indicated.

mf *c*

- dig; war - um schläft denn nim - mer nur mir in der Brust der

f *c*

Sta - - - chel? *Am*

A - - bend-him - - mel blü - het ein Früh - -

mf *c*

- - - ling auf; un - zäh - lig blü - hen die Ro - -

[bis in n]

ein - - sam un - ter dem Him - mel, wie im - - - - - mer, bin

u. m6 m2 7b u. u. p4 m2 p5 m7 un. b4 m7 m6 m4 m7 80

A'

peacefully as in the beginning

Ruhig, wie am Anfang

ich. - - - - - Komm - - - - - du

III, III, III, III, III, III, III, III, III

81 82 83

nur, sanf - ter Schlum - - - - -

III, III, III, III, III, III, IIb1, III, III

84 85

U U U U

-merl zu viel be - - - geht

VI III₂ III₂ III₁ VI III₁ IV₂ III₂ III₁

Detailed description: This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are '-merl zu viel be - - - geht'. The piano accompaniment is on a grand staff (treble and bass clefs). The bass line includes guitar chord diagrams: VI, III₂, III₂, III₁, VI, III₁, IV₂, III₂, III₁. There are also some numbers like 87 and 89 above the bass line.

U U U

das Herz; doch end - - - lich,

III₁ IV₂ IV₂ IV₁ III₁ III₂ III₂ I₁ I₂

Detailed description: This system contains the second two lines of music. The vocal line continues with 'das Herz; doch end - - - lich,'. The piano accompaniment continues with guitar chords: III₁, IV₂, IV₂, IV₁, III₁, III₂, III₂, I₁, I₂. There are also some numbers like 90 and 91 above the bass line.

f

Ju - - - - - gend, ver - -

IV₁ I₁ III₂ III₁ III₂ III₁ III₂ III₂ III₂

Detailed description: This system contains the third two lines of music. The vocal line continues with 'Ju - - - - - gend, ver - -'. The piano accompaniment continues with guitar chords: IV₁, I₁, III₂, III₁, III₂, III₁, III₂, III₂, III₂. There are also some numbers like 93, 94, and 95 above the bass line.

U U U

- glühst du ja, du

I₁ III₁ IV₁ I₁ VI II_{b1} VI VI III₁

Detailed description: This system contains the final two lines of music. The vocal line continues with '- glühst du ja, du'. The piano accompaniment continues with guitar chords: I₁, III₁, IV₁, I₁, VI, II_{b1}, VI, VI, III₁. There are also some numbers like 96, 97, and 98 above the bass line.

mf ru - - - he - - lo - - se, träu - - - me - -

mp 99 100 101

III₁ III₂ III₁ III₁ IV₁ III_{b1} III₁ VI III₁

- ri - - schel Fried - lich und hei - - -

p 102 103 104

VI III₁ III_{b2} III₁ III₁ III₁ III₂

- - ter ist dann das Al - - -

105 106 107 108

IV₁ III₂ III₁ III₁ III₂ III₂ III₂ III₁ III₁ III₂ VI

- - ter.

pp 109 110 112

III₂ III₁ VI III₂ III₁ III₂ I₂

Abendphantasie

Reutter

A *CALMLY Ruhig*

Vor sei-ner Hüt-te ru-hig im Schat-ten-sitz der Pflü-ger,

dem Ge-nüg-sa-men raucht sein Herd. Gast-freund-lich tönt dem Wan-de- rer

poco im fried-ll-chen Dor-fe die A - bend-glok-ko.

espressivo

rall. *a tempo (strömend)*

mf

Wohl keh-ren jetzt die Schif-fer zum Ha-fen auch, in fer-nen Stüd - ten fröh-lich ver-

growing gesteigert

piu forte

rauscht des Markts ge-schäft - ger Lärm; in stil - - ler Lau - be

pp

glänzt das ge-sel-li - ge Mahl den Freun - - - den. Wo-hin denn

accelerando

subito fagitato

sch?

ff

10

poco appassionato

and - - lich, Ju - gend, ver - glüht du ja, du , ru - - he - lo - se,

colla voce

II, III, III, IV II₂ II₁ III₁ III, I, III, I, III₂ III, I, III

ritenuto *a tempo*

träu - - mo - ri - schel Fried - lich und hel - ter ist dann das Al - ter.

I III₂ I, I, III₂ I, III₂ I₂ I, III₂ I, III₂ II₁ I₂ III₂

espressivo

I, III, II₂ III₂ I, III₂ I₂ II₂ III, III₂ VI I₂ VI II₆

III, I, I, IV I₂

An die Parzen

Friedrich Hölderlin

A
Andante

Nur ei - nen Som - mer

gönnt, ihr Ge - wal - ti - gen! Und ei - nen Herbst zu

rei - fem Ge - san - ge mir, daß wil - li - ger mein Herz vom

sü - - - ßen Spie - le ge - sät - ti - get dann mir

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B.
Glockner
Rascher

ster - be. Die See -

II₂ II_{b1} III₂ III₁ I₂ III₂ III₂ (Em:) I₁

-le, der im Le - ben ihr gött-lich Recht nicht ward sie ruht,

13 14

sie ruht — auch drun - ten im

15 16

Or - kus nicht.

17 18 19

mp *cresc.*

Doch ist mir einst das Heil-ge. das am

Measures 18-21. The piano part includes triplets and a crescendo marking. The vocal line has a melodic line with some rests.

(etwas schwingvoll) *f*

Her-zen mir liegt, das Ge-dicht

Measures 22-25. The piano part includes triplets and a forte marking. The vocal line continues with a melodic line.

ge-lun-

Measures 26-29. The piano part includes triplets and a forte marking. The vocal line has a melodic line with some rests.

rit. *Tempo I* *(sehr ausdrucksvoll)* *p*

-gen: Will-kom-men dann, o Stil-le der Schat-ten-welt.

Measures 30-33. The piano part includes triplets and a piano marking. The vocal line continues with a melodic line.

Frau Gertrud Köchert gewidmet

4. AN DIE PARZEN

Hauer.

U - - - - - U - - - - - U - - - - - U - - - - - U - - - - - U

Nur ei - nen Som - mer gönnt, ihr Go -
 mts stm n2+ mts tim mts nm2 sp2 mts

wal - li gen! und ei - nen Herbst zu rol - fem Go -
 p2s mit m3 mts be2 mts m2 snt mnp smp sp2 pmh

san - ge mir, daß wil - li - ger mein Herz, vom
 n2m m2p p2s m3 p2m m2p tm tns tsm mts

sü - ßen Spi - lu ge - sät - ti - get, dann mir ster - bei
 sut pmh sp2 pmh pmh m3 np2 m3 p2m m2p mnp npm

II_{b1} I₁ III₁ I₁ I₁ I₁ U.E. 9444 III₁ V III₂ III₂ I₁ I₂

Die See - le, der im Lo - ben ihr gött - lich Recht nicht ward, sie ruht auch drun - ten im

Or - kus nicht; doch ist mir einst das Heil - ge, das am Her - zen mir liegt, das Ge -

dieht, ge - lun - gen; will - kom - men dann, o Stil - le

der Schat - ten - welt zu -

Sechs Lieder

Friedrich Hölderlin

Paul Hindemith
(1935)

An die Parzen

f U - - - U - - - U - - - U U - - U

Nur ei - - - nen Som - - - mer gönnt, — ihr Ge - wal - ti -

U

- gen! Und ei - nen Herbst zu rei - fem Ge - -

mf U - - - U - - - U U

f U - - - U - - - U - - - U

- san - - - - ge mir, daß wil - li - ger mein Herz, vom

mf U - - - U - - - U

sü - ßen Spie - le ge - sät - ti - get, dann mir ster - - - -

I, III, III, VI, III

- bc.

III, V, III, I, I

Die See - le, der im Le - ben ihr gött - lich

III, III, III, II, II, III, III

Recht nicht ward, sie ruht auch drunten im Or - kus nicht,

III, III, III, III, II, III, III

doch ist — mir einst das Heil — ge, das am Her — zen mir

cresc.

mf 37 *mf* 38 *f* 39

III₁ VI VI III₂ III₂ III₂ II_{b2} III₁ III₁

liegt, das Ge — dicht — ge — lun —

f

40 41 42 43 44

III₂ III₂ II_{a1} I, III₁ III₂ II_{a2}

— gen: Will — kom — men dann, o Stil — le der Schat — ten —

mf

45 46 47 48 49 50

I, III₂ II_{a1} III₁ IV₂

- welt! Zu - frie - den bin ich, wenn auch mein Sai - ten -

51 53 54

I₁ I₁ I₁ III₂ III₂ III₂ II_{v2}

- spiel mich nicht hin - ab - - ge - lei - tet,

56 57 58 59 60

II_{v2} I₂ I₂ I₂

ein - - mal lebt ich, wie

61 62 63 64 65 66

I₂ III₂ I₁ III₂ I₁ I₁ III₁ III₁

Göt - - ter, und mehr _____ be - darfs nicht.

67 68 69 70 71 72

III₁ III₁ III₁ I₁ III₁ III₁ III₁ III₁ I₁

An die Parzen

Hermann Reuter, op. 56

Broad flowing
Breit strömend

Gesang

Piano

molto forte

Nur ei - nen Som - mer gönnt, ihr Ge - wal - ti - gen,

molto forte

mp

und ei - nen Herbst zu rei - fem Ü - san - ge mir, daß wil - - li - ger mein Herz, vom

[spi - e ge - sät - ti - get]

sü - - Ben Spiel - - ge - sät - tigt, dann mir ster - be!

poco

18. Hyperions Schicksalslied

In ruhiger gleichmäßiger Bewegung

Wolfgang Fortner

Handwritten musical score for "Hyperions Schicksalslied" by Wolfgang Fortner. The score is in 3/4 time and consists of two systems of music. The first system contains measures 1 through 7, and the second system contains measures 8 through 15. Each system has a treble and bass staff. The bass staff includes figured bass notation (Roman numerals with subscripts and accidentals) and fingering numbers (1-5) for the right hand. A circled "D:" is written below measure 1. The notation includes various rhythmic values, accidentals, and dynamic markings like "p" and "w".

Measures 1-7: III_2 , III_1 , II_{b2} , II_{b2} , III_2 , III_2 , VI , II_2 , IV_2 , IV_2 , III_{b2} , II_{b2} , IV_2 , IV_2

Measures 8-15: II_{b2} , II_{b2} , III_1 , III_1 , III_2 , III_2 , III_2 , III_2 , II_{b2} , III_2 , III_2 , III_2 , III_2 , III_2 , III_1

Ihr wan - delt dro-ben im Licht

16 17 18 19 20 21 22 23

III₂ III₂ III₁ III_{b1} III_{b2} III₂ III₂ III₁ III_{b1} III_{b2} III₂ III₁ III₁ III_{b1} III_{b2}

auf wei - chem Bo - den, se - li - ge Ge - ni - en!
[Ge - ni - en!]

24 25 26 27 28 29 30

III₁ III₁ III_{b2} III₁ III_{b1} III_{b2} III₂ III₁ III_{b1} III_{b2} III₁ III₁ III₁ III₁

Glän - zen - de

31 32 33 34 35 36 37

III_{b2} III_{b2} III₂ III₂ III_{b2} III_{b2} III₂ III₂ III_{b2} III_{b2} III_{b2} III₁ III₁

Göt - ter - luf - te rüh - ren euch leicht

38 39 40 41 42 43 44

III₁ III₂ III₁ III₂ III_{b2} III_{b2} III₁ III_{b2} III₁ III_{b1} III₁ III₁ III₁ III₁ III₁

wie der Fin - ger der Künst - le - rin hei - li - ge Sai -

45 46 47 48 49 50

III₁ III_{b2} III₂ III₂ III₁ III_{b1} III_{b1} III₂ III_{b1} III₂ III₁ III₂

Ziemlich breit

f quasi recit.

80 Doch uns ist es ge-ge-ben auf
[ist ge-ge-ben]

83 kei-ner Stät-te zu ruhn, es schwin-den, es fal-len die lei-den-den Men-schen

86 blindlings von ei-ner Stun-de zur an-dern wie Was ser von Klip-pe zu Klip-pe ge-

88 wor-fen jahr - lang ins Un-ge-wis-se hin - ab.

Am:

2. HYPERIONS SCHICKSALS LIED

HAUER

♩ = 40

Ihr wandelt dro-ben im Licht auf weichem Bo-den, se - li - ge

Ge - ni - ent Glän - zen - do Göt - ter - lüf - te rüh - ren euch leicht wie die Fin - ger der

Künst - le - rin hei - li - ge Sai - ten. Schick - sal - los, wie der schla - fen - de Säug - ling,

at - men die Himm - li - schen; keusch be - wahrt in be - schei - de - ner Knos - pe,

U.E. 9147

3. SONNENUNTERGANG

HAUER

♩. 60

Wo bist du?

p *mp*

I, II₂ III, II₂ I, VI, II₂ VI, VII₂, III₂ *mp*

mf *♩. 30* *mf* *♩. 40 (60)*

trun-ken däm-mert die See-le mir von al - ler dei-ner Won - ne; denn e - ben ist's,

p *mp*

I, III, VI, I, III, IV

daß ich ge-lauscht wie, gol-de-ner Tü-ne voll, der ent-zük-ken-de Son-nen-jüng-l'ng

p *mp*

III₁, III, III, III₁

Sonnenuntergang

A

lightly moving
Leicht bewegt

Paul Hindemith
(1935)

mf
Wo

p
unison

bist du? trun-ken dämmert die See-le

mir von al-ler dei-ner Won- - - ne; denn

e- - - ben lsts, daß ich ge-lauscht, wie, gold-ner Tö- -

mf *p*

III₂ III₂ * I₁ III₁ I₁ III₁ I

U - - - U - - - U - - - U - - - U - - - U - - -

- - ne voll, der ent- - zü - cken - de Son - - - - -

mf

30 31 32 33 34 35

I III₂ III₁ III₁ III₁ III₁ II_{b1} I₂ VI

U - - - U - - - U - - - U - - - U - - - U - - -

- - - nen - - jü - ng - - - ling sein A - - bend - lied auf

36 37 38 39 40 41 42

V IV₂ II_{b2} I₁ I₂ I₂

U - - - U - - - U - - - U - - - U - - - U - - -

himm-li - scher Lei - - - er spielt;

A'

43 44 45 46 47 48

I₁ I₂ I₂ VI II_{b2}

U - - - U - - - U - - - U - - - U - - - U - - -

es tön - - - - ten

49 50 51 52 53 54 55

III₂ III₁ I₁ I₂ VI

rings die Wäl - - - der und Hü - gel nach.

III₂ III₁ I₂ III₂ I₁ I₂ III₂ III₁

Doch fern ist er zu from - - men

I₁ VI I₁ F p III₂ III₂ * I₁ III₁

Völ - - kern, die ihn noch eh - - - ren, hin - - weg

I₁ III₁

ge - - gang - - gen.

I₁

Sonnenuntergang

Hermann Reutter, opus 67

quietly flowing
Ruhig fließend (♩=84)

Gesang

Klavier

pp sempre (quasi flauto)
always like a flute

D N 2 D

I, III₂ IV₂ III, III,

Wo bist du?

(immer sehr zart begleiten)
always very delicately accompan.

III_b V III₂ III₁ III₂ III₁ I I III₂

Trun - ken däm - mert die See - le mir von al - ler - dei - ner

6 7 8

III_{b2} I₁ II_{b2} III₂ III₁ II_{b2} I₂ III₁ III₁ II_{b2} I₂ IV₂ III₁

Won - ne; denn e - ben ist's,
 daß ich ge - lauscht, wie, gold - ner Tö - ne voll, der entzük - ken - de
 Son - nen - jung - ling sein A - bend - lied auf
 himm - lischer Lei - er spielt; es tön - ten rings die

10
 11
 13
 14
 15
 16
 17
 18
 19
 20
 21
 22
 23
 24
 25
 26
 27
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APPENDIX II

Explanatory Note

The graphs which follow show the melodic outlines of the fifteen songs and wherever necessary have been condensed by moving the melodies written in the bass clef to corresponding notes in the upper octave so that an easier comparison can be made.

Each graph also contains, where necessary, notes designating composers' textual and melodic repetitions.

Any disjunct lines in the graphs represent textual alterations on the part of the composers from the original texts.

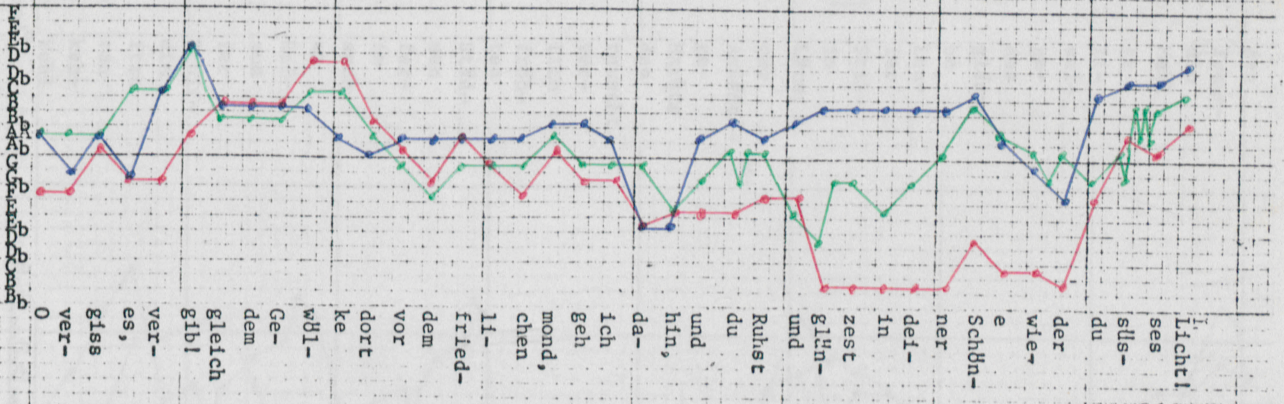
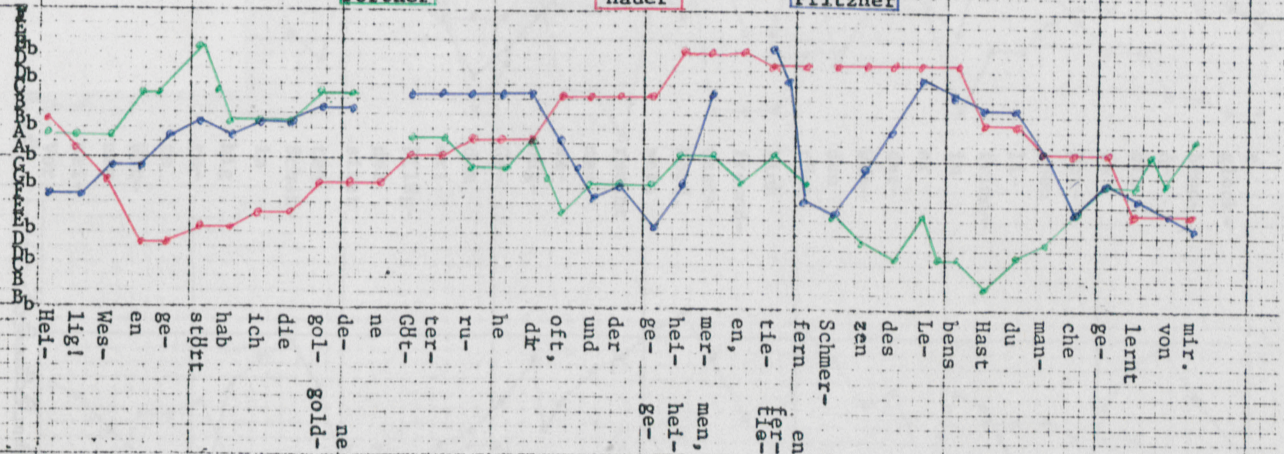
MELODIC - TEXT ACCENT GRAPH
(Enharmonic Spellings)

"Abbitte"

Fortner

Hauer

Pfitzner



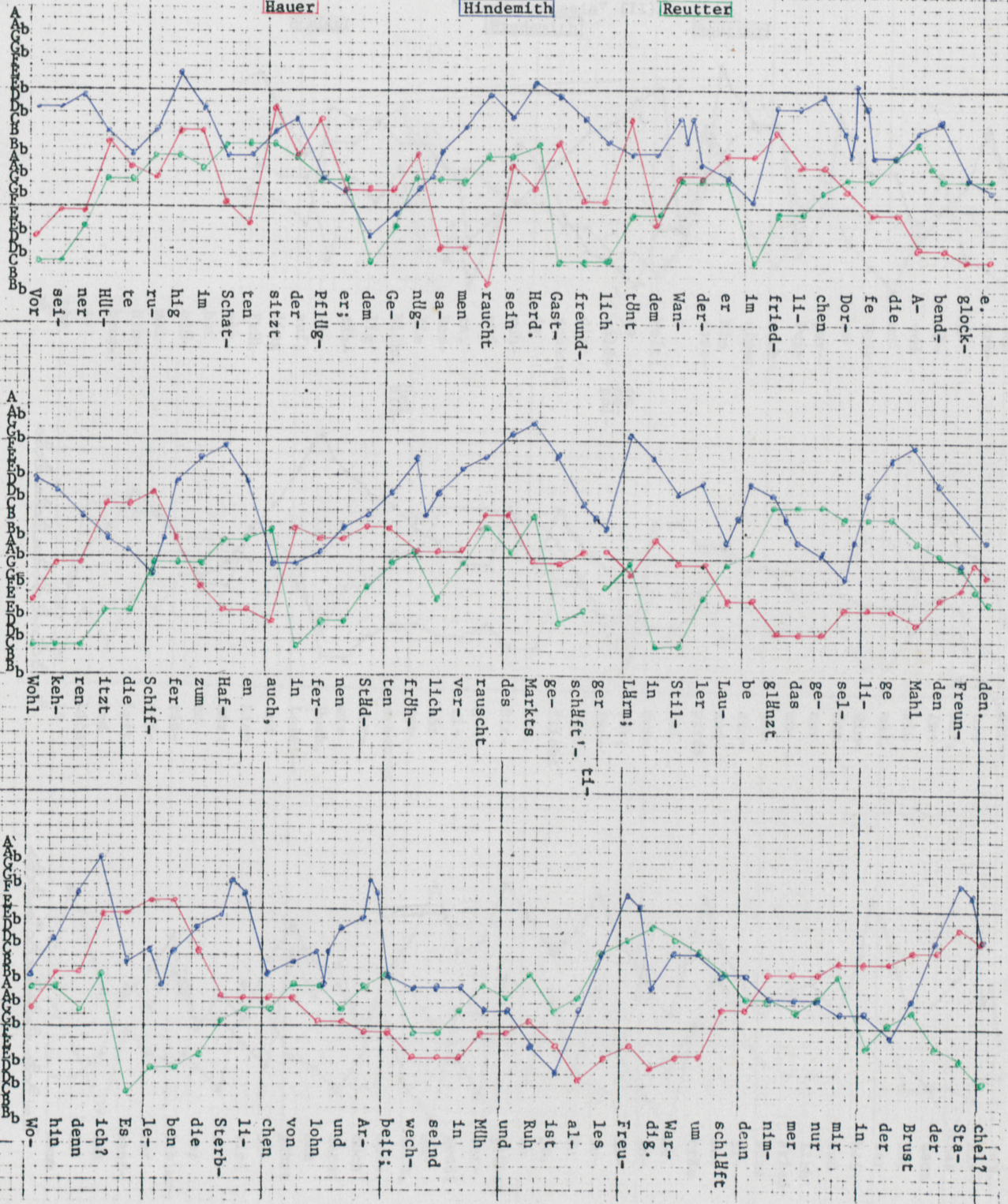
MELODIC - TEXT ACCENT GRAPH
(Enharmonic Spellings)

"Abendphantasie" (I)

Hauer

Hindemith

Reutter



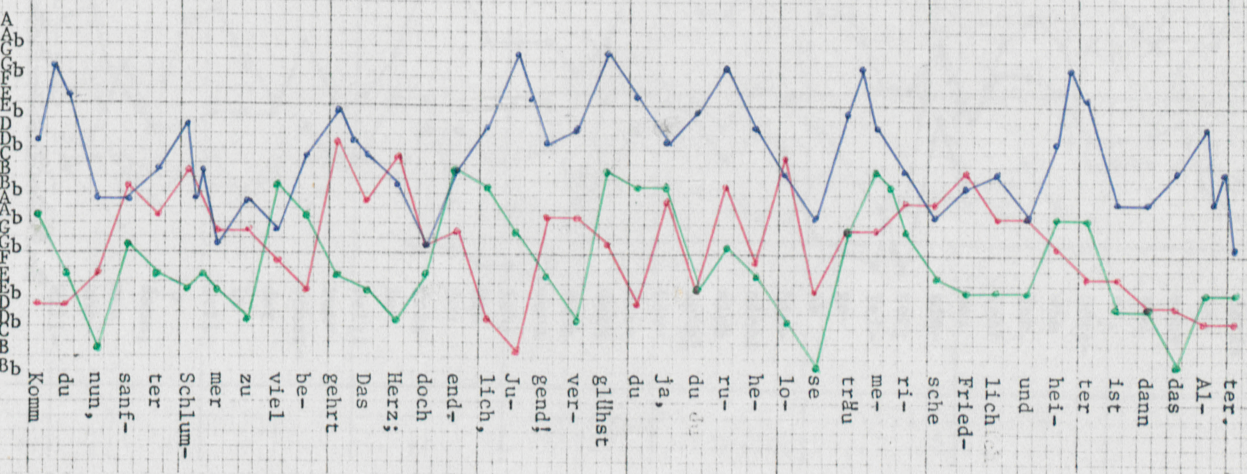
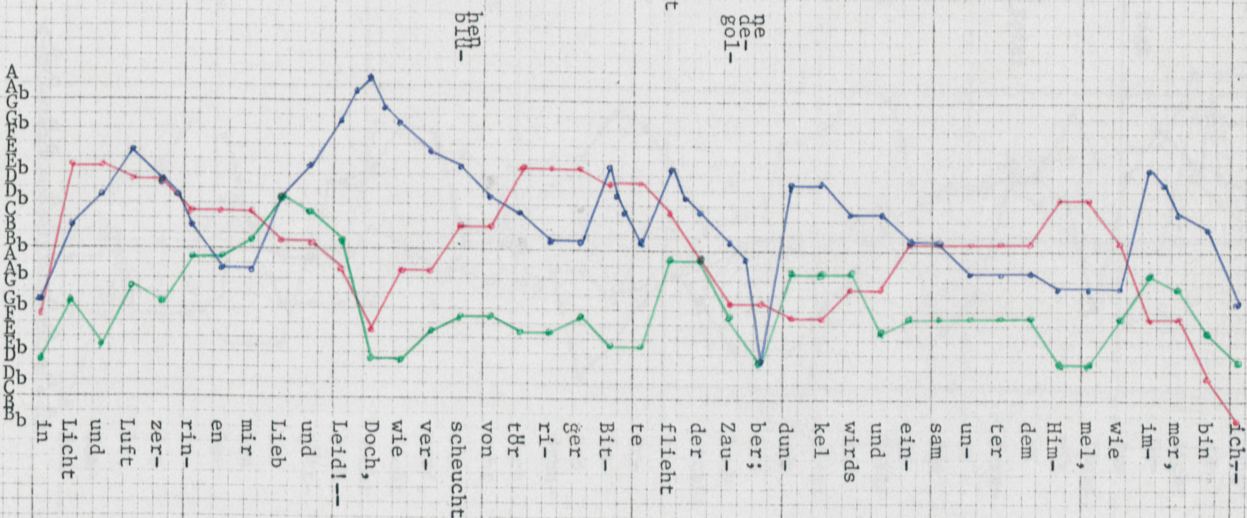
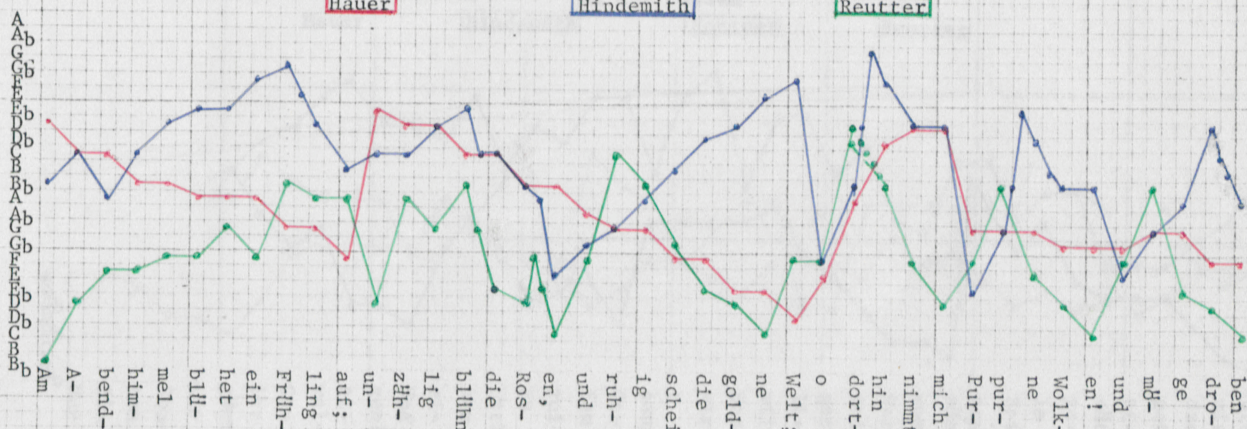
MELODIC - TEXT ACCENT GRAPH
(Enharmonic Spellings)

"Abendphantasie" (II)

Hauer

Hindemith

Reutter



MELODIC - TEXT ACCENT GRAPH
(Enharmonic Spellings)

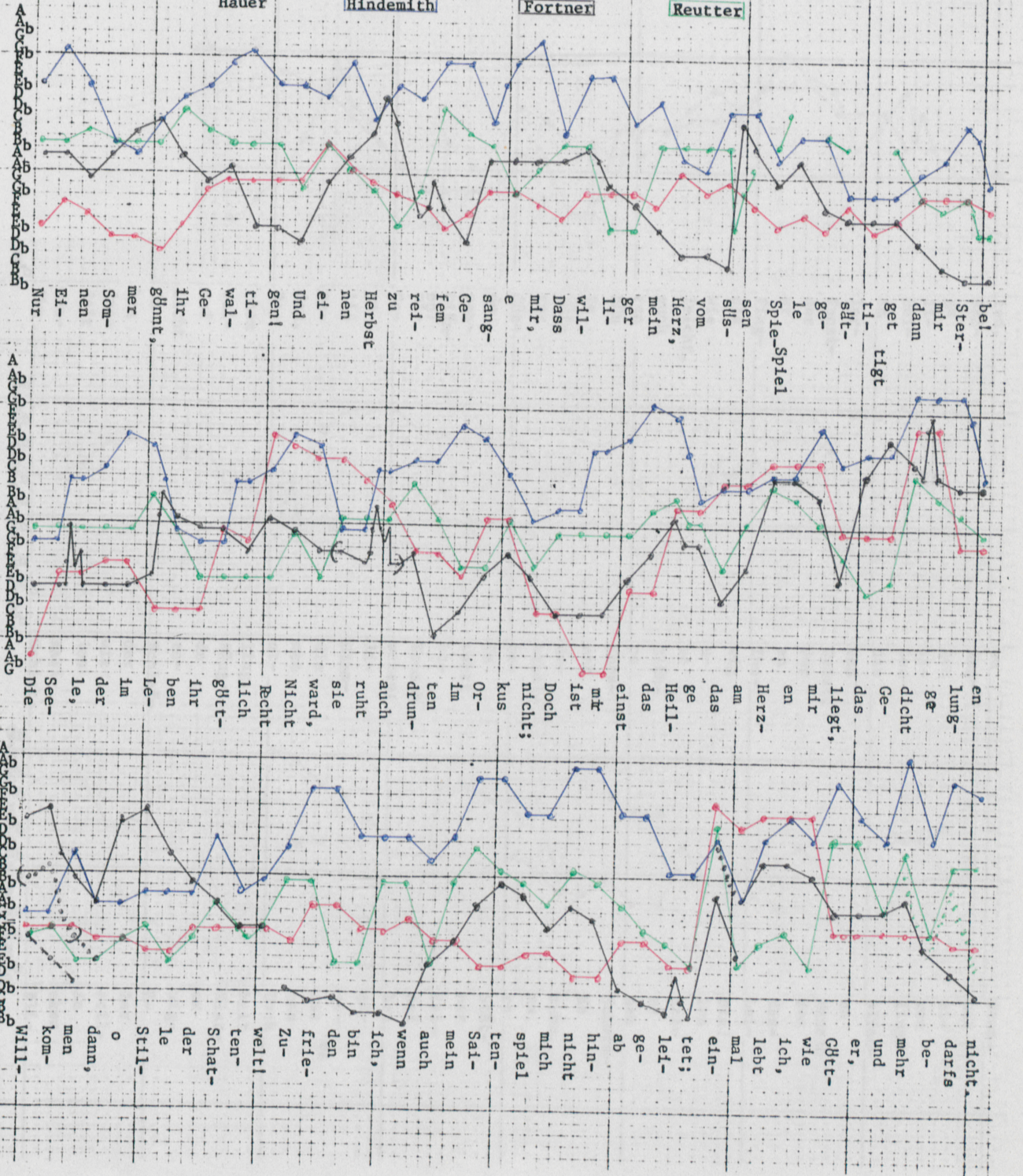
"An die Parzen"

Hauer

Hindemith

Fortner

Reutter

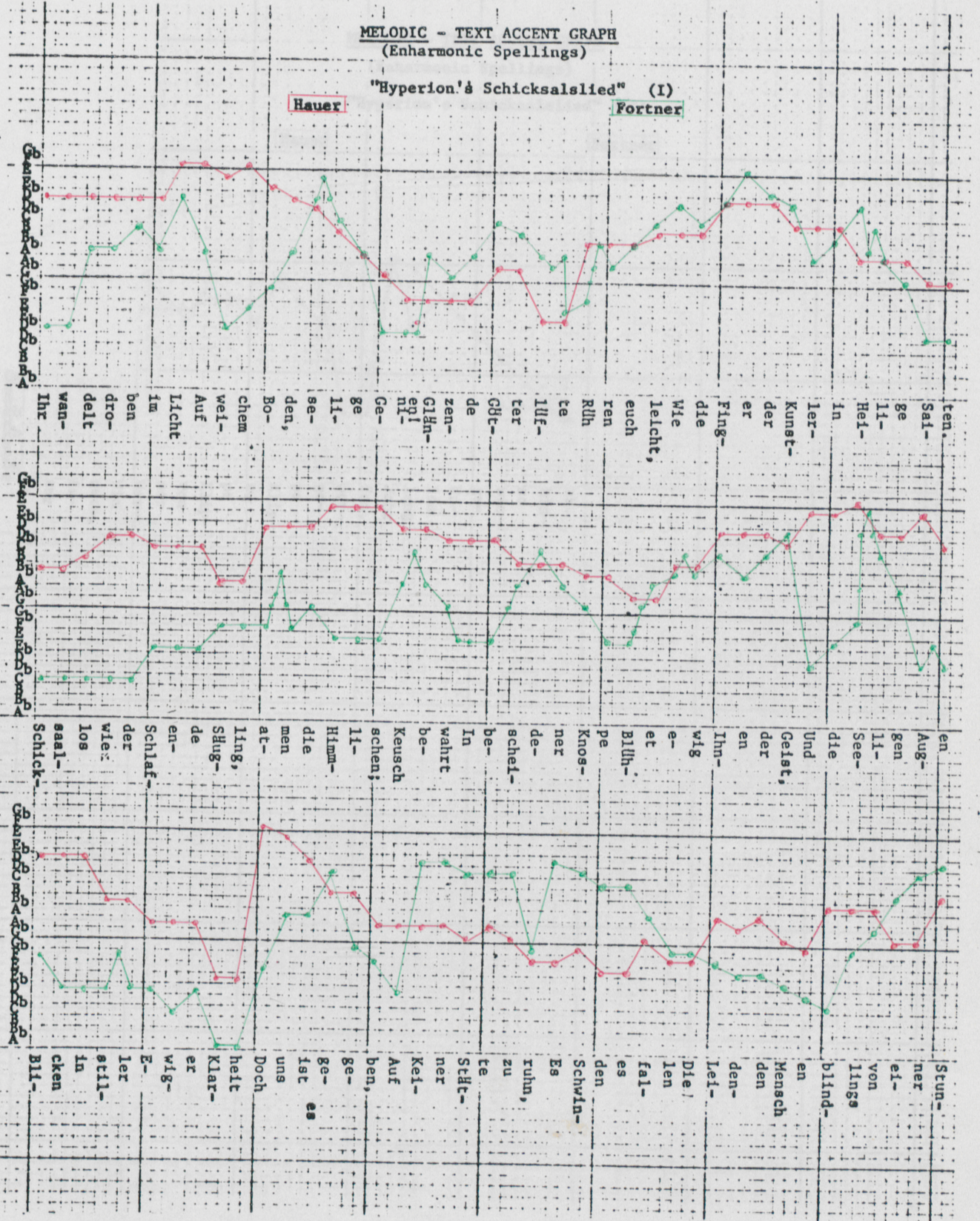


MELODIC - TEXT ACCENT GRAPH
(Enharmonic Spellings)

"Hyperion's Schicksalslied" (I)

Hauer

Fortner



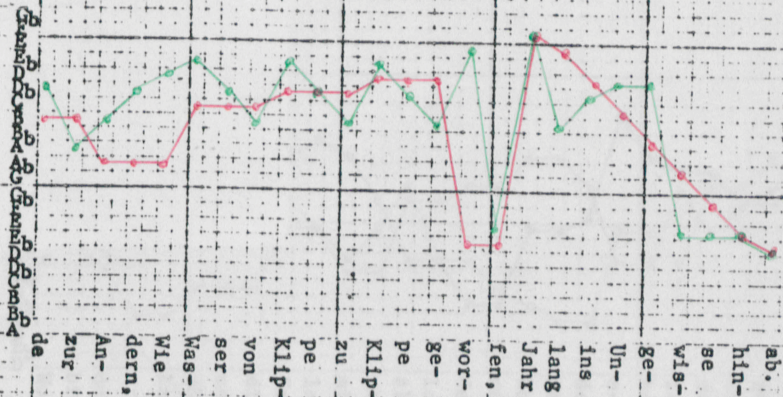
MELODIC - TEXT ACCENT GRAPH

(Enharmonic Spellings)

"Hyperion's Schicksalslied" (II)

Hauer

Fortner



MELODIC - TEXT ACCENT GRAPH
(Enharmonic Spellings)

"Sonnenuntergang"

Hauer

Hindemith

Reutter

