

BRAHMS AND THE FOLK IDEAL:

HIS POETS AND HIS ART SONG

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## ABSTRACT


Johannes Brahms (1833-1897) composed solo songs (for voice with piano accompaniment) throughout his compositional career. His choice of texts for all of the songs is unusual. Many are by minor contemporary German poets, but the majority of Brahms's texts are folk texts. Of the texts from folk sources, some are traditional German, but a great many are translations from foreign folk texts. This thesis focuses only on Brahms's solo songs based on folk texts. These songs as a whole reveal Brahms's affinity for the folksong --its text and music--, yet scholarly research in the past has neglected to stress the importance of the folk influence on Brahms's Lieder.

This thesis, therefore, is an attempt to define Brahms's attraction to folk texts and music in order to emphasize his belief in a folk 'ideal'. Chapter I is a discussion of Brahms's reaction to the folk tradition and includes a general definition of folk characteristics (in text and in music). Chapter II is a discussion of the textual aspects of Brahms's Lieder with folk texts, and of specific folk 'poets' whose poetry Brahms used. Common folk elements in the text such as strophic design, a regular

pattern of repetition and rhyme, and the nature of the subject matter (everyday concerns of the 'folk') are found throughout Brahms's Lieder texts.


Chapter III addresses the musical side of Brahms's Lieder through an analysis of four pairs of songs which share a common folk text. In each of these pairs of songs, one setting is taken from Brahms's 49 Deutsche Volkslieder collection, and therefore involves a traditional folk melody. The other setting is taken from his solo art songs, or Lieder, which are completely original compositions. This analysis reveals much about Brahms's style of composition in his Lieder, in that many elements of traditional folksong can be found in his original music. These elements, such as strophic settings, step-wise melody, small vocal range, melodic repetition, regular phrasing, etc., can be seen to pervade Brahms's Lieder.

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## INTRODUCTION

Max Kalbeck writes of Brahms's settings of folk texts that: "He does not sing about the folk; he is not condescending toward the folk, but instead he elevates the folk, for them to sing along with him or to experience how beautifully they can actually sing." (1) The need to justify Brahms's use of folk texts rather than literary texts in his solo Lieder is no longer necessary; however, it is necessary to define Brahms's use of the folk element and perhaps even to defend it in order to emphasize that his belief in this folk tradition was profound. This thesis, therefore, is an attempt to bring together Brahms's own comments and criticisms regarding folk music and poetry and to evaluate the effect of this folk tradition on his choice of text and music in his solo songs.

The first chapter provides a discussion of the salient features of Brahms's solo songs based on folk texts. It is divided into two sections, the first of which endeavours to explain the intensity with which the composer related to his texts, thereby illuminating his preoccupation with folk elements. Included in this section is a brief overview of Brahms's total solo song output; however, an

emphasis on those songs which employ folk texts will dominate the synopsis. The second section of the chapter discusses the general characteristics of the folk song, and of specific folk elements in Brahms's texts and music, and thus forms the background for further discussion in the next two chapters.

Chapter II deals only with the textual aspects of the solo art song, or Lied. To do so, it will first be necessary to discuss Brahms's relationship with the poets who contributed to his folk texts (as compilers and translators). A summary of the creative output of each will also be provided.

The section, 'The Poetry', deals primarily with Brahms's acquisition of folk texts and with a general description of the contents of his library. The large number of translated texts of prose and poetry found in his library testifies to his great appreciation of literature, both German and foreign. Whether the texts are translations from Persian, French, Czech, or translations into Hochdeutsch from Brahms's own native German dialect, the emotional content of the folk texts reveals a uniformity that overcomes any nationalistic peculiarities. In order to do justice to Brahms's attitude towards folk poetry the aspect of translation must not be underestimated.

The third chapter deals exclusively with the music of Brahms's Lieder with folk texts. The existence of several pairs of settings by Brahms of a single folk text facilitates a comparison of Lieder and Volkslieder. The chapter is comprised mostly of an analysis of specific aspects of Brahms's musical treatment of folk texts in his Lieder.

That Brahms's involvement with folk texts is more than just a harmonisation of traditional melodies becomes evident from the presentation of 1) Brahms's interest in the folk tradition, 2) a general description of folk characteristics, and 3) Brahms's treatment of folk poetry in his Lieder and Volkslieder, as provided in this thesis. Patterns emerge in a chronological study of the Lieder with folk texts, from which observations can be made regarding Brahms's musical 'style'. These observations provide the basis for the final chapter.

Brahms's interest in the folk tradition was firmly established in his youth, and lasted throughout his compositional career, regardless of whether he was using traditional German folk texts or texts translated from other languages.

## Chapter I

### THE FOLK ELEMENT

#### Brahms's Interest in the Folk Tradition

##### Overview of the Solo Song Output

Brahms shared, as did many nineteenth-century composers of the Lied, a serious interest in the folksong. The quotation from Kalbeck cited in the Introduction clearly describes Brahms's reaction to folk text and music, a reaction partly prompted by the general nineteenth-century interest in folklore, and partly "a reaction to environmental and childhood experiences." (2) Kalbeck describes Brahms's music as actually elevating inherently naive folksongs to new heights : "for them [the folk] to ... experience how beautifully they can actually sing." (3) Herein lies the foundation of Brahms's skill in writing Lieder.

A fascination for collecting and publishing German folksong material was one of the main undercurrents of the literary movement in the early stages of German Romanticism. A collection of folksong melodies with their texts in a translation by Johann Gottfried Herder was published in German as early as 1778 (Leipzig: Weygandsche Buchhandlung).

This collection, entitled Stimmen der Völker in Liedern, appeared at a time when interest in nature and in one's self was beginning to take precedence over the less personal and scientific 'classical' interest. Volkslieder became more 'popular' among all levels of society. One possible reason for this 'new' interest in the folksong might be its timelessness. Bruno Nettl describes the folksong as having "the fascinating quality of being both old and contemporary, of being representative of a people's ancient traditions as well as an indicator of current tastes." (4)

Herder's collection soon became a standard item in the libraries of the educated classes. The year 1828 brought a new edition of Herder's works, the edition found in Johannes Brahms's library, (Stuttgart and Tübingen: J.G. Cotta'sche Buchhandlung). By this time, Herder's work had expanded into an 8-volume set entitled: Sämtliche Werke. Zur schönen Literatur und Kunst. The fifth volume of the set contains the Stimmen der Völker in Liedern.

The collection prepared by Achim von Arnim and Clemens Brentano (Des Knaben Wunderhorn. Alte deutsche Lieder gesammelt von L.A. v. Arnim und Clemens Brentano) is perhaps the best known collection of folksong texts from this time period. The first edition appeared in 1806. Brahms's library contains the Arnim-Brentano collection in a

four-volume set published in 1845 (Vol. 1), 1846 (Vols. 2 and 3), and 1854 (Vol. 4) by Expedition des v. Arnimschen Verlages, Berlin.

The most controversial compilation of folksongs is that by August Kretzschmer and Anton Wilhelm von Zuccalmaglio, Deutsche Volkslieder mit ihren Originalen Weisen, which was published in 2 parts by the Vereins-Buchhandlung, Berlin, in 1838 and 1840. As many as 50 of the accompanying melodies were actually from another source and were not discovered by the compilers. (5) Sydow writes that "a small number of the songs in that old collection Kretzschmer-Zuccalmaglio are not original tunes, but were written, sometimes as parodies, by the composers of the old Berlin school of 18th-century song-writers, Johann Friedrich Reichardt and Friedrich Nicolai." (6) Brahms showed no apparent concern for the authenticity of the music, and set many of the Kretzschmer-Zuccalmaglio melodies in his Volkslieder. Brahms's interest in the texts and their accompanying music was purely that of an artist, and not of an historian.

Ludwig Uhland (1787-1862), a poet and author in his own right, was also involved in the collecting of Deutsche Volkslieder. His Alte hoch-, und niederdeutsche Volkslieder mit Abhandlung und Anmerkungen herausgegeben was published in 1844-45 by J.G. Cotta'scher Verlag in Stuttgart

and Tübingen. The first volume, entitled "Liedersammlung in fünf Büchern" may be found in Brahms's library, with an anonymous dedication from 1857. (7) George Bozarth adds that some of Uhland's folksongs may be found "in the edition of Arnim and Brentano's Des Knaben Wunderhorn published in 1845 as the first volume of Ludwig Achim von Arnims sämtliche Werke". (8)

With the exception of Herder's Volkslieder, the collections of folksongs and folk texts described above are of German origin. Herder's collection, mostly gathered from other cultures and languages and translated into German, sparked the interest of collectors, but it was on das echte deutsche Volkslied, the 'true German folksong', that the majority of collectors concentrated. The native folksongs could instill in the people a spirit of national pride and unity and perhaps even a sense of belonging.

Brahms obtained many different collections of folksongs, for an abundance of Volkslieder collections were available. In several cases, the exact source for a song text cannot be pinpointed, as it may be found in one or two collections, with a slightly different melody or a partially altered text. Well-known collections by Karl Simrock, (Die deutschen Volkslieder, Frankfurt am Main: Verlag von Christian Winter, 1851), by Friedrich Karl von Erlach, (Die Volkslieder der Deutschen, Mannheim: Heinrich Hoff, in 4

volumes published between 1834-1836), by Carl Ferdinand Becker Lieder und Weisen vergangener Jahrhunderte (Leipzig: Kössling'sche Buchhandlung, published in two volumes in 1849 and 1850), and by Ludwig Erk and Franz Böhme Deutscher Liederhort (3 volumes published in Leipzig, 1893-1894) were readily available. The Erk-Böhme collection, Deutscher Liederhort, is by far the most extensive, containing some 3000 folksongs. Nearly all of the collections listed above as well as several others may be found in Brahms's library. (9)

With an abundance of authentic folksong collections to chose from, it is curious that Brahms chose to use one of questionable authenticity, the Kretzschmer-Zuccalmaglio collection, as a source for many of his folk texts and melodies. There is evidence that Brahms studied the many available compilations of folksongs very carefully, yet his final selection was made for musical rather than historical reasons. Karl Geiringer writes:

He therefore studied, for the purposes of comparison, all the compilations of folk songs made by Kretzschmer- Zuccalmaglio, Nicolai, Arnold, Simrock, and Erk-Böhme within his reach, and did his utmost, while respecting historical truth, to obtain the most beautiful and most accurate reading of text and melody. (10)

Later in the same discussion, Geiringer explains that:

He retained the songs from Zuccalmaglio's collection, which he had cherished in the past, even when some doubt of their genuine character had arisen; on the other hand, the inartistic, though historically correct mass of songs of greatly differing value in Erk-Böhme's collection was abhorrent to him. (11)

Brahms's interest in the folksong extended far beyond any national boundaries. His inability to read foreign languages was not a problem, for with the increased interest in the folksong in general, many collections of folksongs in translation were also available. Collections translated into German by the Czech, Joseph Wenzig, entitled Slawische Volkslieder übersetzt von Joseph Wenzig (Halle: Rengersche Buchhandlung, 1830), and translations by Georg Friedrich Daumer in Polydora, ein weltpoetisches Liederbuch (Frankfurt: Literarische Anstalt, 1855), therefore form an equally important part of Brahms's interest in the folk tradition.

Kurt Hofmann's book on Die Bibliothek von Johannes Brahms lists by title the various books and collections from Brahms's library in the "Gesellschaft der Musik Freunde" in Vienna. Others are in private and government archives in Hamburg, Köln, Tutzing, Hannover, Berlin, and Vienna. Since Hofmann's book does not contain an updated list of all titles now found in the "Gesellschaft der Musik Freunde", alternate sources were consulted. One of the most comprehensive and recent catalogues is one edited by Donald and Margit McCorkle, Johannes Brahms. Thematisch-Bibliographisches Werkverzeichnis, published in 1984 by G. Henle Verlag, Munich. This book, hereafter referred to simply as the McCorkle Werkverzeichnis, lists at least 13 different anthologies of folksongs as possible sources for Brahms's Lieder texts. Still other anthologies of Volkslieder that Brahms would have consulted for various other genres of composition exist, but are not included in this total. Brahms was familiar with most, if not all of these collections. Many different collections of poetry were perused by the composer; however, only a very few folk texts were ultimately selected. (12)

The preoccupation in literature with folk elements is mirrored in the early nineteenth-century German Lied, especially in Schubert's Lieder, for example. Schubert's song-cycle "Die schöne Müllerin", although based on original

texts by Wilhelm Müller, displays many of the features associated with the folksong. The emphasis on the simple life of a peasant, his friendship with a young maiden, and an interest in nature--all of these are characteristic of the folksong.

Brahms, who studied Schubert's Lieder extensively (13), could not help but be impressed by the folk elements in Schubert's music. A combination of "folk-like" text and "art" music results in a highly emotive vehicle of expression, and as such was a compelling source of inspiration for many composers of this period, such as Schubert and Schumann in the early years, and Wolf and Mahler in the second half of the nineteenth-century. There were an abundance of folk texts available, and a number of nineteenth-century Lieder rely on these texts; thus it is not surprising that a composer such as Brahms would be familiar with the folk text/art song style of composition, nor is it unusual that in his search for a literary basis in his Lieder he would find folk texts attractive .

Over a span of four and a half decades, 1851-1897, Brahms composed 300 solo songs (for voice with piano accompaniment). Fifty-six of these use folk texts, while another 99 use folk texts and folk melodies. Therefore, the number of Brahms's solo songs which are based on folk poetry represents more than 50% of his entire solo song output.

This total is impressive when viewed by itself, but the number of solo art songs that use folk-like texts and music increases this percentage, requiring a more comprehensive study than is possible within the scope of this thesis. For the purposes of this thesis, only those solo art songs which use traditional folk poetry as their text will be discussed.

It is possible to divide the songs to be discussed into two groups. The first group is the Deutsche Volkslieder which are harmonisations by Brahms of pre-existing melodies and their corresponding folk texts. The second group, the 'art songs' or simply Lieder, are those based on folk texts but which are provided with completely original melodies and musical accompaniments. In this paper, then, a distinction is made in terminology between the Deutsche Volkslieder and the Lieder.

Brahms's interest in the use of folksong material as the basis for his compositions began at a very young age, remaining with him throughout his entire compositional career: a lifetime spent in pursuit of the ultimate truth of the folk tradition. His sincere effort to represent this tradition honestly in his music allowed Brahms the most profound expression of his innermost feelings. In his letters and journals, Brahms spoke little about his own compositions, choosing instead to have his music 'speak for

itself'. (14) His choice of texts, together with the few illuminating segments of information found in his correspondence, provide some evidence to support the opinion that Brahms indeed had a very personal interest in the poetry he chose for his Lieder.

Brahms began setting folk texts as early as 1852; the first Lied to be based on a folk text was Opus 6 Number 1. A list of the Lieder based on folk texts appears below in Figure 1 (p. 14). This chart is arranged according to Opus number, but a closer examination of the dates of composition reveals that the Lieder were not published in the same order as they were written. The recently published McCorkle Werkverzeichnis has proven indispensable for the compilation of this list, as has George Bozarth's chronology of the earlier songs presented in his dissertation "The 'Lieder' of Johannes Brahms - 1868-1871: Studies in Chronology and Compositional Process". Most previous attempts at a chronology are inconsistent and unreliable; moreover, there are still some questions as to the exact ordering of compositions within certain years, questions which are as yet impossible to answer. Wherever possible I have used stylistic musical patterns or similarity of text as a guide to the organisation of the Lieder.

Figure 1. Brahms's Lieder based on folk texts

Date of Composition	Date of Publication	Opus No.	Source of Text
1852	1853	6/1	trans. Heyse
1852	1854	7/4	Kretzsch.-Zucc.
1852	1854	7/5	Kretzsch.-Zucc.
1858	1861	14/1	unknown
1858	1861	14/2	Herder-- <u>Volkslieder</u>
1858	1861	14/3	Herder--from Percy (English)
1858	1861	14/4	Herder--from Thibault (French)
1858	1861	14/5	Kretzsch.-Zucc.
1858	1861	14/6	Kretzsch.-Zucc.
1858	1861	14/7	Kretzsch.-Zucc.
1858	1861	14/8	Kretzsch.-Zucc.
1864	1864	32/2	Daumer--from <u>Hafis</u> (Persian)
1864	1864	32/7	Daumer--from <u>Hafis</u>
1864	1864	32/8	Daumer--from <u>Hafis</u>
1864	1864	32/9	Daumer--from <u>Hafis</u>
1864	1868	43/1	Hoffmann von Fallersleben
1860	1868	43/3	unknown
1857	1868	43/4	Uhland-- <u>Volkslieder</u>
1864	1868	46/1	Daumer-- <u>Polydora</u> (Persian)
1868	1868	46/2	Daumer-- <u>Polydora</u>
1868	1868	47/1	Daumer--from <u>Hafis</u>
1868	1868	47/2	Daumer--from <u>Hafis</u>
1860	1868	47/3	Uhland-- <u>Volkslieder</u>
??	1868	48/1	Wenzig (Bohemian)
1853	1868	48/2	from <u>Des Knaben</u> <u>Wunderhorn</u>
1860	1868	48/3	from <u>Des Knaben</u> <u>Wunderhorn</u>
1868	1868	48/4	Wenzig (Bohemian)
1860	1868	48/6	unknown
1868	1868	49/1	Heyse (Italian)
1868	1868	49/3	Wenzig (Bohemian)

Figure 1. Brahms's Lieder based on folk texts

Date of Composition	Date of Publication	Opus No.	Source of Text
1868	1868	49/4	from <u>Des Knaben Wunder.</u> and Scherer
1871	1871	57/2	Daumer--from <u>Hafis</u>
1871	1871	57/3	Daumer-- <u>Polydora</u>
1871	1871	57/7	Daumer-- <u>Polydora</u>
1871	1871	58/1	Kopisch (Italian)
1871	1871	58/2	Kopisch
1871	1871	58/3	Kopisch (Calabrian) and Heyse
1871	1873	59/6	Daumer-- <u>Polydora</u>
1873	1877	69/1	Wenzig (Czech)
1877	1877	69/2	Wenzig (Slovak)
1877	1877	69/3	Wenzig (Czech)
1877	1877	69/4	Wenzig (Czech)
1877	1877	69/6	Eichendorff (Spanish)
1877	1877	69/9	Kapper (Serbian)
1877	1882	84/4	Kretzsch.-Zucc.
1877	1882	84/5	Kretzsch.-Zucc.
1878	1882	85/3	Kapper (Serbian)
1877	1882	85/4	Kapper (Czech)
1883	1884	95/1	Kapper (Serbian)
1884	1884	95/5	Kapper (Serbian)
1884	1884	95/6	Heyse (Italian)
1884	1884	95/7	Daumer-- <u>Polydora</u>
1885	1886	97/4	Kretzsch.-Zucc.
1885	1886	97/6	Kretzsch.-Zucc.
1888	1888	105/3	Kretzsch.-Zucc.

The desire to place a composer's works into specific groupings has been the downfall of many a biographer in the past. Eric Sams goes so far as to apply titles such as "Love-songs" and "Memories and Nostalgia" to various periods of Brahms's compositions. These categories seem to be both inappropriate and misleading. Stylistic changes in Brahms's compositions throughout his career are not immediately evident and close scrutiny of the text and

musical accompaniment gives only the slightest sense of development. No such progression as that suggested by Sams exists in Brahms's Lieder, and such headings serve only to cloud the issue. Whereas one can trace a stylistic development in Brahms's other compositional genres, there does not seem to be a parallel in his Lied repertoire based on folk texts.

Some characteristics may be specific to one period, such as the use of a particular poet's work, but similarities in the music of the melody and accompaniment recur with such regularity as to disallow specific categorization of style. It is therefore possible to mistake an early song for a late one because an early one may have a very complex structure whereas a late one may be simple in design.

## The Folk 'Ideal' and its Significance to Brahms

Johannes Brahms had a humble upbringing. His father, a musician in Hamburg, was continuously struggling to provide for his family by playing in local taverns and, for a time, in the Hamburg Militia Band. Eventually he was able to increase his income by playing in the Hamburg Philharmonic Orchestra, a position he retained until his death in 1872. Johannes' mother was a constant source of support and admiration for him. Like her husband, Christiane Brahms was of peasant 'stock'--a seamstress and housewife of exceptional quality. Although considerably older than her husband, it was she who had the most to offer their young children in the form of encouragement and common sense. Johannes corresponded with amazing regularity with his mother, and her replies reveal as much about her own personality as about her fears for and cautious attention to her son.

It is mostly to Johannes Brahms's mother that we can attribute his empathy with the folk. She taught him to strive for greater things in his music and in his life, always reminding him of his duty to humanity and to the humble origins of his existence. She constantly reminded her son to be kind to others and wrote the following to him in 1855 (11 July): "We poor people haven't the means to help

[others less fortunate] ; we can only feel for others, and those who have the means don't help because they don't feel; they console people with phrases." (15) Long after he moved away from Hamburg, Johannes was sending all the money he could spare to help his mother. As he traveled throughout Germany, and even after he moved permanently to Austria, his generosity to his family and friends was remarkable.

Thus it was for the most part Brahms's family background that prepared his love for the 'folk'. He was essentially one of the common people. Although he attained great status in society by virtue of his musical talents, he never forgot either his family or his upbringing.

In order to discover more precisely how the young Brahms reacted to his early introduction to the folksong, it is necessary to acquaint one's self with his letters and the memoirs of friends. Brahms never states exactly the reason for his interest in the folk, making the task a difficult one. Thus, our only way of finding information on Brahms's folk interest is through these secondary sources. One example, found in the memoirs of Albert Dietrich (16), is enlightening in regard to Brahms's setting of Volkslieder. Christiane Jacobsen cites this excerpt:

Thus during the time of his youth in Düsseldorf he [Brahms] tells Dietrich that in composing he likes to remember Volkslieder, and that then the melodies would come to mind automatically. Here the creative process was, in other words, not rationally controlled. Rather it was triggered by reminiscences. (17)

Walter Niemann raises Brahms's interest in folksong to an even loftier status. He suggests that:

This great man of the people whose sentimental nature required to be counterbalanced by the naiveté of folk-song, conceived this love for the folk-music of all times, nations, and peoples while still a boy and a young man. It never left him; indeed, it pervades the whole of his art ... (18)

Niemann's emphasis on Brahms's total involvement with the folksong traditions of all cultures supports the present discussion. It is this unqualified love of the 'folk'--not unqualified in the sense that he lost sight of his artistic and aesthetic considerations, but in that he was more aware of the inherent simplicity of folksong texts--that pervades Brahms's Lieder and Volkslieder.

In a letter to Clara Schumann, Brahms reveals an attachment to the folksong that gives more insight into his Lieder compositions than perhaps any other single citation. He writes: "The Lied is sailing such a false course now,

that one cannot hold onto an ideal firmly enough. And that ideal to me is the Volkslied." (19)

The notion of the necessity of an 'ideal'--any ideal--is a recurring one in other parts of Brahms's writings. Many examples of this may be found in his childhood collection of inspiring passages from contemporary writers and thinkers, compiled in a series entitled Des Jungen Kreislers Schatzkästlein. Geiringer attaches a great importance to the texts included in Brahms's collection. He writes: "The varying interests of these pieces give one a vivid impression of young Brahms's understanding of essential values, and reveal his intellectual versatility." (20)

Several quotations in Brahms's notes and correspondence show a curious regard for the 'ultimate ideal', and a few have been extracted for emphasis here.

Die Natur ist das Ideal. Das wahre Ideal ist möglich, wirklich und notwendig zugleich.  
Novalis

Nature is the Ideal. The true ideal is possible, real, and necessary at the same time. Novalis

Man kann über nichts urteilen, wovon man kein Ideal hat, und das entwirft der Verstand mit der Wahl aus vielem. W. Heine

One cannot make a judgement about anything about which one has no ideal, and reason determines the latter by choosing from many things. W. Heinse

So offen tragen wir unser Herz nicht, so schön und warm zeigt sich die Liebe nicht wie hier, vor allem beim besten Teil des Volkes (ich meine eben beim Volk, bei der Gallerie!)  
Brahms to Widmann, May 1893.

We do not carry our heart so openly; love does not show itself so beautifully and warmly as is the case here especially with the best part of the people (I am referring exactly to the people, to the Gallerie!)  
Brahms to Widmann, May 1893 (Reprinted in Widmann, p. 106.)

The next example from Brahms's Schatzkästlein, although not specifically designating the 'ideal' as the most essential ingredient, nonetheless assigns a great importance to one's ability to have an 'ideal', an ideal which is not always exploited to its fullest potential.

### Das eigne Ideal

Allen gehört, was du denkst; dein eigen ist  
 nur, was du fühlest.  
 Soll er dein Eigentum sein, fühle den  
 Gott, den du denkst. Schiller

### The personal Ideal

What you think belongs to all; only what you  
 feel is yours. If He is to be your own, then  
 feel the God that you think. Schiller

Brahms's emphasis on this point is not unusual, nor is it difficult to comprehend. That he chose the folksong as his 'ideal' is, in the same way, neither unexpected nor totally inexplicable. Brahms's use of folksong elements allowed him to give expression to his 'ideal'. Christiane Jacobsen ascribes a great importance to Brahms's use of the folksong in his Lieder when she writes that: "It is less from an historical than from an artistic interest that he enlivens the Volkslied tradition: He makes the Volkslied productively useful in the renewal of the Lied." (21)

Brahms's integrity as a composer led him to distance himself from texts which might become too personal. This objectivity was needed especially when folk texts from his native dialect of Plattdeutsch were being considered. Brahms translated these into the more formal Hochdeutsch before setting them to music. "That does not work," Brahms writes, "I cannot do it, Plattdeutsch is too close to me, it

is something else to me than just language. I tried it, it does not work." (22)

As the general description of 'folk' elements in text can be applied to most cultures, translated folk texts must be seen as being of equal importance to original texts in German. Indeed, Brahms did not limit his choices to only German Volkslieder. He showed a definite interest in folk texts from many foreign cultures--Czech, French, Hungarian, Persian, and English, to name only a few. While the theme of the Volk is similar in all languages, in some of Brahms's Lieder settings based on foreign folk texts, influences from foreign folk music are evident in his accompaniments.

Many nineteenth-century composers looked to translated texts for a textual basis in their Lieder. Schubert also set numerous folksong translations in an art song medium. The vast majority of these were translations from English; of approximately 35-40 translated texts, 27 are from English, and these are mostly from Shakespeare, Ossian and Herder, with Herder being the only supplier of true 'folk' material. The remaining texts are: one translation from French, two from Greek, one from Hebrew, and five from Italian. None of these translations are folksongs, but merely translations of original texts.

Schumann also set several translated texts to original music, but only a few are translated folksong texts. Of Schumann's approximately 330 solo songs, only about 20 have folksong texts. There are ten texts translated from Spanish, and the remainder are from German collections such as Des Knaben Wunderhorn.

Hugo Wolf, on the other hand, composed more than 240 solo songs and nearly half of them are based on folksong texts. Most of these are translations. Ten of them are contained in his Spanisches Liederbuch (translated texts by Heyse and Geibel), 46 are from his settings of Heyse's Italienisches Liederbuch, and another 34 from his Weltliche Lieder are translated texts by Heyse and Geibel. The majority of all of Wolf's texts are translations of traditional folksongs, but some are translated from original folk-like texts.

It was Gustav Mahler who carried the combination of folksong texts in art song settings to its zenith. Volumes 2 and 3 of Mahler's Lieder und Gesänge contain nine settings of poems from Des Knaben Wunderhorn. They are followed by twelve orchestral songs based on texts from Des Knaben Wunderhorn, two individual orchestral songs with texts from Des Knaben Wunderhorn, and finally, the apotheosis of text and music in the six songs from ancient Chinese texts, Das Lied von der Erde.

### Description of Folk Elements in Text

Folk music and/or poetry can be described as the simple voice of the people; the earnest, uncomplicated expression of the concerns of the common folk. As the product of a primarily oral tradition, the Volkslieder which have survived, have done so somewhat by chance. Variations and individual renditions of melodies are naturally inevitable, as the form in which a Volkslied is passed on is determined by the group.

The Harvard Dictionary of Music describes folksong as the following:

I. The musical repertory and tradition of communities (particularly rural), as opposed to art music, which is the work of musically trained composers. It generally develops anonymously, usually among the uneducated classes, and originally was (and may still be) transmitted aurally [sic], thereby becoming subject to modification. Folk music exists in practically every part of the world ... By far the greatest part of this repertory involves singing and thus is known as folksong. (23)

The New Oxford Companion to Music cites the following definition as approved by the 1955 International Folk Music Council:

Folk music is the product of a musical tradition that has been evolved through the process of oral transmission. The factors that shape the tradition are: i) continuity that links the present with the past; ii) variation which springs from the creative impulse of the individual or the group; and iii) selection by the community which determines the form or forms in which the music survives. (24)

There are only two set guidelines in identifying a folk text, that of acceptability by a group, and preservation by an oral tradition. It is on this latter point that folk-like texts and true folksong texts differ, for it has been seen in the past few centuries that original (i.e., authored) poetry and songs have become established as folksongs simply through a general acceptance by the public. Some original texts have likewise been molded by an oral tradition so as to make a distinct delineation between an original and a traditional text even more complicated. The distinction made in this thesis is simply one based on the accepted information of what is and is not considered a folksong text. If an individual poet is known, the poem is not a folksong and, conversely, if no known single author exists, the text can then be considered a traditional folksong. Bruno Nettl describes the folksong simply as a

text which is not "simply the product of an individual, perhaps isolated, creator." (25)

The preservation of folksong texts by oral tradition also creates a problem for analysis, as there is often more than one version of the text available. Any reasonable and accepted rendition would be 'correct'. It follows, then, that no one musical representation of a folksong is the only acceptable one. The limitations of musical notation often distort the traditional rhythm of the folksong and we have no choice but to accept the most successful transcription as the most authentic, and to be aware of its restrictions.

Despite the diversity of cultures, all folksongs "differ as a group from other kinds of music in their origin, transmission, and cultural role." (26) In addition, general characteristics in subject matter can be outlined for folk texts from all cultures in Western Europe. Love, nature, and death are some of the most common subjects described in folksong texts. To list all of the possible combinations of love-nature-death is outside the scope of this thesis. However, a list of the most common groups of texts, extracted from the Erk-Böhme collection, is given below.

The main groups are: (27)

1. Narrative songs from legend and poetry
2. Historical songs
3. Love songs
4. Farewell and wandering songs
5. Tagelieder and cult songs
6. Wedding songs, songs about married life and Nun's laments
7. Dancing and playing songs
8. Riddle, betting, and wishing songs, including lying songs
9. Drinking songs
10. Opening songs for folk and church festivals
11. Songs for or by tradespeople
12. Jocular songs, play and spiteful songs
13. Lieder with various contents
14. Children's songs
15. Spiritual songs

The main qualification of content is that the subject matter must apply to the every day experiences of the common 'folk'. Texts that speak of guilt, of separation from one's home, of nature in its beauty and wickedness, and of love are perhaps the most frequent, but a list such as the above clearly covers many possible combinations of ideas.

The structure of folk texts is also an important feature of their overall charm and acceptance by the community. The majority of folk texts are in a strophic form, that is, with stanzas of equal length and similar rhyme design, a fact which contributed to the ease with which they could be memorized. Folksongs that are based on epic poems are excluded by length from this discussion of

structure, but the nineteenth-century version of the traditional ballad is not. Ballad texts generally follow a strophic structure, but by length and purpose they can be distinguished from other folksongs. Although the content of ballads is similar to that of other folk texts, they are often involved in a more in-depth and detailed account of the event.

The rhyme scheme of a text varies with each song. Perhaps the most common rhyme patterns are ABCB (where the second and fourth lines rhyme), and AABB (where rhyme is set in pairs of lines). Four-line strophes are most common, but five, six, and eight-line strophes are also frequent. The pattern of rhyme in each folksong text is determined by the text, and is not consistent from one poem to the next. Any combination of length of lines and pattern of rhyme is possible.

The rhythm and intonation of the voice can vary in different dialects or languages. In a discussion of translated folk texts, it is important to consider how appropriately the rise and fall of the speaking voice translates into the new language, and additionally, when discussing the accompanying music, to analyse the way in which this vocal inflection is incorporated into the musical line, if at all.

Inherent differences between traditional folk texts and original poetry in the nineteenth-century are not readily apparent. The preoccupation in both with nature, love, and life in general as well as the use of structured and rhyming stanzas makes specific delineations difficult. Separate definitions of original poetry and folk poetry from this literary period will often prove futile as similarities in content and structure are frequent.

### Description of Folk Elements in Music

We cannot accept the notion that all folk music is simply debased city culture. The evidence of folk song influencing the sophisticated composer--from Schubert and Liszt to Bartók and Enesco--is too great. Rather, let us accept a theory of mutual give-and-take to describe the relationship between folk and art music. (28)

A consideration of the musical aspects of the Volkslied and the Lied reveals many similar elements. However, a fundamental difference in the music of the two types of songs lies in the fact that, whereas the Lied is composed of completely original music, many of the Volkslieder are the result of years of re-interpretation of the traditional melody.

However, it is also possible for a composer to create new music in a folk style (in the same way that it is possible for a poet to write in the style of folk poetry). A song which is comprised of original music must be considered to be an art song, or Lied, even when folksong elements pervade the composition. Lieder which display folksong characteristics are said to have a folksong treatment, or Volksliedbearbeitung. A closer examination of Brahms's Lieder reveals that many of them fall into the category of having a folksong treatment.

In "Johannes Brahms und sein Verhältnis zum deutschen Volkslied" (29), Werner Morick offers a concise chart that compares the three forms of song composition: Volkslied, Lied, and Volksliedbearbeitung. Morick's comparison includes a discussion of the quality and method of singing, and of improvisation. He explains that, in an authentic folksong performance, the quality of singing is basically irrelevant and that listeners are encouraged to join in. Folk-like treatment as well as strict art song compositions require a performance by a trained voice, and exclude audience participation. In the folksong, improvisation on the melody is expected, and with folksong treatment, variations may be possible within the strict confines of the written music. However, with the Lied (and likewise with Volksliedbearbeitung), improvisation is both impossible and undesirable simply because the parts are precisely notated.

The guidelines for analysing Brahms's Lieder and Volkslieder to be used in this thesis are listed below and are based on those set by Bruno Nettl in a chapter on "Studying the Style of Folk Music":

- 1) Form
- 2) Polyphony
- 3) Rhythm and tempo
- 4) Melody and Scale (30)

The criteria for analysing folk text (content, structure, rhyme, and vocal inflection) outlined above, correspond with musical elements of form and interpretation. Form in music and structure in poetry are obvious points of comparison, which are easily pursued. Difficulties arise, however, in comparing the vertical aspects of music, polyphony and harmony, to their poetic counterparts of rhyme and content.

Form. The vast majority of folksongs are purely strophic, that is each verse of poetry is set to the same music. Nettl suggests that the musical form is simply an "analogue of the poetic structure". (31) That folk poetry is predominantly strophic implies a simplicity that its often complex counterpart, art poetry, does not necessarily possess. This somewhat explains the misguided impression that folk music is of lesser quality than the art song and therefore is less worthy of analysis. The folksongs of Brahms, who set almost 100 folk texts, have long suffered as a result of this attitude. Simplicity does not imply inferiority, a fact supported by Donald Tovey in the following remark: "No modern musical criterion is shallower than that which regards as lazy and primitive the setting of different stanzas of a poem to the same melody." (32)

Variations in the melody and accompaniment on the underlying strophic structure of the text allows the

composer more freedom within the confines of strophic structure. Strict strophic form is the exact repetition of music for each verse. If the melody remains the same and the accompaniment changes with each verse, another type of strophic song emerges, a type that Elaine Brody and Robert Fowkes (The German Lied and its Poetry, New York: N.Y. University Press, 1971) refer to as 'strophic variation'. When both melody and accompaniment are altered with subsequent strophes, the form is referred to as 'modified strophic' form. This latter form is not possible in Volkslieder, which are bound by a single melody (as in Brahms's Volkslieder). Any of the three forms of strophic structure are possible in Lieder. Thus, the terms 'strict strophic', 'strophic variation', and 'modified strophic' will be used in future references to the musical structure of Brahms's Lieder and, 'strict strophic' and 'strophic variation' forms will be applied to the structure of Volkslieder.

Polyphony. The second point of analysis, polyphony, is used here to describe the way in which the lines of melody and harmony interact. Both the harmony and the melody of German folksongs are traditionally based on diatonic triads, resulting in parallel thirds and arpeggiated harmonies. However, the increased influence of art music on the folk idiom in the nineteenth-century led to

greater chromaticism and harmonic modulation, and often to a more disjunct melodic line. However, Nettl reminds us that not all folk music is centuries old, and a vast number of German folksongs evolved as recently as the beginning of the nineteenth-century. Even in these 'new' German folksongs the melodic line remains the most important one, with the accompaniment supplying the harmonic background predominantly by way of triadic chords in the tonic key.

Rhythm. In the entry for "Germany; Folksong II" in the New Grove Dictionary of Music and Musicians (33), it is stated that characteristic to German folksongs is a 'regular' rhythmic structure. The organisation of beats, that is, of rhythmic patterns and progression, is generally isometric. Deviation from this rigid structure is not common in German folksongs. However, in the language and music of nearly every culture certain rhythmic peculiarities can be found, such as dotted figures in the rhythm of Hungarian and Czech folk music. Characteristic features of other foreign folk cultures can be discovered in several of Brahms's Lieder based on translated folk texts, as will be shown in Chapter III of this thesis.

Eastern European folksongs are generally more complex than German ones both in rhythm and in metre. The complexity appears, Nettl writes, in three forms:

"(1) freely declaimed melodies, which can only with difficulty be classified as to metre ... (2) tunes with few different note values, but with frequently changing meter; and (3) tunes with a single dominant meter which, however, is based on the prime number of beats--5, 7, 11, 13, and so on." (34)

Melody and Scale. German folksong melodies are characterised mostly by diatonic scales and small intervals. Normally this results in note repetition, step-wise motion, or arpeggiated melodies. A peculiar rhythmic and melodic characteristic of the German folksong is the rising anacrusis at the beginning of the melody. The resulting distribution of emphasis is appropriate to the German language. The few examples of first lines given below (all are from Brahms's folksong collections) illustrate the initial points of stress.

1. Dem Himmel will ich klagen (No. 44 of the 49 Deutsche Volkslieder)
2. Es steht ein Lind in jenem Tal (No. 41 of 49 Deutsche Volkslieder)
3. Nur ein Gesicht auf Erden lebt (No. 19 of 49 Deutsche Volkslieder)
4. Wach auf mein Herzensschöne (No. 16 of 49 Deutsche Volkslieder)

The anacrusis is not evident in the folksongs of all cultures, nor are all folk melodies based on the diatonic scale. The pentatonic scale frequently associated

with European folksong is more often found in melodies from Hungary or Czechoslovakia. Differing speech patterns and points of stress necessitate different rhythmic structures. Nettl associates the characteristic Hungarian rhythms of — ∪ and ∪ — to a lack of articles in the Hungarian language, which results in a stress falling naturally on the first syllable, as opposed to German accentuation. (35)

Brahms attempted to assimilate some of the melodic characteristics of Hungarian, Czech, and even Spanish folk melodies into his Lieder with foreign folk texts; however, some results were more effective than others. On the whole, his music is representative of traditional German values. Arpeggiated melodies abound in his Lieder, supported by straight-forward harmonies. Occasionally, more chromatic harmonies occur, and the effect is more startling by contrast.

In the chapters to follow, the close relationship of folk text and original music will be discussed. Brahms's settings of traditional folk melodies will be referred to only in Chapter III when a comparison of texts set as both folk- and art song is presented. Similar musical characteristics found in the Lied and the Volkslied provide a basis for the discussion of Brahms's style of Lieder composition-- a folk-like style.

## Chapter II

### Brahms: His poets and their Folk Poetry

Nothing musically excellent can be conjured out of what is inherently flat, trivial, bald and absurd. (36)

G.W.F.Hegel

'Lectures on Fine Art', Berlin.

#### The Poets

The depth of Brahms's literary understanding may be discovered not only through a study of the contents of his library, but also through an examination of his discussions of poetry with his friends and associates. The purpose of this next chapter is to achieve a broader understanding of Brahms's relationship to the poets whose poetry he set to music, and thereby to illustrate his ability to judge texts. That he deliberately did not chose Goethe's, Möricke's or even Heine's poems for many of his songs does not prove that the composer had bad taste in literature.

A broad and varied circle of friends provided stimulating intellectual company for Brahms. Friendships with politicians, medical doctors and historians alike were established throughout his life, although specifically of interest here are the many poets and writers with whom he came into contact. He chose poetry by minor, mostly contemporary, German poets for his Lieder, and in some cases

these authors were virtually unknown. Although Brahms seldom gave reasons for his choice of texts, explanations for his selection of poetry can occasionally be found in his letters and in the memoirs of friends.

In almost no instances can Brahms's choice of poetry be considered an act of patronage on the part of the composer, although some choices may have been a direct result of a friendship with the poet, such as his settings of three of Ferdinand Schumann's poems (Op. 63 Nos. 5 and 6, and Op. 86 No. 5). Even in this case the composer's discriminating taste led him to choose an appropriate text and not to be satisfied with just any sample of poetry. A further example to disprove any thoughts of patronage lies in over sixty settings of poetry by G.F. Daumer that appear among Brahms's compositions (not all of which are solo songs). Although Brahms went to great lengths to meet the ageing poet, Daumer knew little of the composer's admiration for his poetry. Brahms admits to favouring Daumer's poetry, especially his translations of foreign folk poetry. Correspondence between Theodor Billroth (37) and Brahms reveals this appreciation. Billroth writes:

I can, with you, feel Daumer's verses very deeply. They are like the poetry of Goethe as an old man, more beautiful musically than beautiful in the way the words express the context. I have the feeling that here the outmost boundary in the expression of words is occasionally reached, and sometimes exceeded, which is granted only rarely, even to a genius ... You lead poetry out of the hyper-romantic into the area of the most beautiful and clear musical feeling. (38)

Brahms's reply is itself enlightening:

It is too bad that I have such a talent for finding good texts--the best, the most passionate, or those most like folk verses; but we will have to have a word with each other about Daumer. In that matter I am somewhat ticklish, in spite of the fact that I know myself a layman in the art of verse. I will bring a few poems with me next time so that you can see what I find beautiful. But what you have to criticise in Daumer, I really would like to hear more clearly! (39)

Brahms, then, did not feel his choice of poetry to be anything less than perfectly suited to his purposes; indeed he appears in this citation to be quite sensitive to criticism of Daumer. A touch of modesty in the description of himself as a mere layman with regards to poetry must not be taken as absolute. It may be better explained as the composer's recognition of his own limitations.

Perhaps a more important point in the letter to Billroth cited above is that of his association of 'good'

texts with folk texts. The term 'folk' often carries with it negative connotations such as 'simple' and 'naive'. These terms must not, in light of this thesis and of Brahms's compositions as a whole, be viewed as negative. Even Eric Sams, who claims that Brahms could not distinguish good from bad texts (40) admits the importance of an open-minded consideration of folk texts when he says: "to describe his songs thus is not to disparage them. They contain deep and valid symbols of felt life, true experience, as real and durable as any ever experienced by a composer." (41) The importance of the folk texts only becomes evident when they are viewed openly as worthy and equal rivals of authored texts. Brahms writes in reference to his 49 Deutsche Volkslieder collection that: "How often are the profoundest things expressed with only a few words and notes and yet every mood is exhausted." (42) Simplicity is merely the lack of obvious complexity: deeper involvement may be less apparent. Naiveté can likewise be seen as a conscious denial of complexity. It too does not imply any less intellectual approach.

The material in this chapter is essentially broken into two parts, the poets and their poetry. A closer look at those responsible for the collecting and selection of the texts will undoubtedly reveal much about Brahms and his choice of poetry, for it is the many collectors of folksong

who were more or less accountable for the availability and accessibility of folk poetry for their contemporaries and for future generations. There are those collections which Brahms dismissed outright, and from which no texts were chosen; there are also collections from which he chose several texts for his Lieder.

Sources for folk poetry based on his relationship to the  
poets

Frequently, Brahms has been criticised for his choice of texts in his Lieder. Jack Stein considers many of his texts to be 'inferior', that the composer was "either unconcerned with, or insensitive to the literary quality of the poems he chose as texts." (43) There are only six different poets that Stein considers 'worthy' of his consideration (for a total of 37 songs). He then lumps four other poets together under the title 'others'. In Stein's book, as in numerous others on Brahms's Lieder, only major poets are singled out, in spite of the fact that Brahms used at least 55 different poets and/or sources for his 200 solo songs. (44)

That the greatest percentage of the texts Brahms used are folk texts has been explained in Chapter I. It is the folk texts and their collectors that provide a common denominator for the present study. The lack of really objective writings on Brahms's Lieder, and the absence of attention to the folk element has contributed to the widespread belief that Brahms never wrote any folk-based songs of any value. Brahms was a composer of genius, and something must have inspired him to choose lesser-known poetry and 'common' folk texts as texts for his songs.

Thirteen of the songs presented for study (see Figure 1, p. 14), are based on translations by Georg Friedrich Daumer (1800-1875). Daumer was a German by birth, and a favourite of Brahms who set approximately sixty of his poems. He is often mentioned in Brahms's correspondence, an example of which has already been cited above. (45) In his Lieder alone, Brahms set a total of 19 of Daumer's poems of which thirteen are translations of folk texts from other cultures and six are original texts. This is by far the largest number of texts by a single author in all of Brahms's Lieder.

Daumer was both a poet and a translator, and was able to speak many languages. Brahms chose his translations by Daumer from two collections: 1) Hafis. Eine Sammlung persischer Gedichte. Nebst poetischen Zugaben aus verschiedenen Völkern und Ländern, (Hamburg: Hoffmann und Campe, 1856), and 2) Polydora. ein weltpoetisches Liederbuch von G. Fr. Daumer (Frankfurt am Main: Literarische Anstalt, 1855). Both are collections of translated poetry--Hafis is from the fourteenth-century Persian poet Hafiz (ca. 1327-1390), and Polydora is from various Spanish, Italian, Turkish, Greek, Russian, and Polish sources. The collection of Hafiz's poetry was a birthday gift to Brahms in 1870 from Arthur Faber, but the absence of an inscription in the Polydora collection suggests that it, like many of the books

in his library, was a personal selection. Brahms's library contains four of Daumer's books and only Hafis has such an inscription.

Figure 2, below, gives a more detailed account of the sources for Brahms's Daumer texts. Brahms set these thirteen folk texts over a creative span of twenty years. Their original sources are as varied as any of Brahms's texts, and yet their treatment musically is no different from any other of his Lieder. That Brahms admired translations as much as original texts is evident; he treated them as carefully as he would any text he chose to set to music.

Figure 2. Brahms's Lieder with texts by Daumer

<u>Date of Comp.</u>	<u>Date of Pub.</u>	<u>Opus No.</u>	<u>Source</u>	<u>National origin</u>
1864	1864	32/2	<u>Hafis</u>	Moldau
1864	1864	32/7	<u>Hafis</u>	Moravian
1864	1864	32/8	<u>Hafis</u>	Persian
1864	1864	32/9	<u>Hafis</u>	Persian
1864	1868	46/1	<u>Polydora</u>	Greek
1868	1868	46/2	<u>Polydora</u>	Magyar
1868	1868	47/1	<u>Hafis</u>	Persian
1868	1868	47/2	<u>Hafis</u>	Persian
1871	1871	57/2	<u>Hafis</u>	Persian
1871	1871	57/3	<u>Polydora</u>	Spanish
1871	1871	57/7	<u>Polydora</u>	Indian
1871	1873	59/6	<u>Polydora</u>	Russian
1884	1884	95/7	<u>Polydora</u>	Turkish

Wenzig's texts constitute the next largest group of the translations from folk poetry, with a total of seven

texts. Joseph Wenzig (1807-1876) was a Czech poet, bilingual in German and Czech. He is perhaps best known for his German translations of Czech folk poetry. Brahms labelled his songs based on Wenzig's translations as 'Bohemian', or simply 'Czech' or 'Slovak'. They come from two sources: Slawische Volkslieder (Halle, 1830), and Westslawischer Märchenschatz. Ein Charakterbild der Böhmen, Mähren & Slowaken ... Deutsch bearbeitet von Joseph Wenzig. Mit Musikbeilagen. (Leipzig: Verlag von G. Senf's Buchhandlung, 1866.). The first of these two collections, Slawische Volkslieder, contains poems translated from the 1822 collection of Czech folk poetry by Čelakovsky.

Brahms considered Wenzig's translations to be not only worthy of musical treatment, but also to be representative of Slavic folk poetry. In a letter to Fritz Simrock regarding some of Dvořák's music, Brahms wrote:

Titles and unfortunately also the texts are only in Bohemian ... only it would be necessary to very intelligently see to a very good translation! Perhaps several of the texts have already been translated by ... Wenzig. (46)

Here Brahms alludes to two different considerations regarding Wenzig's texts. Firstly, that the translations must be very carefully prepared, and secondly, of the possibility of Wenzig having already translated the Bohemian poetry. The implication, of course, is that Wenzig's

translations would be the most successful in Brahms's mind. As there is no evidence of Brahms even attempting to meet with the poet--Wenzig having spent most of his life teaching in Czechoslovakia--he must have become interested in his poetry through the music of Dvořák. Dvořák set a number of Wenzig's poems, and the few times that Wenzig's name is mentioned in Brahms's correspondence it is in connection with the works of Dvořák. (47)

Wenzig's texts are listed below, along with more specific information regarding their origin. It was only over a period of nine or ten years that Brahms was active in setting poetry of Wenzig.

Figure 3. Brahms's Lieder with texts by Wenzig.

Date of Comp.	Date of Pub.	Opus No.	Source	National origin
??	1868	48/1	<u>Slaw. VL.</u>	Bohemian
1868	1868	48/4	<u>Slaw. VL.</u>	Bohemian
1873	1877	69/1	<u>Westslaw.</u>	Czech
1877	1877	69/2	<u>Westslaw.</u>	Slovakian
1877	1877	69/3	<u>Westslaw.</u>	Czech
1877	1877	69/4	<u>Westslaw.</u>	Czech

Siegfried Kapper (1821-1879) was a Czech physician and writer. His fame as a translator came primarily from his travels in the Balkan states where he collected and translated Slavic folk poetry into German. Brahms set only five of Kapper's translations, from Czech and Serbian, and

these within a space of only a few years. The selections are taken from: 1) Die Gesänge der Serben (Leipzig, 1852), and 2) Slawische Melodien (Leipzig, 1849). As I have yet been unable to locate any of Kapper's translations, and they are not listed in Brahms's library, it is likely that Brahms acquired the poems from a third source--an almanac or journal, for example. The texts Brahms used from Kapper's works are shown in Figure 4 below.

Figure 4. Brahms's Lieder with texts by Kapper

Date of Comp.	Date of Pub.	Opus No.	Source	National origin
1877	1877	69/9	<u>Gesänge der Serb.</u>	Serbian
1878	1882	85/3	<u>Gesänge der Serb.</u>	Serbian
1877	1882	85/4	<u>Slaw. Mel.</u>	Bohemian
1883	1884	95/1	<u>Gesänge der Serb.</u>	Serbian
1884	1884	95/5	<u>Gesänge der Serb.</u>	Serbian

There are only five texts translated from Italian sources: Opus 49 No. 1 (1868), Opus 58 Nos. 1, 2, and 3 (1871), and Opus 95 No. 6 (1884). For Italian folk poetry, Brahms had two sources: Paul Heyse's Italienisches Liederbuch from 1860, and August Kopisch's collected works. Heyse (1830-1914) was a German writer of short stories and poetry who had something of a preoccupation with Italy. Kopisch (1799-1853) was German-Silesian who also shared an interest in Italian folk poetry. It is interesting that Brahms asked Heyse to prepare an alternate version of one of

Kopisch's translations, "Die Spröde" (Opus 58 No. 3). Brahms actually preferred Heyse's translation of the text, and in a letter to Hermann Levi he wrote: "Heyse has done his thing so superbly, that I am quite angered not to have waited for it." (48)

Heyse contributed also to Brahms's Spanish folk texts, and the text to Op. 6 No. 1 is contained in Geibel and Heyse's Spanisches Liederbuch published in 1852. Emanuel Geibel (1815-1884) is known also for his translations of the poetry of Lopez de Vega, a late sixteenth-century (ca. 1562-1635) Spanish dramatist and poet. One of Geibel's translations of this poet appears as the text for Op. 91 No. 2, one of two songs for alto voice, viola, and piano. Only one other Spanish folksong text exists in Brahms's Lieder, and it is a translation prepared by Joseph Eichendorff. The text for Op. 69 No. 6 is contained in Eichendorff's collected works, as the first poem in the section of poetry translated from Spanish.

The remaining translated texts are those prepared by Johann Herder (1744-1803). Herder was a German theologian, philosopher, and writer, with a wide knowledge of European languages. His folksong collections represent the beginning of serious interest in this tradition in Germany. Brahms apparently became interested in Herder's translated poetry in 1854, "when they were lent to him by a

young friend, Julius Allgeyer." (49) In Brahms's library can be found three collections of Herder's writings on literature and art, philosophy and history, religion and theology. They are inscribed simply 'Johannes Brahms, 1856' and 'Johannes Brahms, 1858', indicating that the composer chose the books himself.

The first of the three Herder translations is listed by the poet as 'deutsch', and by Brahms as simply 'Volkslied'. It is, in fact, a German folksong transcribed by Herder. In 1778 two volumes of Herder's translations appeared, entitled Stimmen der Völker in Liedern. This was a collection of texts ranging from Homer and Shakespeare, to folksong texts. From this collection Brahms extracted a translation by Herder of the thirteenth-century French poet, Count Thibault of Champagne, as the text for his Opus 14 No. 4. One of Brahms's choices from this collection is a translation of a poem from Thomas Percy's 'Reliques of Ancient English Poetry'. This he used as the text to Opus 14 No. 3. Herder himself considered his translations of foreign folksongs to be more important than his original works, and the number of translations he prepared is proof of this importance.

The remainder of the songs on folk texts, about 19 of them, are texts taken from traditional German folksong collections, but they are treated musically without their

extant melodies. The majority (11 of them) are from the Kretzschmer-Zuccalmaglio Deutsche Volkslieder mit ihren Originalen Weisen, three are from Arnim and Brentano's Des Knaben Wunderhorn, two from Uhland's Volkslieder, and three others are from unknown sources (see Figure 1, p. 14).

The source situation in these last three cases is uncertain. George Bozarth cites Becker's Lieder und Weisen vergangener Jahrhunderte (50) as a possible source for the texts to Op. 43 No. 3 and Op. 48 No. 6. Becker, in turn, credits his source to Elias Nicholas Ammerbach's Deutscher Tabulatur. Bozarth also states other possible sources for the same folksongs; the exact one from which Brahms took these texts and the text to Opus 14 No. 1 is not yet established. Brahms learned of several of these collections of Volkslieder from Robert Schumann, especially of the Kretzschmer-Zuccalmaglio Deutsche Volkslieder mit ihren Originalen Weisen and Becker's Lieder und Weisen vergangener Jahrhunderte. (51)

It is known that Brahms sifted through many folksong collections before he settled on any texts. Many of these books were gifts from friends. It was not until 1894 that Brahms began revising and editing what was to become the 49 Deutsche Volkslieder, a collection of folksong texts with Brahms's harmonisations of their extant melodies. The 49 Deutsche Volkslieder combined with 8 Zigeunerlieder based

on Opus 103, the 14 Volks- Kinderlieder, and 28 Volkslieder Op. post., constitute the majority of Brahms's solo songs based on folk texts. Their use of extant melodies excludes them from my discussion of Brahms's use of folk texts with completely new music, except in the context of the comparison of Lieder and Volkslieder which appears in Chapter III.

## The Poetry

### Brahms's Library

An extremely diverse collection of literature may be discovered in Brahms's library. Apart from over 2000 volumes of music, Hofmann lists over 870 titles currently in Brahms's library. Their subjects are diverse--art, history, technical studies--and all are representative of a thoroughly eager, open mind. The majority of the books and scores in Brahms's library are in the possession of the "Gesellschaft der Musikfreunde" in Vienna, although some are in private collections (especially the collection of Kurt Hofmann in Hamburg) and in archives in Hamburg, Tutzing, Köln, Berlin and Vienna.

Considering the wide variety of books contained in his library, it seems likely that Brahms was very well-read in many aspects of German literature. (Krebs calls Brahms "a passionate reader of books" (52) ). Michael Musgrave comments that: "the scope of his knowledge only comes into real perspective when the contents of his remarkable library are considered." (53) Later, Musgrave writes:

Brahms's library is not merely a collection of books reflecting special enthusiasms, but a body of writings on many subjects which reflect the need to be thoroughly acquainted with a world of ideas, artistic and otherwise, present as well as past. (54)

J.V. Widmann, a close friend and frequent travelling companion of Brahms, was perhaps most aware of the composer's literary concerns, and it was from Widmann that Brahms borrowed many books that he did not own. Although Widmann assessed Brahms's literary taste as 'decidedly conservative' (Musgrave calls it a "remarkably catholic taste" (55) ), he admits that this "did not prevent him from at least getting to know all that was written. He read modern literature in the hope of finding it good and great." (56)

What is 'conservative' or even 'catholic' cannot be regarded as an 'insensitivity'. With respect to Brahms's Lieder texts, the fact that he would chose lesser-known poets is a comment on his musical concerns and not an example of poor literary taste. Brahms was searching for texts that he could enhance with his music--that he could somehow augment in meaning through a musical interpretation. George Bozarth recommends that Brahms's Lieder texts be considered according to their musical qualities. He writes:

One can easily imagine a composer like Brahms, for whom expression of strong emotion was always tempered by sound craftsmanship, reacting favourably to the carefully controlled formal, rhythmic, figurative and sound-sensuous elements ... those aspects of poetry which most closely approximate music. (57)

Metric structure, rhythm, and expressiveness are some characteristics that poetry and music have in common. Such an interplay of disciplines was fundamental to Brahms's compositional style. This is further emphasized when the contents of his library are noted. A variety of political and philosophical essays and criticisms, both past and present, important literary works in translation, and numerous books written on music, all constitute the vast body of texts referred to simply as Brahms's library.

### Acquisition and choice of Texts

Brahms's acquisition of this great mass of texts is significant with respect to his choices of poetry. Many of the books were personal choices, but some were gifts from the authors themselves and well-meaning friends. Nearly all show evidence of being meticulously read. An example of this is shown by the fact that Brahms wrote:

in each book that he borrowed, the name of the rightful owner. But he had the bad habit of scraping off while reading all the small knots and grains of the paper with his fingernail and of marking places. (58)

Brahms's own markings can be seen in marginal annotations, underlining of significant passages and, in some musical publications, even copious corrections of printed errors. Other books, such as the famous Vom Musikalisch-Schönen by the Viennese critic Eduard Hanslick, show little use. Brahms read with close attention to detail and content, further proof of his ability to choose and distinguish the texts he chose for his own compositions. He could not have merely accepted a given poem as being suitable for setting to music any more than he could dismiss folk texts in general as unworthy by the fact of their 'commonness'.

Some titles of books known to have been owned by Brahms do not appear in listings of his library, and this becomes another obstacle in researching Brahms's acquisition

of texts. Some mysteriously disappeared after his death, while others were only borrowed from various sources. On moving to Vienna, Brahms also gave some of his books to friends, books that are so widely scattered now as to make study of their notes and contents nearly impossible.

Brahms had a regular habit of borrowing from his friend Widmann. In his Memoirs of Johannes Brahms, Widmann describes the situation thus:

he carried over his shoulder a leather travel bag which contained mostly the books which I had lent to him the last time and which he returned in order to exchange them for others. (59)

Widmann continues, specifying particular books Brahms liked to borrow:

On the whole, he was no friend of novelties, preferred to read older books for the second and third time,... Parts of Grimm's great Dictionary, which he always kept on hand also in Vienna, he borrowed from me, as well as Des Knaben Wunderhorn, volumes of Herder's writings, and so on. (60)

Widmann alludes to an important issue in Brahms's acquisition and choosing of texts for his musical consideration when he claims that Brahms was 'no friend of novelties'. Much later in his Memoirs Widmann expounds on this characteristic of Brahms. He says: "Modern poetry gave him too little of this, appeared to him too agitated, too

confused, too nervous. Also the choice of most of their topics did not please him particularly." (61)

His rejection of what was 'new' or 'modern' provides the much-needed answer to why Brahms chose so many folk texts; his dislike of modern poetry makes clear by implication what Brahms liked about folk music. Folk texts were able to convey the emotional content Brahms required in his compositions; their formal structure was more regular than modern poetry. His choice of folk texts as a basis for the majority of his Lieder and Volkslieder reflects his need to thoroughly understand and absorb the texts before being able to set them to appropriate music. In a letter to Hermann Dieters, Brahms reiterates this need when he says:

I cannot find an interest in those all too philistine texts and melodies, as they have been cultivated since Erk: I show such poems and melodies as appear beautiful and good to me and which I have loved and held dear for the longest time. (62)

Although many of his poets were contemporary, most have become virtually unknown in this century. With only four exceptions, all were born before Brahms; these four supplied the texts to only seven songs, a few among the many. (63) None of these could be considered 'new' poets as the poems Brahms used were written in a style reminiscent of the past and of the Romantic movement in general; moreover,

by the middle of the century most poets had already moved onwards to a more realistic approach to life.

Brahms's interest in literature began at a very young age. Already in 1849, as a young man of 16, he had begun to keep the notebook of his favourite passages from books and articles he read described in Chapter I. This notebook he titled Des jungen Kreislers Schatzkästlein. (64) In March of 1854 he began another diary with the same title. Both of these overlap two other notebooks of a similar nature--Schöne Gedanken über Musik, begun in 1853, and Schatzkästlein des jungen Kreisler begun in July of 1854. All are filled with quotations from poets, philosophers, and artists, as well as more lengthy excerpts from prose works. It is truly a 'treasure-chest' as regards Brahms research, for in this collection of 645 entries compiled under one cover by Krebs can be found many clues to Brahms's attitude and tastes in poets and poetry. Kalbeck states that shortly before Brahms died, and when he could no longer go out in the evenings, he returned to these old collections, remembering his youth, "which had been so difficult and yet so happy." (65) In these books too can be found markings of the items he eventually used in his compositions. (66)

By far the greatest number of excerpts found in Brahms's diaries are from the novelist-philosopher Jean

Paul (67), a total of 124 quotations. Goethe is next with 68, and Novalis with 54. A great many of the other quotations are by lesser-known authors. The diversity of authors and sources in these books nonetheless indicates a sensitive and well-read man.

Similar themes are apparent throughout this collection of quotations. In addition to the emphasis on the 'ideal' noted in Chapter I of this thesis, the idea of the 'magic' of poetry or of the mystical, inexplicable nature of the creative process are recurring subjects. The example below, from Rückert, appears as No. 442 in Krebs's collection.

Die Poesie ist freilich Zauberei;  
 Ob aber der Poet  
 Mehr Zauberer, mehr halb bezaubert sei?  
 Ist, was in Frage steht.

Poetry of course is magic;  
 But whether the poet  
 Were more magician, more half enchanted?  
 That is the issue in question.

Excerpts that left a deep impression on the young composer, and therefore most of those found in his diaries, can be organized according to subject matter: moral issues such as love and friendship, religious issues, political issues, and especially art and music criticism. These excerpts mostly reflect an awareness of the world around him. Almost none are concerned with particular people. The

similar subject matter of many of the excerpts provides an idea of the Brahms's views and appreciation of texts. "Write down everything that you feel has become true in you," wrote Joachim, "even if it should be a reminiscence." (68)

When criticised on his choice of text, Brahms usually responded with a statement such as the one above where he claimed to be only a 'layman in the art of verse'. In Widmann's Memoirs, the author recalls a conversation where Brahms again adopts his usual self-effacing attitude: "But that is only my sentiment: You know that I do not understand anything about these matters [of criticism]" (69)

Brahms was aware that his choice of text might seem to others to be less than ideal. What appears at first glance to be unworthy may in fact seem most appropriate after further study. His modest reaction to criticism must be seen as deliberate. His approach to the texts he chose was very perceptive, and, if his texts were taken from less-than-ideal surroundings, it is because Brahms understood and chose carefully from a variety of sources.

In the case of poetry, the general acceptance of folk texts as somehow inferior, and the judgement that obscure poets are mediocre, serves to perpetuate the notion that folk texts are unworthy of musical treatment. It is this type of prejudice that Brahms had to overcome in his

own time, and that we must also ignore in order to do justice to his Lieder.

Eric Sams was perhaps closest to the point when he described Brahms's choice of text as "less for their intrinsic merit than for relevance to a given topic or mood." (70) However, a decision on the 'merit' or 'value' of a text is purely subjective. It is not enough to judge Brahms's literary qualifications on the fact that he seldom chose major poets and or major poetry. In most cases, Brahms never states precisely the reason for his rejection or acceptance of poetry. His tendency to choose the poetry of Daumer and Kapper, for instance, when texts by Goethe and Mörike were readily available is partially explained in the following excerpt from George Henschel's Personal Recollections of Johannes Brahms:

Schubert's Suleika songs are to me the only instance where the power and beauty of Goethe's words have been enhanced by the music. All other of Goethe's poems seem to me so perfect in themselves that no music can improve them. (71)

The less intricate folk texts and poetry by contemporary authors perhaps gave Brahms more room for creativity than other texts that he deemed perfect in themselves. Brahms's goal was more to enhance or enliven a text and to re-create the mood in his music.

Eric Sams describes the text situation in Brahms's Lieder in a manner which must be understood as being complimentary to the composer, and which supports this discussion. He writes:

The Lied as an art-form arises when words inspire music which embodies them, just as a face or scene might move another artist to paint a portrait or landscape. So it is not necessarily the greatest poems that make the best Lieder, any more than it is the most beautiful faces or landscapes that make the best pictures. (72)

Regarding the actual selection of one text over another, George Bozarth propounds that the composer was drawn by the inherent 'musicality' of the text. Georg Jenner, a student of Brahms, emphasizes this in a recollection of the composer's reaction to the study of Schubert's Lieder. Jenner writes: "he would immediately establish whether the musical form and the entire text corresponded. He censured mistakes of this kind especially strongly as defects in artistic understanding and as revealing insufficient penetration of the text." (73)

Such a thorough examination of the Lieder of other composers is revealing with regards to Brahms's own method of composition. A complete understanding of the texts he chose was essential if he was to create songs in which the metric structure, rhythm, and expressiveness of both the

text and the music corresponded. He could not have composed as he suspected other composers did--"composers who sit at the piano with the poem before them, putting music to it from A-Z until it is done. They write themselves into a state of enthusiasm which makes them see ... something important in every bar." (74)

Consideration of musical aspects alone would result in the composer seeing 'something important in every bar'. Brahms knew poetry to be full of subtle intricacies, and yet he often wished to consider the overall mood of the text more important. To analyse a text as a scientist might, by dissecting every word and phrase goes against the Romantic soul; to make one's choice for musical and poetic reasons and to set the text appropriate to the Stimmung of the whole is that for which the Romantic Brahms was searching.

### Importance of translated folk texts

Brahms had a great sensitivity to both literature and poetry, and a penchant for both original and translated works. Well-known German translations such as Tieck's and Schlegel's Shakespeare, Braunfels's translations of Molière, translations of Cervantes, Scott, Byron, and Sophocles are a few of the many translated books found in Brahms's library.

Brahms did attempt to learn French, Italian and English but with no great success. However, in spite of several trips to Italy, Brahms continued to rely on his friend Widmann to translate for him. Widmann describes Brahms's attempts to learn various languages thus:

He likewise tried his hand at French grammar, and he studied it, as he also attempted to learn Latin grammar and the Italian language. English dictionaries are missing almost completely from the library, a circumstance which may be explained by the fact that, at the time, the educated Englishman had a good control over the German language. (75)

Brahms's interest in foreign texts was dependent on obtaining excellent translations of them. Musgrave comments that: "One gains the impression of a reader always seeking something new within the rather strict bounds he set himself for the marrying of text and music." (76) The increase in possible texts through the addition of poetry from other cultures would partially, if not completely

satisfy this need. Brahms was not set back by his inability to read foreign languages. His acceptance of their translated counterparts as being as valuable as German texts is evinced by the great many found in his library and subsequently, by the number of them he set to music.

It is not surprising that Brahms also shared an interest in translated folk poetry. In the previous chapter the significance of the folk 'ideal' to Brahms is emphasized. Collections of translated folk poetry provided an even greater possibility of sources for the composer, and translations of foreign folk texts are found frequently in Brahms's Lieder, as is shown in Figure 1, Chapter I. These include translations from the Czech by J. Wenzig, from Serbian by S. Kapper, from Italian and Spanish by Heyse and Geibel, from Persian by G.F. Daumer, from English and French by Herder, from Italian and Calabrian by Kopisch, and a single Spanish translation by Eichendorff. The remainder of the folk texts that Brahms used are German, and have possible sources in several volumes by Kretzschmer-Zuccalmaglio, Uhland, Brentano and Arnim, and others.

### Content of poetry

The vast majority of the texts Brahms chose for his Lieder were chosen for their emotional quality. That is to say, he chose texts that he could relate to emotionally--those with which he could associate either past or present feelings. The portrayal of familiar moods and emotions was a characteristic typical of the poetry of the Romantic period and the closer the text came to expressing an experience with which the reader could associate, the more attractive that text was. Many of Brahms's texts, for example, speak of love--especially of unrequited or lost love.

Folk poetry was a natural choice for Brahms because of its ability to address general concerns of the 'folk', such as love and nature. The simple, straightforward approach to both the pleasant and the unpleasant sides of nature and love appealed to Brahms's instincts in a way that flowery, complex poetry could not. His music is likewise not necessarily too artistic in the sense of being unintelligible to the masses. It, too, is a simple statement of the composer's interpretation of the text.

Sams's treatment of Brahms's songs by separating them into specific periods of composition is useful when seen as an attempt to trace the songs back to their

emotional sources, so long as the division is not taken as absolute. The 'artifacts', Sam's explains, tell of Brahms the craftsman, the 'love-songs' of Brahms the man, and the songs of 'escape and release' tell of Brahms's attitude toward nostalgia, nature, or death. (77) However, it is his isolation of specific song-types into small periods of time that is inappropriate, for love-songs appear throughout his career, as do texts of nostalgia and serenity. An inconsistent chart of chronology may be partially to blame for these classifications; the McCorkle Werkverzeichnis and George Bozarth's chronological studies of the earlier songs have, in recent years, established a more reliable chronology. With these catalogues as a guide, Sams' categories are simply no longer valid.

The complexity of a few of Brahms's first solo songs (especially of note are the songs from Op. 6 and Op. 7) provides an excellent background for the study of his Lieder output as a whole. It is surprising that, with these songs as a guide to more complex possibilities, the composer returns again and again to the simplicity of the folksong, and to folk-related material. The fault of many a summary of Brahms's solo songs with piano accompaniment is a seeming lack of understanding of Brahms's deep interest in his folk heritage. That he often chose to steer his compositions towards superficially simple folk texts in no way implies an

ineptness, or a lack of inspiration. The almost obsessive attention to folksongs and texts points to a much greater depth of character than is often granted the composer. Brahms was so totally involved in the tradition of popular, (i.e., folk) music that Sams honours his Lieder by writing that "he was so steeped in the [folk] tradition his songs became not only popular music but 'folksong' in his own lifetime." (78)

## CHAPTER III

### The Music

What is of interest to this setting, is the fact that art texts and folk texts receive the same treatment of form. (79)

#### Folk texts as both art song and folksong

Perhaps the most striking feature of Brahms's song compositions was his preoccupation with the folksong. His ability to mingle folk characteristics with newly-composed music is well attested in the Lieder, with their newly-composed music based on folk texts, and in the Volkslieder, where traditional melodies and texts are provided with new piano accompaniments. The collection 49 Deutsche Volkslieder, which was published in 1894, demonstrates the sophistication that an uncomplicated folk text and its traditional melody can attain in Brahms's masterful setting. The Lieder also exhibit folk influences, but they are used in a more artistic fashion. In the Lieder, the folk texts are raised far above their humble origins to new artistic heights. Despite the art form of the Lieder, the similarity of styles in the music of the Lieder and the Volkslieder is astonishing.

The successful merging of traditional and newly-composed elements is perhaps most evident in the

instances where a Volkslied and a Lied share a common folk text. Five such pairs of art songs and folksongs can be found among Brahms's solo songs. With the exception of the folk text 'Soll sich der Mond nicht heller scheinen' (see Figure 1, p. 14), the texts (as well as the traditional melodies used in the Volkslieder) are from the Kretzschmer-Zuccalmaglio collection of German folksongs and all five of the Volkslieder settings are found in Brahms's 49 Deutsche Volkslieder. The pairs of songs which are based on the same texts are shown below in Figure 5.

FIGURE 5. Folk texts set as Lieder and Volkslieder

<u>Text incipit</u>	<u>49 DV1</u>	<u>Lieder</u>
Soll sich der Mond	No. 35	Op. 14 No. 1
Des Abends kann ich nicht schlafen	No. 38	Op. 14 No. 6
Guten Abend, mein tausiger Schatz	No. 4	Op. 84 No. 5
Dort in den Weiden	No. 31	Op. 97 No. 4
Da unten im Tale	No. 6	Op. 97 No. 6

Textual variants of the original poems occur only in the Lieder, and then mostly in the form of repetition at the end of individual stanzas and entire strophes. Otherwise, the texts of the pairs of songs listed above are identical in their folk and art song settings. The setting of these texts in two different styles provides us with an opportunity to compare and contrast Brahms's approach to his ideal texts, the folk texts.

As a general observation, the Lieder settings of these pairs of folk texts, that is, those texts set with entirely new music, present a more conscious interpretation of the words. Whereas in his 49 Deutsche Volkslieder Brahms chose to limit himself by providing only the harmonic underlay for the given traditional melody, in the Lieder more subtlety was possible. One is aware, though, that some folksong elements pervade the melody and accompaniment of his Lieder, especially structural considerations such as regular phrasing and strophic patterns.

The contrast of structural limitations and the possibility of expressive freedom plagued the Romantic Lied composers. While some composers took great liberties in their music in order to accommodate specific word-tone relationships, Brahms deliberately chose to create compositions which had both structural and musical integrity. One can say of Brahms's Lieder compositions, as was said of Gustav Mahler's songs more than 50 years later, that "elements of musical expression are utilized with regard to their contribution to the optimum effect of the whole, rather than for the sake of their individual impact ..." (80)

While both the Lied and the Volkslied may have been of equal importance to Brahms, it would seem that he

divided his attention to their composition unevenly. Although Brahms's collection of 49 Deutsche Volkslieder was begun early in his compositional career (ca. 1854), he spent years re-thinking and revising them before he allowed the songs to be published in 1894. Similar instances of withholding and reworking material can be found in all genres of Brahms's compositions, but only a few of his Lieder were subjected to such long-term scrutiny.

The favourable references to folksongs in Brahms's letters indicates a certain bias toward the more traditional style of folksong composition. In 1894, when he was revising his Volkslieder for publication, a noticeable excitement was reflected in his correspondence and general attitude. Geiringer writes:

He derived the greatest enjoyment from this work (on revising the 49 Deutsche Volkslieder); he told all his friends about it, speaking with an enthusiasm he never betrayed when his own creations were in question. (81)

The somewhat enthusiastic approach to his own song compositions that Geiringer suggests above was unusual in Brahms. Regarding the original inception of his Volkslieder, Brahms himself wrote to Clara Schumann in 1858:

Look at my Volkslieder as no more than the most fleeting studies, or else you may be extremely unsatisfied. Some may give you an idea. You should improve the accompaniment! Try to make it freer. (82)

That Brahms would refer to these compositions as 'the most fleeting studies' is curious. While he may have initially treated his work on folksongs as a 'study' in composition, it is apparent from Geiringer's comments above that later in his life Brahms viewed his Volkslieder with great 'enthusiasm'. The special kinship Brahms had with the folk tradition throughout his life, and the eventual publication of his 49 Deutsche Volkslieder betrays a more personal attraction and lends a greater importance to these folksongs than his early reference to them as 'fleeting' studies might suggest.

Comparison of texts as both art song and folksong

No. 38 49 Deutsche Volkslieder and Opus 14 No. 6:  
'Des Abends kann ich nicht schlafen gehn'

In his songs, Brahms nearly always chose to compose music which closely approximated the structure of the text; moreover, in the Lieder and Volkslieder, he seldom wandered far from the strophic design of the folk poetry. The pair of songs under discussion here, No. 38 of the 49 Deutsche Volkslieder and Op. 14 No. 6 on the text of 'Des Abends kann ich nicht schlafen gehn' are both strophic settings. (see Appendix A) The Volkslied is in strophic variation form, and the Lied is in a purely strophic setting.

Text. The poem is a love song. In it a man expresses his thoughts about his lover. There is no actual dialogue in the poem, but the second stanza opens with a question which would, in a real conversation, be spoken by his beloved: 'Wer ist denn da? wer klopft an, der mich so leis aufwecken kann?'. There are four stanzas, the first of which serves as an explanation or introduction. The other three stanzas are statements on the totality of his love (spoken in a true Romantic fashion).

There is an element of secrecy surrounding the whole conversation, indicated not only by the reference in

the first stanza to a meeting which takes place in the evening (under the cover of darkness), but also by the text 'ganz heimelig' (quite secretly!) which is heard at the end of each stanza in a refrain-like manner. These two words provide a specific point of emphasis in each of the stanzas, and a point of textual unity for the whole song.

The poem is comprised of four equal stanzas, each made up of five lines of text as is shown below in Figure 6.

FIGURE 6. 'Des Abends kann ich nicht schlafen gehn'. Text to the first stanza. (Note: Vertical lines correspond to bar-lines in the melody.)

Des		Abends kann ich nicht		schlafen gehn
zu		meiner Herzliebsten		muß ich gehn,
zu		meiner Herzliebsten		muß ich gehn,
und		sollt ich an der		Tür bleiben stehn,
ganz		heime-		lig!

The repetition of the second line in the first strophe is not a pattern which is continued elsewhere in the poem. As each of the three subsequent stanzas is comprised of five independent lines of text, the repeated line in the first stanza should be seen as an integral part of the folk poetry and not an addition by the composer.

The rhyme-scheme of the stanzas suggests a division similar to that of the content; the first stanza has a design that is different from the last three. In the first stanza, the pattern of rhyme is A A A A B ; in the

remaining stanzas, the pattern is A A B B C . It is noteworthy that in the overall rhyme-scheme of each of the stanzas, the word 'heimelig' (the last word in each stanza) does not rhyme with any of the preceding lines. This feature serves to isolate the last line even further from the body of each stanza and to lend emphasis to the atmosphere of secrecy.

Each of the first four lines is comprised of an identical number of stressed and unstressed syllables in iambic tetrameter, while the last line of each stanza is exactly half as long and in iambic dimeter.

Volklied. An indication of Brahms's interpretation of the folk text 'Des Abends' is shown by the performance directions he has added to each song. The traditional folk melody of the Volklied is assigned a tempo and character with the directions 'Nicht zu langsam, erregt', giving it an agitated quality, while the same text in the Lied Op. 14 No. 6 is set to music which is marked 'Andante, con espressione'.

The folk melody (No. 38 of 49 Deutsche Volkslieder), only ten measures in all, divides into four 2-bar phrases and one one-bar phrase, according to textual division into lines (five lines of text, and five melodic phrases). The melody moves predominantly in step-wise motion

as is characteristic of the folksong in general. A rising anacrusis at the beginning of each phrase accompanies the unstressed syllable of the first word in each line. For the last line, this anacrusis is given a descending interval, but the metric effect is the same.

In the first and second phrases, the rising anacrusis is a leap of a fourth from e' to a'. This simple gesture, followed by step-wise motion to c'' above, immediately establishes the tonality of a minor. The melody progresses almost exclusively in conjunct motion, with some leaps and occasional harmonic alterations also in evidence. The first and second phrases are almost identical, sharing a melodic outline which consists of an initial leap from dominant to tonic followed by step-wise motion up to c''.

The third and fourth phrases are also similar to one another, but are different from the first two phrases. These next phrases are characterised by a slightly higher pitch level which rises to f'' before falling (through step-wise motion) to the tonic a' and a fluctuation between a minor and C major tonalities. The melody in the third phrase actually centers on C major, but the tonic a minor returns for the fourth phrase. At the beginning of the fifth phrase, a descending anacrusis brings a return to the tonic a'. With the exception of the f'' in measure 5, the entire

melody of the Volkslied encompasses barely an octave range from dominant to dominant.

The shifting of harmonic emphasis from a minor to C major relates in the first stanza to the repetition of the line 'zu meiner Herzliebsten muß ich gehn', and in the second stanza to the statement 'Das ist der Herzallerliebste dein'. A similar type of textual emphasis is provided by the shift to C major for the third line of text in the third and fourth stanzas as well ('so sollten sie schreiben der Liebsten mein' and 'so wollte ich schwimmen wohl über den Rhein'). In all of the strophes, the minor tonic key returns after only 2 measures. The insertion of only two measures of major harmonies in each instance lends harmonic emphasis to the corresponding line of text; in all four stanzas, this text is a statement of his indescribable love.

Rhythmically, the melody of the Volkslied moves in eighth and sixteenth note patterns within a 2/4 metre. The last line of text in each strophe, already unique in its shorter length and rhyme (see Figure 6, p. 76), is given an even more pronounced position by a slowing of the rhythm to quarter notes. This drawing-out of the rhythm has an arresting effect that adds to the refrain-like nature of the text.

In the piano accompaniment, Brahms also pairs the strophes in groups of two. Although all of the strophes have the same harmonic underlay, Brahms depicts the changing focus of the text from explanation/introduction to statement of love through an increase in the metric flow in the last two strophes.

The accompaniment for the first two strophes begins with an outline of the basic harmonies, indicative of the man's unsettled emotional state. At first, he is only introducing his beloved, but as he becomes more emotionally involved in his description, the rhythm of the accompaniment changes. By the third stanza, an eighth note movement prevails. However, a notable change occurs in the accompanying measures to the last line of text in all four stanzas, where a static chordal rhythm accompanies the words 'ganz heimelig'.

In the third and fourth strophes, a more complex accompaniment is created by an increase in the figuration to eighth and sixteenth note rhythms and the introduction of a countermelody which moves predominantly in contrary motion to the vocal melody. Forward movement provided by the steady eighth note rhythm is abandoned in the last line for a return of the strict chordal pattern that was used at the same place in the first strophe. This re-use of

accompaniment material adds a musical refrain to the textual repetition.

Lied. In the Lied Op. 14 No. 6 Brahms's indication 'Andante con espressione' lends a more expressive and lyrical quality to the melody which contrasts with the comparative urgency of the Volkslied. However, some basic folksong influences can be found in the melody of Brahms's Lied setting of 'Des Abends', especially the use of step-wise motion and anacrusis.

The Lied melody is nonetheless a thoroughly new composition in many aspects. An increased use of disjunct motion in the melody provides one of the main differences. At the end of the first phrase, and continuing for all of the second phrase, the melody changes from conjunct movement to triadic, or disjunct motion. The melody opens with a IV-V-I emphasis in the key of e minor, yet the triad outlined in the arpeggiated figuration of the second measure is G major. The harmonic ambiguity of the tonic of e minor and its relative major, G major, set up in the first two-bar phrase is continued throughout the strophe, and until the melodic cadence in the final measure of the melody, the real tonal centre is uncertain.

As the melody progresses in the third, fourth and fifth phrases, step-wise motion resumes. Only a few small

leaps occur in these phrases, and they are mostly intervals of a third. Measures 5 and 6, constituting the third phrase, are set in G major. The melody of the third phrase is new and differs from the first and second phrases in its almost complete use of conjunct motion. The fourth phrase is provided with a melody identical to the third. The arpeggiated melody of the first and second phrases does not return. The key of G major in both the third and fourth phrases is established by a melodic emphasis on g', b', and d''.

The Lied melody as a whole is placed within a small range, from g' to e'', until the fifth phrase. A leap upward to e'' and further to g'' accompanying the text 'ganz heimelig' in the fifth phrase provides a stark contrast to the melody heard up to this point. Even with the extended range in the last measure, the entire melody fits within an octave range (from g' to g'').

Rhythmically, the melody moves in quarter and eighth notes within a 6/8 metre. For the final measure of the melody, the first and also the strongest syllable of the text 'ganz heimelig' is stretched over 5 beats. In the melody this means that the shorter line of text (see Figure 6, p. 76) is elongated to 1 1/2 measures.

Harmonic ambiguity in the melody between e minor and G major tonalities is further emphasized in the piano accompaniment. In the first measure alone the harmony touches on a minor, G major, and B major before reaching its initial cadence in e minor on the last beat of the first bar. The quickly alternating chords create an unsettled tonal feeling (corresponding to the uneasiness with which the man speaks of his love) which negates any impression of having arrived in the tonic key, for already in the second measure the key of G major is established in both the triadic melody and in the harmony of the piano accompaniment. A second e minor chord is presented at the end of the third measure, but it too is instantly re-evaluated as the subdominant of b minor. The first convincing cadence in the accompaniment arrives in the fourth bar, but is not in the tonic key. It is, rather, in the key of b minor.

Following the b minor cadence, G major is again presented in the accompaniment, corresponding to the third line of text. Although the melody of the third and fourth lines is the same, the harmony underlying it is not. The first statement is in G major, as noted; Brahms re-harmonises the accompaniment of the second statement in e minor. The use of the relative major key for the third phrase of the Lied parallels a similar shift to the major

key at the same point in the text in the accompaniment of the Volkslied. The minor tonic key returns after only two measures in the Lied, as in the Volkslied, and the third line of text is similarly emphasized. In the fourth phrase the tonic key of e minor stabilises through the use of two measures of tonic harmony. After a deceptive cadence (the entire fifth phrase) which is oddly reminiscent of the opening measures, the Lied ends in e minor.

The 6/8 metre of the Lied gives it a dance-like character. The combination of the melody which stresses the first and fourth beats in each bar and the accompanying eighth note figurations in the piano creates this effect. All four strophes have an identical accompaniment, yet the figuration within the piano accompaniment is constantly changing throughout the strophe. At the beginning, the right hand of the piano doubles the vocal melody while the left hand simultaneously provides a second melody in contrary motion and in parallel thirds. This pattern lasts only for the first 3 measures. In measure 5, the accompaniment acquires a rocking bass figuration which outlines the tonic and dominant notes of the harmony, plus the added dimension of a new inner voice in intervals of a third, fourth or fifth below the vocal melody. The accompaniment here is reminiscent of natural horn calls, a common motif in folksongs. All of these rhythmic and harmonic elements

combined create a pleasant and folk-like atmosphere for the text.

The characteristic accompaniment made up of the rocking bass line and open intervals continues in a two measure extension to the end of the Lied. The final phrase in the melody provides a clear cadence in e minor. However, the last phrase in the piano does not cadence at this point. After a deceptive cadence the piano accompaniment is extended and a resolution in the tonic key occurs a full two measures later.

A similar two-measure extension in the accompaniment occurs in the Volkslied as well. In both settings this allows time for reflection on the text of the whole stanza before continuing with the next strophe. In the Lied, where all the stanzas have the same accompaniment, this bridge passage must allow harmonically for a return to the beginning as well as permitting emotional reflection and repose at the end of the song. This pattern in the Lied results in a break in the movement after each strophe, giving time for the singer to re-adjust to the changing meaning of the text. While the corresponding passage in the Volkslied allows a moment for reflection on the words 'ganz heimelig' at the end of each stanza, harmonically it provides a smoother connection into the first measure of the next strophe through harmonies in which the leading-tone is

unresolved. In the Volkslied, a final cadence is heard only at the end of the song, whereas in the Lied there is a cadence at the end of each strophe.

Two very different interpretations of a single text are given in Brahms's settings of 'Des Abends kann ich nicht schlafen gehn'. Although both the Volkslied (No. 38 of the 49 Deutsche Volkslieder) and the Lied (Op. 14 No. 6) share the common characteristics of strophic structure, identical division into musical phrases and the same text, differences in interpretation may be found. These differences are associated mostly with musical considerations such as melodic outline and style of accompaniment.

In both settings the melody progresses predominantly in step-wise motion which is characteristic of the folksong. The Lied melody, however, through its emphasis on triadic outline, is more Brahmsian in style. It preserves the intimate folksong quality by doubling the melody in the accompaniment, a feature which is in evidence in many other of Brahms's Lieder. The accompaniment of this Lied is musically complete without the voice because the melody is present in the accompaniment; its full effect is understood, though, only with the addition of the words, images and expressions they evoke.

In the accompaniment of the folksong there is no doubling of the melody. The melody is presented entirely by the singer, with the accompanist providing harmonic support. Although the folksong melody is dependent on the accompaniment, the voice seems to be independent of its accompaniment in a manner which is more characteristic of Brahms's art songs than it is of his folksong settings.

Conversely, his Lied, Op. 14 No. 6, displays many traditional folksong characteristics. Features often associated with German folksong melodies such as small range, conjunct motion, anacrusis, and sequence are all evident here but they are used in a more artful fashion. The small range of the melody is provided with internal contrast by an exposed leap upwards for the last phrase, conjunct motion is broken up with triadic melodic patterns, and sequences in the melody are given new harmonies in subsequent appearances.

No. 4 of 49 Deutsche Volkslieder and Opus 84 No. 5:

'Guten Abend, guten Abend mein tausiger Schatz'

Brahms's two settings of the traditional German folk text 'Guten Abend, guten Abend mein tausiger Schatz' (as No. 4 of the 49 Deutsche Volkslieder and as Op. 84 No. 5) are both in strophic forms. (see Appendix B) According to the definitions established in Chapter I of this thesis these forms are, more specifically, strophic variation for the Volkslied and modified strophic for the Lied.

Text. The folk text is a love song--a dialogue between two lovers, with each having an entire stanza in which to speak. There are six stanzas which therefore divide into three groups of two stanzas in a question/answer pattern. The dialogue of the lovers is essentially a game of misunderstanding, of action and reaction. In the first stanza, the man asks his beloved to 'come to him' to which she replies (in the second stanza) that perhaps he cannot be trusted. The man speaks again in the third stanza, denying her accusations. She wonders aloud in the fourth stanza why he does nothing to dispel the rumours of his infidelity and he replies, wounded, that she must already have found a new love and he will graciously leave her. Sensing the possibility of losing him, she says that she does not

believe the rumours, that she has no other lover, and that she will accept his initial offer.

Each of the lovers concludes her/his comments with the words 'mein Engel'. These two words are found at the end of all of the stanzas and contrast greatly with the rest of the dialogue which is mostly concerned with accusatory remarks. A final resolution of their conflict is achieved in the last stanza with the final statement by the woman 'ich komme zu dir, mein Engel!'

Each of the six stanzas in the poem is comprised of four lines. A sample stanza is given below in Figure 7.

FIGURE 7. 'Guten Abend, guten Abend, mein tausiger Schatz'. Text to the first stanza.

Guten | Abend, guten | Abend, mein | tausiger |  
 Schatz.  
 Ich | sag dir | guten | A- | bend.  
 Komm | du zu | mir, ich | komme zu | dir,  
 Du | sollst mir | Antwort | geben, mein | Eng- | el!

In the text, each of the four lines in each stanza is made up of four stressed syllables, with an irregular pattern of unstressed syllables occurring between them. Main points of stress are preceded and separated by one or two unstressed syllables. In both of Brahms's song settings a more uniform rhythmic pattern is established (see Figure 7 above) by the musical division into phrases. There is also

no obvious rhyme-scheme in the text. It is pure dialogue--almost without a regular metric design and without a regard to a 'true' rhyme structure.

Differences in the textual treatment of Brahms's two settings consist mostly in the dropping of adjective endings in the Lied and slight alterations in the spelling of words. The first of these changes is in the opening line of text where, in the folksong, the full spelling of 'Guten' is used. In the Lied, the more colloquial 'Gut'n' takes its place. Other alterations found in the Lied such as the change from 'keinen' to 'kein' are common in the setting of German folk poetry and cause little, if any, change in the poetic meaning. In the Lied, however, the change from 'viel' to 'viele' in the fourth stanza actually alters the meaning of the text. In the Volkslied, the text is 'es geben so viel gottlosige Leut' (godless people give so much); in the Lied, the change to 'es geben so viele gottlosige Leut' (many godless people) results in a shift in the textual meaning to emphasize the great number of people giving false information.

A more substantial change in the text occurs in the second stanza of the Lied. The last line of this stanza in its original form is 'kann ich an dir spüren' (I can sense by looking at you). By changing the text in the Lied

to 'das hab ich wohl vernommen' (I have heard), the strophe acquires a new emphasis in jealous accusation.

Volkslied. The performance directions for the folksong 'Drängend, doch nicht schnell', highlights an underlying urgency in the text. The Volkslied assumes an intensity with these directions that is not immediately apparent from the first few lines of text. However, the pressing feeling is controlled, indicated by the 'doch nicht schnell' and also by the return to a calmer rhythm for the 'mein Engel' text at the end of each strophe.

The symmetrical phrase structure of the melody of the Volkslied also suggests control. Although the lines of text are unequal in length, the folk melody is divided into three four-bar phrases plus one five-bar phrase. This unusual pattern results from the elongation of the first syllable of the word 'Eng-el' in a refrain-like manner at the end of the strophe.

The Volkslied melody is made up of a rising anacrusis at the beginning of each line, a typical characteristic of German folk melodies. The melody of this Volkslied moves mostly in step-wise motion, but the conjunct motion is broken in every line by either a leap from the dominant f#' to the tonic b' or simply a leap to the upper tonic. Harmonic emphasis in the whole melody is on the tonic

key of b minor. The melody begins on the dominant note (f#'), its highest and lowest points are F#'s (there is only an octave range covered in the whole melody), and the melody ends with a tonic emphasis.

Rhythmically, the Volkslied melody, which is in a 3/8 metre, moves predominantly in eighth notes. A drawing out of the two syllables of the word 'Engel' to encompass a full measure for each syllable creates a rhythmic contrast to the constant movement of the melody heard up to this point.

Brahms's piano accompaniment for the Volkslied presents additional harmonic colour and interest to the generally tonic-dominant outlines of the melody. Of special interest in this regard is the emphasis on an f# minor triad (dominant of b minor) in measures 8, 12, and 16. Each presentation of the f# minor triad in these measures is preceded by a diminished seventh chord on E# (the diminished 7th of f# minor). It functions as a secondary dominant of f# minor which is prolonged over three measures, lending the impression of a new tonality.

The minor tonality of the Volkslied is basically unchanged throughout the song. One of the most noteworthy aspects of the harmony in the accompaniment occurs in measures 10 to 12. Here the insertion of chromatic passing

notes between dominant and tonic harmonies creates the feeling of motion, as a fitting depiction of the meaning of the text. This is especially noticeable in strophes 1, 2, 5, and 6. In the first strophe, the text of measures 10-12 is 'ich komme zu dir', a phrase which in itself indicates forward motion, and with the addition of the moving harmony, this text gains a more pronounced sense of movement. At the same point in the second strophe (the third line), the text implies a motion in the opposite direction, one of moving apart. The text here is 'Von mir zu anderen Jungfrauen'. A moving away from the tonic harmony enhances this text. In the last two strophes, harmony similarly symbolizes motion ('so will ich meine Wege gehn' (moving apart) and 'ich komme zu dir' (moving together)).

The strophic variation form in the music of the Volkslied results from changes in the accompaniment figuration for the last three strophes. Brahms divides the poem into two groups of three stanzas, underlining each group with contrasting piano figurations in the accompaniment. The harmonic structure, however, remains the same throughout the six strophes. The piano accompaniment in the first strophe begins with a single note rhythm, and changes during the strophe to a more chordal style of accompaniment. The accompaniment in these first three strophes has a constant eighth note rhythm. The only

exception is in the last line of text where the rhythm is drawn out to a single dotted quarter note.

The rhythmic movement of the accompaniment in the last three strophes is increased to sixteenth note figurations. Even here, the dotted quarter note accompanying the last word in each strophe 'Engel' is retained. The increase in rhythmic motion for these strophes, while providing contrast, seems to highlight the increased intensity of the lovers' dialogue, as they become more involved and accusatory in their remarks.

Lied. In his Lied setting, Op. 84 No. 5, the text of 'Guten Abend' acquires the title 'Spannung' (Tension), indicating a change of focus in its musical realisation. An underlying current of the mystery of the lovers' dialogue is heightened by the performance directions 'Bewegt und heimlich' (emotional and secretive). In comparison to the Volkslied which was marked 'urgent, but not too fast', the newly-added title and tempo markings lend the Lied a more intense and mysterious character.

'Spannung' presents a greater variety of melodic treatment. Unlike the Volkslied which divides the poem into two groups of three stanzas, in the Lied, Brahms pairs the strophes more appropriately into three groups of two stanzas. Also unlike the treatment of the melody in the

Volkslied, two different melodies are provided, creating a melodic pattern of A A B B A A' in the Lied. This allows each of the characters an opportunity to 'speak' alternately with each of the melodies, beginning with the man. According to this pattern, the last two strophes are a return to the melody of the first strophe with slight variations in the sixth (final) strophe.

There is considerable melodic similarity between the Volkslied melody and the 'A' section of the Lied. This can be seen in the retention of the 3/8 metre for the Lied, the overall melodic contour, the regularity of the phrases, the narrow range, and the use of anacrusis. In both the 'A' and 'B' sections of 'Spannung', many internal motivic repetitions and sequences occur. Perhaps the most important and consistent instance of melodic repetition appears in the third line of each stanza.

In all six stanzas, this third line presents the 'clenching' statement or central focus. The third phrase of each of the melodies Brahms uses in the Lied has an element of motivic repetition and harmonic alteration to signify an important change in the text. In the first stanza, the opening two lines are simply a greeting. The third line gives purpose to the entire strophe with the text 'komm du zu mir, ich komme zu dir'. The third line in the second stanza, 'du gehst von mir zu andern Jungfraun', is

accusatory in nature, and again it is the central statement in the stanza. For both stanzas, melodic repetition and an alteration of major and minor harmonies underline the tension inherent in the text.

Harmonic ambiguity is prevalent in the melody of the first two stanzas due to chromatically altered pitches. In measure 9, a d#' in the melody functions as the leading-tone of the dominant e'. When combined with the harmony of the accompaniment, this d#' to e' has a secondary dominant importance, a diminished vii to I cadence in the key of e minor. Other accidentals in the melody also allow for greater harmonic interest. In measures 13 to 17, the third melodic phrase, the alternating of c' and c#' results in an a minor--A major fluctuation.

The second melody, used for strophes 3 and 4, lies in a higher range and rises to g' in the first full measure. This ascending motif underlying the text 'Ach Nein!' in the third stanza, points to the emotional strain of the dialogue. Although the melody in these strophes begins in the upper range, it later drops to e' (to the text 'mein Engel!') giving the entire melody a range of only a tenth--from the g' of 'Nein!' to the e' of 'Engel!'. The harmony has also changed from the key of a minor to e minor, resulting in a general feeling of intensification of the emotional content.

In the third and fourth strophes, the third melodic phrase is comprised of a repeated motif (see measures 33-36). Up to this point the melody is firmly established in the key of e minor. In the third phrase it begins to lead toward the relative major, G major. A leap upward to e'' between the repeated motif undermines a shift in the harmony, and it is only when the melody is considered with the piano accompaniment that the change to G major is obvious. The first section of the phrase is actually still in e minor; it is not until the second statement of the motif that the new G major harmony appears. The juxtaposition of the 'true' tonic key of strophes 3 and 4 and the temporary G major harmony of this passage suggests the contradiction implied in the text ('es geben so viele gottlosige Leut' in the third stanza, and 'so solltest du selber bewahren die Treu' in the fourth strophe).

The melody in the fifth strophe represents a return to that of the first strophe and to the tonic of a minor. The woman's final acceptance of the man's offer of love occurs in the sixth stanza and is accompanied by a change of key to A major, emphasizing their reconciliation. In this final strophe, the melody accompanying the first two lines of the text is essentially the same as the two corresponding lines in the first strophe, but it is transposed alternately up or down a third to better reflect

the new major tonality. The last two lines of text, 'komm du zu mir, ich komme zu dir', are repeated in the sixth strophe with each repetition carrying a separate variation of the melody.

With the first appearance of the repeated phrase, the rhythm and basic structure of the first strophe is retained, but a rising motif begins the phrase instead of the corresponding falling motif in the first strophe (see measures 73-76). The text 'komm du zu mir' acquires a more positive and uplifting emphasis with this change. When the text is repeated in measures 82-85, however, the original (and somehow familiar) descending motif returns. The fourth phrase is identical both times it occurs (measures 77-81, and 86-90). However, the first two measures of the phrase are transposed up a third and the last two down a third from the 'original' melody (as it appeared in the first strophe).

The accompaniment of the Lied changes with several of the strophes. Although the piano accompaniment begins by introducing the melody, it changes as soon as the voice enters. The most prominent features of the first two strophes are a sixteenth note syncopated rhythm and the presence of a tonic A pedal note. The pedal note is found throughout the accompaniment to the first two strophes in

all but measures 11 and 12, where the dominant harmony takes over.

A more flowing sixteenth note rhythm prevails in the accompaniment of the third and fourth strophes. The tonic pedal is retained, providing a firm harmonic base for the new key of e minor. In these strophes, the sixteenth note figuration is found only in the right hand of the piano accompaniment. A greater urgency in the accompaniment results, underlining the man's plea for his beloved to ignore what others say ('und glaub es nur nicht') and her request that he put their gossip to shame ('machen zu Schanden ihr Reden').

For the return of the 'A' melody in the fifth strophe, Brahms varies the accompaniment yet again. The sixteenth note figuration which was found in the right hand of the third and fourth strophes ('B' section), is now fragmented and placed in the left hand. The tonic a minor harmony is emphasized again with the help of a pedal point. For the first time in the entire Lied, the melody is doubled in the accompaniment of this fifth strophe. This somewhat simplifies the accompaniment, and enables the man's parting words 'Leb wohl, mein Schatz' to be heard and understood clearly.

The sixth strophe begins with a doubling of the melody an octave lower in the right hand (it lasts only for the first four measures) and with a sixteenth note figuration in the left hand. The syncopated rhythm and the use of the tonic pedal found in the previous strophes disappear. In their place is an accompaniment which combines the techniques of melodic doubling and arpeggiated harmonies. The syncopated sixteenth note rhythm becomes an integral part of both the right and the left hand of the accompaniment.

All five Lieder in Brahms's Opus 84 have texts which are based on dialogues. They were written with the option of being performed by one or two voices and piano. In Op. 84 No. 5, the Lied under discussion, this option allows for the alternation of strophes for a man's and a woman's voice. Of more specific interest is that in the sixth strophe, the repeated lines of text are notated so as to combine the two voices to symbolize a final reconciliation.

Reconciliations in the text and in the music are evident in the last strophe of Opus 84 No. 5. A similar combining of rhythmic, harmonic and melodic techniques is not possible within the limited framework of the Volkslied. A development of the musical elements of the accompaniment occurs throughout the Lied. In the accompaniment of the last

strophe, for example, many of the motifs presented in the vocal line are combined with technical features of the piano--especially the use of rhythmic figurations--for a more complex accompaniment. The Lied is also able to provide a more conscious interpretation of the text, revealing its more subtle intricacies through key changes and alteration of melodies. The Volkslied is not without merit; indeed the most important elements of its style--strophic structure, harmonic outline and characteristic interpretation of the text--have been retained as central features of the Lied.

No. 31 of the 49 Deutsche Volkslieder Opus 97 No. 4:  
'Dort in den Weiden'

The pair of songs to be discussed in this next section, No. 31 of 49 Deutsche Volkslieder and Opus 97 No. 4, are based on the folk text 'Dort in den Weiden'. Both settings are in strophic variation form. (see Appendix C) A similar treatment of the text is found in both the accompaniment and the melody of the two settings, giving the Lied a distinct folksong quality. However, almost thirty years elapsed before Brahms set the text as a Lied, and a more mature and artful style of composition is displayed in Opus 97 No. 4 than in the Volkslied.

Text. The folk text 'Dort in den Weiden' is a love story. It is a light-hearted poem about a girl awaiting her beloved. The first stanza begins with a narrative description of the scene: 'There among the willows stands a house'. It changes focus in the middle of the first stanza to a first-person account, with the young woman telling her own story. The text has a more pleasant and dance-like spirit than either of the texts discussed in the previous two analyses, as a message of the anticipation and hope of love underlies the tale.

The strophic design is the same in both the Volkslied and the Lied. There are few changes to the

original folk text in either Brahms's Volkslied or his Lied setting. Minor textual variants occur in such words as hinüber/herüber, and zusammen/beisammen in the second strophe of the Lied. These cause no major changes in either the structure or the meaning of the poem.

Changes in the pattern of textual repetition in the Lied, on the other hand, result in major structural differences between the two settings. In the text of the Volkslied the last three words in the first and second line are repeated (see Figure 8, below). This pattern of repetition is continued throughout the poem. Each stanza gains a more regular pattern of stressed and unstressed syllables by this repetition. The outline of metric units can be described as follows: eight stressed syllables in lines 1 and 3 and six stressed syllables in lines 2 and 4 (i.e., from iambic tetrameter to iambic trimeter). As the traditional folk melody and its accompanying text are closely linked, textual repetition in Brahms's Volkslied must not be considered an addition by the composer.

FIGURE 8. 'Dort in den Weiden'. Text of the first stanza of No. 31 of the 49 Deutsche Volkslieder

Dort		in den Weiden		steht ein Haus,		steht ein
		Haus		steht ein Haus		
da		schaut die Magd zum		Fenster 'naus,	zum	
		Fenster		'naus.		
Sie		schaut stromauf,	sie		schaut stromab ist	
		noch nicht da mein		Herzensknab,		
Der		schönste Bursch am		ganzen Rhein, den		
		nenn ich		mein!		

Figure 8 shows the divisions of the text according to its musical bar-line divisions. In the Volkslied, the text is therefore fitted into a consistent pattern of four four-bar phrases.

In the text of the Lied, however, repetition is found exclusively in the last line of each strophe (see Figure 9 below). Only the last phrase of the melody is extended by this repetition. A rhyme-scheme of A A B B C C is found in each stanza. The lines of text are short, however, and in the music each line is set to only two measures of melody. By pairing the first and second, and third and fourth phrases together, more complete musical phrases are possible. With this grouping, the metric division in the melody of each strophe is only three phrases long: two four-bar phrases plus one five-bar phrase.

FIGURE 9. 'Dort in den Weiden steht ein Haus'. Text of the first stanza of Opus 97 No. 4

Dort | in den Weiden | steht ein Haus,  
 da | schaut die Magd zum | Fenster naus!  
 Sie | schaut stromauf, sie | schaut strom ab:  
 ist | noch nicht da mein | Herzensknab?  
 Der | schönste Bursch am | ganzen Rhein,  
 den | nenn ich mein, den | nenn ich mein, den | nenn  
 ich | mein!

Volkslied. Brahms assigns the melody of the Volkslied a pleasant, dance-like quality with the performance directions of 'zierlich und lebhaft' (delicate and lively). The tempo and character of these directions contrast with the g minor tonality of the folksong melody yet provide interesting possibilities for the musical realisation of the text.

The Volkslied melody consists of four four-bar phrases, as is indicated above in Figure 8. Each phrase begins with an anacrusis, and the melody moves predominantly in rising step-wise motion, as is typical of the German folksong. The continual upward motion is provided by melodic sequence. In order to keep the conjunct melody within the small range expected of a traditional folksong melody, large leaps occur between phrases, constantly shifting the melody lower.

The harmony of the Volkslied melody implies a tonality of g minor. An initial anacrusis from d' to g', followed by step-wise motion through the scale of g minor

immediately establishes the tonality. The range of the melody is actually quite large, extending from the lower dominant d' to g'' in measure 10. Throughout the melody, the emphasis on the dominant and tonic notes is a constant reminder of the overall key of g minor.

The melody of the Volkslied is only 16 measures long, but within these measures, an extensive use is made of motivic repetition and sequence. The whole melody is based on only three short motifs. The two main motifs used for repetition and sequence are found in the first two bars. A contrasting motif heard first in measures 7-8, and again in measures 15-16 provides a melodic cadence for each of the second and fourth phrases. The pattern of melodic repetition using these three motifs is illustrated by the following design: (Note: "C" is the cadential motif)

A B B B  
 A B C  
 A B A B  
 A B C

The melody of the Volkslied is in a 2/4 metre. The 'A' and 'B' motifs move predominantly in an eighth note rhythm. The 'C' motif is characterised by a quarter note rhythm which enhances the cadential feeling provided by the melodic emphasis on the tonic at the end of the second and fourth phrases.

In the first phrase, the 'B' motif is repeated in sequence, i.e., at a different pitch, three times in succession. In the corresponding text, the words 'steht ein Haus' are also repeated three times, once to each of the 'B' motifs in the melody. The second melodic phrase begins with the return of both the 'A' and the 'B' motifs at their original pitch. Here the repeated text at the end of the line is set to a different motif, indicated in the diagram above by the letter 'C'.

The third phrase, at measure 9, begins again with the 'A' motif, but at a higher pitch. The 'A' and 'B' motifs are treated sequentially in the last two phrases. Each time, the entire 'A B' unit moves down a whole step, from b flat' to a', and finally to g' (see measures 9-15). The harmonic implication of the third phrase, which emphasizes b flat' and f', gives the impression of Bb major. However, the sequential movement of the melody shifts the tonality to F major after only two measures. The tonic g minor is then re-affirmed with the appearance of the 'A' motif at the beginning of the fourth phrase.

The reiteration of the cadential or 'C' motif at the end of the melody helps to establish the tonic key, while at the same time adding emphasis to joyous exclamations in the text such as: 'den nenn ich mein!' in

the first stanza, 'zusammen sein!' in the second, and 'die Frohst am Rhein!' in the third stanza.

Brahms's Volkslied setting of 'Dort in den Weiden' is in strophic variation form. Here, changes in the accompaniment occur only in the third strophe, with the first two strophes set to an identical accompaniment. The piano accompaniment of the first two strophes begins with a doubling of the vocal melody in the right hand and an outlining of the triadic harmonies in the left. The character of this accompaniment is light and dance-like in spite of its minor tonality. The right hand skips along with the vocal melody in staccato eighth notes and the bass seems to dance with a simple eighth note outline of I-IV-V harmonies.

A succession of triads on G, B, F, A, E flat and G in the third and fourth phrases contrasts with the straight-forward harmonies of the first two phrases. This cycle of sixths is a rather artful method of returning to the tonic key within only a few measures. A strong cadence in g minor is provided by a dominant-tonic progression in the last measure of the fourth phrase.

The character of the accompaniment changes in the third strophe, but the basic rhythm and harmony remain the same. The vocal line is no longer doubled in the right hand

of the piano accompaniment. In its place is a new melody which moves in contrary motion to the voice and an inner line which fills out the triadic harmonies. An arpeggiated bass line accompanies the new melody for eight measures. Sixteenth notes are also incorporated into the rhythm of the accompaniment, and help to maintain the dance-like character of the melody which, in turn, reflects the girl's optimism for her future ('Über Jahr ist Fest, hab ich, mein Lieber, auch ein Nest'). However, the uplifting feeling of the dance is not as evident in the last strophe. Here the accompaniment is confined to a more narrow range and a basic downward movement.

The second half of the strophe, measures 29-36, is provided with an accompaniment figuration which, in the bass line, is reminiscent of the first strophe. The right hand of the piano introduces a new rhythmic pattern based on thirds and fourths. The character of the last strophe as a darker and more urgent dance, continues through the third phrase in spite of similarities with the first strophe.

The harmonic structure of the first strophe is retained in the third strophe, in all but two chords. In measure 31, f minor and F major triads occur in the same measure; in measure 33, e flat minor and E flat major appear in the same measure. The corresponding measures in the first strophe (measures 11 and 13) are comprised of only the

major triads of F and E flat. The juxtaposition of major and minor triads within a single measure in the third strophe sets up an harmonic ambiguity that perhaps more effectively reflects the conflict of the joyous text ('hab ich, mein Lieber, auch ein Nest') and minor tonality.

Lied. In his Lied setting, Brahms maintains the folksong practise of identifying the song by the first line of its text. The 2/4 metre and eighth note rhythm of the Volkslied are also retained, and performance directions for the Lied are nearly identical to those assigned the Volkslied--'Lebhaft und anmutig' (lively and charming). In spite of these similarities, Brahms provides a thoroughly new environment for his Lied setting of 'Dort in den Weiden'. Alterations in the text (see Figure 9, above) affect the musical structure and result in a completely new interpretation of the same folk text. Opus 97 No. 4, composed in 1885, is a credit to Brahms's more mature Lied style.

The fourteen-measure Lied melody is divided into two four-bar phrases and one six-bar phrase. The first two phrases are almost identical, except for a change in the last note of the phrase. Both move in mostly step-wise motion, and have extensive internal motivic repetition. The third phrase, made up of different motivic material, makes

use of melodic sequence. The pattern of melodic repetition and sequence in the entire Lied melody is illustrated in the following diagram:

```

A B B B
A B B B
C C D D E--

```

In the first two phrases the 'B' motif appears each time at the same pitch. The 'C' and 'D' motifs in the third phrase begin each time on a different pitch, that is, in sequence. The 'E' motif, a completely new melodic idea, is a cadential motif, providing the only instance of a melodic cadence in the tonic key. Although the melody is only fourteen measures long, a three measure extension in the piano accompaniment lengthens the strophe to a total of 16 measures.

The Lied melody is in D major and begins with a rising anacrusis from the dominant to the tonic. Step-wise motion follows the rising anacrusis and continues upward. The use of melodic repetition keeps the voice within a small range. The melody of the 'A' and 'B' motifs moves only from a' to f#''. There is considerable melodic similarity between both the 'A' and 'B' motifs in the Lied and the 'A' and 'B' motifs in the Volklied. This can be seen in the use of similar melodic contours. In both, the initial anacrusis from the dominant to the tonic is followed by ascending

conjunct motion. The 'B' motif in both settings is repeated three times, and is characterised by a step upwards and then down, similar to an upper neighbour tone.

The melody in the third phrase is characterised by disjunct motion. The 'C' motif, repeated in sequence, contains a leap of a fourth; the 'D' motif, a leap of a sixth. In the 'E' motif, or cadential motif, a descending leap of a fifth followed by a step in the opposite direction brings the melody back to the tonic. These motifs extend the melodic range upward to encompass an octave from a' to a''. A change in the melodic contour, the use of motivic sequence in place of straight repetition, and an enlarged vocal range in the third phrase create a sharp contrast to the first two phrases.

The rhythm of the Lied melody is predominantly in eighth notes, although the 'B' motif also contains a dotted eighth to a sixteenth note figure. The 2/4 metre of the Lied is changed at the end of the first and second phrases to a single measure in 3/4. This measure acts as a momentary suspension before moving into the next phrase. In order to accommodate the melody to the extra beat, the second and third beats of the measure are lengthened to a dotted quarter note plus an eighth note, the first example of note values other than eighths or sixteenths. A similar elongation of the rhythm occurs at the end of the third

phrase as well, but does not result in a change of metre. Here, the lengthening of the notes to a dotted quarter followed by an eighth emphasizes the cadential melody and longer phrase.

With the beginning of the third phrase, the melody takes on a new harmonic emphasis. The 'C' motif stresses the key of A major, the dominant of D. The impression of having modulated to a new key is short-lived, however, and D major re-asserts itself in the last bar of the melody with the 'E' motif.

The Lied accompaniment of 'Dort in den Weiden' is in strophic variation form. In this setting, the first and second strophes are set to the same accompaniment; only the third strophe contains any variation in the piano accompaniment.

The accompaniment of the first two strophes begins with a doubling of the vocal melody in the right hand. Harmonic support for the melody is provided by an inner voice which follows the melody at intervals of a third or sixth, and off-beat triads in the left hand. This figuration continues for both the first and second phrases. A constant eighth note movement is a central feature of the accompaniment in these phrases. The regularity of rhythm

combined with Brahms's indications for staccato articulation gives the accompaniment a light, dance-like character.

Harmonically, the accompaniment is in D major, with the first two phrases generally outlining tonic and dominant triads. At the end of each of the first and second phrases a change in the harmony from a tonic/dominant emphasis to secondary dominant harmonies (V7 of V to V in measure 4, and V7 of VI to VI in measure 8) corresponds to the change to 3/4 metre and further enhances the temporary feeling of uncertainty at the end of each phrase.

A sudden quickening of the rhythm at the beginning of the third phrase in each strophe accompanies the 'C' and 'D' motifs (see measures 9 and 27). Here, the accompaniment figuration increases to sixteenth notes. Although there is no indication in the text for a more enlivened pace, perhaps a racing heart excited by love is represented by the faster rhythm. The text of the first stanza, 'der schönste Bursch' is enlivened with this rhythm; in the second stanza, the excitement of being with her beloved is underlined ('da kann ich mit denn Burschen mein'). Harmonic interest is increased in the third phrase as well--G major and f# minor chords accompany the 'C' motif and a fluctuation between A7 and G major accompany the 'D' motif. A cadence in the tonic D major, and a return to eighth note rhythm accompanies the 'E' motif.

The first two measures of the third strophe have an identical accompaniment, both harmonically and rhythmically, to that of the first strophe(s). In the third phrase of this strophe, however, the rhythm of the accompaniment changes to a sixteenth note triplet figuration, emphasizing the excitement evident in the text ('wo ich dann mit dem Burschen mein'). The harmonic progression of the accompaniment is retained from the first strophe in spite of rhythmic changes. The 'E' motif in this strophe returns to an eighth note rhythm in the accompaniment, as was found in the first two strophes. All three strophes have a four measure bridge passage in the piano which continues the eighth note figuration for the harmonic cadence in the tonic.

The Lied setting of 'Dort in den Weiden' displays many characteristics of the Volkslied. The 2/4 metre and eighth note rhythm give a rather charming and folk-like quality to the text. Similarities occur also in the melodic contour of the 'A' and 'B' motifs. Both the Volkslied and the Lied melodies are involved in extensive internal repetition and sequence, yet the pattern of presentation in each is different. Moreover, the pattern of motivic repetition in the Lied lends it a thoroughly new musical and poetic structure.

Traditional German folksong elements such as a small vocal range, step-wise motion, the use of anacrusis, and melodic repetition, are central features of Brahms's Lied setting. From the outset, however, the change in tonality to D major gives the Lied a more pleasant textual emphasis than the minor tonality of the Volkslied.

No. 6 of 49 Deutsche Volkslieder and Opus 97 No. 6:  
'Da unten im Tale'

In spite of a strong attraction to folk poetry, Brahms seldom chose to set texts in their original dialect. The folk text 'Da unten im Tale' is one of the few Swabian texts to be found in all of Brahms's solo songs. In his settings of the poem as No. 6 of 49 Deutsche Volkslieder and Opus 97 No. 6, Brahms retains all of the dialectal peculiarities of the text, thereby adding charm and personality to the two songs. (see Appendix D) Both settings are in a purely strophic form.

Text. The text of 'Da unten im Tale' is a love song. In it, a lover speaks of a love that has passed. It is a story that is told with all the poignancy and emotion of the experience, and is not constricted by a true rhyme-scheme. The poem is clearly a story of a lovers' separation: 'You refuse to understand, I must travel on', the lover says in the third stanza. In a final moment of strength in the fourth stanza, the line: 'I wish for things to go better for you elsewhere' is a touching reminder of the pain of unrequited love.

There are no textual changes made in either the Volkslied or the Lied. However, in the Lied, an addition to the text occurs in the third stanza, where the words 'und

mag' are added to the second line. The complete line of the poem in its Lied setting is extended to: 'das i di lieb und mag'.

The poem is comprised of four stanzas, each of which has only two lines of text which are equal in length. The original structure of the poem used in the Volkslied contains no repeated text, and is a regular pattern of four stressed syllables per line, as is shown in Figure 10 below.

FIGURE 10. 'Da unten im Tale'. Text of the first stanza of No. 6 of the 49 Deutsche Volkslieder.

Da | unten im | Tale läufts | Wasser so | trüb  
und i | kann dirs nit | sagen, i | hab di so | lieb.

Repetition of entire phrases in the Lied result in a completely new poetic and musical structure. The last phrase in each line is repeated, extending the poetry to two lines of six stressed syllables, as is indicated below in Figure 11.

FIGURE 11. 'Da unten im Tale'. Text to the first stanza of Opus 97 No. 6.

Da | unten im | Tale läufts | Wasser so | trüb,  
läufts | Wasser so | trüb,  
und i | kann dirs nit | sagen, i | hab di so | lieb,  
i | hab di so | lieb.

The text of the last phrase in each stanza of the Lied is made all the more painful by repetition: 'i hab di so lieb'

in the first strophe, for example, and 'muß i halt weitergehn', in the third strophe.

Volkslied. The performance directions for the melodies of the Volkslied and the Lied are nearly identical. Both assume a peaceful and charming folksong quality with the instructions: 'Sanft bewegt' (softly moved) for the Volkslied, and 'Anmutig bewegt' (charmingly moved) for the Lied, Opus 97 No.6.

The melody of the Volkslied is only eight measures long, divided equally between the two lines of text. The typical German folksong characteristic, a rising anacrusis, begins each phrase. The first phrase of the melody begins on the tonic e' and continues almost exclusively in step-wise motion within the key of E major.

Melodic sequence is an integral part of this folksong melody. The most extensive use of this can be seen beginning in the second measure. The motif in the second measure consists of descending step-wise motion based on the rhythmic pattern of a dotted quarter note followed by an eighth note. This motif is repeated in sequence over five measures, and actually forms the basis of the second melodic phrase as well. Beginning in the last measure of the first phrase, and continuing into the second phrase, the rhythm is slightly modified to a quarter note plus an eighth note, but

the metric effect is still an emphasis on the first beat of the bar. The descending pattern begins on c#' in the second measure, and ends in the sixth measure on the tonic e'.

In the final measure of the melody, a cadential motif appears. This motif provides a final cadence by way of a descending leap of a fifth to the leading-tone d#', and a step up to the tonic e'.

The Volkslied setting of 'Da unten im Tale' is in a purely strophic form, with all strophes set to the same accompaniment. The vocal melody is doubled in the accompaniment of the Volkslied in all but the last 1 1/2 measures. Harmonic support for the melody is provided by an inner line which moves in a constant eighth note rhythm and a slower moving bass line in single half or quarter notes.

The motion of the steady eighth note rhythm in the accompaniment emphasizes a reference in the first stanza to moving water, where the mention of the 'troubled' river serves as an introduction to the story: 'Down there in the valley the water in the river runs so troubled'. It is a common reference in Romantic Lieder, and Schubert's Lieder in particular abound in similar representations of brooks, rivers, etc. Moving water is traditionally associated with a person's travels through life, representative of a continuously moving and sometimes 'troubled' journey.

The Volkslied accompaniment is in E major and most of the harmonies are based on tonic and dominant triads in that key. However, at the end of the first phrase is a deceptive cadence (V-VI) which enables a continuation of the harmony into the next phrase. A V-I cadence at the end of the second phrase creates the first point of repose. At the end of each strophe, a three-measure bridge passage in the accompaniment leads back into the beginning of the next strophe by way of an unresolved dominant seventh chord. A complete V7 to I cadence is provided only after the last strophe in the form of a second ending.

Lied. Brahms changes the title of his Lied setting of the folksong 'Da unten im Tale'. The new title, 'Trennung' (Separation), is a better indication of the emotional content of the text. However, Brahms's basic interpretation of the folk text 'Da unten im Tale' remains unchanged in its Lied setting. In both the Lied and the Volkslied a similar melodic and harmonic structure, and comparable performance directions suggest that an already profound understanding of the poem was established in his Volkslied.

The Lied melody consists of two six-bar phrases. For the most part, both of these phrases move in conjunct motion, in a basic downward direction. The first phrase is

mostly made up of a single melodic motif based on descending step-wise motion which is repeated four times within the first six measures. This motif is comprised of a dotted quarter note plus an eighth note rhythmic pattern. Whereas the motif is treated sequentially for the first three statements, the fourth presentation of the motif is a straight repetition (i.e., at the same pitch). Textual repetition at the end of the first line in the poem 'läuft Wasser so trüb' (see Figure 10 above) is underlined by the final re-iteration of the melodic motif.

The second melodic phrase (beginning with the upbeat to measure 11), although still following a basic descending pattern, is characterised by disjunct motion. In this phrase three distinct motifs can be seen. The pattern of melodic repetition and sequence for the entire Lied melody is illustrated in the following diagram:

```

A A A-- A--
B B C-- D--

```

The 'B' motif in the second phrase is based on a descending second followed by a descending leap of a fifth. This motif is repeated twice, in sequence. A second motif, indicated by 'C' in the diagram, is made up of a descending scalar pattern, beginning on a c' and ending on g'. The 'D' motif is the most disjunct, but it is a cadential motif. This

motif is comprised of a falling third, a further downward leap of a seventh, and a final step-wise resolution to the tonic f'.

The first phrase of the Lied melody remains within the limited range of a fifth, from e' to b flat'. In the first phrase of the melody, strong metric beats fall on g', b flat', and e', which, in the tonic key of F major, results in an emphasis on unresolved leading-tone harmonies, and which underline the tension described in the text. In the second phrase, the melody stresses tonic and dominant notes, and a more stable harmonic centering is provided. The range of the melody is increased by upward leaps first to d'', and finally, in the cadential motif, to the upper tonic f''. The entire melody therefore has a range of a ninth, from e' to f''.

The accompaniment to the Lied is in a purely strophic form. It begins with a three-measure introduction in the piano. These measures introduce the melody in a strict quarter note form. The falling step-wise motion of the opening motif in the melody is anticipated in the introductory measures and is presented in sequence, a practise which continues throughout the first six-bar phrase of the melody.

When the voice enters, the accompaniment changes to an eighth note figuration. The melody is mostly doubled in the first phrase of the accompaniment, but the eighth note movement of the inner line sometimes clouds a clear presentation of it. The bass line from the outset of the introduction is given in single quarter and half note rhythms.

The accompaniment is completely in F major, as is the melody. At the end of the introduction, a secondary dominant cadence (V7 of V, to V) followed by a tonic triad provides a complete cadence and marks the entrance of the voice. Throughout the accompaniment of the first phrase, leading-tone triads fall frequently on the first beat of the bar, resolving immediately on the next beat. An unsettled feeling is created by the constant shifting of the harmony throughout the first phrase.

In the second phrase, where the melody appears to settle more into the tonic key by way of dominant emphasis, the accompanying harmonies also stabilize to dominant/tonic triads. Tonic harmonies are presented, however, in first inversion, and a perfect cadence is not felt completely until the last measure of the second phrase. (measures 15-16).

A two measure bridge passage concludes all three strophes. In this section, a deceptive cadence occurs at the end, in preparation for the beginning of the next strophe. The last strophe is provided with an extension of three measures that serve to complete the cadential formula.

Although the Lied is given a new title, 'Trennung', no apparent change in Brahms's interpretation of the text is evident; the tension and pain described by the lover are evident in both settings in the overall descending melodic contour and a similar rhythmic representation of the 'troubled' water. Brahms retains the major tonality of the Volkslied in his Lied opus 97 No. 6, as well as giving it similar performance indications. Both settings also maintain the purely strophic form of the text.

Many melodic similarities can be found between the traditional Volkslied melody and the Lied melody. These include: a descending step-wise motif, melodic repetition and sequence, and the use of a cadential motif for the last measure of melody. In the Lied, Brahms also maintains the 3/4 metre of the Volkslied. The regularity of this metre gives a gentle accentuation to the first beat of each bar, and thereby creates a light, dance-like character for the melody.

The Lied displays many of the Volkslied characteristics in the accompaniment as well. The use of a major tonality, rhythmic figurations in both hands of the piano, and the use of a bridge passage are common to both settings.

Of all of the pairs of songs discussed in this chapter, the two settings of the folk text 'Da unten im Tale' are the most similar. In spite of the span of thirty years between the two compositions, similarities that pervade melody, harmony and accompaniment clearly reveal a consistent interpretation of the folk text that results in a similar 'style' of accompaniment.

### Folk Text as Art Song

Specific aspects of Brahms's musical treatment of folk texts in his Lieder

The remainder of this chapter is a discussion of Brahms's use of folksong elements in his Lieder. The purpose of this discussion is to show how folk music influenced even the more 'artful' features of the melody and accompaniment of Lieder. This influence can be seen to affect the structure of through-composed Lieder, the rhythmic representation of specific parts of the text (such as the ends of lines and of stanzas), and the use of foreign musical characteristics in the Lieder with translated foreign texts.

The previous analysis of the musical settings of the Volkslieder provides an appropriate guide for analysing the music of Brahms's Lieder in that many folksong qualities are carried over into his art song compositions. These characteristics--a regular pattern of melodic phrases, motivic repetition, and the use of rhythmic patterns from foreign folk cultures--are found in the majority of Brahms's Lieder with folk texts, whether the Lieder are based on traditional German texts, or on translated folk poetry. Structural limitations are placed on the freer form of through-composition, melodic and rhythmic repetition is

frequent, and a relatively uncomplicated accompaniment usually results.

The following section, then, is a discussion of the pervasive use of the folk 'ideal' in Brahms's Lieder based on folk texts. In this section, various aspects of Brahms's Lieder musical settings affected by the folksong are considered. These include the use of through-composed forms, rhythmic augmentation, and melodic and rhythmic influences from other cultures, all of which affect the relationship of the melody and accompaniment to the text.

### Strophic versus through-composed forms

The majority of the texts Brahms used for his Lieder are strophic; that is, with verses of equal length and often with a similar rhythm-scheme. Folk poetry is characterised by strophic design, by refrain, and by regular phrase structure, a fact which partially explains Brahms's attraction to these texts. Consequently, nearly all of Brahms's Lieder show a preference for folksong characteristics, and in his Lieder settings, a predominance of strophic structures is evident. Although some Lieder are in strict strophic form, the majority are in either a modified strophic form where both melody and accompaniment are altered for subsequent stanzas, or in a strophic variation form where the melody remains the same with each stanza but the accompaniment is changed.

As a result of Brahms's preference for strophic design, there is an almost complete absence of through-composed songs in his Lieder. Of Brahms's fifty-five solo songs based on folk texts, only six are through-composed; fewer than twenty of all of Brahms's solo songs are through-composed. The general definition of through-composed songs found in the Harvard Dictionary of

Music is applied here, that is, a song "in which new music is provided for each stanza." (83)

The chart in Figure 12 (below) lists Brahms's Lieder with folk texts and indicates the overall strophic design of their corresponding musical settings. Where two or more stanzas share the same melody and accompaniment they are grouped together and separated from other, different stanzas by a semicolon. For example, '1 & 3; 2 & 4' indicates that the first and third stanzas are set to the same music; the second and fourth stanzas are set to a different melody and accompaniment than the first and third.

Figure 12. Brahms's Lieder with folk texts -  
Strophic design.

Opus No.	Pub.	Comp.	Strophic design
6/1	1853	1852	1 & 3 ; 2 & 4. modified strophic
7/4	1854	1852	Strict strophic
7/5	1854	1852	1 & 2 ; 3. modified strophic
14/1	1861	1858	1,2,3,5 ; 4 & 6. modified strophic
14/2	1861	1858	1,2,3,6 ; 4 & 5. modified strophic
14/3	1861	1858	1,2,6 ; 3,4,5. modified strophic
14/4	1861	1858	1 & 3 ; 2. modified strophic
14/5	1861	1858	1,2,3,5 ; 4. modified strophic
14/6	1861	1858	Strict strophic
14/7	1861	1858	Strict strophic
14/8	1861	1858	Through-composed
32/2	1864	1864	1 & 3 ; 2. modified strophic
32/7	1864	1864	1 stanza; 3 parts, 1 & 3 similar.
32/8	1864	1864	1 & 4 ; 2 & 3. modified strophic
32/9	1864	1864	1,2,4 ; 3; aaba' modified strophic
43/1	1868	1864	1 & 2 ; 3,4,5. modified strophic
43/3	1868	1860	Strict strophic
43/4	1868	1857	1,2,3 ; 4,5. modified strophic
46/1	1868	1864	through-composed

Figure 12. Brahms's Lieder with folk texts -  
Strophic design.

Opus No.	Pub.	Comp.	Strophic design
46/2	1868	1868	2 stanzas modified strophic
47/1	1868	1868	1 & 3 similar; 2 modified strophic
47/2	1868	1868	through-composed
47/3	1868	1860	Strict strophic
48/1	1868	??	Strict strophic
48/2	1868	1853	Strict strophic
48/3	1868	1860	Strict strophic
48/4	1868	1868	Strict strophic
48/6	1868	1860	Strict strophic
49/1	1868	1868	through-composed
49/3	1868	1868	through-composed
49/4	1868	1868	Strict strophic
57/2	1871	1871	1 stanza
57/3	1871	1871	1 stanza
57/7	1871	1871	AA' modified strophic
58/1	1871	1871	1 & 2; 3 modified strophic
58/2	1871	1871	through-composed
58/3	1871	1871	1 & 2; 3 modified strophic
59/6	1873	1871	1 stanza
69/1	1877	1873	Strict strophic
69/2	1877	1877	Strict strophic
69/3	1877	1877	Strict strophic
69/4	1877	1877	1, 2, 3; 4 modified strophic
69/6	1877	1877	Strict strophic
69/9	1877	1877	song within a song AA'B(B'B'B')A"B" modified strophic
84/4	1882	1877	A A' A'' A''' modified strophic
84/5	1882	1877	1,2,5; 3 & 4; 6 AABBA' modified strophic
85/3	1882	1878	A A A' (2-bar extension)
85/4	1882	1877	Strict strophic
95/1	1884	1883	through-composed
95/5	1884	1884	A A' modified strophic
95/6	1884	1884	A A' strophic variation
95/7	1884	1884	through-composed
97/4	1886	1885	1 & 2; 3 strophic variation
97/6	1886	1885	Strict strophic
105/3	1888	1888	Strict strophic

Apart from those Lieder which are in a strict strophic form, and the few that are through-composed,

Brahms's solo songs are mostly characterised by a change in the melody and accompaniment for one or more stanzas, i.e., in modified strophic form. In several of the Lieder in Figure 12 (above), only one stanza has a contrasting accompaniment. Only two Lieder in Figure 12 are in strophic variation form; this form is found more often in Brahms's Volkslieder where the accompaniments are bound by a single melody.

Form was the essence of successful Lied composition for Brahms. In the examples where Brahms seems to escape from strophic forms and create a freer through-composed structure, the desire for an overall structural balance is satisfied by a repetition of either a section of melody or accompaniment. Each of the songs listed in the chart above as having a through-composed structure relies musically on some repetition of melody or accompaniment for overall unity.

The melody and accompaniment of a strophic setting are often capable of reflecting only a single mood or style. In through-composed songs, a progression of moods and ideas is possible through a change in the melody or harmony. In Op 46 No. 1, for example, subtle changes in the text are incorporated into the musical setting by way of a changing melody and frequent harmonic alterations.

In other through-composed songs, repeated accompaniment figures occur, often in spite of key changes (as in Opus 46 No. 1), or alterations in the metre (as in Op. 47 No. 2 and Op. 58 No. 2). In Opus 47 No. 2, both a triplet rhythm and its corresponding melodic motif are maintained through three stanzas in 2/4 metre and one in 4/4.

The strophic structure of the text is not always paralleled by a strophic repetition in Brahms's piano accompaniments. However, the examples of through-composed Lieder described briefly above are evidence of his attempt to maintain structural unity through a re-use of melodic motifs and rhythmic figures. A similar use of melodic, rhythmic, and harmonic ideas in all of Brahms's Lieder emphasizes his attention to the overall structure of his texts.

In a discussion of Schubert's Lieder, Walther Dürr propounds that strophic settings allowed the composer "to keep the composition open and yet to place it within a framework, which has the effect of defining it." (84) This description is appropriate to Brahms's settings also, where the almost total absence of through-composed settings supports his attention to structural balance. Even in his through-composed settings, textual and motivic repetition provided Brahms with ample opportunity to illustrate poetic

images, and satisfied both his literary and compositional standards.

### Textual repetition and rhythmic augmentation

In his Lieder, Brahms rarely changed the original form of the text except where a repeated line allowed for a more consistent musical phrase length, or where a specific emphasis would result from a re-statement of a word or line. Folk texts frequently employ textual repetition, and Brahms usually retained this repetition in his Lied setting as an integral part of the poem. Repetition in folk poems is mostly found at the end of each line of poetry or at the end of the poem where it can serve as a textual refrain. In his Lieder settings, Brahms retains the textual repetition present in the original folk poem.

Textual repetition in the text is often underlined in Brahms's Lieder by rhythmic augmentation in the melody. In some, the text is altered through repetition in order to lengthen the musical phrase; in others, the rhythm of the melody is expanded to draw out a shorter text. In the description of Brahms's Lied setting of the folk text 'Dort in den Weiden' (see above, pp. 113-114), the omission of the repeated text found in the original poetic structure actually produced a new musical structure. In most of his compositions, however, Brahms retains the original structure of the poetic line even when it results in uneven phrase-lengths.

At the end of each stanza of Opus 32 No. 9 ('Wie bist Du, meine Königin') repetition in the text is simply of the last word in the stanza, 'wonnevoll'. A slowing of the melodic rhythm to quarter notes from a constant eighth note movement, combined with a poignant leap of a sixth followed by a seventh (after a predominantly scalar melodic passage), emphasizes the impassioned emotion of the text and the unusual repetition of part of the word -- 'wonne-wonne-voll!' -- beyond expectation. (see Example 1)

Another example of rhythmic augmentation for the purpose of emphasis can be seen in Op. 6 No. 1. In this Lied, the words 'Ach nein!' are repeated three times at the end of each stanza, and each time the rhythm is increased to half notes. The stress given each repetition of the word 'Nein!' is emphasized by the slowing of the rhythm from a predominantly eighth note movement. (see Example 2)

In many of Brahms's Lieder, varying degrees of rhythmic augmentation in the melody occur in the final stanza. Opus 14 No. 6, for example, employs rhythmic augmentation, but no textual repetition. Several songs can be found which employ rhythmic augmentation at the end of every stanza, and some in which rhythmic augmentation is found in the middle of stanza as well (often in conjunction with textual repetition). A slowing of the rhythm at any point in the melody or accompaniment frequently has an

arresting effect that underlines a particular emphasis in the text.

Influences from foreign folk music

Many of Brahms's songs emulate other styles. In many of his Lieder, ancient and sacred styles are represented by the use of plagal cadences and a homophonic texture. Brahms also experimented with imitation of characteristic rhythms of foreign folk songs. For the most part, translated texts are treated in the same fashion as traditional German folk texts, but a few examples can be found where Brahms attempted to incorporate some of the musical techniques of the foreign cultures into his Lied compositions. The chart below (Figure 13) gives a list of Brahms's Lieder based only on translated folk texts (and therefore not including traditional German folk texts).

Figure 13. Brahms's Lieder with translated folk texts - Origins.

Comp.	Pub.	Opus No.	Source (collector and origin)
1852	1853	6/1	Heyse-(Spanish)
1858	1861	14/3	Herder--from Percy (Scottish)
1858	1861	14/4	Herder--from Thibault (French)
1864	1864	32/2	Daumer--from <u>Hafis</u> (Moldau)
1864	1864	32/7	Daumer--from <u>Hafis</u> (Moravian)
1864	1864	32/8	Daumer--from <u>Hafis</u> (Persian)
1864	1864	32/9	Daumer--from <u>Hafis</u> (Persian)
1864	1868	46/1	Daumer--from <u>Polydora</u> (Greek)
1868	1868	46/2	Daumer--from <u>Polydora</u> (Magyar)
1868	1868	47/1	Daumer--from <u>Hafis</u> (Persian)
1868	1868	47/2	Daumer--from <u>Hafis</u> (Persian)
1868?	1868	48/1	Wenzig (Bohemian)
1868	1868	48/4	Wenzig (Bohemian)

Figure 13. Brahms's Lieder with translated folk texts - Origins.

Comp.	Pub.	Opus No.	Source (collector and origin)
1868	1868	49/1	Heyse (Italian)
1868	1868	49/3	Wenzig (Bohemian)
1871	1871	57/2	Daumer--from <u>Hafis</u> (Persian)
1871	1871	57/3	Daumer--from <u>Polydora</u> (Spanish)
1871	1871	57/7	Daumer--from <u>Polydora</u> (Indian)
1871	1871	58/1	Kopisch (Italian)
1871	1871	58/3	Kopisch (Calabrian), and Heyse
1871	1873	59/6	Daumer--from <u>Polydora</u> (Russian)
1873	1877	69/1	Wenzig (Czech)
1877	1877	69/2	Wenzig (Slovak)
1877	1877	69/3	Wenzig (Czech)
1877	1877	69/4	Wenzig (Czech)
1877	1877	69/6	Eichendorff (Spanish)
1877	1877	69/9	Kapper (Serbian)
1878	1882	85/3	Kapper (Serbian)
1877	1882	85/4	Kapper (Czech)
1883	1884	95/1	Kapper (Serbian)
1884	1884	95/5	Kapper (Serbian)
1884	1884	95/6	Heyse (Italian)
1884	1884	95/7	Daumer--from <u>Polydora</u> (Turkish)

The earliest translated text Brahms set as a Lied was in 1852, Opus 6 No. 1. It is a Spanish folk text translated by Heyse. Of Brahms's three Lieder with definite Spanish origin, this song, among the first Brahms composed, displays transplanted structural and rhythmical characteristics of Spanish folksongs in a manner which is unparalleled in his other two Lieder based on Spanish texts. The Spanish 'flavour' is described by Friedländer as a 'light southern dance'; the piano accompaniment seems to suggest a Spanish spirit with a droning bass and "a fantastic violin figure ... that is very charactersitic [of Spanish music]." (85)

Friedländer also describes the rhythm of the piano accompaniment as typically Spanish. Rhythmic emphasis at the opening gives a strong accent to the first beat of the bar in a dotted eighth note plus a sixteenth note rhythm. Indeed, the entire Lied is characterised by a strong rhythmic drive, with accents sometimes falling on weak beats, and the traditional dotted eighth-to-sixteenth rhythm associated with castanets (see Example 3).

Opus 46 No. 2 is a translated Magyar text. In the Lied setting, Brahms makes an artistic decision not to provide a folk-like setting, choosing instead a musical setting which more closely represents the religious feeling suggested by the text. The accompaniment is mostly homophonic, a style characteristic of the hymn. It is a modified strophic setting, though, and not in the typical strophe-repeating style of the hymn. Only slight changes are evident in the melody and accompaniment of Brahms's setting, and they do not over-complicate the seriousness of the text.

Some folk-like qualities can be seen in the musical setting of Opus 46 No. 2. At measures 23-26 a figure that resembles horn-calls is heard in the accompaniment (open fifths and leaps of a fourth), a figuration that recurs in each stanza. The change in the accompaniment underlines a change in the text from a reflection on beauty ('Sah dem edlen Bildnis in des Auges allzu süßen

Wunderschein') to a cry to God for an explanation for this beauty ('Herr, mein Gott, was hast du doch gebildet uns zu Jammer'). In the second stanza, a similar change in the text occurs ('all umher, wo meine Blicke forschen, ist es Nacht') and is again accompanied by the horn-like motif. In both strophes, this motif interrupts the flowing accompaniment; the contrast in the two 'styles' of piano accompaniment reflect the conflict suggested by the text. (see Example 4)

A Hungarian influence can be seen in the melody of Opus 46 No. 2. The absence of the anacrusis, for example, immediately marks the melody as not being of German origin. In Chapter I of this thesis, this characteristic in Czech and Hungarian music was attributed to the lack of articles in these languages. Even in their German translation, the stress falls naturally on the first syllable, and therefore on the first word of each line of text. Brahms adds some of the feeling for anacrusis, however, in the anticipation of syllables as in measure 19 or by rhythmic syncopation beginning on the off-beats as in measure 41.

Throughout the melody of Opus 46 No. 2, other typically Hungarian rhythms are found, such as the use of dotted figures, and tied notes carried over bar-lines. Each of these rhythmic aspects has a direct influence on the style of the melody, resulting in a character that is in

sharp contrast to the typically German quality found elsewhere in Brahms's Lied melodies.

The songs of Opus 69, taken from Czechoslovakian (entitled Czech, Bohemian, or Slovak) show much of the character of Czech folk music. Opus 69 No. 2 for example, incorporates a particular rhythmic figure from Slovakian folk music in the piano accompaniment. This figure is actually built into a rising anacrusis in the melody as well. The piano accompaniment opens with this rhythmic motif, which is simply two thirty-second notes followed by a sixteenth note. The motif is identical when it occurs in the melody, but it does not appear there until measure 14, where it is repeated four times in sequence. (see Example 5)

The musical accompaniment of Op. 69 No. 2 is in strict strophic form; the dance-like quality of its melody and repeated structural formula induced Friedländer to state that it "might have been taken straight from some Slavonic dance tune." (86) Both the melody and the harmony of this Lied are original Brahms, although the atmosphere re-created in the piano accompaniment is other than German. It is a folksong text, and the accompanying music is, appropriately, a 'folk' dance. The combination of the slow dance tempo and minor tonality is successful in setting the Slovakian atmosphere appropriate to the folk text.

Brahms's Lieder also include four texts of Serbian origin, all of which were compiled by Kapper (Opp. 69 No.9, 85 No. 3, 95 Nos. 1 & 5). In Opus 85 No. 3, Brahms employs rhythmic patterns which reflect the text's Serbian origin: a 5/4 metre which results in cross-rhythms in the melody and accompaniment. Cross-rhythms in the accompaniment consist of a duple rhythm in the right hand, and a triple rhythm in the left. The 5/4 rhythm is simplified, however, by a four-measure melody, each measure of which has the same rhythmic pattern and a near-identical melodic outline. (see Example 6) Both the melody and the underlining harmony of the accompaniment are straight-forward; the use of cross-rhythms is even more pronounced.

Friedländer concludes that this song is typical of the Serbian folksong by "the simplicity and uniformity of its harmonic and melodic lines." (87) The folk quality of the 5/4 rhythm also gives the Lied its characteristic Serbian 'flavour'. The rhythm is potentially complex, but it is simplified through repetition and through a lack of additional complexities such as melodic variation or harmonic inflection.

### Summary

In the setting of Lieder with folk texts, some typically Brahmsian tendencies occur--the use of rhythmic and melodic variation and an independence of the lines of accompaniment, for example. These more 'artful' characteristics are found juxtaposed with folksong elements. Although the Lieder discussed in this thesis are only those with folk texts, Brahms's Lied compositions as a whole reflect a folk-like style.

There is no one 'correct' setting for a single given text. The success of the musical setting must therefore be judged according to the mutual compatibility of text and music. A setting which ignores either textual or musical considerations can be neither 'successful' nor appropriate. In Brahms's Lieder, an emphasis on an overall musical realisation of the content and structure of the text is evident.

In his Lieder with folk texts, Brahms often chose to depart from the somewhat limiting technical aspects of folk-like treatment while still maintaining the dignity of the uncomplicated folksong. The increased melodic and harmonic freedom allows for a more conscious penetration of the text. As a result of harmonic and melodic freedom, the

folk texts acquire a level of importance in the Lieder that is equal to their original form as folksongs.

## EXAMPLE 1 Opus 32 No. 9

mm. 75 - 79

won - ne - voll, won - ne - won - ne - voll!

## EXAMPLE 2 Opus 6 No. 1

mm. 55 - 58

nein! Ach nein! Ach nein!

*rit. pp*

*f* *rit. p* *pp*

8

2 Pedals

## EXAMPLE 3 Opus 6 No. 1

mm. 1 - 6

Allegretto

Singstimme

Pianoforte

*p* *leggiere* *p*

In dem Schatten mei . ner

*sosten.* *dim.* *p*

Lo . cken schließ mir mein Ge . lieb . ter ein;

*sosten.* *dim.* *p*

## EXAMPLE 4 Opus 46 No. 2

mm. 23 - 26

Herr, mein Gott, was hast du doch ge . bil . det

## EXAMPLE 5 Opus 69 No. 2

mm. 14 - 18

mein? Laß dämmern, Gott, laß däm - mern, daß bald der A - bend wink, und

*f* *f* *p*

## EXAMPLE 6 Opus 85 No. 3

mm. 3 - 6

1. Ach, und du mein kühl - les Was - ser! Ach, und du mein ro - tes Rös - lein!  
2. Pflück ich dich für mei - ne Mut - ter? Kei - ne Mut - ter hab ich Wai - sel!

Was er - blüht du mir so frü - he? Hab ja nicht, für wen dich pflü - cken!  
Pflück ich dich für mei - ne Schwe - ster? Ei doch, längst ver - mäh - let ist sie!

*f* *p*

## CHAPTER IV

### Conclusion: Influence of the Folk Element on Brahms's Vocal Style

#### Extent of Brahms's involvement in the folk tradition

Lieder based on folk texts are evident throughout Brahms's compositional career. Within an Opus, such as Op. 32, there may be found a combination of folk and original texts. In others, such as Op. 14, all of the texts are from folk sources. Brahms's life and work abound with influences from the folk tradition; his Lieder in particular demonstrate these folk characteristics.

The preoccupation with the collecting of folksongs in the early part of the nineteenth-century is partly responsible for piquing Brahms's interest, and yet his empathy with the folk goes much deeper, becoming a near-obsession. Brahms was not alone in this regard; interest in folksongs can be discovered in nineteenth-century German Lied compositions, from Schubert to Mahler.

Although folk elements are discussed in this thesis only in reference to Brahms's Lieder with folk texts,

they are evident in nearly all of Brahms's Lieder. Brahms treats all of his texts in a similar manner, regardless of whether they are original or folk texts. Musically, the result is a tendency toward strophic structures, diatonic and arpeggiated melodies, simple metres, and an uncomplicated harmonic foundation.

A comparison of the musical settings of the texts Brahms set as both Lieder and Volkslieder such as is found in Chapter III of this thesis, shows that, although original compositions would have allowed him more artistic freedom, Brahms chose to follow his folk 'ideal'. The seeming lack of compositional complexity which results from Brahms's folk-like style of composition accounts for the noticeable avoidance of Brahms's Lieder on recital programs (with the exception of a few standard Lieder like 'Wie bist du meine Königen', 'Botschaft' and 'Wiegenlied'). Also, in view of the fact that Brahms scholarship has, until recently, dismissed Brahms's Lieder texts as of lesser quality, it is no small wonder that this oversight has gone unnoticed. It is hoped that the greater attention being given Brahms in recent years will somehow rectify this situation, and will return Brahms's Lieder to a more appropriate position in the history of the Lied.

Patterns emerging from chronology

The only patterns which result from a chronological study of Brahms's Lieder are patterns in his use of a particular poet's work. Brahms used many different poets but only a few texts by each poet. His use of any single poet is confined to a short period of time. On the other hand, his utilisation of folk poetry collected and translated by poets such as Daumer, Uhland, Kapper, and Heyse, spans many years of composition. Folk poems are the only examples of Brahms's texts that cannot be categorized as belonging to any one period of time. A study of the content of the poetry Brahms set does not reveal any pattern. Since so many poets are represented in Brahms's Lieder, similarities in subject matter occur, but there are no chronological patterns in the content of the texts of the Lieder. Thus Brahms's texts as a whole show no particular pattern in content or origin and therefore his continued attraction to folk and folk-like texts takes on an extremely important role.

Brahms's style of accompaniment also lacks a course of development, and defies organisation into periods. The standard features associated with Brahms's Lieder such as the doubling of the vocal melody in the accompaniment, the transferring of the melody into inner lines or even into

the bass line, the use of introductory material, and rhythmic variation are evident throughout Brahms's Lieder. Quite simply, these features establish Brahms's style as mature from the outset and can be seen in his first Lied, Op. 7 No. 6, written at the age of 18. Conversely, some of his later songs return to the clear simple style of the Volkslied.

Observations on musical style

A development in musical style cannot be found through a chronological study of Brahms's Lieder. In fact, a comparison of the musical settings of Brahms's Lieder and Volkslieder that share a common folk text reveals that his folk-like style remained uniform over the years separating their composition.

Brahms's Lieder with folk texts are more than just an attempt to reproduce an authentic folksong style. They are more capable of reflecting changes in the text, and in some cases, are better able to realise the emotional content of the poem through a more artful use of folksong elements.

In a discussion on Brahms's compositional style, Eric Sams cites the following from Frank Walker and Walter Legge:

'Unlike Schubert and Wolf, Brahms as a song-writer did not develop materially in style as he grew older ... The style is essentially the same in the songs of Op. 3 or 7 as it is in the closing years of his life; there is virtually no discernible difference in manner of mental approach or technical handling between the products of the Brahms of twenty and the Brahms of sixty.' (88)

Brahms's adherence to his 'ideal'

Brahms's Lieder reflect his belief in a folk 'ideal'. The folk characteristics which can be found in his compositions are: the structure and content of folk poetry, and the melody, harmony and rhythm of the folksong.

The preceding chapters demonstrate the fusion, in Brahms's Lieder, of his 'ideal' (the folk tradition) and his style of composition. His 'ideal' is adequately expressed in a folk-like style of composition. However, in spite of this folk-like style, Brahms's Lieder are as original and artistic as any of his compositions. Even in his Volkslieder, one senses a composer trying to expand the boundaries past a simple harmonisation of a given melody, often creating a new atmosphere for the traditional melody. Although Brahms tended to use folk and folk-like texts, in his music he was always the artist--always searching for the most appropriate musical realisation.

Brahms wished to achieve a mutually complimentary balance of musical and poetic characteristics, which would illuminate musical aspects of poetry and poetic aspects of music. That he utilized the folk element throughout his compositional career demonstrates his continued belief in the importance of the folk tradition. Brahms employed those

features of the folk 'ideal' that enabled him to arrive at what now seems to be a perfect fusion of text and music.

## NOTES

1. Max Kalbeck, Johannes Brahms (Tutzing: Hans Schneider, 1976), I:335:

Er besingt nicht das Volk, läßt sich nicht zu ihm herab, sondern zieht es zu sich empor, daß es mit ihm singe oder doch erfahre, wie schön es eigentlich singen könnte.

N.B. : Unless otherwise indicated, all translations are my own.

2. Christiane Jacobsen, Das Verhältnis von Sprache und Musik in (ausgewählten) Liedern von Johannes Brahms. (dargestellt an Parallelvertongen) (Hamburg: Karl Dieter Wagner Verlag, 1975), 1:33 :

"eine Reaktion auf Umwelt- und Kindheitserlebnisse."

3. Max Kalbeck, I:335.

4. Bruno Nettl, Folk and Traditional Music of the Western Continents, 2nd ed. (New Jersey: Prentice-Hall Inc., 1973), p. 5.

5. Alexander Sydow, Das Lied: Ursprung, Wesen und Wandel (Göttingen: Vandenhoeck und Ruprecht, 1962), p. 377.

6. Sydow, p. 373.

7. Kurt Hofmann, Die Bibliothek von Johannes Brahms (Hamburg: Karl Dieter Wagner Verlag, 1974), p. 117. The dedication reads: "Deutscher...Johannes Brahms zur Erinnerung an seinen Freund auf dem Hannover Aug. 1857."

8. George S. Bozarth, "The 'Lieder' of Johannes Brahms-1868-1871: Studies in Chronology and Compositional Process" (Ann Arbor: UMI, 1978), p. 180.

9. The books and articles from Brahms's library are widely scattered. However, several locations are known and these are given in the discussion to follow.

10. Karl Geiringer, Brahms: His Life and Work, 3rd ed. (New York: Da Capo, 1982), p. 289.

11. Ibid.

12. For specific selection of poetry, see Chapter Two of this thesis.

13. A brief discussion of the influences of both Schubert and Schumann may be found in: Ludwig Finscher, "Lieder für eine Singstimme und Klavier," in Johannes Brahms Leben und Werk, ed. Christiane Jacobsen (Wiesbaden: Breitkopf und Härtel, 1983), pp. 139-143.

14. These reasons prompted Gustav Jenner to make the following statement: "Gerade auf diesem Gebiet war es schwerer als sonst, ihn richtig zu verstehen." Gustav Jenner, Brahms als Mensch, Lehrer und Künstler. Studien und Erlebnisse, 2nd ed. (Marburg, N.G. Elwert, 1930), p. 29.

15. Christiane Brahms to Johannes Brahms, July 11, 1855, unpublished, cited in Geiringer, p. 8.

16. Albert Dietrich, Erinnerung an Johannes Brahms (in Briefen besonders aus seiner Jugendzeit) (Leipzig: Otto Wigand Verlag, 1898).

17. Jacobsen, Verhältnis, p. 31, citing Dietrich, Erinnerung, p. 3:

So erzählt er [Brahms] Dietrich in seiner Düsseldorfer Jugendzeit, daß er sich beim Komponieren gern an Volkslieder erinnere, und daß sich dann die Melodien von selbst einstellten. Hier wurde also der Schaffensprozeß nicht rational gesteuert, sondern ausgelöst von Reminiszenzen.

18. Walter Niemann, Brahms, ed. Catherine A. Phillips, (New York: Cooper Square, 1969), p. 359.

19. Johannes Brahms to Clara Schumann, January 27, 1860. Reprinted in Clara Schumann-Johannes Brahms: Briefe aus den Jahren 1853-1871, ed. Berthold Litzmann (Hildesheim: Georg Olms Verlag, 1970), p. 294:

Das Lied segelt jetzt so falschen Kurs, daß man sich ein Ideal nicht fest genug einprägen kann. Und das ist mir das Volkslied.

20. Geiringer, p. 23.

21. Jacobsen, p. 52:

Er belebt das Volkslied aber weniger aus historischem denn aus künstlerischem Interesse; es wird von ihm für die Erneuerung des Liedes produktiv nutzbar gemacht.

22. Klaus Groth, Klaus Groth und die Musik. Erinnerungen an Johannes Brahms (Heide: H. Miesner, 1933), p. 65. Reprinted in Jacobsen, p. 53:

ich kann es nicht, Plattdeutsch steht mir zu nahe, das ist doch etwas anderes für mich als Sprache. Ich habe es versucht, es geht nicht.

23. Harvard Dictionary of Music, 2nd ed., s.v. "Folk music, folksong."

24. The New Oxford Companion to Music, s.v. "Folk music."

25. Nettl, p. 4.

26. Nettl, p. 17.

27. Sydow, p. 142:
1. Erzählende Lieder aus Sage und Dichtung
  2. Historische Lieder
  3. Liebeslieder
  4. Abschieds- und Wanderlieder
  5. Tagelieder und Kiltgesänge (sic) (translated in text as Kultgesänge)
  6. Hochzeits- und Ehestandslieder nebst Nonnenklagen
  7. Tanz- und Spiellieder
  8. Rätsel-, Wett- und Wunschlieder nebst Lügenliedern
  9. Trink- und Zechlieder
  10. Ansingelieder an Volks- und Kirchenfesten
  11. Stände- und Berufslieder
  12. Scherz-, Spiel- und Spottlieder
  13. Lieder vermischten Inhalts
  14. Kinderlieder
  15. Geistliche Lieder
28. Nettl, p. 14.
29. Werner Morick, Johannes Brahms und sein Verhältnis zum deutschen Volkslied (Tutzing: Hans Schneider, 1965).
30. Nettl, pp. 17-36.
31. Nettl, p. 41.
32. Donald F. Tovey, "Words and Music", in The Main Stream of Music and Other Essays (New York: Oxford University Press, 1949), p. 212.
33. The New Grove Dictionary of Music and Musicians, 6th ed., s.v. "Germany: Folk Song II," by C.G. Rayner.
34. For a brief discussion of traditional Hungarian folk rhythms, see Nettl, pp. 87-88.
35. Nettl, p. 88.

36. G.W.F Hegel, Lectures on Fine Art, cited in K. Whitton, Lieder. An Introduction to German Song (London: Julia MacRae, 1984), p. 4.

37. Theodor Billroth, a professor of surgery and, for a time, a music critic for the Neue Züricher Zeitung, was a long-time friend of Brahms.

38. Theodor Billroth to Johannes Brahms, October 16, 1874. Reprinted in Johannes Brahms and Theodor Billroth: Letters from a musical friendship, Hans Barkam, ed. and trans. (Oklahoma: University of Oklahoma Press, 1957), p. 27.

39. Brahms to Billroth, October 18, 1874. Reprinted in Barkam, p. 29.

40. Eric Sams, Brahms Songs (London: Whitefriars Press Ltd., 1972), p. 5.

41. Sams, p. 9.

42. Brahms to Clara Schumann, 6 July, 1894. Reprinted in Litzmann, p. 557:

Mit wie wenig Worten und Tönen ist oft das Tiefste gesagt, jede Stimmung ganz ausgeschöpft.

43. Jack Stein, Poem and Music in the German Lied from Gluck to Hugo Wolf (Cambridge, Mass.: Harvard University Press, 1971), p. 131.

44. Stein does single out August von Platen in his discussion of Brahms's Lieder. Platen was certainly one of the major poets in Brahms's Lied compositions, but even he supplied only 5 texts (Op. 32 Nos. 1,3,4,5,6).

45. Barkam, p. 27 and p. 29.

46. Brahms to Fritz Simrock; December 1877. Reprinted in Johannes Brahms Briefwechsel, ed. Max Kalbeck, X:60-61:

Titel und leider auch die Texte sind bloß böhmisch ...  
Nur müßte sehr vernünftig für eine sehr gute  
Übersetzung gesorgt werden! Vielleicht sind manche der  
Texts bereits von ... Wenzig übersetzt.

47. Ibid.

48. Brahms to Hermann Levi, undated, Vienna 1872.  
Reprinted in Johannes Brahms Briefwechsel, ed. Leopold  
Schmidt, VII:96 :

Heise hat denn seine Sache so vortrefflich gemacht, daß  
ich mich recht ärgere nicht darauf gewartet zu haben.

49. Roger Fiske, Scotland in Music: A European  
Enthusiasm (Cambridge: Cambridge University Press, 1983), p.  
171.

50. Bozarth, pp. 178-179.

51. Jacobsen, p. 61.

52. Carl Krebs ed., Des jungen Kreislers  
Schatzkästlein: Aussprüche von Dichtern, Philosophen und  
Künstlern. Zusammengetragen durch Johannes Brahms (Berlin:  
Verlag der Deutschen Brahmsgesellschaft m.b.h., 1909), p.  
III:

Krebs describes Brahms as "ein leidenschaftlicher  
Bücherleser."

53. Musgrave, pp. 3-4.

54. Musgrave, p. 4.

55. Ibid.

56. Widmann, p. 77. Cited also in Musgrave, p.8.

57. Bozarth, "Synthesizing Word and Tone: Brahms's setting of Hebbel's Vorüber", in R. Pascall, Brahms: Biographical, Documentary, and Analytical Studies (Cambridge: Cambridge University Press, 1983), pp. 84-85.

58. Kalbeck, Brahms, IV:7 :

in jedes Buch, das er entlieh, den Namen des rechtmäßigen Eigentümers einschrieb. Aber er hatte die üble Gewohnheit während des Lesens alle Knötchen und Körnchen des Papiere mit dem Nagel wegzukratzen und Stellen ... anzustreichen.

59. Widmann, pp. 56-57:

hatte er eine lederne Reisetasche umgehängt, die ... hauptsächlich nur die Bücher enthielt, die ich ihm das vorige Mal geliehen hatte, und die er zurückbrachte, um sie gegen andre umzutaschen.

60. Widmann, pp.59-60:

Im ganzen war er kein Freund der Novitäten, las lieber ältere Bücher zum zweiten und dritten Male, ... Hefte des großen Grimmschen Wörterbuches, das er auch in Wien immer zur Hand hatte, borgte er sich von mir, ebenso Des Knaben Wunderhorn, Bände aus den Schriften Herders, ... (u.s.w.).

61. Widmann, p.108:

Die moderne Dichtung gab ihm hiervon zu wenig, schien ihm zu gärend, zu verworren, zu nervös. Auch die Wahl ihrer meisten Stoffe freute ihn nicht sonderlich.

62. Brahms to Hermann Deiters, June 29, 1894. Reprinted in Johannes Brahms Briefwechsel, ed. W. Altmann, III:128 :

ich mich für die gar so philiströsen Texte und Melodien, wie sie seit Erk so geflegt werden, nicht interessieren kann; ich zeige solche Gedichte und Melodien, die mir schön und gut erscheinen und seit längster Zeit lieb und wert sind.

63. Adolf Frey (1855-1920) Op. 106 No.4; Max Kalbeck (1850-1921) Op. 86 No. 3; Detlev von Liliencron (1844-1909) Op. 105 No. 4 and Op. 107 No. 4; and Felix Schumann (1854-??) Op. 63 Nos. 5 & 6 and Op. 86 No. 5.

64. Michael Musgrave, "The cultural world of Brahms", from Pascall, p. 2, fn. 2. Musgrave explains here that:

Brahms styled himself 'Johannes Kreisler Jnr.' after E.T.A. Hofmann's literary hero, described in Kater Murr. Although the weight of the collection rests on classical and romantic poets, it draws on a total of 119 varied sources.

65. Krebs, p. IX:

Krebs talks of Brahms remembering his youth: "die so schwer und doch so glücklich gewesen war."

66. Jacobsen, p. 47:

"Was komponiert war, wurde mit Farbstift ausgestrichen."

67. Jean Paul, alias Johann Paul Friedrich Richter (1763-1825).

68. Krebs, p. 63, signed 'f.a.e.' (Joachim's Wahlspruch):

Schreibe alles auf, von dem du fühlst, das es in dir wahr geworden, und wär's eine Reminiszenz. f.a.e.

69. Widmann, p. 109:

"'Aber das ist nur so meine Empfindung; Sie wissen, daß ich hiervon nichts verstehe.'"

70. Sams, p. 9.

71. Henschel, p. 45. A more specific quotation can be found cited in Finscher, p. 139:

Die letzte Strophe des Schubertschen Suleika-Liedes >Was bedeutet die Bewegung< ist die einzige Stelle, wo ich mir sagen muß, daß Goethesche Worte durch die Musik wirklich noch gehoben worden sind. Sonst kann ich das von keinem anderen Goetheschen Gedichte behaupten. Die sind alle so fertig, da kann man mit Musik nicht an.

72. Sams, p.5.

73. Jenner, p. 31.

74. Henschel, p.87.

75. Hofmann, p. X:

An der französischen Grammatik hat er sich ebenso versucht und sie studiert, wie er auch lateinische Grammatik und natürlich die italienische Sprache versucht hat zu erlernen. Englische Wörterbücher fehlen fast gänzlich in der Bibliothek, ein Umstand, der wohl damit zu erklären ist, daß zu jener Zeit der gebildete Engländer die deutsche Sprache gut beherrschte.

76. Musgrave, p. 7.

77. Sams, p. 14.

78. Sams, pp. 5-6.

79. Morik, p. 278:

Was an dieser Aufstellung interessiert, ist die Tatsache, daß Kunsttexte und Volkstexte dieselbe Formbehandlung erfahren haben.

80. Zoltan Roman, "Mahler's Songs and their Influence on his Symphonic Thought" (Ottawa: Canadian Theses Division, 1970), p. 556.

81. Geiringer, pp. 185-186.

82. Brahms to Clara Schumann, Hamburg, June 25, 1858.  
Reprinted in Litzmann, p. 222:

Meine Volksl.(ieder) sieh nur nicht für mehr als die  
flüchtigsten Studien an, sonst würdest Du höchst  
unbefriedigt sein. Bei einigen geht Dir aber vielleicht  
eine Ahnung auf. Du solltest die Begleitung bessern!  
freier zu machen suchen!

83. Harvard Dictionary of Music, s.v.  
"Through-composed."

84. Walther Dürr, "Schubert's songs and their poetry",  
L.W. Vyse, trans., in Schubert Studies (Cambridge: Cambridge  
University Press, 1982), p.24.

85. Max Friedländer, Brahms's Lieder, trans. C.L.  
Leese (London: Oxford University Press, 1928), pp. 7-8.

86. Friedländer, p. 116.

87. Friedländer, pp. 143-144.

88. Sams, p. 13.

## 38. Des Abends kann ich nicht schlafen gehn

Nicht zu langsam, erregt

Gesang

1. Des A . bends kann ich nicht schla . fen gehn, zu mei . ner Herz . lieb . sten  
2. Wer ist denn da? wer . klop . fet an, der mich so leis auf .

Pianoforte

4

muß ich gehn, zu mei . ner Herz . lieb . sten muß ich gehn, und sollt ich an . der  
we . cken kann? „Das ist der Herz . al . ler . lieb . ste dein, steh auf, mein Schatz und

dim.

8

Tür blei . ben stehn, ganz hei . me . lig!  
laß mich ein, ganz hei . me . lig!

All musical examples are from Johannes Brahms Complete Songs for Solo Voice and Piano, in 4 vols. New York: Dover Publications Inc., 1979-1980. Used by permission.

13

3. Wenn al . le Ster . ne Schrei . ber gut und al . le Wol . ken Pa . pier da . zu, so  
 4. Ach, hätt ich Fe . dern wie ein fahn und könnt ich schwim . men wie ein Schwan, so

17

soll . ten sie schrei . ben der Lieb . sten mein, sie bräch . ten die Lieb in den Brief nicht ein, ganz  
 woll . te ich schwim . men wohl ü . ber den Rhein, hin zu der Herz . al . ler . lieb . sten mein, ganz

21

hei . me . - lig!  
 hei . me . - lig!



## APPENDIX B: No. 4 49 Deutsche Volkslieder

## 4. Guten Abend

Drängend, doch nicht schnell

Gesang

1. Gu - ten A - bend, gu - ten A - bend, mein tau - si - ger Schatz, ich  
 2. „Ich kom - men zu dir, — du kom - men zu mir? Das  
 3. Ach nein, mein Schatz, und glaub es mir nicht, was

Pianoforte *poco f*

5  
 sag dir gu - ten A - bend, komm du zu  
 wir mir gar kei - ne Eh - re; du gehst von  
 fal - sche Zun - gen re - den, es ge - ben so

10  
 mir, — ich kom - me zu dir, du sollst mir Ant - wort  
 mir, — zu an - dern Jung - frauen, das kann ich an dir wohl  
 viel gott - lo - si - ge Leut, die dir und mir nichts

15  
 ge - ben, mein En - gel!  
 spü - ren, mein En - gel!  
 gön - nen, mein En - gel!

*ten.*

21

4. „Und gibt es so viele gott . lo . si . ge Leut, die  
 5. Leb wohl, — mein Schatz, ich hör — es wohl, du  
 6. „Ach nein, — ich hab kei . nen An . de . ren lieb, ich

25

dir und mir — nichts gön . nen, so soll . test du  
 hast ei . nen An . de . ren lie . ber, so will ich  
 glaub nicht gott . lo . si . gen Leu . ten; komm du zu

30

sel . ber be . wah . ren die Treu und ma . chen zu Schan . den ihr  
 mei . ne We . ge gehn, Gott mö . ge dich wohl be .  
 mir — ich kom . me zu dir, wir blei . ben uns Bei . den ge .

35

Re . den, mein En . gel!<sup>1</sup>  
 hü . ten, mein En . gel!<sup>2</sup>  
 treu . e, mein En . gel!<sup>3</sup>  
 ten.

1. 2. | 3.

## Opus 84 No. 5

## 5. Spannung

Niederrheinisches Volkslied

Bewegt und heimlich

Singstimme

Pianoforte

(Er) 1. Gut'n A . bend, gut'n  
(Sie) 2. Ich kom . men zu

6  
A . bend, mein tau . si . ger Schatz, ich sag — dir' gu . ten  
dir, — du kom . men zu mir? das wär — mir gar kei . ne

11  
A . . bend; komm du — zu mir, ich kom . me zu dir, du  
Eh . . re; du gehst — von mir zu an . dem Jung . frau, das

17  
sollst — mir Ant . wort ge . ben, mein En . . . . . gell  
hab — ich wohl — ver . nom . men mein En . . . . . gell!

23 (Etwas lebhafter)

(Er) 3. Ach nein, mein Schatz, und glaub es nur nicht, was  
gibt es so vie . le gott . lo . si . ge Leut, die

29 fal . sche Zun . gen re . . . den, es ge . ben so vie . le gott .  
dir und mir nichts gön . . . nen, so soll . test du sel . ber be .

35 lo . si . ge Leut, die dir und mir nichts gön . nen, mein En . . .  
wah . ren die Treu und ma . chen zu Schan . den ihr Re . den, mein En . . .

41 1. gel! (Sie) 4. Und - gel! 2. (Er) 5. Leb

(Wie zu Anfang)

45

wohl, — mein Schatz, ich hör — es wohl, du hast ei . nen An . de . ren

51

lie . . ber, so will — ich mei . ner We . ge gehn, Gott

57

(Etwas lebhafter)

mö . ge dich wohl — be . hū . ten, mein En . . gel!

*(poco animato)*

63

(Sie) Ach nein, — ich hab — kein An . de . ren lieb, ich

69

glaub nicht gott - lo - si - gen Leu - . ten, komm du — zu

74

mir, ich kom - me zu dir, wir blei - ben uns Bei - de ge - treu - e, mein

80

En - . gell Komm du — zu mir, ich kom - me zu dir, wir  
(Er) Komm du — zu mir, ich kom - me zu dir, wir

*cresc.*

86

blei - ben uns Bei - de ge - treu - e, mein En - . gell  
blei - ben uns Bei - de ge - treu - e, mein En - . gell

APPENDIX C: No. 31 49 Deutsche Volkslieder

## 31. Dort in den Weiden steht ein Haus

Zierlich und lebhaft

Gesang

1. Dort in den Wei . den steht ein Haus, steht ein Haus, steht ein Haus, da  
 2. Des Mor . gens fährt er auf dem Fluß, auf dem Fluß, auf dem Fluß, und

Pianoforte

5

scha . ut die Magd zum Fen . ster 'naus, zum Fen . ster 'haus. Sie  
 singt hin . ü . ber sei . nen Gruß, ja sei . nen Gruß. Des .

9

scha . ut strom - auf, sie schaut strom - ab, ist noch nicht da mein Her . zens . knab, der  
 . A . bends wenns Glüh . würm . chen fliegt, sein Na . chen an das U . fer wiegt, da

13

schön . ste Bursch am gan . zen Rhein, den nenn ich mein!  
 kann ich mit dem Bur . schen mein zu . sam . men sein!

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a steady, rhythmic accompaniment with chords and moving lines in both hands. The vocal line is melodic and carries the lyrics. The tempo and mood are indicated as 'Zierlich und lebhaft'.

17

3. Die Nach-ti-gall im

*p leggiero*

22

Flie.der.strauch, Flie.der.strauch, Flie.der.strauch, was sie da singt ver-steh ich auch, ver-

27

steh ich auch; sie sa-get, ü-bers Jahr ist Fest, hab ich, mein Lie-ber,

*p*

32

auch ein Nest, wo ich dann mit dem Bur-schen mein die Frohst am Rhein!

## Opus 97 No. 4

## 4. Dort in den Weiden

Niederrheinisches Volkslied

Lebhaft und anmutig

Singstimme

1. Dort in den Weiden steht ein Haus, da schaut die Magd zum Fenster raus! Sie  
2. Des Morgens fährt er auf dem Fluß und singt her ü . ber seinen Gruß, des

Pianoforte

5

schaufstrom . auf, sie schaufstrom . ab: ist noch nicht da mein Her . zensknab? Der  
A . bends, wenns Giun . wü . r . m . chen fliegt, sein Na . chen an das U . fer wiegt, da

9

schön . ste Bursch am gan . zen Rhein, den nenn ich mein, den nenn ich mein, den  
kann ich mit dem Bur . schen mein bei . sam . men sein, bei . sam . men sein, bei .

*p cresc.*

13

nenn ich mein!  
sam . men sein!

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-4) shows the vocal line and piano accompaniment. The second system (measures 5-8) continues the vocal line and piano accompaniment. The third system (measures 9-12) continues the vocal line and piano accompaniment. The piano part features a steady accompaniment with some dynamic markings like 'p' and 'p cresc.'. The vocal line is in a 2/4 time signature and has a key signature of one sharp (F#).

19

3. Die Nach . ti . gall im Flie . derstrauch, was sie da singt, ver . steh ich auch, sie

23

sa . get: ü . bers Jahr ist Fest, hab ich, mein Lie . ber, auch ein Nest, wo

27

ich dann mit dem Bur . schen mein die Frohst am Rhein, die

30

Frohst am Rhein, die Frohst am Rhein!

APPENDIX D: No. 6 49 Deutsche Volkslieder

## 6. Da unten im Tale

Sanft bewegt

Gesang

1. Da unten im Tale läufts Wasser so trüb und i kann dirs nit  
 2. Sprichst allweil von Lieb, sprichst allweil von Treu und a bissele

Pianoforte

*p dolce* *dim.*

6

sa . gen, i hab di so lieb.  
 Falsch . heit is au wohl da . beil

12

3. Und wenn i dirs zehn . mal sag, das i di lieb, — und du willst nit ver.  
 4. Für die Zeit, wo du g'liebt mi hast, dank i dir schön, und i wünsch, daß dirs

*p* *dim.*

17

ste . hen, muß i halt weiter gehn.  
 anderswo bes . ser mag gehn.

## Opus 97 No. 6

## 6. Trennung

Schwäbisch

Anmutig bewegt

Singstimme

Pianoforte

1. Da un . ten im  
2. Sprichst ail . weil von

6 *pp*

Ta . . le läufst Was . . ser so trüb, läufst Was . . ser so  
Lie . . be, sprichst all . . weil von Treu, sprichst all . . weil von

10 *pp*

trüb, und i kann dirs net sa . . gen, i hab di so  
Treu, und a bis . . se . le Falsch . heit is auch wohl da . .

14

lieb, i hab di so lieb.  
bei, is auch wohl da . . bei.

19

3. Und wenn i dirs zehn . mal sag, daß i di lieb und  
 4. Für die Zeit wo du g'liebt mi hast, da' dank i dir

23 *pp*

mag, di lieb — und mag, und du willst nit ver.  
 schön, da dank i dir schön, und i wünsch, daß dirs

27

ste . . hen, muß i halt wei . ter gehn, muß i halt wei . ter  
 an . . ders wo bes . . ser mag gehn, ja bes . . ser mag

31

gehn.  
 gehn.

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