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Wolf's Spanisches Liederbuch: The Story of Redemption

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WOLF'S SPANISCHES LIEDERBUCH:
THE STORY OF REDEMPTION

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Music

in

The School of Music

by

Michael S. Durham

BME, Louisiana State University, 2005
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This work is dedicated to my family: Jenni Durham and the soon-to-arrive Cayden.

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I am forever indebted to my Savior, Jesus Christ; the inspiration of the Holy Spirit; my beautiful, loving, understanding wife who has supported my efforts in every way; my parents who have supported my learning throughout my life; and Dr. Perry for his immeasurable help in compiling this work.

ABSTRACT

The study of musical hermeneutics, i.e. the search for finding congeneric and exogeneric meaning in music, has seen a resurgence in recent years, drawing on earlier work by McLaughlin, Coker, Kivy, and Cone. The songs of Hugo Wolf, inspired and molded by the text, lend themselves to hermeneutical study. Neumeyer and Komar have expanded Schenker's ideas of organic structure to apply them across multi-movement works and song cycles to show the organic unity found within. Wolf's *Spanisches Liederbuch* is often casually referred to as a "cycle," but it does not fit the schema we traditionally hold for cycles in that the book as a whole does not follow one common thread. The first ten songs deal with sacred themes, the rest with worldly subjects. This study examines the ten *Geistliche Lieder* as a narrative song cycle. Within the sacred songs there is a cyclical thread to be found: in them, Wolf traces the redemption of mankind through the nativity, incarnation, suffering, and death of Christ that garnered man's salvation. This paper looks at the sacred songs to find and understand this story as it is conveyed in both the text and the music in order to understand how each can inform our interpretations of the other, and to show how Wolf creates an organic unity among the entire "cycle" of sacred songs.

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CHAPTER 1: INTRODUCTION

In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was not any thing made that was made. In him was life; and the life was the light of men. And the light shineth in darkness; and the darkness comprehended it not.¹

Hugo Wolf's *Spanisches Liederbuch*, a songbook based on a collection of poems both sacred and secular, is widely described as a "song cycle," but Margaret G. Sleeman and Gareth Alban Davies say that of the 99 secular poems, Wolf tended to choose the shortest poems based on their "concise verbal wit, aphoristic statement and... humour."² Later they point out that Eric Sams even suggests that "it might be unwise to place [two consecutive] flower-picking songs together in one recital because the first suggests a fulfilled love; and the second, about failure in love, could then no longer convince."³ Modern performers of the work have even rearranged the order in which they choose to perform the songs to try to form a more congruent story.⁴ Based on this evidence, it is hard to imagine the entire *Spanisches Liederbuch* being known as a song cycle. However, the ten sacred songs that Wolf chose trace the story of the salvation of mankind chronologically through its ten songs. Whereas many stories of the passion of Christ center on the conflict between Christ and the ones who crucified Him, this collection pits

¹ John 1:1-5 (KJV).

² Margaret G. Sleeman and Gareth Alban Davies, "Variations on Spanish Themes," *Proceedings of the Leeds Philosophical and Literary Society*, Literary and Historical Section, 18, pt. 2 (Leeds [Yorkshire]: W.S. Maney & Son, 1982).

³ Eric Sams, *The Songs of Hugo Wolf* (London: Eulenburg Books, 1983) quoted in Sleeman and Davies, 227.

⁴ Anne Sofie Von Otter and Olaf Bär, *Wolf: Spanisches Liederbuch*, EMI Records B000THEMQM (CD), 2002.

the central conflict between one man (a personification of the whole of mankind) and his sin. The climax of the cycle is the rousing of the man's soul from its slumber (death) in song number eight. Of the first six songs, three are sung to the Virgin Mary; the next three songs speak of the young Christ child in Bethlehem. But because songs 3-6 comprise two couplets that describe two journeys to Bethlehem, here I choose to refer to them as the Nativity songs.⁵ Two songs of the sinner's redemption follow the Nativity songs, and in the two final songs Christ's own voice is heard presenting man's salvation in His dialogs with man. It is not hard to imagine that even without an explicit intent to tie the songs together as a cycle, that there might be some similar elements among the ten sacred songs of this songbook; but upon investigation we will find that there are many structural and thematic elements that serve to bind the entire group together as a cycle.

The original *Spanisches Liederbuch* is an 1852 collection of mostly Renaissance-era Spanish poetry from various authors selected and translated by Emanuel Geibel and Paul Heyse: the original *Spanisches Liederbuch*.⁶ I say "mostly," because a few of the poems were authored either by Geibel or Heyse themselves and inserted alongside the translations under the pseudonyms Don Manuel de Rio (Geibel) and Don Luis el Chico (Heyse), but only one such poem is present in the sacred songs. Wolf was introduced to the book by writer Franz Zweybrück at a time when Wolf was searching for new material

⁵ Sleeman and Davies also categorize these four songs together as poems "about the Nativity." Sleeman and Davies, 176.

⁶ Emanuel Geibel and Paul Heyse, eds., *Spanisches Liederbuch* (Berlin: Verlag von Wilhelm Herz 1852).

for his music.⁷ Brahms had previously set Geibel's translation, "Die ihr schwebet," and composer Adolf Jensen had set many Geibel and Heyse's works before Wolf began his own work on the *Liederbuch*. The published collection did not include the original Spanish poems, and only a few of the Spanish authors were identified, making this act of poetic license a little easier to pass off as authentic Spanish poetry. In "Variations on Spanish Themes: The Spanisches Liederbuch of Emanuel Geibel and Paul Heyse and its reflection in the songs of Hugo Wolf," Sleeman and Davies have researched the history of the poems of Geibel and Heyse's *Spanisches Liederbuch* and analyzed the text with a parallel discussion of Wolf's setting.⁸ Barbara K. Sable has published parallel English translations of both the *Liederbuch*'s German translations and the original Spanish versions (or the earliest published versions she could obtain of the ancient Spanish originals) and points out that there are often substantial differences in not only the literal meanings of the poems, but also the subtleties of word sounds and inferred meanings between the two languages.⁹

The original compilation of poetry included both sacred and secular poems, of which Wolf set the first ten of thirteen sacred as well as thirty-four of ninety-nine secular poems. Sleeman and Davies say of the sacred poems that "the organization of the [poems] is deliberate, the intention being to guide the reader towards a deeper

⁷ Sleeman and Davies, 218. Susan Youens, "Of Spain and Sin: A Glance at Wolf's *Spanisches Liederbuch*," in *Voicing the Ineffable*, ed. Siglind Bruhn (Hillsdale, NY: Pendragon Press, 2002), 3-24.

⁸ Sleeman and Davies, 218.

⁹ Barbara K. Sable, "The Translation Chain in Some of the Hugo Wolf Settings of the Spanisches Liederbuch," *J. Musicological Research* 5 (1984), 213-235. Sable presents translations of two of the sacred songs, "Herr was trägt der Boden hier" and "Ach des Knaben Augen sind," as well as three of the secular songs.

understanding (and experience) of the Christian message.” The compilation included both sacred and secular poetry, and Wolf set the first ten of thirteen sacred poems as well as thirty-four out of ninety-nine secular poems. Wolf’s version reversed the order of songs 5 & 6 and songs 9 & 10, a change which suggests a different interpretation of the text than the original publishers; a deliberate attempt to modify the flow of the story line. The changes make for a more chronographic order, and beg the question as to whether Wolf’s music reflects this intent to tell a story through the collection of songs.

It is unclear whether Wolf knew of Geibel’s and Heyse’s forgeries, but would he have cared that the poetry of “Mühevoll komm ich und Beladen” was not authentically Spanish? In the view of Sleeman and Davies, “The great majority of the poems he set are numbered amongst the successes of the poetic *Spanisches Liederbuch*: good translations of a fine original or, in some instances, versions which have made a good poem from a weaker Spanish one.... A handful of the lyrics which he set are weak, and we may presume that other considerations prompted Wolf to seek them out. These poorer pieces include original lyrics passed off as “translations” by the two poets.”¹⁰ They also point out that “While many of the translations are close, a substantial number are to a greater or lesser degree ‘re-creations’.” Of the five poems Sable studied for consistency in the translation chain, she found that “one is not at all like the original, two have questionable translations....”¹¹ In light of these challenges of translating poetry, even the German versions could be considered at best *inspired by* the Spanish poems; so perhaps Geibel’s and Heyse’s original poetry, inspired by the Spanish tradition as their other translations

¹⁰ Sleeman and Davies, 221.

¹¹ Sable, 234.

were, could be considered as authentically Spanish as any of the German translations. At any rate, the fact that Wolf include the forgeries shows that he deemed them worthy of a place in his own musical conception of the *Spanisches Liederbuch*—especially in light of the three poems that he chose not to include.

Because of the incredible scope of techniques at Wolf's command, to trace features such as form or tonality unilaterally across every song would reveal less useful knowledge than an insightful examination of the most pertinent features of each song, which may differ from one song to the next. With this in mind, this document explores the sacred songs of the *Liederbuch* by means of a close reading and analysis of a few songs—while omitting no song from the search for unifying elements—as well as a cohesive look at the cycle as a whole. Elements of Schenkerian analysis will prove useful to this exploration and will shed light on the structure of songs as we investigate their contribution to the structure of the cycle, and I am indebted to Patrick McCreless for his work in the extended application of Schenkerian theory. I also draw from the work of Deborah Stein who has published extensively on Wolf's music, as well as articles by John Williamson and Amanda Glauert for special insight on compositional techniques unique and/or common to Wolf. Finally, as this song set embodies many ideas and situations that delve into the uncanny, I refer to Richard Cohn and his work in Neo-Riemannian theory.¹²

In *The Songs of Hugo Wolf*, Eric Sams, a contributor to Grove's article on Wolf, provides a cursory review of Wolf's songs that include Sams' interpretations of Wolf's leitmotifs (based on both pitch and rhythm) along with analyses of the song texts. His

¹² Cohn, Richard, "Uncanny Resemblances: Tonal Signification in the Freudian Age," *Journal of the American Musicological Society* 57, no. 2 (Summer 2004), 285-323.

analyses of the songs of the *Spanisches Liederbuch* have provided me with a solid launching point in my own studies. Sleeman and Davies offer more than just commentary of the poetry of the *Liederbuch*, they give a short history of Wolf's involvement with the work that is worth studying for a better understanding of its compositional context. Barbara Sable's article selects only a few poems to study from the sacred section ("Ach, des Knaben Augen" and "Herr, was trägt der Boden hier"), but speaks to the significance of Heyse's and Geibel's artistic contributions. Finally, Matthew Baileyshea's extensive analysis of "Mühevoll komm ich und beladen" has opened my eyes to new possibilities in analysis and helped me to crack one of the toughest cases of this cycle with his article on "The Heaviest Weight."¹³

¹³ Baileyshea, Matthew, "The Heaviest Weight: Circularity and Repetition in a Song by Hugo Wolf," *Music Analysis* 25, no. 3 (October 2006), 289-314.

CHAPTER 2: MARIAN SONGS

The first two songs in the *Liederbuch* are directed to Mary, more often by reference or allegory than by name. She is addressed by superlative titles such as “Flower of all Flowers (*aller Blumen Blume*)” and “Star of the Sea (*Stern der See*)”, along with explicit references including “You who bore God (*Die du Gott Gebarst*)” and “born immaculate (*unbefleckt geboren*)”. Many seem to assume that the main voice of both Marian poems is a sinner looking for salvation and mercy from Mary.¹⁴ Along this line, “Die du Gott gebarst, du Reine,” the second song of the cycle, contains references to the character’s chains (“*Ketten*”), fear (“*Qual*”), and need for redemption (“*willst du mich retten*”), which do indicate that the character is a sinful human being. The song that opens the cycle, however, has conspicuously less mention of sin, and demonstrates a strong textual contrast against the sorrowful penitence of “Die Du Gott gebarst.”

“Nun bin ich dein”

The German word translated “lady” (*Frau*) in “Nun bin ich dein” is more informal than the word *Herrin* in the pleading song of penitence “Die du Gott gebarst”, possibly pointing to a closer relationship than that between a sinner and Matriarch, perhaps such as that between Christ and His mother, Mary (see figure 1). This song is also one of only two in the cycle in which the voice ends on a note (C⁵) higher than that

¹⁴ For example, Eric Sams’ own English translation, as well as Laffaille’s French translation on [recmusic.org](http://www.recmusic.org), translate the subject’s punishment as well-deserved. Eric Sams, *The Songs of Hugo Wolf* (London: Eulenburg Books, 1983), 251. Guy Laffaille, “Nun bin ich dein/Je ne suis qu’à toi,” *The Lied, Art Song, and Choral Texts Archive*, http://www.recmusic.org/lieder/get_text.html?TextId=84961 (accessed April 19, 2014).

Quiero seguir á tí, flor de las flores, siempre decir cantar á tus loores: non me partir de te servir, mejor de las mejores!	Nun bin ich dein, Du aller Blumen Blume, Und sing allein Allstund zu deinem Ruhme; Will eifrig sein, Mich dir zu weih'n Und deinem Duldertume.	Now I am yours, Flower of all flowers, and I sing only your praises hourly; I shall be eager to dedicate myself to you and your silent suffering.
Grand fianza he yo en tí, Señora, la mi esperanza, en tí es toda hora: de tribulanza sin tardanza venme librar ahora.	Frau, auserlesen, Zu dir steht all mein Hoffen, Mein innerst Wesen Ist allezeit dir offen. Komm, mich zu lösen Vom Fluch des Bösen, Der mich so hart betroffen!	Exquisite Lady, on you I fix all my hopes, my innermost being is always open to you. Come and release me from the Evil One's spell, which has so harshly affected me!
Estrella del mar, puerto de folgura, remedio de pesar é de tristura: venme librar é confortar, Señora del altura!	Du Stern der See, Du Port der Wonnen, Von der im Weh Die Wunden Heil gewonnen, Eh' ich vergeh' Blick' aus der Höh, Du Königin der Sonnen!	You star of the sea, you haven of bliss, from whom in their pain the injured have gained their cure, before I die, look down from on high, you queen of the sun!
Nunca fallece la tu merced cumplida, siempre guarece de cuitas é caida: nunca perece nin entristece quien á tí non olvida.	Nie kann versiegen Die Fülle deiner Gnaden; Du hilfst zum Siegen Dem, der mit Schmach beladen. An dich sich schmiegen, Zu deinen Füßen liegen Heilt allen Harm und Schaden.	Never can the fullness of your mercy run dry; you help to victory those burdened with shame. To nestle against you, to lie at your feet, heals all affliction and harm.
Sufro grand mal sin merecer á tuerto, me quejo tal porque cuido ser muerto: mas tu me val, non veo ál que me sanque á puerto.	Ich leide schwer Und wohl verdiente Strafen. Mir bangt so sehr, Bald Todesschlaf zu schlafen. Tritt du einher, Und durch das Meer, O führe mich zu Hafen!	I suffer harsh and well-deserved punishment; I so fear that I will soon sleep The sleep of death. Come, and across the sea, oh, guide me to my haven.
(Juan Ruiz, archpriest of Hita, 14 th c.)	(Trans. Paul Heyse, 1852)	(Dover ed. translation)

Figure 1: “Nun bin ich dein” Spanish, German, and English.

on which it began (A⁴), suggesting an ascending, positive, even constructive progress.¹⁵ Several translations of “Nun bin ich dein” – including Eric Sams’, the one provided in the Dover edition of Wolf’s *Liederbuch*, and even a French translation by Guy Laffaille – convey that the character’s harsh punishment in the last stanza is “well-deserved punishment (Fr: *bien méritées*).” But the German words, “*Wohl verdiente Strafen*,” may also refer to a punishment that “well-serves” a cause. The song’s mention of punishment, suffering, and the sleep of death¹⁶ along with the ambiguity in the German, might seem to point to a sinner as the voice of these stanzas. The translators’ similar interpretations along these lines point to their shared assumption that the character in dialogue with Mary is a sinner pleading for salvation. But there is no mention of sin, only the punishment for sin. In the original Spanish, the poem is not ambiguous at all: “*Sufro grand mal, sin merecer á tuerto*,” – “I suffer great evil, *without merit* I am wrenched.” In the Psalms of David the theme of unmerited punishment is abundant, as David is a foreshadowing of Christ, and Christ Himself suffered punishment, suffering, and the sleep of death while here on earth. I cannot fault Heyse entirely for the ambiguity of his choice of words; in fact, it is possible to take the German (“*Wohl verdiente Strafen*”) in context to mean that Christ’s death well-serves to take away the sin of the world.

The text is full of nautical references that indicate a travel and return: “Star of the Sea,” “Port of Bliss,” “Come... across the sea.”¹⁷ In context, even “my innermost being is always open to you” might also allude to the cargo holds of a ship being opened at

¹⁵ The other song with overall ascent is song number 8, “*Ach wie lang die Seele schlummert!*” which sings the hope of the soul awakening from its slumber.

¹⁶ “*Strafen*,” “*Duldertume*,” and “*Todesschlaf*,” respectively.

¹⁷ “*Du Stern der See/Du Port der Wonnen.../durch das Meer*,” respectively.

port, continuing the analogy of Christ as a vessel that is leaving its mother port (literally, His mother). This interpretation of the text leads me to believe that this monologue is Christ talking to His beloved mother, laying out His plan to come to Earth as a sacrifice for sin. Sams identifies the A-B^b-A-G motif from the first measures as longing, yearning or rapt absorption.¹⁸ Dactyl figures are present, but their gait is inconsistent and seems halted by other rhythms, suggesting the journey that Christ will soon take. The music exemplifies the sadness of the Holy Mother as her Son sings by weaving A and Bb from Mary's motif of yearning into the texture of the piano as part of the dominant chords of F major and D minor. The key of D minor represents the sadness of both Mother and Son; F major represents Christ and His love being shown—to his mother by adulations and to mankind by His actions.¹⁹ These two tonal centers co-exist from the very first measure to show the internal conflict of Christ as He considers what He must do (Figure 2). The first sonority is a D minor triad, the second is V⁷ of F with an added A, which weakens the implication of F as a tonal center. Even as Christ is still singing of his devotion to his Mother, arching up to F⁵ in mm. 3 and 4, the expanding wedge in the piano part is trying to sort out which key center should take priority. Figure 2 shows the tonal duality of this wedge with analysis in both keys. The downward motion of the bass stops at the G¹ in parentheses, but the weight and momentum of this motion to the V⁷/V pointing to F is weakened even in the middle of crescendo by the octave displacement of this G¹ upward to G².

¹⁸ Also found in “*Auf einer Wanderung*,” “*Im Frühling*,” and “*Bedeckt mich mit Blumen*.” Sams, 23.

¹⁹ This association of Christ with the key of F major will continue to hold true throughout the *Liederbuch*; the significance of this is discussed in chapter 5, “Herr, was trägt das Boden hier.”



Figure 2: Wedge of dual tonality: stems up for D minor, stems down for F.

The co-existence of both tonics, F and D minor, continues throughout “Nun bin ich dein,” and the A and Bb (as well as the V/vi and V/I harmonies that imply the two keys) repeatedly struggle to be heard simultaneously. Measure 9 (which features C⁶, the highpoint of the song thus far) cadences on A⁷ with an added B^b stubbornly refusing to allow the sorrow to overcome Christ’s message of love or to let D minor be heard clearly over F, even in a half cadence. In measure 13, F major begins to assume more prominence. The leading tone to D minor (C[#]) is stifled by enharmonic spelling as a Db. Without the leading-tone tendency of C[#], D^b falls to Bb as part of C7 harmony, which leads directly to F major—even after the minor seventh A-G that has been hammering below in the bass. Measures 21-22 reverse this with a similarly quick recovery from A⁷ to C⁷. The meter change of measure 22 to 4/4 also highlights the swiftness of this reversal. This time, instead of foiling the voice leading of C[#] with enharmonic spelling the voice simply trails off and descends to B^b at the end of the word “gewonnen.”²⁰ The

²⁰ “won [their salvation]”

voice exchange in the piano between the G and B^b in the A⁷ and the same notes in the C⁷ emphasizes the connection between these two chords in this song.

D minor is given another chance by A⁷ in mm. 31-32, but its resolution through C[#] to F[#] prevents any closure in the key of D. Soon, in m. 33,²¹ the mood darkens as the subject changes to “*schwer und wohl verdiente Strafen*” (the well-serving punishment). The A is lowered to the dark key area of A_b minor in measures 33 and 34. The A⁷ chord returns in m. 35, and as Christ mourns the sleep of death (“*Todesschlaf*”) He will soon face, the A climbs in the bass to B_b and then C⁷, looking ahead to His hope of returning—*through* death—to His safe harbor (“*Hafen*”) and returning to rest in F major in m. 40. After His last words, the music fades to pianissimo and the material introduced in the first two measures is brought back, but instead of the sorrow of D minor, we are left with a confirmation of Christ’s love, F major.

“Die du Gott gebarst, du Reine”

The second sacred song in Wolf’s *Liederbuch* portrays a sinner’s plaintive cry to the Virgin Mary for redemption.²² Echoes of this cry reverberate throughout the cycle to highlight the central conflict of this cycle. This song uses a type of musical characterization that will reappear in several other songs. Here it juxtaposes a dragging duple meter with dactyl motif that is struggling and halting (but nevertheless persistent), reflecting the sinner character’s mortality and sorrow in the piano left hand and voice,

²¹ A possible reference to the age at which Christ died on earth

²² Another interesting interpretation may be that where “*Nun bin ich dein*” portrayed Christ as deity, “*Die du Gott gebarst*” represents the burden of Christ’s human condition. This view would make more sense of the song’s placement in the cycle, however, most doctrines would hold that Christ was sinless while on earth (see Hebrews 4:15 and *Westminster Shorter Catechism*, Q. 22).

against the right hand's 6/4 meter²³ with a recurring octave motif that seems to float like the ghostly spirit of the Holy Mary through the entire piece as the sinner cries out to her from below. Both meters are prescribed specifically in the time signature for their respective parts, suggesting that rhythmic conflict should be considered inherent in the song. Mary's leitmotif from "Nun bin ich dein" is present in the octaves, transposed and in slightly different rhythms due to the difference in the songs' keys and time signatures. As the sinner's prayer is offered up, Mary at times seems unaffected, sometimes her motif is moved by the prayer, and sometimes the motif moves in agreement with the words of the sinner that ring true of her merciful attributes – although the distance between them remains up until the end of the song.

The consistent aabaab rhyme scheme in the original is reproduced in the German translation (figure 3). In the original Spanish, however, the last half of stanzas one and three form a refrain that is not present in the German; instead Heyse wrote a paraphrased version of the refrain for the last stanza. Perhaps this was done in order to maintain the aabaab rhyming scheme on the verse level, but Heyse's version changes the deep-level rhyming structure of the poem. This makes the text that Wolf set less rounded than the Spanish, and this is reflected in that the return of the ABA' form of this piece is modified from its model.

In "Die du Gott," Wolf uses harmonic tension and dissonance to create a sense of distance by the incongruity between the words of the sinner in 4/4 and the octave motif of

²³ Summoning imagery from the sacred music of earlier centuries—Sleeman and Davies call both Marian songs "medieval hymns." Sleeman and Davies, 221.

O Virgen que á Dios pariste, y nos diste á todos tan gran victoria; tórname alegre de triste, pues podiste tornar nuestra pena en gloria.	8 Die du Gott gebarst, du Reine, 4 Und alleine 8 Uns gelöst aus unsern Ketten, 8 Mach mich fröhlich, der ich weine, 4 Denn nur deine 8 Huld und Gnade mag uns retten.	You who bore God, you pure one, and alone loosed us from our chains, make me joyful, I who weep, for only your grace and mercy may redeem us.
Señora, á tí me convierte de tal suerte, que destruyendo mi mal yo nada tema la muerte, y pueda verte en tu trono angelical.	8 Herrin, ganz zu dir mich wende, 4 Daß sich ende 8 Diese Qual und dieses Grauen, 8 Daß der Tod mich furchtlos fände, 4 Und nicht blende 8 Mich das Licht der Himmelsauen.	Lady, I turn entirely to you, so that this pain and this fear may come to an end, so that death may find me fearless, and the light of the heavenly meadows not blind me.
Pues no manchada naciste, y mereciste alcanzar tan gran memoria; tórname alegre de triste, pues podiste tornar nuestra pena en gloria.	8 Weil du unbefleckt geboren, 4 Auserkoren 8 Zu des ew'gen Ruhmes Stätten 8 Wie mich Leiden auch um floren, 4 Unverloren 8 Bin ich doch, willst du mich retten.	Since you were born immaculate, chosen for realms of eternal glory, although I am veiled in sorrows, yet I am not lost if you wish to save me.
(Nicolás Nuñez, 15 th c.)	(Trans. Paul Heyse, 1852)	(Dover ed. Translation)

Figure 3: “Die du Gott Gebarst” Spanish, German, and English.

Mary in 6/4. Wolf creates the illusion of distance mainly by these three means: a difference in the time signatures of the two characters; a habitual delay between the 4/4 downbeat and the entrance of the 6/4 octaves (causing the 6/4 motif to always lag behind—or be in a different place than—the harmony); and a disparity between what the listener interprets as implied chord tones on the downbeat and the sound that the 6/4 motif actually gives at its entrance.

The opening four measures of the song (figure 4) define the key of A minor with a lament bass descending from i to a half cadence on V⁷.²⁴ The tenths in the melody lag

²⁴ The lament bass is a common ground bass figure indicating sadness, used most famously in Purcell's *Dido and Aeneas*. Richard Hudson, "Ground," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11840> (accessed November 14, 2014).

Langsam und sehr innig.

SINGSTIMME.

Die du Gott ge - barst, — du Rei - ne,

Klavier.

p

Figure 4a: First four measures of “Die du Gott geborst.”

a: i (P) VI⁷ V⁷₄₋₃ bII (P^o) IV⁷ V⁵₂ - 4 i: HC

Figure 4b: Reduction of the first 8 measures

behind until the 4-3 suspension in measure 4. The quarter rest in the right hand before the octaves enter in m. 1 allows the listener a brief moment to develop the implied fifth of A minor (i) in his ear from the first beat of the voice and piano based on the chord's root and third. The right hand's entrance then clouds the triad with a lowered fifth scale degree (spelled as D[#], an augmented 4th above the bass) in part of a repeating motivic pattern of dissonance and resolution. These recurring dissonances paint the character of Mary as distant from the supporting harmony, as if asserting with every entrance that Mary's spirit is not of the same world as the tortured soul. In most cases the lagging 6/4 motif delays the expected chord tone, consistently placing the most consonant tones on the weakest beat of the measure (beat 4 of 6, or in compound meter, the weak subdivision

of the weak upbeat). This downplays the octave motif's role as a part of the song's functional harmony as much as is possible without quite letting it break free from its tonal function altogether.

In measures 5-8, the bass trudges chromatically upward from Bb so slowly that it doesn't even manage to reach the root of the V7 half-cadence at measure 8. In contrast, the spirit octaves continue to creep higher and higher, even further from the sinner's reach. It floats upward beyond the expected 4-3 suspension that would resolve the previous measure's A to G[#] and lets this expected resolution (and sense of repose) fall down to an inner voice of the already-laden left hand. The extra burden of this suspension dropped to the left hand may also help explain why the bass failed to leap from $\hat{3}$ to the root of the half cadence, $\hat{5}$, at measure 8.

Moving forward, the sinner continues his praise of Mary above who "alone loosed us from our chains (*Die du... alleine Uns gelöst aus unsern Ketten*).” The sinner strives to maintain his upward momentum, and the D[#] that was introduced as dissonance in m. 1 reappears in mm. 10 and 12 as a leading tone. It appears in both the voice and piano octaves, but in both measures, it resolves differently in each part. In measure 10, while the sinner asks for joy, Mary's D[#] resolves upward to E, while at the same time the sinner's fails to resolve, instead falling to B. The contrary motion gives another indication of distance, and the failure of the sinner's leading tone is his unfulfilled quest for joy. Conversely, on "I who weep," in m. 12 (over identical harmony) the successful upward resolution of the sinner's D[#] to E confirms the reality of his weeping while Mary's octaves fall downward, indicating either that Mary does not weep, or that she has finally been affected by the sinner's words.

At this point, m. 12, it seems Mary has been affected somewhat by the sinner's prayer, because in the next measure, for the first time the motif which has primarily expressed upward movement becomes a descending motion continuing chromatically downward that introduces a note not seen before, D^b , on its way down to C in measure 13. This pitch later appears in the left hand half notes as both D^b and C^\sharp in the sequence of mm. 13-16. Along with the introduction of this new note, whatever tonal certainty there has been in the song begins to break down into fragments of chromatic voice leading in each part (figure 5), and the voice reverses the directional pull of the previously mentioned D^\sharp with an enharmonic E^b as it descends chromatically in m. 14. Even the tonic is no longer safe. A barely-recognizable G^o starts to bring the chaos under control in m. 15, but what emerges on the other side is not quite the original tonic; it's more akin to a $V^{6/4}$ half cadence in D minor. Thus the new note from m. 13, D^b , has emerged as enharmonic C^\sharp , and the goal of the A section has become not a simple prolongation of the minor tonic, but a progression to an altered version of tonic, A major. This introduces a motive of tension between the C natural of the tonic key and C^\sharp which forms a crucial role in following the *Ursatz*.

The musical score for measures 13-16 illustrates chromatic voice leading. The vocal line (top staff) contains the lyrics: "denn nur dei - ne Huld und Gna - de mag uns ret - ten." The piano accompaniment (bottom two staves) features chromatic movements in both hands. In measure 13, the piano left hand descends chromatically from D to D^b . In measure 14, the piano right hand ascends chromatically from D^b to E^b . In measure 15, the piano left hand descends chromatically from E^b to D^b . In measure 16, the piano right hand ascends chromatically from D^b to C^\sharp . A diagram at the bottom shows the enharmonic relationship: $D^b \longrightarrow = C^\sharp$.

Figure 5: chromatic voice leading in mm. 13-16.

Figure 6 shows a graph of the background level of all sections together. Notice that because the long, salient $\hat{5}$ of the A section is not connected to $\# \hat{3}$ by a supported $\hat{4}$ during the chromatic passage of mm. 13-15, and is itself supported only by dominant harmony, it is only a reaching-over that prolongs the initial *Kopfton*, $\hat{3}$, from the first measure. The modal mixture of the tonic in m. 16, therefore, is a prolongation of the original *Kopfton* that must be corrected before the linear descent can occur. The major

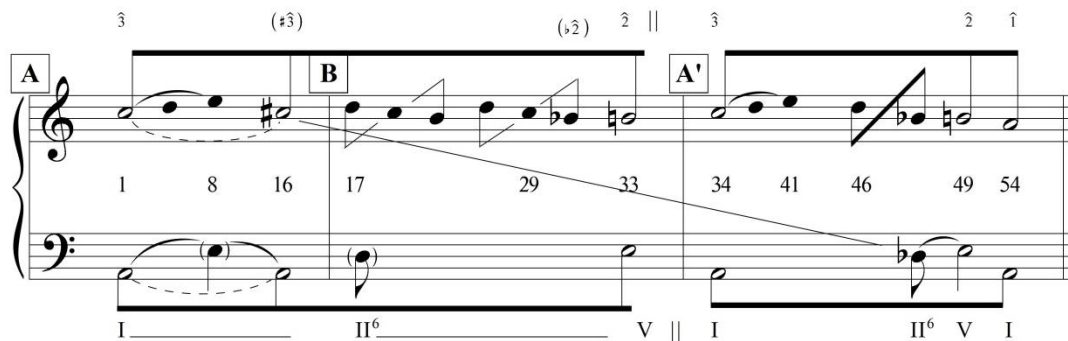


Figure 6: “Die du Gott gebarst” background.

tonic seems to serve as a symbol of the sinner’s hope, and the tension between it and the original minor tonic suggests the sinner’s hope fighting to survive amidst the stark reality of his sinful condition. This hope emerges several times after m. 16, once when the sinner hopes for his pain and fear to come to an end in mm. 21-24, and again in m. 32 while the sinner sings of the “light of Heaven’s fields (*das Licht der Himmelsauen*).” In each instance, hope is short-lived. Even the first instance of $C^\#$ in m. 16 is cut down swiftly and harshly by C natural in the bass, poignantly posed in low octaves below the root of the D^7 chord.²⁵ The next $C^\#$ in m. 23, showing the sinner’s hope of his “pain” and

²⁵ The bass does eventually move to D , but only too late, after the harmony has moved up to E^7 . The progression results in a long but weakly voiced $IV \rightarrow V^7$ movement.

“fear” coming to an end, only exists as a fleeting interjection that falls immediately to C natural on its otherwise diatonic descent to G.

The tension between $\hat{3}$ and $\sharp\hat{3}$ is framed on either side by numerous unfoldings in the middle ground with their own chromatic tension. Beginning in the B section, scale degrees $\hat{2}$ and $\hat{4}$ continually unfold around $\hat{3}$, and diatonic $\hat{2}$ is in a constant struggle with Neapolitan $\hat{2}$ for dominance. The Neapolitan reigns at the end of the B section, mm. 29-31. While natural $\hat{2}$ should reappear in the melody to form a smooth linear descent after the Neapolitan of m. 31, the voice instead leaps down to $\hat{5}$, leaving the left hand with the burden of both correcting the Neapolitan $\hat{2}$ and once again carrying a V^{4-3} suspension to support the interruption on *implied* $\hat{2}$ over a half cadence in the tonic in measure 33. Measures 31-33 also revisits the tension of the uncertain tonic in the left hand, but fails to clarify, presenting first a major then minor $V^{6/4}$ chord before the half cadence. The fermata on the following bar line allows the uncertainty to linger before re-starting the material from measure 1.

The return of the A section remains true to the initial statement for 12 measures, after which chromatic tensions comes to a head. In the melodic high point of measures 46-48, the sinner sings his greatest hope, “*unverloren bin ich* (not lost am I).” As he descends, his short C natural is overwhelmed by C^\sharp in both piano parts. The chromatic harmonies bearing C^\sharp share two common tones with the major tonic which expresses a guarded hope rising, but also act as lower neighbors to Neapolitan harmony, bringing out the tensions between $\hat{3} - \sharp\hat{3}$ and $\hat{2} - \flat\hat{2}$ at the same time. A long $\hat{2} \rightarrow \hat{1}$ closing descent over $V^{6-5}/V \rightarrow V \rightarrow I$ harmony seems to settle the matter of the natural $\hat{2}$ in a smooth

linear descent. For the short term, the closure is complete enough for our purposes of defining the *Ursatz*, but the song does not end here.

Wolf chose the order of the poems in his setting of the *Spanisches Liederbuch* in order to trace the story of redemption. The piano coda situates “Die du Gott gebarst” in the cycle as a whole by bringing the chromatic tensions back to the forefront in the form of the B^b octaves of m. 50 and the ^bII harmony, D[#] bass, and C/A voice exchange of measure 52. The tonic at the end of the voice’s linear descent in m. 50, with no third or fifth, is so weakly defined it does nothing to clarify the quality of the chord. Were it not preceded by clear presentation of the pre-dominant and dominant harmonies, one might not even recognize it as the tonic at all!

In the song to follow, “Nun wandre, Maria,” Joseph comforts expectant Mary in her earthly journey to Bethlehem. Thus, somewhere after the sound of the sinner’s cries fades but before Joseph begins his words of comfort, the spirit of Mary becomes incarnate, bearing God’s plan of salvation for all sinners to earth. There are signs that Wolf composed this incarnation into the five bars of coda in “Die du Gott,” by reducing the perceived distance between Mary’s octave motif and the motif of the sinner. After the lament bass begins again in m. 52 (with a head start on G), the octave motif matches its previous low point²⁶ and from there descends further, signifying Mary’s descent from the heavens toward earth. In measure 52 the piano settles the ambiguity of $\hat{3}$ with an A – C natural voice exchange between the octaves and left hand inner voice, providing perhaps the first connective element between the piano’s left and right hand voices as the octaves descend lower. The triplet meter of the inner voice in the left hand also matches

²⁶ From m. 27, “*Tod mich furchtlos fände* (that death may find me fearless)”.

the 6/4 triple meter of the octaves, achieving rhythmic unity for the first time between the two characters. The octave motif's rhythmic motion and directional motion slow down in the last two measures and settle on natural $\hat{2}$, ending the struggle of the Neapolitan. The appearance of a third within the octave motive (G^\sharp) is also the first in this song, and with it the hollow octaves seem to receive the substance of a fleshly body. Our study of other songs in this cycle will reveal that the key of E major signifies *terra firma*—Earth—and it is no coincidence that just as the motif of the deity lands on E major, it receives this substance of flesh.

CHAPTER 3: NATIVITY

The nativity songs, centered around the city of Bethlehem and the time of Christ's birth, are arranged by Wolf into two journeys. In the first couplet Joseph and Mary travel to Bethlehem ("Nun wandre, Maria"), then Mary protects the sleeping Jesus from the wind ("Die ihr schwebet"). In the second couplet a sinner travels to Bethlehem hoping to see Jesus, then gazes into the baby's eyes searching for mercy. Wolf's ordering of the songs differs from Geibel and Heyse's collection in order to create a poetic symmetry of two journeys and arrivals. If read in Geibel and Heyse's original order, the individual gazing into the baby Christ's²⁷ eyes would have probably been seen as Mary, as she was clearly identified as the focal character in the two preceding poems, and there isn't much language in this soliloquy to identify the narrator as anyone else. The swap may have something to do with translation as well—according to Sleeman and Davies, the original "*Los ojos del niño son...* is in the *a lo divino* tradition, in which a profane subject has been interpreted in a religious sense. At one level the poem expresses a girl's love for a *niño* (child or young man), but we soon discover that the child is Christ, whose love is sought."²⁸ This reinterpretation would not be understandable in a "religious sense" if it was of a mother seeking her own child's affection, but it does make sense as a sinner seeking the approval and grace of a Savior.

²⁷ "*Niño*", the same Spanish name used for the child leading the man to Bethlehem in song 6, "*Führ mich, Kind*," and the baby sleeping in song 4, "*Die ihr schwebet*."

²⁸ Sleeman and Davies, 177.

“Nun wandre, Maria”

In the song “Nun wandre, Maria,” Joseph is portrayed as the hero that carried his wife-to-be Mary with her unborn Child through a harrowing journey to Bethlehem, preventing the entire plan of redemption from dying in the desert with its Messiah. Harold Schonberg has described the accompaniment as “...a kind of blind, purposeless walking.”²⁹ The pace is steady through the song’s rhythm, but the final words, “*nah ist der Ort*,” show that their journey is incomplete within the borders of this song. The prophesied birthplace of Christ, according to Joseph’s account in the poem, is ever “near,” but never “here.” Wolf translates this to music by excluding or transforming many of the typical features of song structure that would signal arrival, or even progress, such as cadences and changes of tonal areas. The audience joins in the journey as a fellow traveler, experiencing Joseph’s leadership firsthand on the way to be counted by Caesar Augustus.

Frequent movement of the harmony by fifths signals the vast distance the couple is traveling, but the song’s semi-strophic design revisits the same material repeatedly, much as the travelers must have imagined they recognized that same sycamore from a few miles before. The first strophe, mm. 1-10, reflects this with a cyclical return (Figure 7). The B² from the B chord in the first measure travels through an inner voice to F[#] twice, then ends up (at m. 10) in the same B chord. As the group continues its journey, the pace of their progress remains excruciatingly slow, but not because of any lack of effort. Joseph’s dactylic stride is a measure of the resolve and outlook conveyed through

²⁹ Harold C. Schonberg, *The Lives of the Great Composers* (New York: W. W. Norton & Co. 1970), 294.

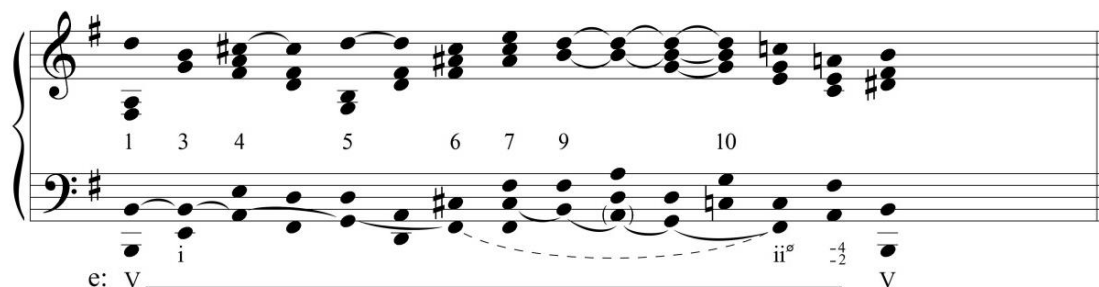


Figure 7: Reduction of first strophe of “Nun wandre, Maria” showing return to V.

his voice. It does not continue faultless through the entire song, rather, it falters at times during dark moments, such as the syncopation in measures 17-20 on “*Wohl seh ich, Herrin, die Kraft dir schwinden...* (I know, Lady, your strength is failing...)”. The eighth note motion in the piano also shows the motion and determination of the couple, which falter only once (along with the dactyl) at the end of the first strophe, as Joseph pauses to come to terms with the disparity between the words of encouragement he has been offering all along and the fact that the group does not seem the least bit closer to their destination. But after a deep breath of determination at the fermata, Joseph pushes onward. His words are always encouraging, despite the hardship of the journey, and some features of “Nun wandre” give a sense of acceleration in spite of the slow progress. The song is driven forward by half cadences to the final strophe with no authentic cadence until the end. The fermata on the half cadence in m. 10 gives the song a halting start, but in the second cadence (m. 18) the music elides into the third strophe while repeating the original strophic material, showing that their purpose is the same, but their resolve is deeper and their momentum greater. At the end of the song, the momentum finally brings them to a destination: the final, authentic cadence in E major.

The melody begins with an initial $\hat{3}-\hat{2}-\hat{1}$ descent as if in the key of G major by measure 3, but after being defined by this descent, the melodic goal of G represents a

seemingly unattainable destination. The lowpoint of the melody occurs in mm. 19 and 20, when Joseph comments on the difficulty Mary finds in getting past her pain to continue the journey. Even over G^7 harmony this downward leap of the melody from D^5 is stunted to land on A_b^4 instead of the expected G, which places a dissonant leap of a tritone on the words “*Schmerzen*” and “*verwinden*.”

The melody also reaches up *toward* a highpoint G^5 , but never quite reaches it. The second strophe inched up to F^5 in mm. 17 and 18, but Joseph’s worry over Mary’s pain brought the lowpoint of mm. 19 and 20. After he regains focus he inches higher again from E^5 (m. 22) to F^5 (m. 24), and as he declares once again, “*Nah ist der Ort*” in m. 25, he reaches $F_\#^5$. Indeed, the goal of G is near, but the travelers have not yet arrived. In fact, just as the couple’s arrival at Bethlehem is not established until the next poem, neither is the goal of G^5 realized as a highpoint within this song.

At the end of our short experience with Joseph and Mary’s journey, we would hope to have made some physical progress towards the city of Bethlehem, but not only are we still rooted in the same key, Joseph’s melody ends on the same B^4 on which it began. This song admits the pair’s lack of progress, but really highlights their spirit and morale as they press on, strengthened by Joseph’s growing hope and encouragement. Rather than winding down and losing momentum as most would tend to do on a long journey, the pair actually continues to gain momentum as Joseph strengthens his resolve (spurred, surely, by Mary’s increasing pain). At the last phrase Joseph’s meter breaks, in a strong yet pianissimo “*Komm!*” as if from a distance (“*wie aus weiter Ferne*”) in m. 34. This area is where the perspective of the listener-as-bystander comes into play as Joseph and Mary (along with the piano) leave the listener, their travel companion, behind and

trail off into the distance towards their destination. The change from minor to major on the final “*Nah ist der Ort*” (“The place is near”) shows that despite Joseph’s internal struggle along the way with their lack of tangible progress, he believes more than ever that their destination is near. Perhaps it is even the sight of Bethlehem in the form of the major mode that inspires his hopes; for the next song, featuring “*Palmen von Bethlehem*” (“Palms of Bethlehem”), is situated in Bethlehem and is rooted in the key of E major. The piano coda shows that they are in between the wilderness and Bethlehem in mm. 36-7 with E major showing their destination and flatted $\hat{6}$ both above and below the root showing the E minor wilderness still on either side of them as the forward motion of the thirds continues, fading into the distance with a decrescendo.

“Die ihr Schwebet um diese Palmen”

The scene of Bethlehem arrives as the key of E major in song four, where Mary is watching the sleeping Christ child at night. The text originates from Lope da Vega’s poem, “Cantorcillo de la Virgen (Carol of the Virgin)”. The motif of Mary (from “Nun bin ich dein”) is present in the first phrase, B – C \sharp – B. The antagonist in “Die ihr Schwebet” is the cold, invisible wind that is rushing (“*sausen*”) and roaring (“*brausen*”) through the palm trees, threatening to wake the Child from his peaceful slumber which is, according to Mary, his solace from enduring the sorrow of Earth (“*Leid der Erde*”) and the time when His pain fades (“*Die Qual zerrinnt*”). Mary whispers hushed orders to the invisible entities in the air, the angels who hover around the trees, the wind itself, and the palms that give way to the wind. The result is not an immediate, miraculous “Peace, be still,” reaction, but the angels try their best to carry out Mary’s command to corral the wind, like chasing a mischievous child running this way and that.

Brahms' setting of "Die ihr schwebet," Op. 91 No. 2, arguably has no musical representation of wind at all. The viola obbligato (the instrumental melody with the most personality) begins the lied with the lullaby-like melody of the old hymn "Josef, lieber, Josef mein." This hymn features the words of Mary, and assigning the melody to the viola leaves no chance of the viola representing a distinct character in the musical scene. The remainder of Brahms' song is also based on the quiet 6/8 style of this hymn. As a critic of Brahms, Wolf may have had this setting of "Die ihr schwebet" in mind when composing his own, so the differences are likely an intentional contrast to Brahms' version. The poem "Die ihr schwebet" is not the only picture Wolf has painted of *Sausewind und Brausewind*. The "Lied vom Winde" ("Song of the Wind") from the *Mörike-Lieder* also features rushing, roaring wind as a parallel to love, "*rasch und lebendig, ruhet nie*" ("swift and alive, never at rest"). There is also "Nicht länger kann ich singen," from the *Italienisches Liederbuch*, an Italian poem translated by Heyse, in which the wind sucks the breath out of a poor, confused young man walking home. Each of these poems depicts the wind in different roles, and Wolf's originality shines in the variety and uniqueness of his settings, with each depiction based on the context in which the wind is viewed. In the "Lied vom Winde," the winds are a personification of a man without a home and without a love. The musical characters of the winds thus run thunderously high and low, searching every chromatic place in between for the answers to the same questions the inquirer has hoped they could answer for him. In "Nicht länger kann ich singen," the diminished harmonies and melodic intervals show the collapsed frame of the lad who can't catch a breath to sing (as an aside, the irony of a song about his inability to sing deserves its own study entirely).

The wind of “Die ihr schwebet,” in contrast to these, is primarily a nuisance, a noise threatening to wake a sleeping baby. Therefore, the piano is neither thunderous and searching, as in “Lied vom Winde,” nor constrictive and oppressing, as in “Nicht länger.” If you sit outside, close your eyes, and listen to wind blowing through the leaves of surrounding trees, you will often hear the rustle coming first from one direction then the next as the wind shifts direction, as if the wind itself is an entity lingering in each place only a moment before moving swiftly and mystically to another. Wolf makes a point of tonicizing various keys quite clearly in “Die ihr schwebet” to show the wind this way: shifting and flighty, jumping swiftly and invisibly from one place to another. Like the *Sausewind* and *Brausewind* of “Nicht länger,” the wind is by nature of its existence shifting, and could not be wind if it were confined to one key. The shifting wind moves quickly through keys, as shown in figure 8. Most of the modulations are through German augmented sixths, and the bass of the sixth, approached by step, most often results in an inversion of the sixth. The first strophe (where Mary simply orders the angels that hover nearby to silence the treetops because her child is sleeping) is shorter than the following

The figure displays two staves of music in bass clef with a key signature of three sharps (F#, C#, G#). The first staff is labeled 'Strophe 1' and includes measure numbers 3, 6, 9, 14, 18, 22, 28, 30, and (34). Below the staff, the key areas are indicated as E, Bm (V), and E. The second staff continues the music with measure numbers 34, 38, 42, 46, 50, 54, 58, 62, and 63. Below this staff, the key areas are indicated as I, III, V, and I. The notation includes various musical symbols such as notes, rests, and accidentals, with some measures containing German text fragments like 'm: 3', '6', '9', '14', '18', '22', '28', '30', and '(34)'.

Figure 8: Key areas of “Die ihr schwebet.”

strophes. The first modulation (measure 5) raises the wind by a major third in defiance of her objections. The second modulation (measure 9) is a repeat of the first, taking the wind another third higher to C natural. The next modulation, were it written as another repeat of the first, would take us straight back to tonic, ready for the second poetic strophe to begin, but the wind takes a different direction. This unexpected move (m. 13) also introduces a different type of modulation; through tritone substitution between A[#] and E the wind moves to B minor. This corrects the C natural to finish an outline of E major by key areas (refer to Figure 8 above), but the minor mode breaks the tendency of B to lead back to E, and thus as Mary turns her reprimands to the palms, the second lyrical strophe turns away from a solid re-start as well. The next two modulations outline B minor as well, identifying this musical unit as a strophic entity just as the first strophe outlined E major (after correcting the C natural) in measures 3-14. Through another German sixth (m. 17) the wind rises a minor third to D major. Through another German sixth (m. 21) the wind rises again to F[#].

Now having outlined B minor through the keys of Bm, D, and F[#], Mary directs her reproach directly at the palms in m. 25. The next modulation is unique in at least three ways. The route is a simple applied dominant, and its destination is only a major second above. As she commands them to bow low (*“Schweiget, neiget”*), we see the bass descend down an A^b minor scale as they obey. This foray into seven flats could signal either a flash of anger from Mary or the motion of the branches as they bow low in response. In the next measure, however, the wind picks up again in A^b major for Mary’s refrain, *“Stillet die Wipfel! Es schlummert mein Kind.”* (“Silence the treetops! my child is

sleeping.”). Another major third rise (through a German 6th like the first two) visits C natural once again in measure 30.

In measure 33, C itself becomes the German 6th of the tonic to return to E major and the original material of measure 3. This return to tonic also comes as Mary turns her attention from the wind, angels, and trees above her back to the sleeping child below her. She sings of the child’s earthly discomfort as the key of Earth returns. The progression of A^b (G[#])-C-E in measures 28-34 brings the song back to tonic by forming a mirror reflection below tonic of the original progression E-G[#]-C above tonic from mm. 1-8. This continuous return to home/ground reminds us that Mary is the final authority in this situation, no matter how impudently the wind dances around.

The return to E major in m. 34 signals a re-start of the musical material from m. 3 which continues with only minor changes for verbal inflection until measure 46. Here the music diverges, partly due to the differences in the length of the first and third strophes, and partly in order to return to the tonic in a tonally meaningful way. The key of G natural is inserted as an extension of C natural (m. 46) on the way to B minor, extending the music to allow for the extension of the vocal line. The key of B minor arrives as expected in m. 50 with the beginning of the third strophe, but the pattern morphs somewhat in m. 54 with the arrival on D. Instead of root-position D, an F[#]-C voice exchange between the voice and bass exploits the tritone of D⁷ to cloud its return (figure 9). The voice, which has hovered around the fifth of the local key for most of the song (like the 5-6-5 motif of Mary in the first song), alternates among B, F[#] and D[#], holding on to the $\hat{1}$, $\hat{5}$ and $\hat{3}$ of B major even during the section of D major. It is here in this tumultuous section, at m. 50, that the previous issue of the stunted high point of “Nun wandre” is addressed. The



Figure 9: Tritone voice exchange of “Die ihr schwebet”

highpoint G (here stated as an appoggiatura to F[#] of B minor) fulfills the reaching motion that only made it to F[#] during the previous song.

The key of G[#] returns in m. 58, but not in the same capacity as the A^b from the corresponding section (measure 28). Here, instead of hopping through the keys like the capricious wind vaulting back to tonic in the first half, G[#] reins in the wild motion and arpeggiates E-G[#]-B to a V⁷ in tonic E major as Mary gives her final command to “Silence the treetops.” In the piano coda, the belated compliance of the wind is signaled by a tame, pianissimo round of I-vi-IV⁷-V⁷-I and a slowing bass rhythm marked *verklingend* (“fading away”).

“Führ mich, Kind, nach Bethlehem”

The fifth song, “Führ mich, Kind, nach Bethlehem,” takes us away once again from Bethlehem to the wilderness, to the closely related key of A major. Like “Nun wandre, Maria,” this song is about approaching the town of Bethlehem, and this time Wolf set the song in a key that is a pre-dominant to the key of Earth, in this case Bethlehem. This implies motion toward the city, but not as strongly as the dominant

itself would; for unlike the previous song, the spirit of this traveler is fighting against his figurative flesh, his soul; not his literal flesh and exhausted body. He is not a hero summoning strength from within to complete the harrowing journey, he is a man “sluggish and weighed down with gloom... from sin” (*“Von der Sünde... Bin ich träg und dumpf beklommen”*). He is a sinner plagued with languidness praying for guidance (*“Leite mich”*) and help (*“Hülfe”*). From the title, one might think of the star of Bethlehem, a distant beacon to “guide” him to the City and the birthplace of Christ, but the text is more intimate than that. The returning phrase, “Who can journey to You without You?” is ironic, or as Freud would say, “uncanny”—seemingly opposite things being true at the same time, like death and life, or in this case, nearness and distance. The Savior must be found in the far-off city, but the Savior is needed at present in order to journey to the city! The music brings this sense of intimate, step-by-step aid in the rhythmic texture with a steady follow-the-leader style pattern (figure 10). A pattern of 4

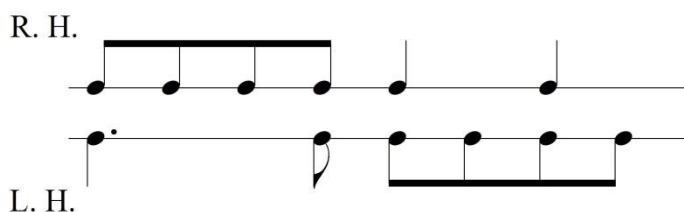


Figure 10: Rhythmic figures of “Führ mich, Kind”

eighth note thirds will appear first in the left hand, then the right hand will take the pattern to the treble clef. The patterns of thirds generally follow equally between the two parts, but the complimentary notes of pause (while waiting for the other part) are unequal: two steady quarters in the right hand, and a stumbling dotted-quarter and eighth rhythm in the left. This song follows the precedent of the second song (*“Die du Gott*

gebarst”), in which the spirit of Mary hovered in the right hand above the sinner’s labored trudge in the left: the stronger leading of the right hand is symbolic of the strong, guiding spirit, while the weaker left hand symbolizes the limping gait of the sinner pleading for help. The vocal line of the sinner also features dotted rhythms and syncopations, but on a few phrases of hope the voice grows steady, such as “*Dass ich schaue Bethlehem*” (“That I may gaze on Bethlehem,” mm. 18-19) and “*Dich, mein Gott, dich will ich sehn.*” (“You, my God, You would I see,” mm. 37-39).

A Schenkerian perspective on the form (Figure 11) reveals no surprises. Like the text itself, the song is in Rondo form. A₁ and A₂ both sustain $\hat{3}$ with both their first and last notes a C[#], while section A₃ descends to tonic with a solid $\hat{3}$ - $\hat{2}$ - $\hat{1}$ line in measures 41-42. The song’s rondo form (which reflects the general form of the original poem) shows the conflicting tug between the sinner’s will and efforts to seek Christ and his return to his place of reckoning in humble surrender (“Who can journey to you without you?”). The returning section of the rondo presents the *Grundgestalt* of this song – the “defining

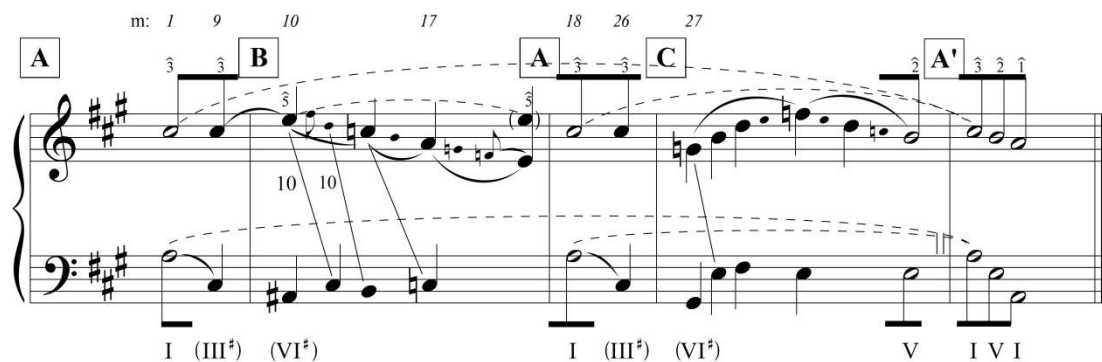


Figure 11: “Führ mich, Kind” middleground.

problem,” as Hali Fieldman puts it.³⁰ Each of the first two A sections ends in the same half cadence in F[#] minor, not an authentic cadence, and not even an allusion to the tonic A major (except by third relation). A comparison of these cadences to the perfect authentic cadence of the final A section reveals a question of the ambiguity of the half cadence in F[#] minor and the singularity of the answer in m. 42, a PAC in A major. What is this question? At the end of the first section in measure 8 (and its return in m. 26), the tightly-woven moving melody and thirds fail to outline one clear predominant to the half cadence. Figure 12b shows three possible interpretations of the material in measure 8 (and 26):

1. *ii* half-dim^{4/3} of F[#] minor
2. *ii*^{6/5} of A or *iv*^{6/5} of F[#] minor
3. V^{4/2} of A major

The first and second interpretations make the most sense locally, and represent how the passage *sounds*. The third interpretation makes the least sense in the context of the half cadence in F[#] minor found in the first two refrains, but it will be used in the final refrain to return to the final tonic A major. Figure 12c shows how the walking thirds compare to the descending vocal melody. By letting the thirds walk diatonically, Wolf embedded the concluding tonic cadence of the song into the very cadences that take us furthest from tonic. The presence of V⁷ within these half cadences in *vi* not only provides a greater sense of unity among the various refrains, but also gives the listener a sense of the end from the beginning. It also shows that the capacity to make it to Bethlehem was with the sinner all along, with God’s help.

³⁰ Hali Fieldman, “Schubert’s Quartettsatz and Sonata Form’s New Way.” *Journal of Musicological Research* 21 (2002), 119.

a.

b.

c.

d.

Figure 12: “Führ mich, Kind” cadence interpreted three ways.

a. Original score.

b. Three interpretations.

c. Descending line in the voice and its counterpart in the piano thirds.

d. Closure with final descent.

The irony in this poem— experiencing the presence of Christ on the journey to see Christ—is not the only instance of the co-existing opposites in the cycle. There are many different examples of this kind of irony: God as both man and deity; Christ’s life and death celebrated simultaneously; and His compassionate conversations with man even in His crucified state on the Cross. Although the topic of duality has come before in “Nun bin ich dein,” where the key of Christ’s love (F major) co-exists with the key of His suffering (D minor), this song represents the first instance of the truly uncanny. The word uncanny, in the dictionary sense, means supernatural, so in the literal sense, the entire passion is uncanny. But Freud expounded upon the uncanny—“*Unheimlich*,” literally translated “unhome-like” or “uncomfortable” (defined by its prefix as the opposite of “homely” and “comfortable”)—as the presence of two seemingly opposite things.³¹ God as both man and deity, celebration of Christ’s death even in His life, and signs of life activities during a suspended, perpetual state of crucifixion (in the dialog songs to come) are all examples of the “*Unheimlich*,” “uncanny” that is present in this cycle.

In “Uncanny Resemblances,” Richard Cohn points out that Riemann, Kurth, Youens, Dahlhaus, Adorno, and Lendvai have all given labels along the same lines as “uncanny” (“supernaturally strange,” “magical,” etc.) to a harmonic relationship that Cohn has dubbed the hexatonic pole. This song, which presents the first truly uncanny subject of the cycle, also subtly introduces the first hexatonic pole relation of the cycle in the sudden change between the half cadence at the end of the A₁ section and the

³¹ Sigmund Freud, “The ‘Uncanny’,” in Vol. 17 of *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, trans. James Strachey (London: Hogarth Press), 217-256.

beginning of the B section (between measures 9 and 10). The vi: HC rings out on a *pianissimo* C# major triad in sharp contrast to the thunderous B section that follows. The B section does not identify a singular tonality in the foreground, but is draped over the framework of A minor, found in a descending line in the melody at the middle ground (refer to Figure 12 above). We find the hexatonic pole of C# major (A minor) in the melody that spans the octave from E⁵ to E⁴. At the foreground of the B section, the key of A minor is found only in the dissonances, but it is confirmed briefly in harmony at the foreground at the last beat of m. 17, with a E^{6/5} harmony and a passing C-natural in the piano (see figure 12, B section).

“Ach, des Knaben Augen”

The Marian songs are joined by common features; likewise, so are the nativity songs. In “Führ mich, Kind,” for example, the leaps downward to dissonance from E⁵ to G⁴ over F^{#7} harmony in m. 6 highlight the subject’s footsteps falling short of their destination (Bethlehem) just as they do in the earlier song with a similar topic, “Nun wandre, Maria.” This song also shares a motive of shaking with “Die ihr Schwebet,” tumultuous, rapidly ascending eighth note octaves in the bass. Whereas before it was the wind shaking the trees, here it is shaking the soul from slumber (“*Rüttle mich*”).

The song that follows, “Ach, des Knaben Augen,” focuses on the Christ child and brings back the key of Christ’s love, F major, from song 1 (“Nun bin ich dein”). As discussed at the beginning of this chapter, Wolf’s placement of this song after “Führ mich, Kind” indicates that the narrative voice is that of a sinner after a long, beleaguered quest to find the Christ child in Bethlehem. This song extends the tension of the preceding song—even in the celebration of having reached the child—in that the baby

has yet to look into the sinner's eyes with a look of acceptance, which if offered would be an indication of grace extended to the lost soul. This theme of the uncertainty of salvation continues throughout most of this cycle, and provides another key story line that connects the cycle from beginning to end. The grand plea, "accept me, you refuge of grace! (*O nimm mich an, du Hort der Gnaden!*)" ends song 7, and in song 8 the soul is at last being called to "rouse itself" ("*ermuntre*"). Only in the final two songs in this cycle, the dialogs with the crucified Christ, does the Savior make tangible contact with Man and reassure him that the rivers of tears that were shed will produce wreaths of beautiful flowers ("*Blumen Zier*") for man his beloved ("*liebes Herz*"), and that He bears wounds ("*Wunden*") that win man's salvation ("*dich zu gewinnen*").

If we presume a chronological flow to the *Liederbuch*, then, in "Ach, des Knaben" we see the traveler from the previous song (seeking to see the Christ) has come to Christ's side to give himself for the Savior, and now hopes to see the Savior's love for him returned in the Child's eyes. Like the preceding "Führ mich, Kind," this song employs tightly-woven thirds that share airspace at times in the treble clef, showing the intimate distances between the traveler and his Savior. Previously it was the presence of Christ helping the traveler journey on to Bethlehem, but at present it is the sweet nearness of the infant Jesus as the traveler gazes at His eyes and the intangible sense of connection between them that bids the traveler to dedicate his whole life to serve the newborn King. This song is driven by the traveler's one main focus: the infant Christ. As we experience the closest proximity that sinful man has yet been to Christ in this cycle (immediate members of the Holy Family notwithstanding), Wolf's typical tonal complexities fade for a moment. Figure 13 is a graph of the middleground. The

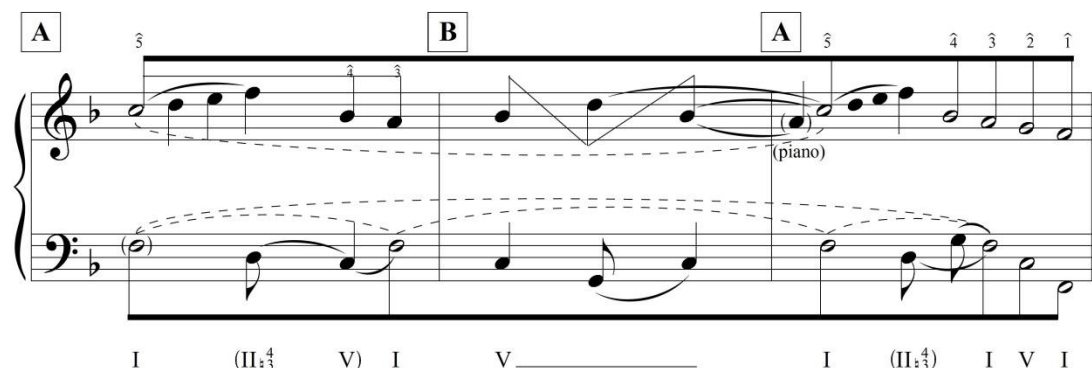


Figure 13: “Ach, des Knaben Augen” middleground.

prolongation of *Kopft* $\hat{5}$ through most of “Ach, des Knaben” (mm. 1-24) and F major for the entire 27 measures is made profound in the midst of a collection where a simple triad seems at times an antiquated rarity. In Wolf’s music, chord members are often separated and stretched across time (as in “Die du Gott”) or hidden in the middleground (as in “Führ mich, Kind”), challenging the listener’s ears to hear and understand the natural order that binds the notes together into a coherent song. In “Ach, des Knaben” the key of Christ’s love—F major—is presented in its fullest. The defining cadence in tonic is not postponed until the piano coda to emphasize tonal ambiguity while satisfying the listener’s desire to hear natural tonality as is the case in the later song, “Ach, wie lang die Seele schlummert.” This song features the tonic cadence often, including at the end of all three ABA sections. The voice leading is easy to follow. The melody reaches over to $\hat{8}$, and while scale degree $\hat{3}$ in the singer’s final descent doesn’t *quite* perfectly rest over $V^{6/4}$ harmony (m. 25),³² the piano coda corrects this in the final measure (27) and includes a connected line from $\hat{4}$ to $\hat{1}$ in the harmony, highlighting this descent as the authentic tonal closure. In measure 16 when the vocal melody seems to be left hanging

³² Scale degree $\hat{3}$ is actually the seventh of IV^7 harmony in the vocal line.

on the seventh of V^7 (scale degree $\hat{4}$), the piano takes over and resolves $\hat{4}$ to $\hat{3}$ (m. 18) so the voice can begin the A section again on $\hat{5}$. The one area of the song when the traveler's focus is not fully centered on Christ is in the B section (mm. 9-17), when the traveler reveals his motive for wanting the child to meet his gaze. This section contains the only area of the song that is not in F major: in m. 13 the key area shifts to A^b for four measures as the traveler (perhaps glancing away from the cradle or manger) hopes that the child will see His own reflection and be swayed to extend a loving smile of acceptance (“*wohl mich liebend grüßen*”). In this section the melody still begins on the local $\hat{5}$, which unifies it with the other sections in F major and lends a familiarity to the sound even though the modulation is abrupt. Stein would perhaps call this a “prolongation of C by its third relation,” or “substitution for F major.”³³ But in some sense, it feels like the four-measure section in A^b could have been left in F major, for the tonal functions are in the same order, only in a raised key, and the functions continue their flow across both modulations (see figure 14). For example, the V^7 of m. 12 could lead to the I of F or A^b , the IV in m. 14 provides a neighbor to the I and in m. 15 it functions as a predominant to the V (of A^b) in leading to the V^7/V of F in m. 16. It is as if the train of thought has not been interrupted, even though the narrator's focus has changed. The end of the A^b section in m. 16 returns to the C^7 from m. 12 to return to F as if returning from a daydream as the sinner turns his attention back to Christ (“*Und so geh' ich ganz mich hin*—And so I give myself [to Him] completely”).

³³ Third relations are dealt with in the third chapter of Stein's book: Stein, Deborah J Stein, *Hugo Wolf's Lieder and Extensions of Tonality* (Ann Arbor, Michigan: UMI Research Press, 1985).



Figure 14: mm. 13-17 transposed to the tonic.

The quick 6/4 tempo of this song, in contrast to the slow 6/4 of “Die du Gott gebarst,” recalls the rhythms of the Spanish *zarabanda* (sarabande) style, a dance mentioned in the works of Lope de Vega, one of the *Liederbuch*’s original Spanish authors.^{34,35} The language of the poem does not, however, suggest literal dancing, for Jesus is most likely still a baby in His first few months on Earth, just beginning to hold gaze and recognize faces. The dance, therefore, is in the boy’s bright eyes (“*das Knaben Augen*”), the subject of the poem. Sams says the melody in m. 6 “falls quietly, as if averting its gaze”, which is the only aspect he interprets as eye direction.³⁶ But in fact, the entirety of the piano part signifies the eye movements of the two characters. Following the precedent set by earlier songs such as “Die du Gott Gebarst” and “Führ mich Kind,” we expect to look for motives suggesting deity in the right hand and those of

³⁴ Richard Hudson and Meredith Ellis Little, “Sarabande,” *Grove Music Online*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/24574> (accessed November 14, 2014).

³⁵ Lope de Vega is the author of “Cantorcillo de la Virgen,” translated as “Die ihr schwebet” in Geibel and Heyse’s *Spanisches Liederbuch*.

³⁶ Sams, 257.

mankind to lie underneath, in the left. In this song, the thirds in the right hand stay in continuous motion, repeating the same diad only once³⁷ (in the second measure). The left hand thirds are slightly more stable, with longer notes and more repeating pitches. If the thirds represent the gaze of the characters, the baby's eyes in the right hand move like an infant's, looking here and there but never leaving both eyes on one object for long before moving to the next. The traveler's eyes would also be glancing around somewhat to take in his environment, but focusing mainly, as the text indicates, on the boy's clear, beautiful (*“schön und klar”*) eyes. Figure 15 shows the contour of the thirds in the first two measures. This motion is almost entirely contrary, and this pattern continues through much of the song. Observing this motion of thirds along with the more literal clues found in the text, it seems the characters' eyes follow each other through most of the song without meeting.

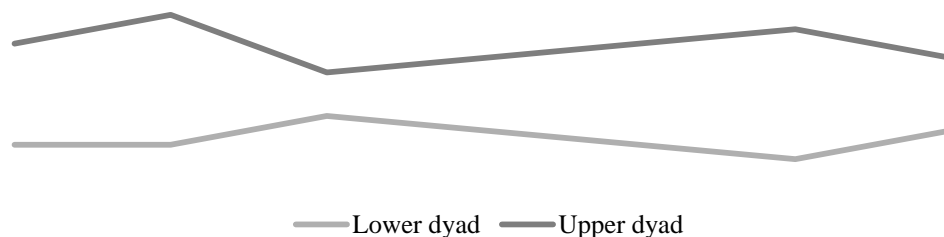


Figure 15: Pitch direction of thirds, piano (mm. 1-2)

Finally, in the piano coda (m. 26) the left hand thirds span the octave from F^4 to F^3 by descending step and the thirds in the right hand come to rest in repeating *portato* thirds. It is in this moment without words that the traveler looks down upon the child

³⁷ Excluding the piano coda that begins in measure 26.

(descending the F major scale) and finds the child looking up to meet his gaze with steady thirds.

For the traveler, it is ironic that by the time he actually sees God, he finds the newborn Savior too young to communicate. Did the weary traveler find the mercy he sought in the baby's eyes? There is not enough evidence coded into the piano coda to say; besides the suddenly-steady eyes, the only development is the change between the cadence of m. 25 and the repeat of this cadence in measure 27. The predominant at the end of the vocal line, the first cadence, is IV^{6-5} . In the coda, the repeat of this cadence uses a passing ii - I motion instead, which corresponds to the sinner's eyes looking down to the baby. On his final note, the sinner's eyes lock with the baby's in an F major triad, suggesting that he has found completion, but based on the remainder of the cycle, I believe that to be a fulfilment of his physical journey only. After this contact with Christ, man and God begin to communicate directly for the first time. The cycle turns to explore the spiritual realm, and there is much still to be accomplished in there on Christ's journey back to His "safe harbor."

CHAPTER 4: REDEMPTION

The songs of redemption, “Mühevoll komm ich und beladen” and “Ach, wie lang die Seele schlummert,” together mark the turning point in this cycle for the sinner. They could almost be considered yet another couplet of songs, describing the sinner’s journey to find spiritual redemption. The sinner is heavy-laden (“*Mühevoll komm ich*”) and searching for forgiveness as he was in “Die du Gott gebarst.” However, by the end of the first song, the only progress he has made is to find the key of (Christ’s) suffering, so it would appear that the journey is a failure, that Sin has won and the traveler has succumbed to death. But in the second song we hear that the sinner will wake up, and in the songs to follow he will be in the supernatural experiencing a vision of Christ in the Garden of Gethsemane extending gifts of mercy. The journey *will* ultimately end in the supernatural with the sinner receiving salvation, but the portal to get there was the death he thought he was trying to avoid.

The plea for salvation in “Mühevoll komm ich” is sung with a passion not heard since the suffering cry of the second song, “Die du Gott gebarst,” the first prayer for salvation, and it brings the cycle past the natural realm, back into the spiritual realm of the first song, “Nun bin ich dein.” The song’s key also enters a new realm, as it is the first foray into Cohn’s Western hexatonic system (H^3), the first step back towards “home” in the cycle’s circular path around the four systems.³⁸ Though the glance of the Savior in “Ach, des Knaben Augen” sprang up a hope of mercy in the traveler’s heart, “Mühevoll komm ich” gives a glimpse into the man’s soul and tells us that eye contact alone was not enough to redeem him from the wretchedness of his sin; as revealed later in the dialog

³⁸ This cyclical path will be discussed at length in Chapter 6.

songs, Christ would have to suffer far more than an uncomfortable manger to effect the salvation of the world. Perhaps looking directly into the eyes of God brought conviction that made him aware of and overwhelmed by his sinful condition and brought him to this suffering plea in “Mühevoll komm ich.”

“Ach, wie lang die Seele schlummert” hails the coming of man’s redemption with the recurring phrase, “*Zeit ist’s, daß sie sich ermuntere* (It is time for [the soul] to awaken).” The only song spoken in a third person narrative, it is an out-of-body experience. The seemingly eternal struggle of “Mühevoll komm ich” has ceased and the soul “could be taken for dead” (“*schläft sie schwer und bang*”), but the text narrates its resurrection to the symbolic sounds of an angel choir and a baby’s cries—images of the new life brought by Christ’s forgiveness³⁹).

“Mühevoll komm ich und beladen”

Matthew Baileyshea has published an extensive analysis of “Mühevoll komm ich” that sheds light on Wolf’s composition from sources of context outside of the cycle.⁴⁰ Although his analysis focuses only on this song, applying his findings to the cycle as a whole reinforce our understanding of its flow and unity, and the meaning found within the music will contribute to our understanding of the text. Baileyshea argues that in “Mühevoll komm ich,” “the narrator remains hopelessly tied to the same repetitive cycle, weighted and accursed,”⁴¹ and that the key of D major at the final cadence is not merely

³⁹ “And you He made alive, who were dead in trespasses and sins...”. Ephesians 2:1 (NKJV).

⁴⁰ Matthew Baileyshea, “‘The Heaviest Weight:’ Circularity and Repetition in a Song by Hugo Wolf,” *Music Analysis* 25, no. 3 (October 2006), 289-314.

⁴¹ Baileyshea, 302.

an example of directional tonality, but rather “the final link in an extended chain of tonalities that is intended to cycle back, inevitably, to the opening key.”⁴² He identifies several aspects of circularity within the song which give the sense of an infinite loop and he relates this circularity to the philosophy of Nietzsche, and the myth of Sisyphus.⁴³ In Baileyshea’s view, *continual repetition* in this song translates hermeneutically as *continuous suffering*. Repetition of rhythmic patterns is the most obvious surface level feature that points to circularity: perpetually returning to the beginning of the rhythm contributes to the sense of continual suffering.⁴⁴ The course of key areas points to continuous repetition. The ABAB form itself reflects another type of repetition. Even though the second A section is transposed up a semitone and the second B section down two semitones from their original statements, they are still clearly identifiable sections. Baileyshea points out that the beginning of the returning A section in m. 30 is somewhat concealed by registral displacement. The rising upper voice of the piano constantly creeps upward either chromatically or diatonically, but like Sisyphus’ boulder it is repeatedly transferred back down to the original register in mm. 17, 33, 47, and 66 only to restart its upward struggle again. The song has four of these ascents (figure 16). The

⁴² Baileyshea, 292.

⁴³ Nietzsche was a contemporary of Wolf who published his philosophies of the “heaviest weight” in his book, *The Gay Science*. Sisyphus was sentenced to roll a boulder up a steep hill, but never succeeded because the boulder would inexorably roll back to the bottom and require Sisyphus to begin the task all over again, resulting in a perpetual state of struggle with no sense of fulfillment. Nietzsche, Friedrich, *The Gay Science: With a Prelude in German Rhymes and an Appendix of Songs*, Cambridge: Cambridge University Press (2001). Thomas Bulfinch, *Bulfinch’s Mythology*, <http://www.classicreader.com/book/2823/34/> (accessed Oct 7, 2014).

⁴⁴ Sams considered this repetition as “obsession” and “self-flagellation.” Sams, 258.

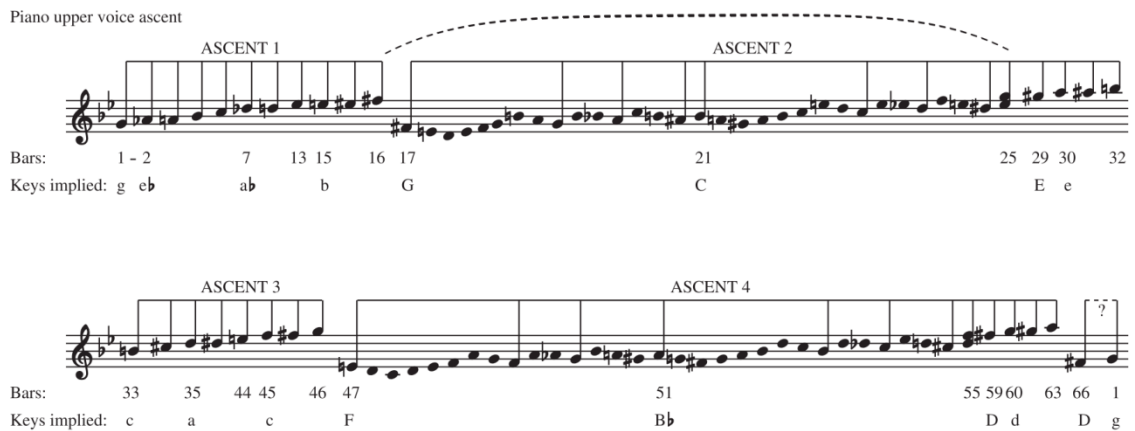


Figure 16: Baileyshea showing the four piano ascents. Reproduced from Baileyshea 2006, p. 300.

return of the A section is concealed because we would expect a break in the midpoint of these ascents to align with the break in the middle of the four sections, but instead, as the first phrase comes back in the voice, “*Mühevoll komm ich...*,” the piano continues in its second ascent in the fifth octave, and only returns to the original register three measures into the A’ section.

The modality of keys reflects the spirit of the narrator, beginning in minor while mourning his current condition (at times touching the dark F flat minor). he swells into major keys during the B sections when pleading his case: that his hope of redemption has precedence in the salvation of Mary Magdalene (“whom you forgave”) and the thief on the cross (“in the realm of Eden”). Baileyshea offers the diagram of key areas⁴⁵ shown in figure 17.

⁴⁵ Baileyshea uses this term as a loose substitution of the more cumbersome, “implied local tonics.” Baileyshea, 310n9.

A				B				A'				B'		
Implied keys:	g	e♭	a♭	b	G	C	E	e	a	c	F	B♭	D	D
Bars:	1–2	3–6	7–14	15–16	17–20	21–28	29–30	31–34	35–44	45–46	47–50	51–58	59	----- 69

Figure 17: Baileyshea's key areas. Reproduced from Baileyshea 2006, p. 291.

Baileyshea identifies these key areas mainly by II – V motion, since a full cadence occurs only at the end of the song (measure 63). In one diagram (here figure 18), Baileyshea shows that the song descends overall by a fourth through a series of ascending fourths: in other words, it takes the long way around to get from G minor to D major. The idea is similar to going around the entire circle of fifths (though taking a few shortcuts) to get to an adjacent key. This separates the two closely related keys by placing them at either end of the song, thus contributing to a sense of distance, perhaps evoking an image the height to which Sisyphus must bring his boulder. Other elements of repetition in Baileyshea's analysis could also be derived from the same diagram. The song repeatedly highlights dominant-tonic motion, or at any rate an ascending fourth (when motion is between two minor keys, such motion is not explicit). Reversing the arrowhead, indicating a return to the beginning (figure 19), arranges the beginning and ending keys into an ascending fourth pattern. Our ears, wanting to hear this motion again, send us back to the beginning in their desire to complete the pattern. The motion of ascending fourths, therefore, is an indication that even the song as a whole implies cyclical (repetitive) motion. Note that although there is a key from Baileyshea's formal diagram missing between each ascending fourth, the purpose of this graph is not to trace every key, but to highlight the familiar pattern that recurs throughout the song in these places.

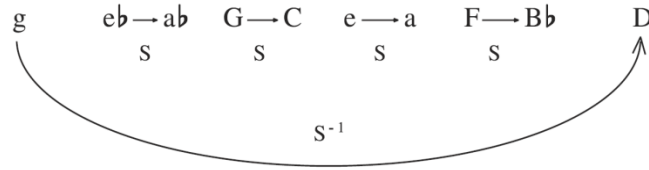


Figure 18: The path of keys through ascending fourths. Reproduced from Baileyshea 2006, p. 298.

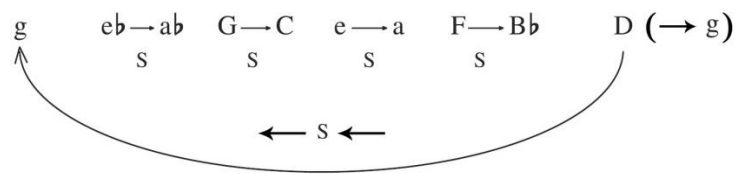


Figure 19: Baileyshea's diagram modified to show the continuing "S" movement

While Baileyshea references philosophies contemporary to Wolf⁴⁶ to provide context, I believe there are indications that Wolf went even further, eliciting a sense of irony indicating that the power of redemption could break even the curse of man's eternal return to darkness and his Sisyphean struggle with sin. Thus, in Baileyshea's argument that the song *references* an eternal return to allude to eternal damnation, I believe he is correct. However, I believe the questions he leaves open—"Is the circle broken? Is the weight of sin lifted?"⁴⁷—can be answered by another level of context: that of the surrounding songs in the cycle and the story revealed therein.

Some of the elements Baileyshea highlights could be open to an interpretation which even counter-indicates, to various degrees, the eternal loop that signifies the

⁴⁶ It is most likely that Wolf would have been well aware of these philosophies when composing the *Liederbuch*. Baileyshea, fn 20.

⁴⁷ Baileyshea, 309.

narrator's entrapment in eternal damnation. For example, he states, "The fact that [a return to E^b minor tonality through an extension of the established pattern] does not occur might be taken as evidence of a positive conclusion: the narrator is freed from the burden of eternal return..."⁴⁸ and "In one respect, the circle is broken with the arrival of the D major cadence in bar 63.... Indeed, the spectre of eternal return is invoked quite clearly at the beginning of the next song in the cycle, 'Ach, wie lang die Seele schlummert!'"⁴⁹

The final tonic of D major, he states again and again, is an allusion to the dominant of the first key, G minor, which indicates that the song begs to restart into the same cycle of misery. To Baileyshea, the fact that the next song begins with the same notes in the same register as the beginning of "Mühevoll komm ich und beladen" suggests that we have begun the cycle again and should consider the narrator eternally doomed. However, seeing as the next song hails the awakening of the soul, the beginning of "Ach, wie lang die Seele schlummert" and its connection with the song before should not be viewed as an affirmation of fate, but as the musical device that, with the Savior's power, reaches into the hell of eternal return and steers it elsewhere, breaking the endless cycle of damnation. After all, the final cadence (mm. 63-69) is where the key of the sinner's suffering, G minor, merges with the key of Christ's suffering, D major.

One feature that Baileyshea glosses over is the transposition of the A' and B' sections. Instead of eternal stasis, the fact that the returns of the A and B sections are transposed at T⁺¹ and T⁻², respectively, actually gives a sense of slow *progress* further and further away from G minor. The initial return that the tonal ear most expects to hear,

⁴⁸ Baileyshea, 308.

⁴⁹ Baileyshea, 299.

the key of the original A section, fails to happen. This begins to undermine the sense of repetition and return, as does the “concealed” point of return in measure 30. Baileyshea mentions the transposition, describing it as centrifugal force leading away from the original tonic, but only applies this analysis to say that the yoke of the final D major pulls us back to the “center,” the original key of G minor, by its dominant relationship.

In my own analysis of “Mühvoll komm ich” (figure 20), I find fewer prominent keys than Baileyshea does for several reasons, primarily because I approached it with the presumption that one should consider the longest stretches possible as a single key area, which can contribute best to the primary goal of finding continuity in an otherwise tonally fragmented song. Thus, even though it redefines the opening tonic as the mediant of the submediant, beginning the analysis in E^b instead of G minor simplifies understanding.⁵⁰ This analysis consolidates the two-measure piano introduction in G minor into the following key area of E^b and considers the short, two-measure areas of B and C in mm. 15 and 45 as transitional rather than full tonicizations. Also, when using roman numerals, the music doesn’t necessarily need to be labeled as being in a major or minor key.⁵¹ When factoring in modal mixture it comes in handy to use both I and i; thus, in this analysis I consider both E major and E minor as simply “E,” a merger which results in the loss of another of Baileyshea’s eleven keys. Two more of his key areas were

⁵⁰ It also leads to the discovery of the return of the piano introduction (which Baileyshea claims is missing in the return) when the *iii – ii* pattern from the intro reappears in m. 30, compressed into two beats and transposed to the key of E.

⁵¹ Baileyshea utilizes this mode of thinking (considering the root only and not the modality of the keys) when tracing the keys through *Tonnetz* space, but not in defining his key areas. Baileyshea, 297.

lost when I factored in G and F as dominants in the keys of C and B^b, respectively.

Figure 21 compares our two interpretations of key areas side by side.

Measure	1	3	7	15	17	21	29	31	35	45	47	51	59	
Mm. tot	2	4	8	2	4	8	2	4	10	2	4	8	10	
Baileyshea	g	e ^b	a ^b	B	G	C	E	e	a	c	F	B ^b	D	13
Durham	E ^b	A ^b	(B)	Corrected To →	[C]	E	(A C)	Corrected To →	[B ^b	D]				8
Mm. tot	6	8	2		12	6	12		22					

Figure 21: Baileyshea's key analysis alongside my own.

Please note that I am not trying to discount or devalue Baileyshea's analysis with my own. Considering the overall pattern of 2 + 4 + 8 hypermeter that Baileyshea's key scheme indicates, there is reason to think that this subdivision of the song is what the composer intended. However, subdivision by 14 measures (2+4+8) does not align with the arpeggiating patterns that Baileyshea points to in the key areas, so alternative perspectives are not excluded simply because they do not line up with this metric pattern.

The eternal return is in itself ironic, with the idea that constant stepwise ascents can represent downward weight by virtue of a few occasional leaps in register; my analysis simply suggests another level of ironic contradiction to the downward pull of the eternal return, showing that even as the sinner is being pulled down, heavy laden and full of cares, his soul is progressing upwards toward salvation.⁵² There is another way to look at the key areas that contrasts with Baileyshea's eternal return. The arpeggiation of key areas in the first 16 measures, E^b – A^b – B (C^b), suggests A^b minor (figure 22). However, the next 12 measures are devoted to the key of C, thus converting (correcting) the somber

⁵² This duality could also represent the sinner's soul leaving the body, drifting upward toward heaven as his body sinks into death's grasp.



Figure 22: Arpeggiation of keys in “Mühevoll komm ich”

minor into major (and maintaining it for a considerable length of time) when the text reflects the sinner’s hope. The next arpeggiation repeats the pattern a half step higher to arpeggiate A minor in measures 29-45. Even though the text returns to a somber mode and the key areas are in minor mode, this arpeggiation has already begun higher than the original arpeggiation, showing upward progress or elevation in spite of the sinner’s burden. The return of the sinner’s hope again in m. 47-59 skips ahead to the new root, converts the mode, *and* elevates the chord; lifting the root A to Bb and expanding the minor third A – C to major Bb – D. Thus, the combined upward progress alongside the sense of return is the irony that Wolf incorporates into this song to show that even though the weight of sin is great, the sacrifice of the Savior is greater.

“Ach, wie lang die Seele schlummert”

“Ach, wie lang die Seele schlummert” is the song that stands against the doom of “Mühevoll komm ich.” Although there are some similarities that bind these two songs (primarily the common opening notes and the ascending piano motive that is even more pronounced in “Ach, wie lang”), the two songs stand in contrast in many respects. Whereas in “Mühevoll” the voice seems bound to the piano’s ascents, in “Die Seele schlummert” it is found soaring above the piano or even singing in an entirely different key. “Mühevoll” was an eternal loop with the illusion/allusion of no end, but “die Seele schlummert” devotes the entirety of both B sections in the ABCB form to the drawn-out

cadence E^b: V-I. The similarities yoke the two songs together, yet the yoke is there to enable the differences to pull the sinner to a different end.

In the tonic accents on the second beat of each of the first three measures the piano first introduces a $\hat{3}-\hat{2}-\hat{1}$ descent in E^b (shown with beams and numbers in figure 23a), which foreshadows the song's end from its beginning much like in "Fuhr mich, Kind."⁵³ The piano then ascends chromatically (unfolding from F to F in two octaves) from m. 2 (and again in m. 4) to m. 11, with an arpeggiation of E^b major (from G to G in mm. 5-6) defining the key. After this, F is emphasized again in mm. 12-15 as predominant (E^b: V⁷/V) by augmented sixths, preparing for the dramatic B section where the text is about to narrate the awakening of the soul.

"Ach, wie lang" represents the only song in the cycle narrated in the third person. There is no "I," "you," or "me" to be found in the text. For once the sinner is too weak to plead for himself, to pray for Christ to guide him, or to pledge his devotion. This third-person perspective emphasizes the lifelessness of the soul, while simultaneously indicating another being, possibly the Holy Spirit, drawing the soul upward with words of hope. While the chromatic ascent in this song mounts in the piano with a steadier progression than the diatonic ascents in the previous song, the voice seems to be forging its own path, in a key apart from the accompaniment, venturing through the keys of C minor (mm. 1-2), F major (as C⁷, mm. 7-11), and Bb minor (mm. 15), with no apparent intent to fall in line with the piano's key centers or upward motion, except on the short declamation in mm. 4-5, "*Zeit ist's, dass sie sich ermuntere*," ("It is time for [the soul] to

⁵³ Although in the former song the melody never reaches its goal of $\hat{1}$ again, here the melody is quite comfortable on tonic.

rouse itself”). The biggest difference between this song and the previous is that here, instead of being pushed up (by the equally weighted voice) like Sisyphus’ boulder, the piano is being *pulled* up by the voice of the narrator: it reaches the key of the voice by the end of each of the three vocal phrases. Figure 23b shows the sections in C minor and F as examples. Each new phrase, then, is like reaching higher to grab another section of rope to pull the soul higher.

a. "Ach wie lang" descending line and piano led by melody

b. Chromatic piano pulled up by melody

Figure 23b shows the sections in C minor and F as examples. Each new phrase, then, is like reaching higher to grab another section of rope to pull the soul higher.

Figure 23: Delayed function of the bass in “Ach wie lang die Seele schlummert.”

The voice's initial key areas of C minor and F major could easily flow to B^b to form the framework *vi*–V/V–V; however, the third key area in the voice is B^b minor, not major. Perhaps the dead weight of the soul has gotten to be too much for the narrator for the moment, while he recalls how “*den in Sündengift sie schlürfte*,” (“in the poison of sin [the soul] sipped”). Or perhaps B^b minor, as considered against the listener's memory of D major (the hexatonic pole of B^b minor, the dominant left unfulfilled in the previous song), is placed here to elicit a sense of the uncanny. The piano meets with this B^b tonality (m. 16) at the gap separating the soul's appearance of death from the narrator's projection of its imminent life, which could represent the uncanny possibility that the dead might live.

The cadential progression of the song to E^b in itself breaks the “Mühevoll” cycle, but there is not much in this song to indicate any one moment we can attribute to the precise moment of salvation. The recurrence of the phrase “*Zeit ist's*,” throughout the song marks the “time” ambiguously, as more of a mini-era than a definite moment in time. The end of “Ach, wie lang” (“*Zeit ist's, dass sie sich ermuntere*,” “it is time for [the soul] to awaken itself”), though not a question in itself, leaves the soul's fate in question. Imagine telling a group of 7-year-olds “It's time for ice cream!” without actually giving them any or telling them where it is. You would clearly be able to see questioning looks on their faces. In a similar way, after the final declaration that it is time for the soul to arise, there is only a one-and-a-half measure piano postlude to complete the V–I cadence that the voice leaves incomplete. Perhaps one could see the bass rising from V to I as the soul's resurrection, but there is no fanfare. To the contrary, the dynamics have been decaying since the *mezzo forte* in measure 35, and the piano upper voice counters the

upward direction of the voice ($\hat{3} - \hat{5}$) as it drops from $\hat{5}$ to $\hat{3}$. This nearly-exact repetition of the cadence at measures 21-22 is also displaced downward by an octave, an anti-climactic direction. The $\hat{3} - \hat{5}$ in the voice is a lingering call upward beckoning the soul to cross into the supernatural realm. The following songs capitalize on this sense of ambiguity to paint the picture of a bewildered soul just ushered into the supernatural as he tries to understand the experience with his mortal mind.

CHAPTER 5: DIALOGS WITH CHRIST

In the two dialogs with Christ—“Herr, was trägt der Boden hier” and “Wunden trägst du mein Geliebter,”—the sinner’s sorrows, which have been the consuming topic of every song the sinner has appeared in thus far, are all but forgotten. Since the Spirit’s exhortation to awake in “die Seele schlummert,” the sinner has been resurrected into the spiritual realm and his focus turns from his former sorrows to the suffering of Christ. In the first, “der Boden,” man witnesses Christ’s own work in preparing the thorns (suffering) that He takes for mankind in order to extend to us the garlands of flowers (salvation, blessings). Then man sees Christ’s wounds in “Wunden trägst du” and is so moved by love for his Savior that he declares he would take back the burden of suffering that he has toiled his whole life to cast off, solely for love for the Savior who selflessly took that burden upon Himself. In both of these songs, we see Christ’s humility in preferring man, taking the punishment to afford man the reward. In a sense, He is lifting man above himself, giving man the place of preference.

These dialogs are another example of how Wolf re-arranged the poems of the *Liederbuch* specifically for the purpose of creating a unified story flow. In Wolf’s cycle, not only does he reverse the order of these two dialogs (9 and 10), he omits the 11th through 13th poems found in the original Geibel and Heyse publication. Sleeman and Davies think that “it is fair to say that the last three poems, omitted by Wolf, are not essential to the coherence of the group as a whole. Two are undistinguished lyrics by Geibel himself, written under the pseudonym of Don Manuel del Rio. The third omission, however, is St. John of the Cross’s wonderful poem of mystical love ‘En una noche oscura’, which Wolf may simply have considered to be too long, for the translation

itself is a fine one.”⁵⁴ Sleeman’s and Davies’ believe that Wolf’s view, based on his re-ordering of the songs, was that the “garden” of “Der Boden” referred to the Garden of Gethsemane, where Christ prayed, sweating blood.⁵⁵ The poem is not a literal description of the events at the Garden of Gethsemane, but a sort of narrative break using other-worldly dialog which gives symbolic meaning to the imagery found in the biblical account of Christ preparing to bear the wounds of Christ’s Crucifixion such as tears, blood, and the crown of thorns.

“Herr, was trägt das Boden hier”

The inquisitive state introduced at the end of “Die Seele schlummert” by the Spirit’s unfulfilled declamation, “It is time...!” is reflected in the character’s curiosity here in “Herr, was trägt das Boden hier.” Man questions Christ on the sights his eyes see and his mind does not yet understand. The initial C[#] half-diminished seventh chord of the piano evokes the sound of the Tristan chord. Though it doesn’t resolve in exactly the same manner as in Wagner’s Prelude, both Wolf’s and Wagner’s chords resolve to a dominant seventh chord by moving two of its tones one-half step (Figure 24). These references seem to be used more loosely in this song than in Wolf’s exact replication of the Tristan chord later in the secular songs of the *Liederbuch* (m. 36 of “Bedeckt mich mit Blumen”). The similarity may even have been unintentional in this song; still, it sets

⁵⁴ To my knowledge, there is no other study published on the omitted poems. By my own translation, poem 11 (one of Geibel’s originals) uses a swan’s death as a metaphor for Christ; poem 12 (another of Geibel’s) is the lament of someone who lost someone to death—possibly an earthly man or woman mourning the deceased Christ or sinner. Poem 13, originally by St. John of the Cross, is an exhortation to prepare for Christ’s second coming.

⁵⁵ Matthew 26:35-56; Mark 14:32-52; Luke 22:39-46; John 18:1-13.

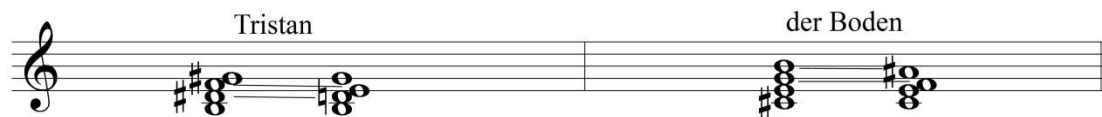


Figure 24: The Tristan chord vs. the opening chord of “Der Boden heir” with resolutions.

an ethereal tone for the scene in which mankind meets his Savior. The hexatonic pole relation between F[#] and D minor in man’s question and God’s answer (mm. 6-7) also imparts an ethereal feeling.

F-sharp is a defining chord in both of the dialogs with Christ; in both songs the piano’s first resolution is to F^{#7}, the first ten measures of “Das Boden Hier” prolong it, and it is the destination key of the final song of this cycle, and thus the destination of the entire cycle. One could say in a simplistic sense that Wolf utilizes the combined breadth of both dialog songs (which begin and end with F[#]) to prolong F[#]—or, at any rate, to bring it to prominence (“Das Boden Hier” is, of course, in E). We have seen that the key of F (natural) has been associated with Christ since the beginning of the cycle (in “Nun bin ich dein” and “Fuhr mich, Kind,” for example). Here in “der Boden hier,” F major occurs only in Christ’s responses. D minor as well—which was intertwined with F major in “Nun bin ich dein” and signifies the mournful side of F major—is only found in Christ’s response. With F[#] as the predominant tonality during man’s questions and F during Christ’s answers, we should surmise that F[#] is symbolic of man, and that Christ has set man in an exalted place above himself, an elevated position of preference supported by Christ and his suffering underneath. The text also conveys this humility, taking the thorns from the garden so that man may enjoy the delicate flowers without harm. The key of E major, seen before in “Nun bin ich dein,” “Die ihr Schwebet,” and “Des Knaben Augen” also contributes to this schema: in these previous songs E major

represented the land of Bethlehem, or *terra firma*, the ground. Thus, the key of D minor symbolically represents the impending (and in a sense eternal) suffering, death, and burial below ground. All of these keys are found in “Der Boden Hier.”

Barbara K. Sable has examined the translation chain in several of Wolf’s settings of Spanish poetry and found that the meaning of the text holds consistent across all translations of “Der Boden Hier:” Spanish, English-from-Spanish, German, and English-from-German. The passive subject of this text is the ground that Jesus waters bitterly with his sweat while toiling in prayer. Sable’s poetic translation of the first stanza suggests that Christ drinks either the mud or the produce that comes from the watered ground,⁵⁶ but this is inconsistent with the clues from other stanzas, even within this same translation. Her interpretation of the word “*Tränkst*” may be at fault,⁵⁷ for all suggestions for the word “*Tränken*” in the dictionary clearly indicate a *giving* of liquid—“[to] water; give to drink; impregnate; saturate;” not necessarily a partaking of drink.⁵⁸ The various other references to water in Sable’s translations include “...land watered so deeply” (“*Tierra que regais así*”), “...fountains cry their showers” (“*Regada con tales fuentes*”), and “...such a river flowing” (“...*solche Bäche rinnen*”).

The piano’s rocking, repetitive appoggiaturas mimic the sound of waves on this flowing river of water during man’s first question, mm. 1-6, and F^{#7} is prolonged for the duration of the question. Christ’s reply begins abruptly in the hexatonic pole of F[#], D minor, on the word “*Dornen*” (“thorns,” m. 7), showing the deity of Christ against the

⁵⁶ Sable, 217.

⁵⁷ Or possibly my interpretation of her choice of the word “drink”

⁵⁸ *Cassell’s German & English Dictionary*, s.v. “Tränken.”

humanity of man. As He continues, saying that the thorns are for Himself, he answers man's questioning F^{#7} with B minor (m. 8). But He directs the conversation back to man and the flowers meant for him ("*der Blumen*"), and there the key lightens to D major with a rising melodic line from F[#] to A[#]: outlining, then returning, to man's key of F[#] in m. 10.

The form of "Der Boden Hier" is quasi-strophic; for though the text forms three uniform stanzas, man's questions probe deeper as his understanding matures.

Man's second question (mm. 11-14) begins on Bm⁶ (instead of Gm⁶ like the first strophe), but ends on another dominant seventh, A^{#7}. The melody of the question also outlines D-G[#], which is (enharmonically) the C^X-G[#] tritone of A^{#7}. Like to the first strophe, the melody outlines and then arrives on a dominant seventh chord. The question posed by man is whether the garden Christ described can actually grow on that ground. Christ answers with "Yes" in m. 15, but His answer is not a simple reply—it is meant to re-direct man's thoughts to the garlands that will be braided there ("*und wisse! Kränzelein... flicht man drinnen.*"—"Know this!..."). Therefore in Christ's response D[#] is not found as a direct resolution or answer to A^{#7}, and the harmony does not find its way to man's key of F[#], but rather to B⁷—like a gesture of re-direction, a finger pointing toward the garden's dirt, i.e., the key of E major. The melody of Christ's second reply also outlines F[#]-A, members of the final B⁷, so in this strophe Christ's reply also outlines then arrives at the dominant seventh, adding an element of question, leading man the question He wants to answer. Man's third and final question is loud and direct, perhaps showing his concern that Christ's strength will give out or the vision disappear before he receives his answer, even though Christ's meek answers have been little louder than *pianissimo* thus far. The entrance of the voice is a whole step higher than in both

previous questions, is *forte*, and the Am⁶ harmony of the piano is repeated with insistence. But man soon realizes he has gotten carried away, for his tone changes with a sudden change to *piano* on “*sprich!*” (“Speak!”) and the F[#] diminished of m. 20 is changed in m. 22; as he returns to the B⁷ where he last heard Christ speak. The D[#] of “*sprich!*” is a secondary highpoint which comes down from the E of his entrance to signal a retraction of his initial insistence. The return of the word “*Dornen*” in Christ’s final reply (m. 23) again brings somber tones, this time low octaves in unison with the voice on G.

Measures 24-25 are a defining moment, a preparation for the revelation that the wreaths of flowers are for man. Man’s first question began with B^b in m. 3, but until this point that pitch has sounded only with its enharmonic equivalent, A[#]. In measure 24 the voice of Christ creeps up to A[#] as He reiterates that the crown of thorns is for Himself, then He interprets the ambiguous A[#] as B^b, the seventh of C⁷, as he extends the wreaths of flowers to man (“...*die von Blumen reich’ ich dir.*”). The relationship between B^b and A[#] is thus illustrated as the link between God and man: the B^b found as the seventh in F:V⁷, the key of Christ; the A[#] found as the third of F[#], the key of man. After this revelation, the scene cuts away to the garlands in the garden with the final cadence E: ii – V – I.

“Wunden trägst du mein Geliebter”

In the biblical account, Christ’s betrayal and arrest, the beginning of the Passion of Christ, occur in the Garden of Gethsemane directly after His prayer. Wolf, following this timeline, paired “Wunden trägst du mein Geliebter,” closely with “der Boden.” In this song the love that man and Christ share is shown by the desire that each has to bear

the burden that Christ has taken (or the death He is about to take) upon Himself for man. The text is slightly vague as to whether this song occurs in the garden with the garland/crown of thorns that were grown there being placed upon his head now (“*Herr, wer wagt’ es so zu färben deine Stirn mit Blut und Schweiss?*”—“Lord, who dares thus to color your *brow* with *blood and sweat?*” [emphasis mine]) , and Sleeman and Davies only refer to the “sacrifice” Christ has taken,⁵⁹ not death by name. The line, “*An den Wunden muss ich sterben*” (“From the wounds I must die”), combined with Christ’s reference to “*Diese Male*” (“These *marks*”), as well as the absence of any mention of death all seem to indicate that this dialog comes before the crucifixion.

I find that “Wunden Trägst du” lends itself to a Schenkerian analysis quite well, even without the presence of a full melodic descent. A fully Schenkerian view will not give us the implicit meaning we search for, but the elements uncovered in the process of analysis are the key to understanding the structure and meaning of the song. “Wunden Trägst du” is set up by key signature, tonal areas, and a partial/interrupted *Urlinie* to be heard in the key of B minor, but this key is never confirmed by a full cadence. Several weaker tonal areas are thus given controlling interest to define the song’s structure.

In this song Christ and man seem intertwined, as in “Der Boden” (but more closely), as both Christ’s key of D and man’s key of F[#] are heavily alluded to in the middleground. The text shows that Christ embraces His suffering out of love for man, and the key that represents His suffering has changed from D minor to D major to reflect this—still below ground, symbolizing death, but in the major mode, symbolizing His expectation for the reward that it will bring. These two keys are much more closely

⁵⁹ Sleeman and Davies, 223.

related than the hexatonic poles D minor and F[#] major which were linked by the tone A[#]/B^b in “Der Boden.” In “Wunden trägt,” D major and F[#] are linked to each other by their common tone, F[#], which dominates the song in the bass with its continuous returns as Bm:V, as shown in figure 24. The progression of the song’s *Urlinie* is interrupted at Bm: $\hat{2}$ with no correction offered, as illustrated in the background graph (figure 25). But the middleground reveals the two controlling sonorities, D and F[#], at play throughout the piece.

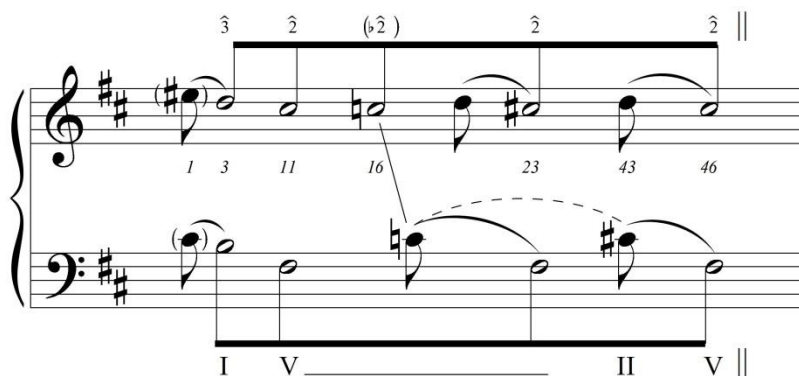


Figure 25: “Wunden trägst du” background.

In figure 26 the two keys are grouped—D major/minor with stems up, F[#] (represented by its dominant, C^{#7}) stems down. The intimacy of these two areas intertwined with each other, both occupying the same space, is a musical embrace that mirrors the love shown in the text. Look, for example, at mm. 7-10, which are comprised mainly of the piano interlude between the refrain and the first strophe, including the phrase, “*Trüg’ ich sie statt diener, ich!* (If only I could bear [your wounds], I!).” The refrain⁶⁰ first presents F[#]/C^{#7} with “*Wunden trägst du mein Geliebter*, (Wounds You bear,

⁶⁰ Which occurs in the Spanish (not in Wolf’s setting) between each strophe, creating a rondo form.

Mm. 1-10
Refrain

F[#]: V⁷ Ger⁶ V⁷ Both!

Strophes
1&2

Bm: V D minor D maj V

Mm. 40-44
Refrain

V V

Figure 26: “Wunden trägst du” middleground. Dm stems up, F[#] (as C^{#7}) stems down.

my Beloved,)” which is answered by D and “*und sie schmerzen dich*; (and they cause You pain).” As man asks in the first strophe, “*Herr, wer wagt’ es... mit Blut und Schweiß?*” D major is outlined again, and in Christ’s wounded reply, we hear the lament bass in D minor until the return to Bm: V on the declaration of love, “*ich dich geliebt so*

heiß,” in measure 23.⁶¹ The pattern repeats in the second strophe with man’s next statement suggesting he bear the wounds, outlining D major and Christ’s reply that the wounds give life (“*Lebenswunden*”) begins with the lament bass and ends on F[#]: V. The third strophe begins the same way, outlining D major with man’s outpouring of devotion and sorrow; but at Christ’s final words (mm. 40-44), the keys are once more entwined in new material. Within this new material there lies a chromatic ascent from C[#] to F[#]. If there is one motif in this cycle that might symbolize the crucifixion of Christ it is this slow rise, mimicking the motion of Christ being hoisted up onto the cross. F[#] lies at the completion of this line; the rising motif also symbolizes Christ, in laying down His life, lifting man above himself. While F[#] brings the cycle to hexatonic pole of its origin in D minor, the half-cadential end leaves the listener with expectancy. By His wounds and death, and because of His love, with this final note Christ leaves man with the eternal promise of life. As José de Valdivielso wrote, “Only He knows truly how to woo who dies in the heat of love.”

⁶¹ For lament bass, see Richard Hudson, "Ground," *Grove Music Online*, Oxford Music Online, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11840> (accessed November 14, 2014).

CONCLUSION: THE UNIFIED CYCLE

Like Wolf's Lieder themselves, the order of the sacred songs in the *Spanisches Liederbuch* are inspired and guided by the text. The story flows from one scene to the next full of struggle, grace, and passion, and the music mirrors this flow in its composition. Hali Fieldman interprets Schoenberg's *Grundgestalt* in instrumental music as a "shaping force," the "connection between the abstract 'idea' and its composing-out into actual music." "The *Grundgestalt* constitutes the initial manifestation of the problem of a work and thus is the link between the composer's atemporal idea and the realization of that idea in time, i.e. the work itself."⁶² In Wolf's *Liederbuch*, the idea—the redemption of humanity through Christ—is composed out through an array of very different styles and keys. There is beauty (and importance) in finding the unifying strings that create flow in the universe, like the way we search for the human element in others every day and find camaraderie in people from seemingly incompatible backgrounds. The paradox of similarity and continuity amid distinctive differences is beautiful. Let us review the cycle's course and the elements that bind the individual songs together.

Connecting the Songs

The Marian songs share several common features that provide connections from one song to the next. The first two songs, though in different keys, share the same beginning and ending pitches in the melody, but reversed. The first song rises from A⁴ to C⁵ with the positive certainty of Christ's mission, while the second descends from C⁵ to A⁴ with the sinner's uncertainty of his chances of redemption ("if you wish to save me").

⁶² Fieldman, 118-19. See Chapter 3 of this thesis, "*Führ mich, Kind.*"

Also, the two songs' various keys (counting both D minor and F major in song 1) work together to outline a D minor triad. The V of D minor in the first song that lingers despite the song's inevitable returns to F major is a harmonic problem in the first song, but foreshadows the D minor arpeggiation and becomes the tonic of the second song in the form of A minor.

Songs 3 and 4, the first Nativity couplet "Nun wandre" and "Die ihr schwebet," share a more obvious musical connection, the key of E. The common key makes it easier to perceive the *Grundgestalt* of "Nun wandre," its inability to reach either G at the ends of the vocal octave, against its resolution in "Die ihr schwebet." The highpoint of "Nun wandre" is F^{#5}, and after the initial descent at the beginning of the song, the lowpoint falls on A^{b4}. This defining problem is not resolved within this song but in the next, as "Die ihr Schwebet" fulfills the leading-tone tendency of (former) highpoint F[#] and allows it to rise to the new highpoint on G.

The two songs in the Nativity group that depict journeys to Bethlehem ("Nun wandre" and "Führ mich, Kind" both feature leaps down to dissonance (usually a half step shy of the root or bass), indicating the travelers, too, have not yet arrived at their destination.⁶³ The culmination of the first journey in Bethlehem, "Die ihr Schwebet," contains only small, consonant downward skips; as well, the culmination of the sinner's travels in the second couplet, "Ach, des Knaben Augen," contains mostly stepwise motion with no dissonant leaps downward. The lack of dissonance in both culminations, when compared against the dissonances before, signals the traveler's arrivals to their destination, their journeys having come to an end. This is one unifying aspect that

⁶³ For example, "Nun wandre," m. 19-20 (a leap to the lowpoint A^b) and "Führ mich, kind," m. 6 ("Wem gelang' es..."—"who could succeed?").

bridges the two couplets of Nativity songs together. Another similarity found among several of the Nativity songs is the ascending groups of eighths, encountered first in the slow, meandering thirds of “Nun wandre,” they are found next in the octaves of rushing wind in “Die ihr Schwebet;” then as both soul-shaking octaves (“*Rüttle mich...*”) and sure, guiding thirds in “Führ mich, kind;” and finally in the closely-mingling thirds of “Ach, des Knaben Augen.” The motif is transformed across these four songs, and—like the Holy Family itself—begins in disoriented wandering, is disturbed by gusty winds, guides the sinner, and dances with the sinner’s eyes. The four Nativity songs, therefore, are unified and grouped together by this motivic string, tracing Christ’s position through this motif. The four-eighth motif extends into one more song, “Mühevoll komm ich,”⁶⁴ but here the eighth notes are static, symbolizing that Christ, in this song, lies still in the tomb. Its position as accented octaves within the slowly rising figures (such as in mm. 3 and 7 and related sections) shows Christ’s position as being subjected to death *with* the sinner in order to bring salvation: “Therefore we are buried with him by baptism into death: that like as Christ was raised up from the dead by the glory of the Father, even so we also should walk in newness of life.”⁶⁵

The D to G minor segue (suggesting V-*i*) from the Nativity songs into the songs and redemption provides a strong bridge between the sections and also supports Baileyshea’s reading of the D major key area at the end of “Mühevoll komm ich” as a means to re-start the cycle. As an ending in “Mühevoll,” it echoes the D major closing of “Ach, des Knaben Augen” which led into “Mühevoll” to start with. The unifying features

⁶⁴ Hear, for example, the wide, open chords pounded at *fortissimo* beginning in measure 25.

⁶⁵ Romans 6:4 (KJV).

between the songs of redemption (songs 7 and 8) are already discussed at length in chapter 4, and they include complex tonal relations and common beginning tones G and Ab (which is especially notable as the two songs are in g minor and E^b, respectively).

Songs 9 and 10 both emphasize F[#] harmony again and again, despite being in the keys of E and B, respectively. Their poetry is very similar, with the dialog controlling the composition. The note F[#] is now the connection between Christ's suffering in D major and man's redeemed key of F[#], but D minor is still present in both songs at the darkest moments.

Connecting the Cycle

We have studied some ways in which the individual sections cohere and how they tie in to the neighboring sections; now let's look at the features that unify the entirety of the cycle. Hexatonic poles of the local tonics represent Christ as both a destination and present help, the dichotomy of Christ's humanity and divinity, the suffering and death of an immortal God, and the sinner's hope of receiving life through death.⁶⁶ In other works, hexatonic poles often signify a more gruesome image of the uncanny, such as Wagner imagining Scarpia as "a dead woman with the hypnotic gaze of the hyper-living."⁶⁷ This idea certainly applies to the death of the sinner and the gruesomeness of Christ's suffering. Earlier chapters have mentioned the local instances of hexatonic, especially around the climax of song 7, "Ach, wie lang die Seele schlummert," but hexatonic poles are also involved in the bigger picture: they define the structure of the cycle as a whole.

⁶⁶ The uncanniness of hexatonic poles is discussed succinctly in Richard Cohn's article, "Uncanny Resemblances: Tonal Signification in the Freudian Age." *JAMS* 57, no. 2 (Summer 2004), 285-323.

⁶⁷ Cohn, "Uncanny Resemblances," 296.

Figure 27 is an overview of the cycle that considers important key areas and melodic highpoints by song. Where there is more than one key area in a song, both have been indicated.

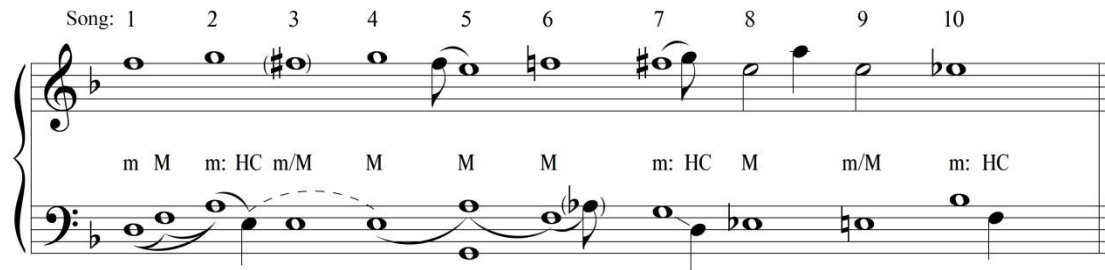


Figure 27: Key areas of the cycle with melodic highpoints

The vocal highpoints of each song are no more than a step away from the song that precedes. The only exception is the ascent to A⁵ in song 8, mm. 17-18, when the soul is awakening and opening its eyes to the light for the first time. Excluding these two measures, the highpoint of this song would remain at E⁵ and lie within the norm of the cycle as just described.

The melodic direction of the songs mirror specific plot points in the story line. In the chart of overall melodic direction in each song (figure 28), we notice that the final note of each song is generally lower than the initial note. Given that entire theoretical systems are built on melodic descent, this should come as no surprise;⁶⁸ but, as in centuries worth of tonal music before, it is the anomalies that draw our interest and most often convey quantifiable meaning. In this cycle there are two songs that remain at the same note, and two that ascend, ending on a higher note. Of the two that are stationary, the first (song 3) reflects the lack of perceived progress in the family's journey to

⁶⁸ Referring, of course, to Schenkerian tonal theory.

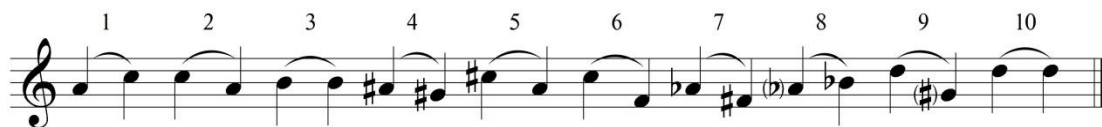


Figure 28: Melodic contours of each song, by initial and final notes.

Bethlehem. The other (song 10) is the culmination of the cycle and the highpoint of all beginning/ending notes (equaling the previous song, also a dialog with Christ). Of the two songs that ascend, the first reflects, as discussed in chapter 1, that the narrator is not a fallen man pledging devotion to Mary, but rather the Son talking to His mother. The second song with melodic ascent is the soul's awakening (resurrection) in song 8. Though the overall ascent of this song is only a whole step (from A^b_4 to B^b_4), the ascending line in mm. 17-18 reaches to A_5 as the light shines on the sinner's slumbering soul, evoking the "rising" of the dead.

Most of the songs relate closely to the first song's key center of D minor, even during the darkness of the sinner's songs. A weak resolution to I^6 (or III) at song 6 concludes the joyous story of Christ coming as a child, but indicates in its weakness that there is more of the story to come. The last song is in B minor, but its closing on $F^\#$ (V) brings closure in several aspects. Richard Cohn mentions in his article on "Maximally Smooth Cycles," that there is "an intuition associated with circularity: that the *path home* ought to *traverse different territory* than the *path of departure* [emphasis added]."⁶⁹ In a traditional sense, the tonal path of the *Spanisches Liederbuch* never reaches its home of D minor; however, tracing the path that the *Liederbuch* traverses through Cohn's

⁶⁹ Richard Cohn, "Maximally Smooth Cycles, Hexatonic Systems, and the analysis of Late-Romantic Triadic Progressions," *Music Analysis* 15, no. 1 (March, 1996), 36 f.n. 14.

constellations reveals a circular path.⁷⁰ The *Liederbuch* begins in the southern cycle in D minor, but for the second song it departs toward the eastern cycle. The *Liederbuch* only revisits its home system on its very last chord, at the hexatonic pole from the place it began. Upon our return to home, we find it has changed; only instead of a sad, depressing return as is sometimes found in Schubert's wanderings (for example, in his *Winterreise* cycle), here the change represents the reversal of man's sinful condition. In fact, it is the death and suffering of "Mühevoll komm ich" in G minor that first makes the critical turn toward home through the western cycle, away from the familiar cycles of the northeastern hemisphere. Through the story of the *Spanisches Liederbuch* sacred songs, mankind is reunited with his maker, but transformed; as Baileyshea says of the sinner in "Mühevoll komm ich," "The burden of sin [is] removed by the same collection that first represented her curse."

⁷⁰ For a road map of the cycles (hexatonic systems), see Cohn, "Maximally Smooth Cycles," 17.

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VITA

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