1995


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AN INTRODUCTION TO THE SONGS
OF FELIX WOLFES (1892-1971)
WITH COMPLETE CHRONOLOGICAL CATALOGUE

A Monograph

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
Doctor of Musical Arts

in

The School of Music

by

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B.M., University of Mississippi, 1985
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August 1995
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LIST OF SCORES

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ABSTRACT

The German-born composer and conductor Felix Wolfes (1892-1971) left a substantial legacy of over two hundred inspired and finely crafted songs. These works have earned him a place among his self-proclaimed ancestors, Brahms, Wolf, Strauss, Mussorgsky, and his teachers, Reger and Pfitzner. Unfortunately, both the composer and his works remain virtually unknown today.

Wolf’s output as a composer consists almost entirely of German lieder. His style is strongly rooted in the Romantic tradition of earlier lieder composers, but Wolf did more than merely imitate his predecessors. While the majority of his output suggests a conservative post-tonal idiom, he frequently stretched the boundaries of tonality further through chromaticism and even ventured into atonality. Wolf’s greatest achievement was not, however, the development of a characteristic “Wolf” style. His genius lay rather in his ability to create music that evolved directly from the poetry. It was in this way that he was able to accomplish a true melding of word and music, and to create a body of unique and individual works.

The purpose of this monograph is to provide an introduction to Felix Wolfes and his songs. The paper is divided into three chapters, the first of which presents biographical information, including his family, education, and professional activity. Chapter Two begins with a brief discussion of general stylistic trends. This is followed by a detailed study of ten songs.

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considered by the author to be some of the most appealing and accessible to both performer and audience. Chapter Three is an annotated catalogue of all 208 of Wolfes’s lieder, both published and unpublished. Each entry contains the title, poet, date of composition, dedication, vocal range, initial tempo indication, publication information, length in measures, and an incipit.
The German-born composer and conductor Felix Wolfes (1892-1971) left a substantial legacy of over two hundred inspired and finely crafted songs. These works have earned him a place among his "self-proclaimed ancestors," Brahms, Wolf, Strauss, Mussorgsky, and his teachers, Reger and Pfitzner. Unfortunately, both the composer and his works remain virtually unknown today.

Wolfes's output as a composer, like that of Hugo Wolf (1860-1903), consists almost entirely of German lieder. His style is strongly rooted in the Romantic tradition of earlier lieder composers, but Wolfes did more than merely imitate his predecessors. While the majority of his output suggests a conservative post-tonal idiom, he frequently stretched the boundaries of tonality further through chromaticism and even ventured into atonality. Wolfes's greatest achievement was not, however, the development of a characteristic "Wolfes" style. His genius lay rather in his ability to create music that evolved directly from the poetry. It was in this way that he was able to accomplish a true melding of word and music, and to create a body of unique and individual works.

Felix Wolfes was born on September 2, 1892 in Hannover into an affluent family. His father, Paul Wolfes, was a book dealer and his mother,  

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Grace Hammond Wolfes, was an amateur pianist. The dual interests of his parents in literature and music were to be the driving forces of Wolfes's life, in particular of his song writing. He and his brothers developed musical talents through their mother's guidance and support; she played piano duets with the young Felix. His brothers, Arthur and Helmut, played violin and cello. Felix's love of reading continued throughout his life and became the inspiration for his songs.

After his early education in Breslau and at the University of Leipzig, Felix went on to the Leipzig Conservatory where he studied piano with Robert Teichmüller (1863-1939) and theory and composition with Max Reger (1873-1916). In 1911, Wolfes moved to Straßburg to study composition and conducting with Hans Pfitzner (1869-1949), who remained one of the most important figures in Wolfes's life; he and Pfitzner corresponded until the latter's death in 1949. From 1913-1915, Wolfes was engaged by Pfitzner as the opera coach for the Straßburger Stadttheater. Wolfes continued in this position from 1915-1916 under the direction of Otto Klemperer, who succeeded Pfitzner during World War I.

Wolfes then began a successful career as a conductor with appointments in Elberfeld (1918-1919), Halle (1919-1923), Breslau (1923-1924), Essen (1924-1931), and Dortmund (1931-1933). As his reputation grew, he frequently served as guest conductor at more important cultural centers such as Cologne, Frankfurt am Main, Mannheim (where he worked with Wilhelm Furtwängler), and Munich. According to Weiner, Wolfes

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4 Ibid.
mastered all the standard repertoire for concert and opera halls; he also frequently presented new works by his contemporaries, such as Pfitzner and Richard Strauss (1864-1949). He also helped make these composers' works more accessible by writing piano-vocal scores for Strauss's operas Die schweigsame Frau and Arabella, and Pfitzner's opera, Das Herz, his choral fantasia, Das dunkle Reich, and his famous “musical legend,” Palestrina. Wolfes also prepared a German edition of Tchaikovsky's Eugene Onegin.

Unfortunately, just as Wolfes was reaching the high point of his conducting career, his performances were banned by the Nazis because of his Jewish heritage. He was dismissed from his position in Dortmund in February 1933 before a production of Die Meistersinger. According to Angelika Forsberg, a close friend of Wolfes, he was told by friends not even to return home that evening. He left all of his belongings behind, including his substantial book collection. Weiner tells of the following months Wolfes spent in hiding with his friend, Fritz Volkmann. Even during this time, Wolfes continued to work on music, particularly the piano-vocal arrangement of Strauss's Arabella.5

In June 1933, Wolfes fled to Paris where he spent the next several years in poverty. During this time he set to music Vieilles Chansons et Rondes Françaises (published by Max Eschig, Paris and Schott and Co. Ltd., London), writing under the pseudonym, René Deloup (French for wolf), in an attempt to earn money. Wolfes played piano in cabarets and also taught private lessons.6 Some of his students were sent by his friend Charles Munch, whom he knew from his time in Straßburg. From 1936 to 1937,

5 Ibid.
6 Ibid.
Wolfes worked as a conductor and opera coach at the Monte Carlo Opera, where his brother Helmuth held an administrative position.

In 1937, Wolfes traveled to the United States. He held an assistant position at the Metropolitan Opera, where he worked with Bruno Walter and numerous other artists who reportedly held him in the highest regard. In New York he conducted the Sunday evening concerts at the Met and the Mozart Festival with the Philharmonic at Carnegie Hall. In the summer of 1939 he traveled to Australia as accompanist to the well known singer Marjorie Lawrence, whom he had met earlier in Paris. He served as the assistant conductor at the Chicago Opera Company in 1945 and toured the United States and Canada. From 1941-1948 he also held a position at the Berkshire Music Festival in Tanglewood under Boris Goldovsky. Despite these opportunities, however, Wolfes's conducting career never again flourished as it had in Germany.

Wolfes finally settled in Boston, where he taught at the New England Conservatory of Music and was associate conductor of the New England Opera Theater. One of the hallmarks of his presence in Boston was the series of concerts of Unusual Vocal Music, for which he selected, prepared, and accompanied vocal works rarely performed at that time. These included songs by Wolf and Mahler that have since become part of the standard repertoire for singers. He also used these opportunities to champion the music of Hans Pfitzner, who he believed was misunderstood and wrongly neglected outside Germany. Wolfes sought to acquaint students and audiences with Pfitzner's music in classes, concerts, and lecture recitals. In his last years Wolfes "put together a slender living mainly as a vocal
Felix Wolfes died on March 28, 1971 in Boston, after suffering heart problems for several years.

In spite of the many difficulties Wolfes endured throughout his life, the image that friends and acquaintances paint of him is one of humor, generosity, humility, and devotion. His shortcomings in the English language frequently amused others as well as himself; and in a lecture recital recorded in 1969, he even invites the audience to find humor in any language problems he might have. He shared his energy and talent willingly with all of his students, frequently forgetting the concept of time altogether during lessons. His devotion is evident in lasting friendships and the very close relationship he shared with his brother, Helmut, who died shortly after he did. The dedications to his songs are filled with the names of respected colleagues, family, and friends such as Helmut Wolfes, Charles Munch, Fritz Volkmann, Angelika Forsberg, Hans Pfitzner, Samuel Barber, Boris Goldovsky, and Gian-Carlo Menotti.

Throughout his life, Wolfes found musical inspiration in the poetry he read so passionately. The resulting songs form the most substantial body of German lieder of the twentieth-century; yet the majority of them were not published nor even performed during Wolfes’s lifetime. These songs will be the focus of the remainder of this paper.

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CHAPTER TWO
THE SONGS OF FELIX WOLFES

The 208 songs of Felix Wolfes represent nearly fifty years of work and are as broad-ranging in musical style as they are in poetic material. Indeed, this variety is the very essence of Wolfes's approach.

Wolfes's lifelong passion for reading introduced him to numerous poets whose works became the seeds from which his music grew. The range of poems is itself impressive, extending from translations of ancient Chinese poets and the symbolist, Verlaine, to German poets from Heine to Hesse. Wolfes rarely set poems that had been previously used by other composers. This is probably due in part to the fact that many of the authors he chose post-date the most prolific lieder composers.

Wolfes seldom altered a poet's work. On those few occasions when he did, changes were limited perhaps to the repetition of a particularly important word or phrase for emphasis. On the other hand, he generally did not adhere to the sectionalized structure of the poems. Indeed, traditional formal structure of any kind is not a standard feature of his songs. In order to create unity, Wolfes used recurring themes, motives, intervals, and rhythmic figures. These devices are almost invariably related directly to the text, and help establish the central mood of the poem.

Each of Wolfes's 208 songs is a unique creation built on the individual stresses, meter, meaning and images of the poem. He frequently
developed musical phrases directly from the shapes of poetic lines. His method of text setting varied with the individual poem. The one thing that did not vary was his strict adherence to the natural inflection of the spoken word. Much of his vocal writing is syllabic, with the line rising and falling just as in speech. To accommodate this inflection, Wolfes frequently used complex rhythms. His melismatic writing is never florid, merely expressively enhanced. Wolfes further conveys the meaning of the text by using word painting. For example, in *Erdgewalt* he uses a long stepwise descending line to illustrate the idea of “coolness rushing below.” Or he may use a recurrent rhythmic figure to represent a bird, as in *Die Nachtigall* and *Blume, Baum, Vogel*. The success of his songs lies frequently in a very memorable impression of the mood of a piece, often captured in the accompaniment, rather than in easily recognizable melodies.

The influences of the earlier lieder composers are apparent throughout Wolfes’s work. The subjects of his songs are those of the Romantics, such as love, longing, parting, nature, and death. Although his melodic and harmonic language is frequently Romantic as well, Wolfes extended the use of chromaticism and in one “study,” *Die Birke* (Hesse), he even experimented with twelve-tone writing. Wolfes also used other devices available to his predecessors and expanded on by twentieth-century composers. These include modality, non-functional progressions, frequently shifting tonalities and meters, and often sparse texture; all serve to illustrate the ever important text. No single aspect of Wolfes’s being can be credited with the creation of these songs. His love of literature supplied the inspiration and resulted in subjects worthy of being set to music. His musical genius and exceptional training resulted in finely crafted, musically
sophisticated songs. His extraordinary pianistic ability helped him compose challenging and beautiful accompaniments. Finally, his experience as an opera conductor and vocal coach afforded him a rare understanding of the singing voice. This knowledge allowed him to create some of the most expressive vocal music of our century.

What follows is a study of ten songs that I believe to be some of Wolfes's most appealing and easily accessible to both performer and audience. The songs represent a small cross-section of his lieder. Each one is a setting of a text by a different poet and depicts its own individual mood and style. Songs from throughout his compositional life are represented. The examination of these songs will address several of the following questions: Who was the poet? Did Wolfes set other poems by him/her? Did other composers set the poem? How did Wolfes set the text? Are key words or phrases illuminated, and if so, how? What is the nature of the vocal line? How does it relate to the accompaniment? How is the mood expressed musically? How does the musical form/structure conform or not conform to the structure of the poem? What aspects of the song are particularly challenging to the singer? Does the song show influence of other composers' works or styles?

In the discussion of each song, I have provided my own translation of the German text. These translations are not meant to be poetic. I have tried to maintain word order when at all possible to aid in the location and observation of Wolfes's treatment of specific words in German. This creates some rather awkward phrases in English but I believe it is helpful for the present purpose.
1. Auf dem See (1943)

On the Lake

Beautiful blue-edged silver cradle
softly deepened green death,
let your bright waves nestle
more gently our boat.

Above your gigantic halls,
above your cool black radiance,
those who travel over
more joyfully hold each other.

Lift up suspended our slender
shell, so that it glidingly falls,
so that it still happier sways
over your underworld.

Under us death's cradle,
above us heaven's wind,
we feel ourselves more blissfully soaring,
more happily aware that we are (alive).

Wolfes set fifteen poems by the distinguished German poet Ernst Bertram (1884-1957) with whom he corresponded. Auf dem See is a superb example of Wolfes's link with his Romantic predecessors. This poem, with its depiction of the joy of life in the proximity of death and its vivid images of nature, is similar to those that inspired Strauss and Brahms. The lush harmonies and expansiveness of the setting are also characteristic of many earlier Romantic lieder.

Wolfes establishes a flexible ternary structure through the use of varied melodic material. The A section, measures 1-27, sets the first and second stanzas of text, and is unified by several statements of the opening chromatic melody. This motive, first heard in the voice in measures 5-8,
Melancholische gedichte

Auf dem See

Ernst Bertram

Felix Wolfes (1943)

Leicht bewegt (J.-es)

With light movement

Poem from Gedichte, 1920. Used by permission of Insel-Verlag.

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Riesenhalen, deiner Kühlere schwarzen Dim.

Glast halten, die hinüberwalten.

Freudiger sich nur umfaßt.
fließend
flowing
Hebe schwebend unsere schlanken
Sche ne, dass sie gleitend fällt,
daß sie noch beglückter schlank
Über deine Unter welt.

etwas ruhig.

Ertes Tempo

Tempo I

Unter uns das Todeswiegen.
Über uns des Himmels Wind, später wir uns

seliger fliegen, seliger wissen,

das wir sind.
recurs in measures 11-14 (piano, transposed up a fifth), measure 22 (voice, partial statement), and measures 26-27 (piano). The B section, measures 28-41, treats the third stanza. It is set off from the A section by the use of a new theme in a different character, forged from the notes of an $E_b$ major triad (measures 28-41). This melody is repeated in the piano in measures 32-35. Although he changes the melodic material in this section, Wolfes retains the arpeggiated accompaniment and the rocking rhythmic motion that characterized the A section. The final $A^1$ section (corresponding to the fourth stanza) begins in measure 42 with a modified restatement of the original chromatic melody at the original pitch; this motive appears again in measures 48-49 and in the postlude.

In *Auf dem See* Wolfes creates a vivid impression of waves through the use of undulating arpeggios in the accompaniment. He establishes a pattern of continuous sixteenth-notes for these figures, though he slows the motion at several points to convey a calmer mood. (See measures 9-10 under the text "grüner Tod" [green death] and measures 33-35 under the words "das sie noch beglückter schwanke" [so that it still happier sways]). The arpeggiations are most dramatic in measure 18 under the text "Riesenhallen" (gigantic halls), implying the depths of the water. At this point the accompaniment ascends from its lowest register in broad quadruplet arpeggios against the rushing sixteenth notes in the right hand.

The $\uparrow\downarrow\uparrow\downarrow$ rhythmic figure that pervades both the voice part and the accompaniment also depicts the images of the text: it effectively suggests the rocking of both the boat and the cradle. Gabriel Fauré (1845-1924) also used this pattern in his song *Les Berceaux* (1879), which shares
with *Auf dem See* its themes of rocking cradles and boats. The pattern is especially conspicuous in measures 28-31 of Wolfes's song, where the text reads *Hebe schwebend unsre schlanke Schale, daß sie gleitend fällt*” (lift up suspended our slender shell so that it glidingly falls). Here Wolfes combines the rhythmic figure with the E♭ major triad gesture mentioned above in a manner that seems to suggest the heaving of the waves.

The five-measure postlude recalls similar material from the B section in outlining a B major triad. However, even more interesting is the striking dissonance created in measure 54 by the sudden introduction of a minor third in an otherwise diatonically major triad. Wolfes has earlier used major and minor harmonies in close proximity under such words as “*grün Tod*” (green death) in measures 9-10 and “*Unterwelt*” (underworld) in measures 37-38. The abrupt introduction of the minor third in the postlude seems to be a reminder of the presence of death. As the poem suggests, this awareness of death makes life even more wonderful.

Harmonic movement throughout the song is determined not by standard tonal syntax, but most frequently by stepwise or third-related movement (as, for example, in the introduction). The material is a somewhat exotic form of traditional harmony using added-tone chords and major/minor versions of the same chord in close proximity. The frequently stepwise bass movement further serves to unify the piece.

Wolfes's use of rhythmic figures, wonderfully rich harmonies, and sweeping melodic lines make *Auf dem See* appealing even to a first time listener. His intelligent vocal writing gives the song further interest for the performer. The lines are broad and lie very well in the voice allowing
higher and more dramatic passages to be sung comfortably. This vocal ease, audience appeal and the fact that it was published in two keys, B major (original)\(^1\) and A major, make \textit{Auf dem See} one of Wolf's most accessible works.

2. \textbf{Blühender Kirschbaum (1958)}

Blooming Cherry Tree

Countless joyful wedding guests, large and small, simple and dressed up, gentlemen and ladies, noblemaiden, knights, countless fathers and mothers, countless children, grand matrons, many huntresses and Amazons, cheeky wenches along with somber, pious people, in the wedding house assemble.

Countless bridal-lovely rooms, here and there girlish finery, countless rosy wedding beds and alongside secluded, cozy little places, for the lady harpists and the sweethearts, countless bowls with drinks, countless cooks and butlers, unlimited room for free actions in the wedding house is held.

Endless coming and going, farewells, returns, reunions, eating, drinking, dancing, love greetings, the desire to embrace loved ones; endless tender embraces, godlike freedom to do as one pleases; endless forgetting of grief and self in the airy hall---during which countless happy minutes in the joyful home float by.

\footnote{1 According to a correction sheet issued with Volume I of \textit{Felix Wolfes Ausgewählte Lieder}, Mercury Music Corporation, 1962, measure 28 of \textit{Auf dem See} should contain the following accidentals in the vocal line: a natural before the G, and a flat before the E.}
Leicht beschwingt, in wechselndem Tempo

Light and swift, flexible tempo

Wie zarte Fanfaren
Like soft fanfares

Flüssig
Flowing

Ped. immer wechselnd
Pedal always flexible

Poem from Blühender Kirschbaum. Used by permission of Verlag Albert Langen-Georg Müller.

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Herrn und Frauen, Edel-fräulein, Ritter, ungezählte Väter wohl und Mütter, ungezählte Kinder, Großermauben, Jägerinnen viel und Ama,
mit Ernst, Frommen, wollen,

Auf dem Edelhof zusammenkommen.

\( J = 108 \)
Unzählte bräutlich schöne Zimmer,

Da und dort wohltäubender Flimmer, unzählte rosige Hochzeitsbetten, und da
neben heimlich trauten Stätten, rosenfarbig ausgeschlagen

Stübchen für die Harfnerinnen und Schön

liebchen, ungezählte Schalen mit Ge
tränken, ungeschätzte Köche wohl und Schenken, etwas verbreitern

zeit nehmen

gemessner Raum zu freiem Warten in dem wieder im Tempo

Hochzeitsbauer ist euthalten.
Ungezähltes Kommen oder

Ge-ben, Ab-schied-neh-men, Keh-ren,
Wiedersehen, Essen, Trinken, Tanzen,

Liebesgrüßen, Liebgestreven Umarmen müssen;

nicht eilig nicht eilig
not hurried not hurried

unzähltes inniges Umfassen, göttlich
unterfreies Sichgewahrenlassen;

ungezähltes Leid und Selbstvergessen in dem Luftigen

leicht

leichtly
55
ungezählte selige Minuten
\( (f=80) \)

57
an dem Freudenheim vorüberfluten,

59
an dem Freuden
\( (f=72) \)

A12-52
29

helm vor ber flu ten.

VP M L

Zeit nehmen take time

62

leicht lightly

Zeit nehmen take time

ALZ 52
*Blühender Kirschbaum* is one of two poems Wolfes set by the relatively little-known Christian Wagner (1835-1918), to whom Dumm refers as "the German cross-number to Grandma Moses." The poem, which depicts a tree rustling and evoking fanciful images, is divided into three stanzas. Wolfes divides his setting into three corresponding through-composed sections, separated by easily recognizable interludes.

Wolfes begins the song with a fanfare establishing the festive mood of the poem. This fanfare can easily be seen in the first measure of the song. The figure is repeated in falling chromatic third relationships and is used subtly throughout the song in measures 5-6, 8, 12-13, 40, and 42. It is particularly conspicuous, in varying forms, in the interludes between strophes and in the postlude. In these instances the motive retains its full length and the chromatic third relationships; the variations are mostly limited to changes in pitch level. During the interlude before the final stanza, however, the original form of the fanfare appears with tone clusters and an inversion of the figure in measure 36.

The accompaniment continues to be the main conveyor of the mood of the poem throughout the song. The descending triplet figures introduced in measure 3 can be thought of as the flurry of activity throughout the imagined wedding house; they are also suggestive of gently falling cherry blossoms from the work's title.

Wolfes takes great care to set the text in a way that follows the rhythms and inflections of speech, thus creating irregular phrase shapes and frequently complex rhythms. While these phrases are perhaps not melodies that linger in the ear after a single hearing, they do very effectively and

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naturally convey the meaning of the text. The setting is for the most part syllabic; the only significant melisma occurs on the final line of text, "an dem Freudenheim vorüberfluten" (in the joyful home float by). Wolfes uncharacteristically emphasizes this line further by repeating it. The melody becomes practically Straussian in its expansiveness, which makes for a very exciting ending. In keeping with the light mood previously established, Wolfes interrupts with one final sounding of the fanfare followed by an ornamented authentic cadence.

Wolfes's exquisite setting of Blühender Kirschbaum presents a challenge to the accompanist in the form of virtuosic demands. From the singer it requires precise diction and a high range. Wolfes addresses the latter by providing alternate notes at the end of the song, as well as a lower transposition. In spite of its technical demands, the strikingly beautiful accompaniment, coupled with a delightful text setting make this example of the post-Romantic lied a rewarding experience for both performer and listener.

3. Blume, Baum, Vogel (1951)

Flower, Bird, Tree

You are alone in nothingness, you burn in solitude, heart, greeting you at the abyss is the dark flower Pain.

3 Wolfs originally composed Blühender Kirschbaum in E major but he also wrote a transposition in C major, and both have been published. However, the transposition does contain two mistakes (according to a correction sheet included with the published volumes): in measure 5, the piano part should have a B natural (following the vocal line) rather than a G, and in measure 30, the lowest note in the rolled chord on beat two should be a D natural rather than a B.
Stretching its limbs
the tall tree Grief,
singing in the branches
the bird Eternity.

The flower Pain is silent
finding no word,
the tree grows into the clouds
and the bird sings on forever.

Wolfes obviously felt an affinity with the Romantic twentieth-century poet Hermann Hesse (1877-1962). He set more of Hesse’s poems than any other poet’s--forty-three in all--comprising over one fifth of his total lieder output. *Blume, Baum, Vogel* is a sober depiction of eternal pain and suffering, which Wolfes effectively conveys in a simple, disturbingly stark setting.

Hesse’s poem is divided into three stanzas, which Wolfes sets in a loose AA\textsuperscript{1}B form. The song begins with a four-and-one-half-measure introduction. Stanza one is set in measures 5-14. Stanza two follows in measure 15 with no interlude. However, Wolfes gives a vaguely strophic quality to the song by setting the opening line of the second stanza to a melodic line similar in shape to that of stanza one. Stanza three is distinguished from the previous stanzas by the interlude in measure 24 that precedes it. It is further differentiated by the narrower range of its opening melodic line and by the slightly less obvious use of the work’s main motive first heard in the beginning. This motive is found in a lower voice in stanza three, rather than the uppermost voice as it had been previously or, as in measures 26-27 and measure 29 is simply not present at all. The song ends with a three-measure postlude.
För H. Lutz Peter

Blume, Baum, Vogel

Hermann Hesse

Felix Wolfs (1951)

Sehr ruhig und einfach (J = 72)
Very quietly and with simplicity

Bist allein.

Lee-ren, glühst eln - sam, Herz.

(keine Triole)
(no triplet)

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grüßt dich am Abgrund dunkle Blume Schmerz.

Reckt seine Äste der hohe Baum

Leid, singt in den Zweigen
Vogel Ewigkeit.

Blume Schmerz ist schweigsam, fließt.

det kein Wort, der Baum wächst bis in die
Wolken, und der Vögel

singt immer

fort.

mit Ped.

with ped.
Hesse's poem is full of symbolic imagery, which gives Wolfes ample scope for text painting. The most important musical symbol is the bird, Eternity, whose song Wolfes introduces in the opening measure with the previously mentioned plaintive motive, C# - D - C#. This motive is similar in form and effect to the one used by Gustav Mahler (1860-1911) in *Um Mitternacht* (1901; Friedrich Rückert), the first part of which also deals with the theme of despair (Wolfes used this same motive earlier in *Der Feind* [1944] under the word "Mitternacht"). Wolfes expands the motive in the right hand in measures 2-4, then repeats it in measures 4-5. It recurs throughout the song in both its initial and expanded forms. In fact, this motive is so pervasive that out of the thirty-seven measures of the song, only eight contain no part of it.

There are numerous additional examples of word painting in this song. For instance, in the phrase "glühst einsam, Herz" (you burn in solitude, heart), Wolfes sets the word "Herz" by itself in measure 10, where it is separated from the preceding and following words by quarter rests. A falling leap in measure 12 emphasizes the word "Abgrund" (abyss). In measure 15 the vocal leap of a major sixth is tied to a rhythmically stretched triplet at the words "reckt seine Äste" (stretches its limbs). In measure 19 the bird motive intensifies with the repetitive upper neighbor figure doubled in the voice on the word "singt" (sings). The bird motive continues unimpeded at its highest pitch level from measures 19-23 under the text "singt in den Zweigen Vogel Ewigkeit" (sings in the branches the bird, Eternity). At this point the word "Ewigkeit" (eternity) is rhythmically lengthened; the same thing happens in measures 28-29 on the word
“wächst” (grows). Measures 29-30 further illustrate the text with an ascending chromatic line that suggests the tree growing toward heaven. The continuous bird motive appears again in measures 30-37 under the text “und der Vogel singt immerfort” (and the bird sings on forever).

Wolfes also establishes the mood of the text by avoiding conventional dominant-tonic progressions. The key signature indicates F# minor, and the prominent upper neighbor “bird” motive hovers around the dominant, C#. The fact that the piece ends on a dominant chord without a resolution to tonic strengthens the feeling of unrest, and further confirms the mood of endless suffering.

Sparse texture, chromaticism and lack of a clear tonal center effectively illustrate the text. As in his other works, Wolfes derives easily singable melodic lines directly from natural inflections and rhythms of the words. Wolfes’s careful attention to the text and the use of the haunting bird motive make this an unforgettable setting of Hesse’s poem.

4. Die Nachtigall (1930)

The Nightingale

It’s because the nightingale sang through the whole night; it is from his sweet sound, the sound and the echo, that the roses have sprung open.

She was once a wild thing; now she walks deep in thought, carries in her hand a summer hat and bears quietly the sun’s heat and does not know what to do.
It's because the nightingale
sang through the whole night;
it is from his sweet sound,
the sound and the echo,
that the roses have sprung open.

Die Nachtigall is one of only two poems Wolfes set by Theodor Storm (1817-1888); the other is Schlaflos. Written in 1930, the song is an example of Wolfes’s early efforts. Alban Berg (1885-1935) also included a setting of this poem in his Sieben frühe Lieder (1905-1908).

Die Nachtigall is particularly straightforward in its formal structure. The basic form is ternary; each of the sections corresponds to a stanza of text. Wolfes further organizes the piece by using piano interludes that help to bridge the contrasting strophes. In his later works, he frequently abandoned such strict formal devices.

Also uncharacteristic of the later Wolfes is the independent vocal line written in regular eight-bar phrases. The accompaniment plays the role of an accessory rather than that of an equal partner. It is also interesting to note that the first sixteen measures (comprising nearly the entire first stanza) are completely diatonic; however, the harmonies are determined by mostly stepwise parallel motion in three voices rather than traditional progressions. The first sixteen measures are also notable for their rhythmic constancy in both the vocal line and the accompaniment. This is consistent with the return of the same material in the A1 section, although the accompaniment varies slightly (specifically through the use of major/minor mixture as previously observed in Auf dem See).
Sie war doch sonst ein williger
Blut; nun geht sie tief in Sin - nen,
Son - ne Glut und weiß nicht, was be - ginn - nen.

Das macht, es hat die

Nach - ti - gali die gan - ze Nacht ge - su - gen. Da

sind von ih - rem sü - ßen Schall, da sind in Hall und
Wi - der - hali die  Ros - sen

(auf-go-sprun-gen)
Wolfes's more familiar traits are evident in the vocal line, which is almost entirely syllabic, yet quite lyrical. The most expansive vocal lines are the settings of the text “die Rosen aufgesprungen” (the roses have sprung open) in both the first stanza, measures 17-20, and third stanza, measures 65-72. These broad lines are created by a stretching of the meter (to illustrate the blooming of roses) which helps to make a smooth transition into the new meter that follows both examples. Wolfes's rhythmic transition back from two-four to three-four meter at measure 49 can be traced in the preceding three measures. His attention to compositional detail is evident in the subdivisions in the right hand, which lead seamlessly into the vocal line in the new meter. This predates Elliott Carter's (1908- ) use of metrical modulation, in which changes of rhythm and meter become part of the structural design.

One of the characteristics of Wolfes's songs in general is the frequent repeated use of a motive or theme to create an overall impression of a piece (as we have already observed in Blume, Baum, Vogel). The use of such a motive is quite obvious in this early song through the use of the sevenths in quick sixteenth-notes in the right hand, which produces the effect of a bird song. This figure is continuous in both the first and last strophes where the text is about the nightingale. It is absent from the contrasting middle stanza and the postlude that reestablishes that stanza's pensive mood. The piece ends with a faint seventh heard above a dominant harmony in the key of B minor.

This early song is mainly distinguished from many of the later songs by its clear ternary structure and by the purely supporting role of the accompaniment. This simple structure combined with the engaging, lyrical
melody makes *Die Nachtigall* a wonderful first acquaintance with the songs of Felix Wolfes.

5. *Du schlank und rein wie eine Flamme* (1944)

You, Slender and Pure as a Flame

You, slender and pure as a flame,
you, as the morning tender and light,
you blooming branch of a noble line,
you, as a spring secret and simple,

Accompany me in sunny meadows,
make me tremble in the evening haze,
lighten my path in the shadow,
you cool wind, you fiery breath.

You are my desire and my thought,
I inhale you with every breath,
I sip you with every drink,
I kiss you in every scent.

You blooming branch of a noble line,
you, as a spring secret and simple,
you, slender and pure as a flame,
you, as the morning tender and light.

Wolfes set three poems by Stefan George (1868-1933): *Das Kloster*, *Nachtwache*, and *Du schlank un rein wie eine Flamme*. He effectively expresses both the pure and passionate moods of the poem without disrupting the flow of the song.

George's poem is comprised of four stanzas, the last of which contains the same text as the first; however the lines are reordered. Wolfes follows this pattern and sets the song in an ABCA\(^1\) form.
Du schlank und rein wie eine Flamme

Stefan George

Felix Wolfes (1944)

Zart, fließend (J=80)

Delicately, flowing

Pedal always very sparing and delicate

Poem from Das neue Reich, 1928. Used by permission of Verlag Helmut Köpper.

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test mich auf sonnigen Mat-ten, um schau-erst mich im Abend-

rauch, er-leuch-test meinen Weg im Schat-ten, du küh-ler Wind, du

_ eine Spur fließender
with a trifle more motion

hei-sser Hauch, du bist mein Wunsch — und mein Gedan-ke, ich at-me

(j = 88)
dich mit je- der Luft, ich schlürfe dich mit je- dem Tran- ke.

Du blühend Reis vom edlen Stamm, du

Wie anfangs

zanart/ delicatedy
wie ein Quell geheim und schlicht, du schlank und zart

rein wie eine Flamme, du wie der Morgen zart und licht.
Wolfes made no alterations to George’s text. While the stanzas are not distinctly separated by interludes, stanzas one, two, and three are set off from each other by varying texture and mood. Stanza four is preceded by a five-measure interlude that adds emphasis to the transposed return of the opening melody.

The song begins with no introduction other than a C octave in the left hand, which is reiterated every two measures during the first stanza. The fluid melody on the words “du schlank und rein wie eine Flamme,” seems to have sprung directly from the text. It is a graceful musical rendition of the inflection and rhythm of the phrase and is among one of Wolfes’s most easily recognizable melodies (Wolfes himself used it again in Das letzte Haus ten years later). An interesting aspect of the melody is the use of fourths stacked in an ascending melodic line. Heard first in the opening measures, the interval of the fourth features prominently throughout the song in both melody and accompaniment. The entire first stanza, measures 1-9, is made up of slight variations of the opening bars, both vocal line and accompaniment, at different pitch levels. The texture of stanza one is quite spare, emphasizing the text, “du schlank und rein” (you slender and pure).

In the second stanza, measures 9-18, Wolfes continues to use the interval of the fourth in the accompaniment, but in a more complex way than before. The accompaniment is rhythmically active and uses the opening vocal melody (based on the rising fourths) contrapuntally in both hands. The vocal line is increasingly chromatic, particularly in measures 14-15 under the text “erleuchtest meinen Weg im Schatten” (lighten my path in the shadow). Wolfes then contrasts this with the striking clarity created
by the cessation of the contrapuntal fourth motive in measures 17-18 under the text "du kühler Wind, du heißer Hauch" (you cool wind, you fiery breath). The contrast is further emphasized by the doubling of the vocal rhythm in the uppermost accompaniment line.

Stanza three is the most obviously passionate one of the poem. To reflect this intensification, Wolfes indicates a faster tempo in measure 19. However, his writing at this point seems to be an effort to hold back the emotion through the use of the steady ostinato. The melody under the text "du bist mein Wunsch und mein Gedanke" (you are my desire and my thought) is a variation of the opening melody of stanza one, but this time poignantly inflected in the minor. The accompaniment gives a sense of solidity, moving in regular block chords. The right hand outlines the same pattern of fourths found in the melody, and the left hand provides stability through repeated chords. The inner voice of the accompaniment for the most part moves in contrary motion to the right hand. This pattern is repeated in two-measure groupings at rising pitch levels (fourths) throughout the stanza. The regular nature of the accompaniment is contrasted with the urgency of the vocal line, which culminates in the final phrase, "Ich küsse dich mit jedem Duft" (I kiss you in every scent). Here Wolfes maintains composure with the instruction zart (delicately) and the marking pp.

At this point (measures 28-32) there is a reflective and slightly ornamented interlude that employs the opening melodic material. Although George reorders the text in the final stanza, Wolfes creates a feeling of recapitulation in measure 33 by using the same melodic material that he does in stanza one, only this time a whole tone higher and marked
espressivo. The accompaniment is fuller than that of stanza one, and uses the full statement of the opening melody in the right hand. This melody appears exactly as it did in the accompaniment of stanza two. A unique feature of the accompaniment in the final strophe is use of a walking bass pattern, which descends from A to D. This finally comes to rest in measure 39 where the original tonality of C returns. The reappearance of the tonic, coupled with the original opening line of text, gives an even stronger sense of recapitulation here where there is also a return to the opening line of text, than in measure 33. The song concludes with an authentic cadence in measures 45-46 followed by the clear sound of an open fifth, C and G.

Wolfes’s Du schlank und rein wie eine Flamme is a superb setting of Stefan George’s poem. He captures the purity and the ardor of the text in a melodic, appealing rendition. While the song does present challenges to the singer in the form of chromatic lines and a broad range (nearly two octaves), these need not be viewed as impediments to performance. Upon close inspection one can see that vocal lines are for the most part assisted by the accompaniment, which is one of Wolfes’s most manageable. Although the tessitura in some passages is quite high, Wolfes always aids the singer by preparing the top notes, usually with the previously mentioned rising fourth intervals.

6. Erdgewalt (1958)

Earth-power

Brooks rush out of the heart of the mountains, full of happiness and in myriads of candles burn forests in ecstasy.
Treetops blaze glowing fire upward.  
The green dome dims the brightness.  
Silently woven in the web of rays  
sparkles enticingly the dragonfly.

Rising stem and roots whisper  
passionate language back and forth  
and out of shadowy nostrils  
rocks rush coolness below.

Valleys exhale gentle breaths  
around the mountains' motionless feet--:  
and I burn in never lost  
fire of all the power and sweetness.

Gently aimed sun-daggers  
strike me. I stand burning out,  
woodland, rocks, mountains, salamanders,  
with you loving, with you blooming.

Wolfes set four poems by Rudolf Binding (1867-1938), a German poet who embraced literature late in life. The poem has a typically Romantic theme, the exaltation of nature.

Binding’s poem is divided into five stanzas. Although Wolfes’s setting is through-composed with no interludes, he articulates the stanzas in various other ways. For example, in measures 5-6, the cadences establish the end of stanza one while the arrival at Eb in measure 6 provides tonal stability for the beginning of stanza two. Stanza three begins in measure 12 and is differentiated from the preceding stanza by the compass of melodic lines (stanzas one and two tend to have broadly rising and falling lines, while the lines in stanza three tend to be narrower in range). The mood of stanza three is also calmer than those prior to it. The mood is indicated by Wolfes’s direction, espr., verhalten (expressive, restrained), at measure 13,
Fur John S. Bowman

Erdgewalt

Rudolf G. Binding

Kräftig, stürmisch (p = 80)
Vigorous, fiery

Bäche stürzen aus dem Herzen der Gebirge voll Begeisterung

viel Ped., wechselnd
much pedal, flexible

und in Myriaden Kerzen brennen Wunder in Verzücken.

Wipfel lobern Glut nach oben Grüßen

schnuppernoll

with impetus

Poem from Die Gedichte, 1937. Used by permission of Rütten & Loening Verlag.

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Eine Wolbung wehrt der Hel - le.

Stumm ins Strahlen - netz ge - woben, blitze verstehend die Li...

Ped. mit jedem Viertel
pedal with every quarter note
flüstern heiße Sprache hin und wieder und aus schatten-vollen

Nü-stern rau-schen Fel-sen Kühle nie-der.

Täler hau-chen lin-den odem un-der

Ped., wechselnd
flexible pedal

Ped., wechselnd
flexible pedal
Ber - ge star - re Fü - ße: und ich

Flexibel pedal
Molche, mit euch lebend,
mit euch blühen.
cresc.
and by the relatively slower rhythmic motion of both the vocal line and the accompaniment. Stanzas three and four are defined by the descending second-inversion chords in measures 17-18, which seem to come to rest on a Phrygian cadence in B♭, then move to a solid change of tonality to D major in measure 19, the beginning of stanza four. The final stanza is distinguished not only by the feeling of harmonic arrival in measure 27, but also by a modified return of the opening accompaniment figure (transposed, without the second-inversion chords, and dynamically subdued to reflect the mood of the text).

Wolfes's approach to Erdgewalt is similar to that in another lengthy, descriptive poem discussed previously, Blühender Kirschbaum (see Number 2 above). In both songs, Wolfes vividly expresses the central mood of the poem mainly through the accompaniment. From the first measures of Erdgewalt, the rapidly descending triads that move in contrary motion with the ascending bass line establish a feeling of power and momentum. Indeed, the accompaniment is a veritable tour de force for the pianist, with its rapid successions of chords, wide reaches, and frequently irregular subdivisions of meter.

The vocal line very effectively communicates the text with its mainly syllabic structure. Wolfes enriches the vocal line by melismatically illuminating particular words such as “Süße” (sweetness) at measures 25-26 and “blühend” (blooming) at measures 36-38. The melody in the latter passage is a transposition of that in measures 6-7, the only such repetition in this otherwise through-composed song.
Erdgewalt uses less word painting than other songs in this group; Wolfes relies instead on the accompaniment to convey the mood of the poem. Nevertheless, a few examples may be found. In measures 17-18, he uses the opening second-inversion chords in a two-measure descent under the words "Kühle nieder" (coolness below) and in measure 34 he sets the word "Molche" (salamanders) to a much more lively figure than those given to the immediately preceding "Waldung, Felsen, Berge" (woodlands, rocks, mountains). The strength of the latter is illustrated by the powerful second-inversion series in the accompaniment.

Much of the beauty of this piece comes from the lushness of the accompaniment, with its rich tertian harmonies and frequent chromatic root movement. This is illustrated quite obviously in the opening five measures where the accompaniment moves in second-inversion chords in E major then in Eb and back to E major in measure 4, followed by a beautifully placed deceptive C major chord in measure 5. This same type of movement may be seen again in the final three measures of the song, presented over a tonic pedal.

Erdgewalt illustrates Wolfes's ability to leave the listener with a lasting impression of the central mood of a piece. While not made up of clearly defined tunes, the syllabic nature of the vocal line very sensitively communicates the text. Throughout the entire song, the longest vocal pause between phrases is only two quarter rests. While this creates a sense of momentum essential to the text, at the initially suggested tempo of one quarter note = 80, the lack of rests is quite challenging for the singer. However, Wolfes's fine vocal writing with its naturally flowing stresses and
rising and falling lines prevents monotony or vocal distress. The occasionally expansive phrases allow the voice to bloom in its best range.

7. Gefunden (1958)

I went in the forest just to go
and nothing to do,
that was my thought.

In the shade I saw
a little flower growing,
shining like stars,
as beautiful as eyes.

I wanted to break it,
then it said gently:
Shall I be broken
only to wither?

I dug it up
with all its little roots,
to the garden I carried it
by my lovely house

and replanted it
in the quiet place;
now it branches out
and blooms on.

Wolfes set only three poems by Goethe: Dämmerung senkte sich von oben, Zigeunerlied, and Gefunden. Written in 1813, Gefunden has a theme familiar in old German poetry, the personification of a flower. Other well known examples by Goethe include Heidenröslein and Das Veilchen. The flower in Gefunden, as the title indicates, is found in the woods.
Für Jack Moe

Gefunden

J. W. v. Goethe

1

Einfach, gemächlich
Simple, at ease

(d=66)

immer Ped., aber klar
always with pedal but clear

Ich ging im Wald so für mich

hin, und nichts zu suchen, das war mein Sinn.
Im Schatten sah ich ein
Blümlein stehen, wie Sterne leuchtend, wie Auglein schön.
Ich will es brechen, das sagt es fein:
Soll ich zum Welken gebrochen sein?

Ich grub's mit allen den Würzlein aus, zum Garten trug ich's am hübschen Haus
und pflanzt es wieder am stillen Ort,
dolce

nun zweigt es immer
mf dolce espr.

und blüht so fort.

Ped., durchstehlig
with pedal, transparent
3.Ped.
Wolfes's setting, composed in 1958, reflects the simplicity of the poem. Indeed, his own instructions for performance are *Einfach, gemächlich* (simple, at ease). Richard Strauss also emphasized the simplicity of the poem in his setting, Op. 56 (1903), one of the few he wrote in a folk-like style.

Goethe's poem consists of five short stanzas. Wolfes set the poem in a through-composed manner; rests, harmonic arrivals, and the returning interval of a seventh help distinguish the strophes. The first stanza ends on the dominant in measure 10. A brief interlude employing the rising seventh figure separates it from stanza two, which begins in measure 12. It ends in measure 17 with a very brief arrival on the tonic. The vocal line rests for two beats, and the accompaniment again uses the rising seventh figure to articulate the beginning of stanza three (measure 18). Stanza four begins in a similar manner in measure 22 following a harmonic arrival in B♭. Stanza five is set somewhat differently than the preceding four. Wolfes seems to punctuate the music as Goethe did the poem. There is no real pause in the vocal line between the two final stanzas (and no punctuation in the text). Instead, in the last stanza Wolfes waits until the end of the second line of text (where Goethe placed a semicolon) to complete the harmonic arrival in F. Wolfes then uses the rising seventh motive and rests within the stanza as he had at the beginning of others.

Wolfes's setting opens with a five-and-one-half-measure introduction from which the vocal line seems to bloom. This introduction provides material that recurs in various forms throughout the song. The most notable example is the figure (mentioned above) of the ascending
seventh followed by stepwise descending motion (shared between the left and right hands in the opening measure), which returns throughout the entire piece in both the vocal line and the accompaniment. Another recurring motive in this piece is the persistent pedal tone, which Rectanus describes as a "rhythmic bass motive." The sequence suggested in the right hand, measures 1 through 3, also continues throughout the song.

The opening vocal line is a prime example of Wolfes's skill. The shape of the melodic line rises and falls with the inflection of the text as naturally as if one were speaking. This, coupled with natural rhythmic stresses, gives the line its own unique character that permeates the entire song. One may view the introduction as fragments of the initial vocal line, which, by means of rising (measures 1-4) then falling (measures 4-6) sequential motion over a constant pedal tone in the bass, seem to move urgently toward completion in it.

The vocal line remains quite simple, virtually syllabic throughout the entire piece. After evolving from the introduction it separates subtly from the accompaniment in measure 7 and rejoins only occasionally, as in measures 12-13, 16, 18, and 21. The piano part is also simple in style, never consisting of more than four voices at a time. For the most part it provides the unifying features of the song, such as the previously mentioned pedal tones and the rising seventh figure that seems to underpin the freer vocal line. This is especially obvious in the second stanza, measures 12-17, where the piano part consists of the ascending seventh figure in a rising sequence, which finally comes to rest briefly on the tonic.

---

Next, Wolfes offers something new in the form of a motive containing a rising and returning minor third. This occurs first in measure 18 (the beginning of stanza three) and seems to be related to the concept of the breaking of the flower, since the figure appears in measure 18 on the words, “es brechen,” and again in the next two measures under the text, “Soll ich zum Welken gebrochen sein?” (Should I be broken only to wither?) This section of the song does not contain the rising seventh figure and is the most chromatic part of the piece. This chromaticism, particularly in the descending vocal melody, aptly expresses the pitiful plea of the flower.

In measure 22 (the beginning of stanza four) there is a return of the rising seventh figure as the speaker digs up the flower and takes it home. Once the flower has been replanted, we see (in measure 28) a return to the exact material found in the accompaniment to the first vocal line in measures 6-8, only this time a whole tone lower. Like the flower, it is in a new location.

In measure 30, Wolfes expands the rhythm of the vocal line at the words “nun zweigt es immer und blüht so fort” (now it branches out and blooms on). This melodic expansion, as well as the fact that the final sung pitch is given no specific indication for a cutoff, musically suggest the blooming forth of the flower. As is common in many of Wolfes’s songs, the final measures (measure 34 to the end of the piece) provide a clear dominant to tonic progression in the key suggested by the key signature (G major). This is in contrast to the avoidance of such progressions earlier in the song.

_Gefunden_ is a charming song that is appealing to both performer and listener. The melodic line flows quite naturally; and the most chromatic passages are doubled in the accompaniment (as in measures 18
and 21) thereby aiding the singer. Among Wolfes's songs, this is one of the few that may be managed by less than advanced students, making it an ideal introduction to his works.

8 Immer wieder (1941)

Again and Again

Again and again, even though we know love's landscape
and the little churchyard with its plaintive names
and the dreadfully silent gorge in which the others come to an end:
Again and again we two go out under the ancient trees, lying down
again and again amid the flowers, facing heaven.

Immer wieder is one of three settings by Wolfes to poems of Rainer Maria Rilke (1875-1926) who was, according to Angelika Forsberg, Wolfes's favorite poet. The other two poems (Herbst and Vergiss, vergiss) have also been published. Wolfes sets the poem in a manner corresponding to the poem's structure; however, while the poem is not divided into stanzas, Wolfes does establish a feeling of strophic form in measures 15-16 (repeat of the text Immer wieder) through the use of an interlude and the same melodic line as the initial statement of the text in measure 1.

Wolfes's hauntingly lush setting aptly depicts the romantic themes of love, death, and the afterlife. The vocal line and the accompaniment are inextricably bound by the harmonic structure and the effective use of duple against triple divisions of the beat. In the opening measures the broad ascending triplet figures of the accompaniment seem to give rise to the melody. In turn, the triads of the triplet figure proceed chromatically with the descent of the vocal line as in measures 1-2, where the harmony moves
Immer wieder

Rainer Maria Rilke

Ruhig bewegt
With quiet motion

Immer wieder,

ob wir der Liebe Landschaft auch kennen

und den kleinen Kirchhof mit seinen klagen...
Na-men und die fürcht-bar ver-schwei-gen-de

Schlacht, in wel-cher die an-dern en-den.
gehn wir zu zwei - en hin - aus un - ter die al - ten Blä - me,

Wir reim - en uns im - mer wie - der,

immer wie - der zwisch - en die Blu - men
32
Himmel.

sohr ruchig
every quietly

36
from B to B♭ to A, and continues to A♭ and G in measures 3-4. This type of movement rather than traditional functional progressions produces the rich, chromatic sound that is characteristic of the piece. The broad, slow triplet figures ascending from the bass, present throughout most of the song, also contribute to the expansive nature of the song. They are noticeably absent in measures 10-14 where Wolfes does a bit of word painting. Here the text reads, “und die furchtbar verschweigende Schlucht, in welcher die Andern enden:” (and the dreadfully silent gorge in which the others come to an end). In measure 10 Wolfes begins a relentless stepwise descent in the bass line, which is imitated by the vocal line in measure 12 and continues in the bass in measure 14.

In measures 15-16 the rising triplet figure returns and the opening vocal line recurs at the original pitch level (spelled enharmonically); however, the pace of the accompaniment figure is slower and the harmonies are different. In the following measures the rhythm becomes more complex as Wolfes stretches the end of the phrase while maintaining accurate speech inflections. The meter signature shifts five times between measures 18 and 23, but the flow remains quite natural. The following measures build up to the climax of the song. The text here is “lagern uns immer wieder” (lying down again and again). Then Wolfes uncharacteristically adds a text repetition, another more emphatic “immer wieder” set to the highest pitch in the song in measure 26. The phrase concludes “zwischen die Blumen” (between the flowers); Wolfes indicates a decrescendo and gives the instruction dolce. This expressive treatment of the word “Blumen” is accompanied by a new figure in measure 28, which
begins with a rising sixth and a descending semitone. The final phrase of
the song, "gegenüber dem Himmel" (facing heaven), is appropriately built of
ascending thirds ending on the word "Himmel" (heaven). The final seven
measures are a postlude beginning with a delicate restatement of the
"Blumen" motive from measure 28. This postlude leaves one with the
feeling of contemplating heaven from among the flowers, as suggested by
the text. It ends with an arpeggiation of a B major chord, the same harmony
that opened the piece.

The use of lush tertian harmonies, chromaticism, and sensitive
vocal writing make Immer wieder an exquisite example of the Romantic
lied. The vocal line, while broad in range, is finely written for the voice,
making it as much a pleasure for the singer as for the audience.


A Little Advice

You will discover much in marriage
which to you a half mystery has been;
soon you will know through experience
how Eve once had to proceed
so she later gave birth to Cain.

Yet, Sister, these marital duties
will you from the heart gladly carry out,
then believe me, they are not difficult.
Yet everything has two sides:
marriage brings truly many joys,
but it can also bring grief.

So when your husband in his bad temper
gives you a scowling look,
which you do not believe to deserve,
think, that’s how men are
and say: "Lord, thy will be done by day
---and mine by night!"
The delightful song *Kleiner Rat* is based on one of the most unusual of Wolfes’s poetic subjects. The poem was included in a letter from Mozart to his sister Nannerl on August 18, 1784. As the title indicates, the poem was intended as a piece of advice to Nannerl just prior to her marriage. Mozart's poem is comprised of three stanzas. While Wolfes’s setting is through-composed, he does distinguish the stanzas through the use of piano interludes.

Wolfes shows his humorous side in *Kleiner Rat*. The chromatic two-measure introduction sets the droll mood of the song (Example 1).5

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Wolfes uses the introductory material as interludes between the stanzas of Mozart’s poem. Example 2a shows the interlude between stanzas one and two, which is a restatement of the introduction a whole tone higher.

---
5 Due to copyright restrictions, excerpts will be used in this study rather than the complete score.
Example 2b shows the one-measure interlude between stanzas two and three, which is related to the material in measure 2 of the introduction in its elaborated chromatic descent.
These interludes help establish structure in an otherwise very freely composed piece. At the start of the song, the vocal line seems to continue the sixteenth notes of the piano introduction. Indeed, the vocal line and accompaniment are inextricably bound throughout the entire song through the rhythmic similarities and frequent unisons. This may be easily seen in the following excerpt (Example 3).

Example 3

One of the most successful features of *Kleiner Rat* is the setting of the text, which Wolfes treats in an almost recitative-like fashion. In fact, the rhythms and pitch inflections of the vocal line are so accurate that one can achieve a very similar effect simply by speaking the words approximating the rhythm and pitch. To achieve this naturally flowing line, Wolfes creates some rather tricky rhythmic combinations (Example 4). Any difficulty in
learning such rhythms, however, is overshadowed by the subtlety of expression they allow.

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Wolfes is at his most humorous in the final stanza. In measures 22-23 under the compliant text "Herr, es gescheh dein wille bei Tag" (Lord, your will be done by day), he indicates rubato, a delicate decrescendo, and even underscores the sentiment with a graceful trill (Example 5).

Example 5 © 1987 The Felix Wolfes Estate
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This contrasts wonderfully with the following waltz-like passage (Example 6), which builds as Wolfes repeats some of Mozart’s text (*und meiner*). The momentum is further increased as Wolfes sequentially raises the accompaniment by a semitone from measures 24-25 to 26-27 and augments the rhythm of the vocal line to emphasize the repetition of text. The chromatic descent in the upper voice of the accompaniment recalls the opening figure of the introduction.
In measure 29 the speaker begins to regain her composure (Example 7). The \textit{pp} high G\# in measure 30 indicates her outward expression of sweetness, while her inward determination to have her own way is suggested in the accompaniment by the trumpet-like battle call in the lowest notes. Her true thoughts are shown in the declarative repetition of "\textit{in der Nacht}," underscored by a piano flourish in a V-I cadence in G. Uncharacteristically, Wolfes provides no postlude, thus lending her statement greater finality.

\begin{musicexample}
\begin{music}
\offset	\begin{music}
\setfnt	\begin{music}
\setfntb	\begin{music}
\texttt{ruhig a tempo}
\end{music}
\end{music}
\end{music}
\end{music}
\end{musicexample}

The extreme chromaticism, complex rhythms, and demanding vocal range make \textit{Kleiner Rat} challenging even for advanced performers. Wolfes knowingly provides alternate notes in the high ending measures to make it accessible to more singers. His rendition of Mozart's humorous "piece of advice" is an entertaining and fresh addition to the lieder repertoire.
10. Weihnachten (1940)

Christmas

Markets and streets are deserted,
silently illuminated is every house,
pensively I walk through the lanes,
everything looks so festive.

By the windows women have decorated
colorful toys devoutly,
thousands of children stand and look,
so marvelously, silently happy.

And I wander beyond the walls
to the open field.
Sublime brightness, solemn awe!
So wide and quiet is the world!

Stars on high their orbits circle,
from the snowy solitude
rises something like wondrous singing---
oh you season full of grace!

One of Wolfes's most enchanting settings, Weihnachten is one of
six poems he set by Joseph von Eichendorff (1788-1857). Wolfes superbly
captures the mood of this moving poem. He sets Eichendorff's four-stanza
work in a through-composed manner. Stanzas one and two are linked by
related melodic material. A piano interlude separates stanzas two and three
as well as three and four.

The song begins with a two measure introduction made up of what
Rectanus calls a "passacaglia-like structure," but may be more aptly
described as an ostinato. This pattern is used throughout the song in
complete and incomplete forms and in various transpositions. The motion
of this ostinato pattern, particularly the shape of the lines containing parallel

---

6 Rectanus, 20.
Bern Andenken meines Bruders Arthur

Weihnachten

Joseph von Eichendorff

Felix Wolfes

(1940)

Ruhig, gehend (J - 56)  
With quiet motion

© Copyright 1941 by Felix Wolfes. Assigned 1962 to Beekman Music, Inc.  
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An den Fenstern haben Frauen buntes Spielzeug fremm geschmückt.

An alles sieht so festlich aus.
Und ich wandre aus den Mauern bis hin aus ins freie.

Feld, zart delicately. Hohes Glänzen, heif.

- ges Schau ern! Wie so weit und

dim.

still die Welt!
sehr ruhig
very quiet

ohne Ausdruck
without expression

Aus des Schnees Ein - sam - keit

5 0

5 4

5 8
tenths, which I will refer to as the traveling motive, suggests the walking of the speaker. The parallel tenths at the beginning are also somewhat reminiscent of the motion in Hugo Wolf's *Nun wandre Maria* (1889), in which Mary and Joseph are traveling to Bethlehem.

The first two stanzas are treated in basically the same way, though there are subtle changes in the traveling motive in stanza two (such as the use of parallel fifths in the right hand in measures 15-16 and the elimination of any parallel motion in measures 13-14 and 17-18). Of interest in stanza one is the change in accompaniment at measure 7. This is repeated in the next four measures under the text "Sinnend geh ich durch die Gassen" (Pensively I go through the lanes). While there is still a feeling of motion with a change in pitch on every beat, this figure, with its repeated plagal cadence in F seems to stress the more devout, pensive aspect of the text.

Wolfes further emphasizes the pious nature of the poem by the use of ecclesiastical modes. For example, the vocal line in measures 3-4 starts in G Lydian and ends in G major, though the underlying harmonies are more complex. Modality is more obviously used in association with the various transpositions of the traveling motive. Examples may be seen in measures 15-20 (E Mixolydian), measures 21-22 (A Mixolydian), measures 23-24 (A Dorian), measures 31-32 (D Dorian), and measures 33-34 (B^D Dorian).

One of the most wonderful moments of the song occurs in stanza three. Up to this point, Wolfes has written two stanzas where the traveling motive plays a large role. In stanza three the motive continues in parallel sixths under the text "Und ich wandre aus den Mauern bis hinaus ins freie Feld" (And I wander beyond the walls to the open field). Suddenly as the
speaker stops to contemplate his surroundings at measure 36, Wolfes stops the motion and introduces a delicate series of descending first-inversion triads in the piano a full two octaves above what preceded them. In measure 37 the vocal line enters with the same pitches as in measure 36. The vocal line in this section shows Wolfes at his best; the exquisite text setting is perfectly written for the voice. The relatively long rests in the vocal line in measures 36-49 enhance the feeling of absolute wonder in the text "Hehres Glänzen, heil'ges Schauern! Wie so weit und still die Welt" (Sublime brightness, solemn awe! So wide and quiet is the world!) In this section the traveling motive has been reduced to a trembling figure extremely low in the bass, which further emphasizes the awestruck mood of the text.

The final strophe begins at measure 50, where Wolfes uses the extreme ranges of the piano to illustrate the text "Sterne hoch die Kreise schlingen" (Stars on high their orbits circle). In measure 51 the accompaniment in both hands moves in parallel stepwise sixths; the right hand returns to the traveling motive shape in measures 52-53 and 56. In measures 54-57 Wolfes uses polytonality, perhaps to represent the incomprehensible nature of creation: the right hand suggests Bb minor and the left C# minor.

The final phrases are some of the most wonderful from a singer's standpoint. From measures 58-68 Wolfes writes a broad, expressive line to the text "Aus des Schneees Einsamkeit steigt's wie wunderbares Singen" with ascending scalar movement appropriately under the word "steigt" (rises). The line reaches its high point on the word "Singen" (singing) in
measures 66-67. The final expansive vocal line is supported by the return of the traveling motive at its original pitch level. The last word, "Zeit," is part of an authentic cadence in D major. The following nine measures of postlude are played over a tonic pedal and contain reminiscences of previously used material, most notably the traveling motive in parallel sixths in the starkly contrasting key of Bb minor. A final statement of the dominant is outlined in the bass notes in measures 80-81 (a rhythmic augmentation of the traveling motive) and comes to a definitive rest on D major in measure 82.

*Weihnachten* is an outstanding example of Wolfes's writing at its best. He selects a fine poem and through specific compositional devices (such as the ostinato figure and modality) firmly establishes the mood of that poem. The vocal line contains both naturally inflected, simple phrases and sweeping melodies superbly written for the voice.

The songs of Felix Wolfes are an important body of work that has until this time gone relatively unnoticed. These musically sophisticated and challenging songs deserve a place in the standard lieder repertoire for singers. It is my hope that through these studies an interest in performing the songs may be sparked and in turn, the songs may speak for themselves.
CHAPTER THREE
SONG CATALOGUE

This catalogue contains entries for all 208 of Wolfes’s lieder. The entries are listed chronologically and include the following information:

1. title of the song
2. poet’s name and dates
3. date of composition
4. dedication
5. publication information
6. tempo indication
7. range
8. length in measures
9. incipit

This information was gathered from the published scores and fair copies in Wolfes’s own hand. These copies, as well as sketches, are found at the Houghton Library at Harvard University.

The poets are identified by full name in the first citation, thereafter by last name only. Dates of the poets are given when possible. Since Wolfes took poetic inspiration from wherever he found it, including newspapers and the works of friends and acquaintances, the dates of all poets are not available.
Wolfes meticulously recorded the date of composition for each song. The dates listed in this catalogue correspond to those Wolfes placed on the fair copies found at the Houghton Library.

The dedications that Wolfes provided for nearly all of his songs give us an insight to his circle of friends and colleagues. For the published songs, the dedications given here appear as they do in the scores. While Wolfes did not write dedications on the fair copies, a list of dedications does exist in the hand of his brother, Helmuth. This list is in the possession of Felix's friend, Angelika Forsberg, who graciously transcribed it for me. Dedications from the published songs will be printed in italics to distinguish them from those derived from Mrs. Forsberg's list. The last four songs Wolfes composed have no written dedications; however, Mrs. Forsberg wrote to me in a letter that he mentioned that *Aphorismus* might be "for my friends." The song's dedication is listed this way.

Ranges in the entries will be indicated by the use of the system endorsed by the U.S.A. Standards Association, in which middle C is represented as $C^4$. For published works with specific voice range indications, the standard abbreviations (H [high], M [medium], and L [low]) will be given as well.

Publication information will be listed as follows:


Volumes 1-5 of the *Ausgewählte Lieder* are no longer in print; however, Theodore Presser Company currently holds the plates and the
rights to the songs. They are available by special request. Theodore Presser is in the process of publishing the remaining Wolfes songs. Volume XII is currently in progress; the anticipated date of publication is late 1995.

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Ich kam so fromm, ein Weisen-kind,

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<td><strong>2</strong> Mondnacht auf dem Meer</td>
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<td>Poet: Li-Oey (trans. Hans Bethge)</td>
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<td>Dedication: Fritz Doenecke gewidmet</td>
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Dr vol-le Mond steigt aus dem Meer herauf,
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9  Title: Im Alter  
Date of Composition: 1932  
Poet: Eichendorff  
Length: 40 mm  
Dedication: Meinem Bruder Helmuth gewidmet  
Range: F#3 - F#5  
Initial Tempo: Ruhig  
Publication Information: AL Vol. V (L)  
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10  Title: Verklärter Herbst  
Date of Composition: 1940  
Poet: Georg Trakl (1887-1914)  
Length: 66 mm  
Dedication: Herbert Spielman gewidmet  
Range: Ab3 - E5  
Initial Tempo: Breit strömend (J = 92)  
Publication Information: SL Vol. VII (M)  
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11  Title: Weihnachten  
Date of Composition: 1940  
Poet: Eichendorff  
Length: 83 mm  
Dedication: Dem Andenken meines Bruders Arthur  
Range: D4 - F#5  
Initial Tempo: Ruhig, gehend (J = 56)  
Publication Information: AL Vol. I (H)  
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**Seltsam, im Nebel zu wandern!**

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**Immer wieder**

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<td>Poet: Hugo von Hofmannsthal (1874-1929)</td>
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<td>Dedication: für Thomas A. Waggoner</td>
<td>Range: F#3 - C#5</td>
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<td>Initial Tempo: Gemessen (♩ = 63)</td>
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**Und Kinder wachsen auf mit tiefen Augen,**
15 Title: Letzte Bitte
Poet: Richard Dehmel (1863-1920)
Dedication: für Thomas A. Waggoner
Initial Tempo: Ziemlich langsam ($J = 66$)
Publication Information: AL Vol. V (L)

Le ge de i-ne Hand au fme-ne Au gen.

16 Title: Weinende Frau
Poet: Friedrich Schnack (1888-1973)
Dedication: Meiner Mutter
Initial Tempo: Zart und fließend ($J = 72$)
Publication Information: AL Vol. I (H)

Du musst viel Tränen weinen:

17 Title: Die Fuge
Poet: Bertram
Dedication: in memory of Joachim von Helmerson
Initial Tempo: Ruhig ($J = 58$)
Publication Information: unpublished

Sog lang - sam und wie Trä - fen fall - end
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<td>Dedication: Mela Reisner gewidmet</td>
<td>Range: D₄ - A₅ (H) and C⁴ - G⁵ (M)</td>
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<td>Publication Information: AL Vol. I (H) AL Vol. III (M)</td>
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<tr>
<td></td>
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<td>Schön un-blau-te Sil-ber-wie-ge,</td>
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<td>Be-vor er in die blau-e Flut ge-sun-ken,</td>
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<td>Initial Tempo: Gemessen, aber nicht langsam (♩ = 84) Mit Energie</td>
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<tr>
<td></td>
<td>Publication Information: AL Vol. III (M)</td>
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<tr>
<td></td>
<td></td>
<td>Ei-nen ken-ne ich, wir lie- ben ihn nicht.</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Date of Composition</td>
</tr>
<tr>
<td>-----</td>
<td>-------</td>
<td>---------------------</td>
</tr>
<tr>
<td>21</td>
<td>Du schlank und rein wie eine Flamme</td>
<td>1944</td>
</tr>
<tr>
<td>22</td>
<td>Brunnen Inschrift</td>
<td>1945</td>
</tr>
<tr>
<td>23</td>
<td>Spruch des Engels</td>
<td>1945</td>
</tr>
<tr>
<td>Title: Allein</td>
<td>Date of Composition: 1945</td>
<td></td>
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<tr>
<td>-------------</td>
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<tr>
<td>Poet: Hesse</td>
<td>Length: 20 mm</td>
<td></td>
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<tr>
<td>Dedication: für Mogli Lenz</td>
<td>Range: C#4 - F5</td>
<td></td>
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<tr>
<td>Initial Tempo: Einfach (( \frac{9}{8} = 92 ))</td>
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<tr>
<td>Publication Information: SL Vol. VIII (L)</td>
<td>Used By Permission Of The Publisher</td>
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<table>
<thead>
<tr>
<th>Title: Auf Wanderung</th>
<th>Date of Composition: 1946</th>
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<tr>
<td>Poet: Hesse</td>
<td>Length: 30 mm</td>
</tr>
<tr>
<td>Dedication: für William Olch</td>
<td>Range: Bb3 - F#5</td>
</tr>
<tr>
<td>Initial Tempo: Fließend, zart und ausdrucksvoll (( \frac{40}{8} ))</td>
<td>© Copyright 1946 by Felix Wolfes</td>
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<table>
<thead>
<tr>
<th>Title: Bei Mondaufgang</th>
<th>Date of Composition: 1946</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poet: Sao-Han (trans. Bethge)</td>
<td>Length: 44 mm</td>
</tr>
<tr>
<td>Dedication: für Stefan Mengelberg</td>
<td>Range: D#4 - F#5</td>
</tr>
<tr>
<td>Initial Tempo: Ruhig fließend (( \frac{72}{8} ) etwa)</td>
<td>© 1947 by Felix Wolfes Estate</td>
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<tr>
<td>Publication Information: SL Vol. X (M)</td>
<td>Used By Permission Of The Publisher</td>
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</tbody>
</table>
27  Title: Vorfühling  
Poet: Hofmannsthal  
Dedication: Hans Pfitzner gewidmet  
Initial Tempo: Leicht fließend, zart, ohne viele Nuancen  
Publication Information: AL Vol. I (H)  
Date of Composition: 1947  
Length: 56 mm  
Range: G#4 - G#5  
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Es läuft der Frühling-wind durch kalte Alleen,

28  Title: Herbst  
Poet: Rilke  
Dedication: Paul Jossmann gewidmet  
Initial Tempo: Sehr ruhig ( \( \dot{J} = 80 \) )  
Publication Information: AL Vol. III (M)  
Date of Composition: 1947  
Length: 57 mm  
Range: D4 - F#5  
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Die Blätter fallen,

29  Title: Stimme der Mutter  
Poet: Ernst Wiechert (1887-1950)  
Dedication: zum Andenken an Agnes Keck-Wildermann  
Initial Tempo: Sehr ruhig und einfach ( \( \dot{J} = 50 \) )  
Publication Information: AL Vol. III (M)  
Date of Composition: 1948  
Length: 28 mm  
Range: D#4 - C#5  
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Mit wunden Füssen komm' ich gegangen,
30 Title: Unter den Sternen
Poet: Conrad Ferdinand Meyer (1825-1898)
Dedication: Rex Harrower gewidmet
Initial Tempo: Kräftig, frisch ($J = 58$)
Publication Information: SL Vol. VI (H)
Date of Composition: 1948
Length: 44 mm
Range: $C^4 - G^\#5$
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Wer in der Sonne kämpft, ein Sohn der Erde,

31 Title: Totengräber und Mädchen
Poet: Schnack
Dedication: Hans Pfitzner gewidmet
Initial Tempo: Ruhig fließend ($J = 60$)
Publication Information: AL Vol. I (H)
Date of Composition: 1949
Length: 44 mm
Range: $D^b^4 - G^5$
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Heute straft du, schöne Frühlingsblume,

32 Title: Möwenflug
Poet: Meyer
Dedication: für Anton und Muriel Wolf
Initial Tempo: Langsam gleichmässig kriesend ($J = 80$)
Publication Information: AL Vol. I (H)
Date of Composition: 1950
Length: 81 mm
Range: $B^3 - A^5$
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Möwen sahn einen Felsen kreisen ich
33 Title: Blume, Baum, Vogel  
Poet: Hesse  
Dedication: für H. Lutz Peter  
Initial Tempo: Sehr ruhig und einfach  
Publication Information: AL Vol. II (H)  
Date of Composition: 1951  
Length: 37 mm  
Range: C#4 - G#5  
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Bist allein im Leeren,

34 Title: Über die Felder  
Poet: Hesse  
Dedication: für Raymond LaRoche  
Initial Tempo: Ruhig, gleichmässig (\( \text{j} = 66 \))  
Publication Information: SL Vol. IX (H)  
Date of Composition: 1951  
Length: 28 mm  
Range: E4 - G#5  
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Über den Himmel Wolkenziehn,

35 Title: Die Birke (A Study)  
Poet: Hesse  
Dedication: Helmuth gewidmet  
Initial Tempo: Graziös bewegt, nicht eilig  
Publication Information: SL Vol. IX (H)  
Date of Composition: 1951  
Length: 56 mm  
Range: D4 - F#5  
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Eines Dichters Traum - ge - rank
36 Title: Die stille Stadt  
Poet: Dehmel  
Dedication: für Lulu Cossmann  
Initial Tempo: Ruhig, leise (J = 66)  
Publication Information: SL Vol. VIII (L)  

Lieg' ei-ne Stadt im Ta-le,

Date of Composition: 1951  
Length: 40 mm  
Range: C³ - G⁵  
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37 Title: Nun leuchtet schon wieder  
Poet: unknown  
Dedication: Fritz Wolkmann  
Initial Tempo: Freundlich bewegt (J = 88)  
Publication Information: Anticipated SL Vol. XII  

Nun leuch - tet schon wie-der der Him - mel ü- ber Blau

Date of Composition: 1951  
Length: 50 mm  
Range: E³⁴ - A⁵  
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38 Title: Ein Winterabend  
Poet: Trakl  
Dedication: für Richard Foster  
Initial Tempo: Leise und sehr ruhig (J = 56)  
Publication Information: AL Vol. II (H)  

Wenn der Schnee ans Fen - ster fällt, lang die A - bend-glock-ke läu - tet,

Date of Composition: 1952  
Length: 36 mm  
Range: B³ - F⁵  
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Assigned 1963 to Beekman Music, Inc.  
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39  Title: Nachklänge Beethovenacher Musik  Date of Composition: 1952
Poet: Brentano  Length: 78 mm
Dedication: für meinen Bruder Helmuth  Range: A\textsuperscript{3} - C\textsuperscript{5}
Initial Tempo: Sehr ruhig halbe Takte (\( \cdot \, \text{ca. } 40 \) )
Publication Information: SL Vol. VII (M)  Used By Permission Of The Publisher

40  Title: Am Ziele  Date of Composition: 1952
Poet: Josef Weinheber (1892-1945)  Length: 66 mm
Dedication: Momme Mommsen gewidmet  Range: B\textsuperscript{3} - F\textsuperscript{#5}
Initial Tempo: Sehr ruhig (\( \cdot \, \text{etwa } 76 \) ) © Copyright 1954 by Felix Wolfes
Assigned 1962 to Beekman Music, Inc.
Publication Information: AL Vol. III (M)  Used By Permission Of The Publisher

41  Title: An einen Schmetterling  Date of Composition: 1952
Poet: Weinheber  Length: 40 mm
Dedication: Else Betz gewidmet  Range: B\textsuperscript{3} - C\textsuperscript{#5}
Initial Tempo: Ruhig schwebend, leicht und gleichmässig (\( \cdot \, 60 \) ) © 1952 by Felix Wolfes Estate
Publication Information: SL Vol. IX (H)  Used By Permission Of The Publisher
<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Abschied vom Leben</td>
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<tr>
<td>Poet: Stefan Zweig (1881-1942)</td>
<td>Length: 40 mm</td>
</tr>
<tr>
<td>Dedication: Helli gewidmet</td>
<td>Range: A³ - Eb⁵</td>
</tr>
<tr>
<td>Initial Tempo: Ruhig bewegt ((\text{J} = 56))</td>
<td>© 1952 by Felix Wolfes Estate</td>
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<tr>
<td>Publication Information: SL Vol. VIII (L)</td>
<td>Used By Permission Of The Publisher</td>
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<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition: 1952</th>
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<tbody>
<tr>
<td>Tief in den Himmel verklingt</td>
<td></td>
</tr>
<tr>
<td>Poet: Ricarda Huch (1864-1947)</td>
<td>Length: 38 mm</td>
</tr>
<tr>
<td>Dedication: Lukas Foss gewidmet</td>
<td>Range: C⁴- C⁵</td>
</tr>
<tr>
<td>Initial Tempo: Sehr ruhig ((\text{J} = 44))</td>
<td>© Copyright 1952 by Felix Wolfes</td>
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<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition: 1953</th>
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<tbody>
<tr>
<td>Dämmerung senkte sich von oben</td>
<td></td>
</tr>
<tr>
<td>Poet: Johann Wolfgang von Goethe (1749-1832)</td>
<td>Length: 41 mm</td>
</tr>
<tr>
<td>Dedication: Paul Jossmann gewidmet</td>
<td>Range: B³- A⁵</td>
</tr>
<tr>
<td>Initial Tempo: Ruhig, ohne viele Nuancen, (\text{J} = \frac{3}{4})</td>
<td>© Copyright 1953 by Felix Wolfes</td>
</tr>
<tr>
<td>Title</td>
<td>Date of Composition: 1953</td>
</tr>
<tr>
<td>------------------------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>45 Der Einsiedler</td>
<td></td>
</tr>
<tr>
<td>Poet: Eichendorff</td>
<td>Length: 58 mm</td>
</tr>
<tr>
<td>Dedication: Meinem Bruder Helmut</td>
<td>Range: C⁴ - G⁵</td>
</tr>
<tr>
<td>Initial Tempo: Ruhig, ausdrucksvoll, aber einfach (J = 66)</td>
<td>Publication Information: SL Vol. VII (M) Used By Permission Of The Publisher</td>
</tr>
<tr>
<td>46 Es geht eine dunkle Wolk' herein</td>
<td></td>
</tr>
<tr>
<td>Poet: unknown</td>
<td>Length: 28 mm</td>
</tr>
<tr>
<td>Dedication: für Herbert Jessel</td>
<td>Range: B³ - F#⁵</td>
</tr>
<tr>
<td>Initial Tempo: Einfach (J = 82)</td>
<td>Publication Information: SL Vol. VII (M) Used By Permission Of The Publisher</td>
</tr>
<tr>
<td>47 Den Toten</td>
<td></td>
</tr>
<tr>
<td>Poet: Weinheber</td>
<td>Length: 55 mm</td>
</tr>
<tr>
<td>Dedication: für Gerhard Frommel</td>
<td>Range: C⁴ - F⁵</td>
</tr>
<tr>
<td>Initial Tempo: Sehr ruhig (J = etwa 40)</td>
<td>© 1953 by Felix Wolfes Estate Used By Permission Of The Publisher</td>
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<tr>
<td>Publication Information: SL Vol. XI (M)</td>
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Komm, Trost der Welt.

Es geht eine dunkle Wolk her-ein.

Nachts fallen die Ster-ne,
<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition: 1953</th>
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<tbody>
<tr>
<td>Verfall</td>
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<tr>
<td>Poet: Trakl</td>
<td></td>
</tr>
<tr>
<td>Dedication: Helmut Grohe gewidmet</td>
<td></td>
</tr>
<tr>
<td>Initial Tempo: Ruhig ((J = 76))</td>
<td></td>
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<tr>
<td>Publication Information: SL Vol. VII (M)</td>
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<tr>
<td>Date of Composition: 1954</td>
<td></td>
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<tr>
<td>Eisnacht</td>
<td></td>
</tr>
<tr>
<td>Poet: Siegbert Stehmann</td>
<td></td>
</tr>
<tr>
<td>Dedication: für Albert und Maria Elsberg</td>
<td></td>
</tr>
<tr>
<td>Initial Tempo: Andante ((J = 88))</td>
<td></td>
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<tr>
<td>Publication Information: SL Vol. XI (M)</td>
<td></td>
</tr>
<tr>
<td>Date of Composition: 1954</td>
<td></td>
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<tr>
<td>Die kleine Passion</td>
<td></td>
</tr>
<tr>
<td>Poet: Gottfried Keller (1819-1890)</td>
<td></td>
</tr>
<tr>
<td>Dedication: Hertha Huver</td>
<td></td>
</tr>
<tr>
<td>Initial Tempo: Nicht schnell, leicht und zart</td>
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<tr>
<td>Publication Information: Anticipated SL Vol. XII</td>
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</table>
Title: Die Birke 2
Poet: Hesse
Dedication: Mela Reisner
Initial Tempo: Graziös bewegt, nie eilig
Publication Information: unpublished

Date of Composition: 1954
Length: 21 mm
Range: E4 - G5

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Title: Das letzte Haus
Poet: Wiechert
Dedication: Ernst Possony gewidmet
Initial Tempo: Fließend, feierlich bewegt
Publication Information: AL Vol. III (M)

Date of Composition: 1954
Length: 47 mm
Range: B3 - F#5

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Title: Und wie manche Nacht
Poet: Hans Carossa (1878-1956)
Dedication: für Johanna J. Bosch
Initial Tempo: Sehr ruhig (d = 54)
Publication Information: AL Vol. V (L)

Date of Composition: 1954
Length: 14 mm
Range: G#3 - F5

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Title: Alter Mann

Poet: Rudolph Alexander Schröder (1878-1962)

Dedication: Walter und Ilse Rawson gewidmet

Initial Tempo: Andante

Publication Information: AL Vol. V (L)

Title: Septembermorgen

Poet: Eduard Mörike (1804-1875)

Dedication: Lutz Peter gewidmet

Initial Tempo: Sehr ruhig (\( \frac{1}{4} = 54 \))

Publication Information: SL Vol. VII (M)

Title: Sylphide

Poet: Weinheber

Dedication: für Else Betz

Initial Tempo: Leicht schwebend, zart (\( \frac{1}{4} = 58 \))
57 Title: In einer Dämmerstunde  
Poet: Scholz  
Dedication: Ludwig Bergmann gewidmet  
Initial Tempo: Fließend (\( \frac{3}{8} \) = 88)  
Publication Information: AL Vol. IV (M)  

Date of Composition: 1955  
Length: 75 mm  
Range: A\(^3\) - G\(^5\)  

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Ich wohne, wo die Wolken gehn.

58 Title: Oase El Djem  
Poet: Albert H. Rausch (1882-1949)  
Dedication: für Richard Aslanian  
Initial Tempo: Sehr ruhig  
Publication Information: AL Vol. IV (M)  

Date of Composition: 1955  
Length: 39 mm  
Range: A\(^b3\) - F\(^\#5\)  

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Still, o still! Mein Leben wird Brunnennamen Augen

59 Title: Sybille im Dom  
Poet: Bertram  
Dedication: Marion Freschl Szekely  
Initial Tempo: Ruhig, ausdrucksvoll (\( \frac{3}{4} \) = 69)  
Publication Information: unpublished  

Date of Composition: 1955  
Length: 87 mm  
Range: G\(^\#3\) - C\(^b5\)  

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Theodore Presser Company

Leid-voll-verstümmelt, übergross gerect
60 Title: Herbstliche Tröstung  
Poet: Werner Bergengruen (1892-1962)  
Dedication: für Alfred Gross  
Initial Tempo: (♩ = 80)  
Publication Information: AL Vol. II (H)  
Date of Composition: 1956  
Length: 29 mm  
Range: B♭ - G⁵  
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Wo-hin ich auch flüch-te,

61 Title: An eine Strophe  
Poet: Bertram  
Dedication: für Edward O.D. Downes  
Initial Tempo: Ruhig bewegt, zart (♩ = 50)  
Publication Information: AL Vol. II (H)  
Date of Composition: 1956  
Length: 23 mm  
Range: C⁴ - G⁵  
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Flüg-le, zar-te hin-aus in die be-som-te Luft,

62 Title: Scheidende Seele  
Poet: Albrecht Schaeffer (1885-1950)  
Dedication: für Michael Hecker  
Initial Tempo: Ruhig (♩ = 72)  
Publication Information: SL Vol. X (M)  
Date of Composition: 1956  
Length: 52 mm  
Range: B♭⁴ - G⁵  
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Wenn die Mor-gen-stern-ske zu-ju-beln
<table>
<thead>
<tr>
<th>Title: Gelassenheit</th>
<th>Date of Composition: 1956</th>
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<tbody>
<tr>
<td>Poet: Wang We (trans. Manfred Hausmann)</td>
<td>Length: 45 mm</td>
</tr>
<tr>
<td>Dedication: für Harold S. Johnson</td>
<td>Range: C⁴ - G⁵</td>
</tr>
<tr>
<td>Initial Tempo: Ruhig (♩ = 72)</td>
<td>© Copyright 1959 by Felix Wolfes</td>
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<thead>
<tr>
<th>Title: Heim in den Anbeginn</th>
<th>Date of Composition: 1956</th>
</tr>
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<tbody>
<tr>
<td>Poet: Bergengruen</td>
<td>Length: 38 mm</td>
</tr>
<tr>
<td>Dedication: für Ernst Possony</td>
<td>Range: Gᵇ³ - G⁵</td>
</tr>
<tr>
<td>Initial Tempo: Ruhig (♩ = 46)</td>
<td>© 1959 by Felix Wolfes Estate</td>
</tr>
<tr>
<td>Publication Information: SL Vol. X (M)</td>
<td>Used By Permission Of The Publisher</td>
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<table>
<thead>
<tr>
<th>Title: Vergiss, vergiss</th>
<th>Date of Composition: 1956</th>
</tr>
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<tbody>
<tr>
<td>Poet: Rilke</td>
<td>Length: 27 mm</td>
</tr>
<tr>
<td>Dedication: Adele Addison gewidmet</td>
<td>Range: A⁷ - C⁷</td>
</tr>
<tr>
<td>Initial Tempo: Sehr ruhig (♩ = 66)</td>
<td>© Copyright 1959 by Felix Wolfes</td>
</tr>
</tbody>
</table>

Ver-giss, ver-giss und lass uns jetzt nur dies er-le- ben,
| 66 | Title: Verschneiter Fluss | Date of Composition: 1956 |
|    | Poet: Lin Dsung-Yuan (trans. Hausmann) | Length: 27 mm |
|    | Dedication: für Richard Foster | Range: B₃ - Eb₅ |
|    | Initial Tempo: Ruhig fließend, immer gleiche Viertel | © Copyright 1959 by Felix Wolfes |
|    | | Used By Permission Of The Publisher |

Kein Vogel fliegt mehr über Fluss und Flur,

| 67 | Title: Ein Traum ist unser Leben | Date of Composition: 1956 |
|    | Poet: Johann Gottfried Herder (1744-1803) | Length: 20 mm |
|    | Dedication: Johanna J. Bosch gewidmet | Range: G♭₄ - C⁵ |
|    | Initial Tempo: ( d = 50) | © 1959 by Felix Wolfes Estate |
|    | Publication Information: SL Vol. VII (M) | Used By Permission Of The Publisher |

Ein Traum, ein Traum ist unser Leben auf Erden hier.

| 68 | Title: Zigeunerlied | Date of Composition: 1956 |
|    | Poet: Goethe | Length: 64 mm |
|    | Dedication: Helmut Grohe gewidmet | Range: A₃ - G⁵ |
|    | Initial Tempo: Schnell, unheimlich | © Copyright 1959 by Felix Wolfes |
|    | | Used By Permission Of The Publisher |

Im Nebelgegift, im tiefen Schnee,
<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition: 1956</th>
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<tbody>
<tr>
<td>Gleichnis</td>
<td></td>
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<tr>
<td>Poet: Dehmel</td>
<td>Length: 21 mm</td>
</tr>
<tr>
<td>Dedication: für Charles Munch</td>
<td>Range: G₃ - F♯⁵</td>
</tr>
<tr>
<td>Initial Tempo: Fließende Halbe, einfach</td>
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</tr>
<tr>
<td>Publication Information: AL Vol. V (L)</td>
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<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition: 1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lied</td>
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</tr>
<tr>
<td>Poet: Wilhelm Klemm (1881-1968)</td>
<td>Length: 58 mm</td>
</tr>
<tr>
<td>Dedication: Milton Feist gewidmet</td>
<td>Range: D⁴ - A⁵</td>
</tr>
<tr>
<td>Initial Tempo: Leicht bewegt (♩ = 104)</td>
<td></td>
</tr>
<tr>
<td>Publication Information: AL Vol. II (H)</td>
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<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition: 1958</th>
</tr>
</thead>
<tbody>
<tr>
<td>Erdgewalt</td>
<td></td>
</tr>
<tr>
<td>Poet: Rudolf Georg Binding (1867-1938)</td>
<td>Length: 40 mm</td>
</tr>
<tr>
<td>Dedication: für John S. Bowman</td>
<td>Range: C⁴ - C♯⁵ (H) and B³ - F♯⁵ (M)</td>
</tr>
<tr>
<td>Initial Tempo: Kräftig, stürmisch (♩ = 80)</td>
<td></td>
</tr>
<tr>
<td>Publication Information: AL Vol. II (H) AL Vol. IV (M)</td>
<td></td>
</tr>
</tbody>
</table>

> Es ist ein Brunnen, der heisst Leid; Zierli-che Bir-ke du, Gäs che stür-zen aus dem Her-zen der Ge- bir - ge voll Be-gliückung
Title: Gelbe Rose  
Poet: Ludwig Strauss (1892-1953)  
Dedication: für Carl Davis  
Initial Tempo: Fließend, nie eilig  
Publication Information: AL Vol. IV (M)  
Date of Composition: 1958  
Length: 46 mm  
Range: B³ - G⁵  
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Title: Blühender Kirschbaum  
Poet: Christian Wagner (1835-1918)  
Dedication: Boris Goldovsky gewidmet  
Initial Tempo: Leicht beschwingt, in wechselndem Tempo  
Publication Information: AL Vol. II (H)  
Date of Composition: 1958  
Length: 63 mm  
Range: D⁴ - B⁵ (H) and A♯₃ - G⁵ (L)  
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Title: Am Gartenfenster  
Poet: Albrecht Goes (1908- )  
Dedication: für Nancy Williams  
Initial Tempo: Ruhig bewegt (♩ = 76)  
Publication Information: SL Vol. X (M)  
Date of Composition: 1958  
Length: 54 mm  
Range: C⁴ - F♯₅  
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Used By Permission Of The Publisher
Title: Gefunden
Poet: Goethe
Dedication: für Jack Moe
Initial Tempo: Einfach, gemächlich
Publication Information: AL Vol. IV (M)

Ich ging im Wald so für mich hin,

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Title: Das Glasperlenspiel
Poet: Hesse
Dedication: für Herbert Spielman
Initial Tempo: Feierlich bewegt (J = 72)
Publication Information: SL Vol. X (M)

Musik des Welt als

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Title: Tausend Male
Poet: Wagner
Dedication: für Fritz Doenecke
Initial Tempo: Ruhig fließend (J = 40)
Publication Information: SL Vol. XI (M)

Tausend Male werden schlaßen gehehen,

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<table>
<thead>
<tr>
<th>78</th>
<th>Title: Spruch für eine Sonnenuhr</th>
<th>Date of Composition: 1958</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Poet: Binding</td>
<td>Length: 21 mm</td>
</tr>
<tr>
<td></td>
<td>Dedication: für Samuel Barber</td>
<td>Range: B♭3 - F♯5</td>
</tr>
<tr>
<td></td>
<td>Initial Tempo: Sehr ruhig und gleichmässig ((\text{j} = 80))</td>
<td>© 1959 by Felix Wolfes Estate</td>
</tr>
<tr>
<td></td>
<td>Publication Information: SL Vol. X (M)</td>
<td>Used By Permission Of The Publisher</td>
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</tbody>
</table>

Der Tag geht über mein Gesicht

<table>
<thead>
<tr>
<th>79</th>
<th>Title: Schneefall</th>
<th>Date of Composition: 1958</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Poet: Friedrich Bischoff (1894-1976)</td>
<td>Length: 63 mm</td>
</tr>
<tr>
<td></td>
<td>Dedication: Richard Aslanian</td>
<td>Range: B♭3 - C♯5</td>
</tr>
<tr>
<td></td>
<td>Initial Tempo: In gleichmässig sanfter Bewegung, etwas verträumt</td>
<td>© The Felix Wolfes Estate</td>
</tr>
<tr>
<td></td>
<td>Publication Information: unpublished</td>
<td>Used By Permission Of The Publisher</td>
</tr>
</tbody>
</table>

Wie es schneit, leise schneit,

<table>
<thead>
<tr>
<th>80</th>
<th>Title: Grabschrift eines Mannes</th>
<th>Date of Composition: 1959</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Poet: Binding</td>
<td>Length: 22 mm</td>
</tr>
<tr>
<td></td>
<td>Dedication: für Edgar Kupfer-Koberwitz</td>
<td>Range: F♯3 - F♯5</td>
</tr>
<tr>
<td></td>
<td>Initial Tempo: Sehr ruhig ((\text{j} = 40))</td>
<td>© 1959 by Felix Wolfes Estate</td>
</tr>
<tr>
<td></td>
<td>Publication Information: SL Vol. VIII (L)</td>
<td>Used By Permission Of The Publisher</td>
</tr>
</tbody>
</table>

Alles stirbt. Auch die Freunde,
<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition: 1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regenbogen</td>
<td></td>
</tr>
<tr>
<td>Poet: Bertram</td>
<td></td>
</tr>
<tr>
<td>Dedication: Momme Mommsen</td>
<td></td>
</tr>
<tr>
<td>Initial Tempo: Ruhig bewegt, klangvoll</td>
<td>© The Felix Wolfes Estate Used By Permission Of The Publisher</td>
</tr>
<tr>
<td>Publication Information: unpublished</td>
<td>Theodore Presser Company</td>
</tr>
<tr>
<td>Length: 14 mm</td>
<td></td>
</tr>
<tr>
<td>Range: C⁴ - G⁵</td>
<td></td>
</tr>
</tbody>
</table>

Zärtlich du von Taugezogen sonnig über Dunkelheit

<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition: 1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jahraus-Jahrein</td>
<td></td>
</tr>
<tr>
<td>Poet: Weinheber</td>
<td></td>
</tr>
<tr>
<td>Dedication: für John Bowman</td>
<td></td>
</tr>
<tr>
<td>Initial Tempo: Ruhig, stetig (J = 46)</td>
<td>© 1959 by Felix Wolfes Estate Used By Permission Of The Publisher</td>
</tr>
<tr>
<td>Publication Information: SL Vol. X (M)</td>
<td></td>
</tr>
<tr>
<td>Length: 53 mm</td>
<td></td>
</tr>
<tr>
<td>Range: B³ - F#⁵</td>
<td></td>
</tr>
</tbody>
</table>

Die-weil dir Mond um Mond ent-glitt,

<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition: 1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zu Musik</td>
<td></td>
</tr>
<tr>
<td>Poet: Huch</td>
<td></td>
</tr>
<tr>
<td>Dedication: für Hilde Manasse</td>
<td></td>
</tr>
<tr>
<td>Initial Tempo: In sanfter Bewegung (J = 48)</td>
<td>© 1959 by Felix Wolfes Estate Used By Permission Of The Publisher</td>
</tr>
<tr>
<td>Publication Information: SL Vol. X (M)</td>
<td></td>
</tr>
<tr>
<td>Length: 47 mm</td>
<td></td>
</tr>
<tr>
<td>Range: B⁵b - F#⁵</td>
<td></td>
</tr>
</tbody>
</table>

Was ist in deinem Lied, was mich betört?
Title: Die Liebenden  
Poet: Georg von der Vring (1889-1968)  
Dedication: für Stefan Mengelberg  
Initial Tempo: Ruhig ($J = 66$)  
Publication Information: SL Vol. X (M)  
Length: 34 mm  
Range: B$^3$ - F$^5$

Title: Melusine  
Poet: Bertram  
Dedication: Angelika Forsberg  
Initial Tempo: Gleichmässig fließend ($J = 66$)  
Publication Information: unpublished  
Length: 59 mm  
Range: C$^4$ - G$^4$

Title: Die zwei Brüder  
Poet: Paul Pfitzner  
Dedication: Meinem lieben Bruder Helmuth gewidmet  
Initial Tempo: Einfach, wie ein Volkslied  
Publication Information: SL Vol. VIII (L)  
Length: 45 mm  
Range: B$^3$ - F$^5$
<table>
<thead>
<tr>
<th>Title: In der letzten Stunde</th>
<th>Date of Composition: 1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poet: Pfitzner</td>
<td>Length: 18 mm</td>
</tr>
<tr>
<td>Dedication: für Tommy Waggoner</td>
<td>Range: $b^3 - D^5$</td>
</tr>
<tr>
<td>Initial Tempo: Ruhig, still ($J=60$)</td>
<td>© 1965 by Felix Wolfes Estate</td>
</tr>
<tr>
<td>Publication Information: SL Vol. VIII (L)</td>
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</tbody>
</table>

Wohl in der letzten Stunde, da öffnet sich die Wunde,

<table>
<thead>
<tr>
<th>Title: Lied der jungen Mutter</th>
<th>Date of Composition: 1959</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poet: Bernhard Siepen</td>
<td>Length: 44 mm</td>
</tr>
<tr>
<td>Dedication: Anton and Muriel Wolf</td>
<td>Range: $c^4 - A^5$</td>
</tr>
<tr>
<td>Initial Tempo: Fließend, zart ($J=52$)</td>
<td>© The Felix Wolfes Estate</td>
</tr>
<tr>
<td>Publication Information: unpublished</td>
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</table>

Nur Trinken und Schlafen war deine Lust,

<table>
<thead>
<tr>
<th>Title: Ecce Homo!</th>
<th>Date of Composition: 1960</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poet: Veikko Antero Koskenniemi (trans. Johannes Ohquist)</td>
<td>Length: 55 mm</td>
</tr>
<tr>
<td>Dedication: für Arthur Hall</td>
<td>Range: $A^3 - F^#5$</td>
</tr>
<tr>
<td>Initial Tempo: Sehr ruhig und gleichmässig (nicht sentimental!)</td>
<td>© 1992 by Felix Wolfes Estate</td>
</tr>
<tr>
<td>Publication Information: SL Vol. XI (M)</td>
<td>Used By Permission Of The Publisher</td>
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</table>

Ein - sam bist du, o Mensch,
<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition: 1960</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Nacht</strong></td>
<td></td>
</tr>
<tr>
<td>Poet: Bo Djü (trans. Hausmann)</td>
<td>Length: 30 mm</td>
</tr>
<tr>
<td>Dedication: <em>für Dolly Jossmann</em></td>
<td>Range: C♯4 – F♯5</td>
</tr>
<tr>
<td>Initial Tempo: Ruhig, zart (♩ = 66)</td>
<td>© 1992 by Felix Wolfes Estate</td>
</tr>
<tr>
<td>Publication Information: SL Vol. XI (M)</td>
<td>Used By Permission Of The Publisher</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Orpheus</strong></td>
<td></td>
</tr>
<tr>
<td>Poet: Binding</td>
<td>Length: 26 mm</td>
</tr>
<tr>
<td>Dedication: Robert and Angelika Forsberg</td>
<td>Range: C♯4 – A♯5</td>
</tr>
<tr>
<td>Initial Tempo: Kräftig, schmiegamsam (♩ = 84)</td>
<td>© The Felix Wolfes Estate</td>
</tr>
<tr>
<td>Publication Information: Anticipated SL Vol. XII</td>
<td>Used By Permission Of The Publisher</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Todesmusik</strong></td>
<td></td>
</tr>
<tr>
<td>Poet: Franz von Schober (1798-1882)</td>
<td>Length: 56 mm</td>
</tr>
<tr>
<td>Dedication: <em>Gian-Carlo Menotti gewidmet</em></td>
<td>Range: B³ – A⁵</td>
</tr>
<tr>
<td>Initial Tempo: Feierlich bewegt, immer klangvoll (♩ = 54)</td>
<td>© The Felix Wolfes Estate</td>
</tr>
<tr>
<td>Publication Information: SL Vol. VI (H)</td>
<td>Used By Permission Of The Publisher</td>
</tr>
</tbody>
</table>
93 Title: Herbstbild
Poet: Friedrich Hebbel (1813-1863)
Dedication: Maria Elsberg gewidmet
Initial Tempo: Sanft fließend ($J = 72$)
Publication Information: SL Vol. VI (H)

Die ist ein Herbsttag, wie ich keinen sah!

94 Title: Die Schritte
Poet: Goes
Dedication: Curt Allen gewidmet
Initial Tempo: Ruhig bewegt ($J = 42$)
Publication Information: SL Vol. IX (H)

Klein ist, mein Kind, dein erster Schritt,

95 Title: An eine Tote
Poet: Weinheber
Dedication: für Richard Conrad im Andenken an Yong Soon Lee
Initial Tempo: Ruhig ($J = 63$)
Publication Information: SL Vol. IX (H)

Stille Blume, erblasst unterherbstlichen Sternen,
96  Title: Ein helles Klingent
Poet: Hermann Claudius (1878-1980)
Dedication: Richard Conrad
Initial Tempo: Fließend ($J = 76$)
Publication Information: unpublished

Date of Composition: 1960
Length: 48 mm
Range: $E^4 - A^5$

$\text{Es muss für meine Seele irgendwo ein helles Klingn sein.}$

97  Title: Still zu wissen...
Poet: Weinheber
Dedication: in memory of Hans Gareis
Initial Tempo: Ruhig ($J = 63$)
Publication Information: SL Vol. X (M)

Date of Composition: 1961
Length: 55 mm
Range: $B^3 - F^5$

$\text{Still zu wissen, du gehst bald hinab zu den Vätern.}$

98  Title: Ruhender Hermes
Poet: Bertram
Dedication: Richard Conrad
Initial Tempo: Leicht bewegt, aber nie eilig ($J = 76$)
Publication Information: unpublished

Date of Composition: 1961
Length: 50 mm
Range: $D^4 - A^5$

$\text{Zierlichster du von leuchtstam Geulktrug dich dein Flügelfuss}$
99  Title: Das trunkne Lied
    Date of Composition: 1961
    Poet: Friedrich Nietzsche (1844-1900)
    Length: 37 mm
    Dedication: Charles Munch gewidmet
    Range: G³ - D⁷⁵
    Initial Tempo: Langsam, klangvoll (J = 66) © 1965 by Felix Wolfs Estate
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    Publication Information: SL Vol. VII (M)

100 Title: Venedig
    Date of Composition: 1961
    Poet: Nietzsche
    Length: 36 mm
    Dedication: für Richard Aslanian
    Range: C⁴ - G⁷⁵
    Initial Tempo: Wiegend, phantastisch (J = 48) © 1965 by Felix Wolfs Estate
    Used By Permission Of The Publisher
    Publication Information: SL Vol. VI (H)

101 Title: Kleiner Rat
    Date of Composition: 1961
    Poet: Wolfgang Amadeus Mozart (1756-1791)
    Length: 31 mm
    Dedication: Robert und Angelika Forsberg gewidmet
    Range: F⁴ - A⁵
    Initial Tempo: Behaglich, graziös (J = 100) © 1965 by Felix Wolfs Estate
    Used By Permission Of The Publisher
    Publication Information: SL Vol. VI (H)
<table>
<thead>
<tr>
<th>Title: Die Frauen von Ravenna</th>
<th>Date of Composition: 1961</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poet: Hesse</td>
<td>Length: 30 mm</td>
</tr>
<tr>
<td>Dedication: für Rainer Mengelberg</td>
<td>Range: $A^3 - G^5$</td>
</tr>
<tr>
<td>Initial Tempo: Zart, ausdrucksvoll ($\frac{4}{4} = 76$)</td>
<td>© 1959 by Felix Wolfes Estate</td>
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<td>Publication Information: SL Vol. X (M)</td>
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<thead>
<tr>
<th>Title: Relief</th>
<th>Date of Composition: 1961</th>
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</thead>
<tbody>
<tr>
<td>Poet: Saladin Schmitt</td>
<td>Length: 28 mm</td>
</tr>
<tr>
<td>Dedication: Renate von Scheliha</td>
<td>Range: $C^#4 - F^#5$</td>
</tr>
<tr>
<td>Initial Tempo: Zart, fließend</td>
<td>© The Felix Wolfes Estate</td>
</tr>
<tr>
<td>Publication Information: Anticipated SL Vol. XII</td>
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<td>Sole Representative</td>
<td>Theodore Presser Company</td>
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<table>
<thead>
<tr>
<th>Title: Trost</th>
<th>Date of Composition: 1961</th>
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</thead>
<tbody>
<tr>
<td>Poet: Ina Seidel (1885-1974)</td>
<td>Length: 43 mm</td>
</tr>
<tr>
<td>Dedication: Richard Conrad</td>
<td>Range: $D^4 - G^#5$</td>
</tr>
<tr>
<td>Initial Tempo: Sanft bewegt ($\frac{4}{4} = 46$)</td>
<td>© The Felix Wolfes Estate</td>
</tr>
<tr>
<td>Publication Information: unpublished</td>
<td>Used By Permission Of The Publisher</td>
</tr>
<tr>
<td>Sole Representative</td>
<td>Theodore Presser Company</td>
</tr>
</tbody>
</table>
105 Title: Knabe
Poet: Armin T. Wegner
Dedication: Armin T. Wegner
Initial Tempo: Ruhig ( \( \dot{J} = 46 \) )
Publication Information: unpublished

Date of Composition: 1961
Length: 27 mm
Range: C\(^{##}\) - G\(^{##}\)

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Du auf meinen Knien, selt-sames Kind

106 Title: Traumboot
Poet: Manfred Hausmann (1898-1986)
Dedication: für H. Lutz Peter
Initial Tempo: Sanft gleitend ( \( \dot{J} = 50 \) )
Publication Information: SL Vol. IX (H)

Date of Composition: 1961
Length: 23 mm
Range: C\(^{##}\) - G\(^{##}\)

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Wir befanden uns, so träum' ich wieder.

107 Title: Liebe
Poet: Hausmann
Dedication: none
Initial Tempo: Ruhig bewegt ( \( \dot{J} = 80 \) )
Publication Information: unpublished

Date of Composition: 1961
Length: 30 mm
Range: B\(^{b3}\) - F\(^{##}\)

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Wenn wir uns nicht mehr haben und uns seh-nen
<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition: 1962</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>108</strong> Title: Im Grase hingestreckt</td>
<td></td>
</tr>
<tr>
<td>Poet: Hesse</td>
<td></td>
</tr>
<tr>
<td>Dedication: Konrad Reisner gewidmet</td>
<td></td>
</tr>
<tr>
<td>Initial Tempo: Ruhig (( \frac{1}{4} = 56 ))</td>
<td>© 1965 by Felix Wolfes Estate</td>
</tr>
<tr>
<td>Publication Information: SL Vol. IX (H)</td>
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</tr>
</tbody>
</table>

\[
\text{Im Grase hine-streckt lacht ihr Hal-mew-zar-tem Wald,}
\]

<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition: 1962</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>109</strong> Title: Verlorener Klang</td>
<td></td>
</tr>
<tr>
<td>Poet: Hesse</td>
<td></td>
</tr>
<tr>
<td>Dedication: Charles Munch gewidmet</td>
<td>© 1965 by Felix Wolfes Estate</td>
</tr>
<tr>
<td>Initial Tempo: Einfach, ruhig (( \frac{1}{4} = 92 ))</td>
<td>Used By Permission Of The Publisher</td>
</tr>
<tr>
<td>Publication Information: SL Vol. IX (H)</td>
<td></td>
</tr>
</tbody>
</table>

\[
\text{Ein-mal in Kin-der-tagen ging ich die Wie-se lang,}
\]

<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition: 1962</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>110</strong> Title: Andenken</td>
<td></td>
</tr>
<tr>
<td>Poet: Lili Medhat</td>
<td></td>
</tr>
<tr>
<td>Dedication: in memory of Victor Reisner</td>
<td>© The Felix Wolfes Estate</td>
</tr>
<tr>
<td>Initial Tempo: Gelassen, nie eilig (( \frac{1}{4} = 50 ))</td>
<td>Used By Permission Of The Publisher</td>
</tr>
<tr>
<td>Publication Information: Anticipated SL Vol. XII</td>
<td>Theodore Presser Company</td>
</tr>
</tbody>
</table>

\[
\text{Du lieb-est lan-ge Ta-ge.}
\]
111 Title: Spruch  
Poet: Bertram  
Dedication: Carlos Faria  
Initial Tempo: Ruhig \( \frac{\text{j}}{\text{= 69}} \)  
Publication Information: unpublished

Du kannst nicht sein, Du kannst dich nur verschwenden

112 Title: Umrahmte Fernsicht  
Poet: Bertram  
Dedication: Joel Holmberg  
Initial Tempo: Sanft fließend \( \frac{\text{j}}{\text{= 76}} \)  
Publication Information: unpublished

Die Ferne freizuüberschauen,

113 Title: Rote Pantoffeln  
Poet: Heinrich Heine (1797-1856)  
Dedication: John Stewart  
Initial Tempo: Gemächlich, leicht wechselnd \( \frac{\text{j}}{\text{= 88}} \)  
Publication Information: Anticipated SL Vol. XII

Gar böse Katze, so alt und grau

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<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition</th>
<th>Poet</th>
<th>Dedication</th>
<th>Initial Tempo</th>
<th>Length</th>
<th>Range</th>
<th>Publication Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>In den Nachmittag geflüstert</td>
<td>1962</td>
<td>Trakl</td>
<td>Herbert Fromm gewidmet</td>
<td>Zart, fließend (( J = 76 ))</td>
<td>39 mm</td>
<td>C(^4) - G(^5)</td>
<td>SL Vol. VI (H)</td>
</tr>
<tr>
<td>Eine Melodie singt mein Herz</td>
<td>1962</td>
<td>Huch</td>
<td>in memory of Helli</td>
<td>Ruhig, verhalten (( J = 76 ))</td>
<td>34 mm</td>
<td>C(^#3) - G(^5)</td>
<td>SL Vol. XII Sole Representative Theodore Presser Company</td>
</tr>
<tr>
<td>Nachtlied</td>
<td>1962</td>
<td>Vring</td>
<td>für Richard Foster</td>
<td>Ruhig fließend (( J = 66 ))</td>
<td>52 mm</td>
<td>B(^3) - G(^5)</td>
<td>SL Vol. XI (M)</td>
</tr>
</tbody>
</table>
117 Title: Mutter singt
Poet: Wegner
Dedication: Richard Conrad
Initial Tempo: Ruhig fließend ( J  = 46)
Publication Information: unpublished

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Mei-ne Mut-ter geht durch die Stüb en und singt.

118 Title: Traumlied
Poet: Günther Weisenborn (1902-1969)
Dedication: Momme Mommsen
Initial Tempo: Ruhig, wiegend ( J  = 66)
Publication Information: unpublished

Wir schlafen al-le bleich im Strom der Nacht

119 Title: Es ist ein Schnee gefallen
Poet: unknown
Dedication: Hilde Manasse gewidmet
Initial Tempo: Einfach, gleichmässig ( J  = 76)
Publication Information: SL Vol. VII (M)

Es ist ein Schnee gefal- len
<table>
<thead>
<tr>
<th>120</th>
<th>Title: Was ist die Welt?</th>
<th>Date of Composition: 1962</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Poet: Hofmannsthal</td>
<td>Length: 51 mm</td>
</tr>
<tr>
<td></td>
<td>Dedication: für Richard Aslanian</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Initial Tempo: Sinngemäß belebt ($\textit{J} = 84$)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Publication Information: SL Vol. IX (H)</td>
<td></td>
</tr>
</tbody>
</table>

Was ist die Welt? Ein ewiges Gedicht.

<table>
<thead>
<tr>
<th>121</th>
<th>Title: Die Hölle</th>
<th>Date of Composition: 1962</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Poet: Hausmann</td>
<td>Length: 49 mm</td>
</tr>
<tr>
<td></td>
<td>Dedication: für Maria Elsberg</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Initial Tempo: Innerlich erregt und intensiv ($\textit{J} = 76$)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Publication Information: SL Vol. VIII (L)</td>
<td></td>
</tr>
</tbody>
</table>

Qual über Qual ist uns gesetzt insgesamt.

<table>
<thead>
<tr>
<th>122</th>
<th>Title: Weisse Wolken</th>
<th>Date of Composition: 1963</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Poet: Hesse</td>
<td>Length: 24 mm</td>
</tr>
<tr>
<td></td>
<td>Dedication: für Angelika</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Initial Tempo: Zart, schwebend ($\textit{J} = 76$)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Publication Information: SL Vol. IX (H)</td>
<td></td>
</tr>
</tbody>
</table>

Oschau, sie schweben wieder.
123 Title: Eingelegte Ruder
Poet: Meyer
Dedication: Hertha Huwer gewidmet
Initial Tempo: Sehr ruhig und ausgeglichen \( \text{\( J \)} = 144 \)
Publication Information: SL Vol. VII (M)

```
Meine eingelegten Ruder treiben,
```

Date of Composition: 1963
Length: 32 mm
Range: \( C^4 - p\#5 \)

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124 Title: Die Inschrift
Poet: Bertram
Dedication: Helmuth Wolfes
Initial Tempo: Gemessen \( \text{\( J \)} = 84 \)
Publication Information: unpublished

```
Du trittst hier ein aus Zwang und Nacht,
```

Date of Composition: 1963
Length: 25 mm
Range: \( g^3 - C^5 \)

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125 Title: An einen Dichter
Poet: Schaeffer
Dedication: Johanna Bosch
Initial Tempo: Traumhaft, verhalten
Publication Information: Anticipated SL Vol. XII

```
Einst sah ich eine blau-lich weiße Gemene,
```

Date of Composition: 1963
Length: 40 mm
Range: \( C^4 - C^5 \)

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<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition</th>
<th>Poet</th>
<th>Length</th>
<th>Dedication</th>
<th>Range</th>
<th>Initial Tempo</th>
<th>Publication Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thanatos</td>
<td>1963</td>
<td>Rausch</td>
<td>47 mm</td>
<td>Stefan Mengelberg</td>
<td>A&lt;sub&gt;b3&lt;/sub&gt; - G&lt;sub&gt;5&lt;/sub&gt;</td>
<td>Gleichmässig fließend (J = 50)</td>
<td>© The Felix Wolfes Estate Used By Permission Of The Publisher Theodore Presser Company</td>
</tr>
<tr>
<td>Das Ende des Festes</td>
<td>1963</td>
<td>Meyer</td>
<td>38 mm</td>
<td>Alfred Huebsch gewidmet</td>
<td>D&lt;sub&gt;b4&lt;/sub&gt; - G&lt;sub&gt;5&lt;/sub&gt;</td>
<td>Ruhig ([J] = 63)</td>
<td>© 1965 by Felix Wolfes Estate Used By Permission Of The Publisher</td>
</tr>
<tr>
<td>Volkslied</td>
<td>1963</td>
<td>Hausmann</td>
<td>46 mm</td>
<td>für Fritz Volkmann</td>
<td>D&lt;sub&gt;4&lt;/sub&gt; - G&lt;sub&gt;b5&lt;/sub&gt;</td>
<td>Einfach (J = 88)</td>
<td>© 1965 by Felix Wolfes Estate Used By Permission Of The Publisher</td>
</tr>
<tr>
<td>Title</td>
<td>Date of Composition</td>
<td>Poet</td>
<td>Length</td>
<td>Range</td>
<td>Initial Tempo</td>
<td>Publication Information</td>
<td></td>
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<td></td>
</tr>
<tr>
<td><strong>Limerick</strong></td>
<td>1963</td>
<td>Kurt Peiser</td>
<td>8 mm</td>
<td>D⁴ - A⁵</td>
<td>Sachlich berichtend,</td>
<td>unpublished</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Tempo di Limerick (J = 78)</td>
<td>© The Felix Wolfes Estate</td>
<td></td>
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<tr>
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<td>Theodore Presser Company</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Das Ferngespräch</strong></td>
<td>1963</td>
<td>Eugen Roth (1895-1976)</td>
<td>30 mm</td>
<td>B³ - Gb⁵</td>
<td>Gleichmässig fließend (J = 84)</td>
<td>unpublished</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kitty Frank</td>
<td></td>
<td></td>
<td></td>
<td>© The Felix Wolfes Estate</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Die beiden Esel</strong></td>
<td>1963</td>
<td>Christian Morgenstem (1871-1914)</td>
<td>23 mm</td>
<td>G⁵ - F⁵</td>
<td>Gemächlich (J = 92)</td>
<td>SL Vol. VII (M)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lotte Godfrey gewidmet</td>
<td></td>
<td></td>
<td></td>
<td>© 1965 by Felix Wolfes Estate</td>
<td></td>
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<td>Used By Permission Of The Publisher</td>
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<td></td>
</tr>
</tbody>
</table>
132 Title: Der Hecht  
Poet: Morgenstern  
Dedication: Benno Frank gewidmet  
Initial Tempo: Wie eine Moritat vorzutragen  
Publication Information: SL Vol. VI (H)  

Ein Hecht, von heiligen Anton bekehrt,

Date of Composition: 1963  
Length: 31 mm  
Range: C\#4 - A\^5  

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133 Title: Die Fuchsien  
Poet: Erich Kästner (1899-1974)  
Dedication: Paul Jossmann  
Initial Tempo: Leicht, graziös (\( \text{J} = 130 \))  
Publication Information: unpublished  

Wir tanzen Billett, dass die Rückten fliegen,

Date of Composition: 1963  
Length: 23 mm  
Range: D\( A \)-G\( B \)  

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134 Title: An  
Poet: Rausch  
Dedication: Peter Kaizzi  
Initial Tempo: Ruhig bewegt (\( \text{J} = 80 \))  
Publication Information: unpublished  

Süsse, fremde Blume,

Date of Composition: 1963  
Length: 37 mm  
Range: G\( B \)-G\( B \)  

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135  Title: Der Tod  Date of Composition: 1963
Poet: Bernhard von der Marwitz  Length: 38 mm
Dedication: für Helmuth  Range: B³ - A⁵
Initial Tempo: Ziemlich ruhig (J = 76)  © 1965 by Felix Wolfes Estate
Publication Information: SL Vol. XI (M)  Used By Permission Of The Publisher

Kannst du mir sagen

136  Title: Der Bruder  Date of Composition: 1963
Poet: Rausch  Length: 31 mm
Dedication: Helmuth Wolfs  Range: C⁴³ - F⁵
Initial Tempo: Getragen (J = 60)  © The Felix Wolfes Estate
Publication Information: unpublished  Used By Permission Of The Publisher
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Las uns tief vorhüllen

137  Title: Scherzo  Date of Composition: 1963
Poet: Claudius  Length: 20 mm
Dedication: Alice Tate  Range: C⁴ - G⁵
Initial Tempo: Leicht und behaglich (J = 76)  © The Felix Wolfes Estate
Publication Information: unpublished  Used By Permission Of The Publisher
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Ich schrieb ein Gedicht zartlich auf ein Stück Seidenpapier
<table>
<thead>
<tr>
<th>Title: Der Dichter</th>
<th>Date of Composition: 1964</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poet: Hesse</td>
<td>Length: 42 mm</td>
</tr>
<tr>
<td>Dedication: für John Bowman</td>
<td>Range: C♯4 - F♯5</td>
</tr>
<tr>
<td>Initial Tempo: Innerlich bewegt (≠ 70)</td>
<td>© 1965 by Felix Wolfes Estate</td>
</tr>
<tr>
<td>Publication Information: SL Vol. XI (M)</td>
<td>Used By Permission Of The Publisher</td>
</tr>
</tbody>
</table>

Reiner atmet der Garten im Tau der Nacht,

<table>
<thead>
<tr>
<th>Title: Spatblau</th>
<th>Date of Composition: 1964</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poet: Hesse</td>
<td>Length: 42 mm</td>
</tr>
<tr>
<td>Dedication: Angelika Forsberg gewidmet</td>
<td>Range: E⁴ - A⁵</td>
</tr>
<tr>
<td>Initial Tempo: Klangvoll fließend (≠ 88)</td>
<td>© 1965 by Felix Wolfes Estate</td>
</tr>
<tr>
<td>Publication Information: SL Vol. IX (H)</td>
<td>Used By Permission Of The Publisher</td>
</tr>
</tbody>
</table>

O reine, wundervolle Schau,

<table>
<thead>
<tr>
<th>Title: Kleiner Gesang</th>
<th>Date of Composition: 1964</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poet: Hesse</td>
<td>Length: 22 mm</td>
</tr>
<tr>
<td>Dedication: für Uta Graf</td>
<td>Range: C♯4 - G⁵</td>
</tr>
<tr>
<td>Initial Tempo: Fließend (≠ 88)</td>
<td>© 1965 by Felix Wolfes Estate</td>
</tr>
<tr>
<td>Publication Information: SL Vol. XI (M)</td>
<td>Used By Permission Of The Publisher</td>
</tr>
</tbody>
</table>

Regenbogengedicht, Zauber aus sterbendem Licht,
<table>
<thead>
<tr>
<th>141</th>
<th>Title: Märzsonne</th>
<th>Date of Composition: 1964</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poet: Hesse</td>
<td>Length: 39 mm</td>
<td></td>
</tr>
<tr>
<td>Dedication: für Benjamin Huebsch</td>
<td>Range: D⁴ - G⁵</td>
<td></td>
</tr>
<tr>
<td>Initial Tempo: Sanft bewegt (( \frac{3}{4} = 63 ))</td>
<td>© 1965 by Felix Wolfes Estate</td>
<td></td>
</tr>
<tr>
<td>Publication Information: SL Vol. XI (M)</td>
<td>Used By Permission Of The Publisher</td>
<td></td>
</tr>
</tbody>
</table>

Trunken von früher Glut

<table>
<thead>
<tr>
<th>142</th>
<th>Title: Knarren eines geknickten Astes</th>
<th>Date of Composition: 1964</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poet: Hesse</td>
<td>Length: 26 mm</td>
<td></td>
</tr>
<tr>
<td>Dedication: für Johanna Oldenburg</td>
<td>Range: B³ - G⁵</td>
<td></td>
</tr>
<tr>
<td>Initial Tempo: Rhythmisch, nervig, nicht schnell (( \frac{3}{4} = 60 ))</td>
<td>© 1965 by Felix Wolfes Estate</td>
<td></td>
</tr>
<tr>
<td>Publication Information: SL Vol. XI (M)</td>
<td>Used By Permission Of The Publisher</td>
<td></td>
</tr>
</tbody>
</table>

Split trig geknickter Ast, hängen schon Jahr um Jahr.

<table>
<thead>
<tr>
<th>143</th>
<th>Title: Rotkehlchen</th>
<th>Date of Composition: 1964</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poet: Wilhelm Busch (1832-1908)</td>
<td>Length: 19 mm</td>
<td></td>
</tr>
<tr>
<td>Dedication: zum andenken an meinen Bruder Arthur</td>
<td>Range: E⁴ - G⁵</td>
<td></td>
</tr>
<tr>
<td>Initial Tempo: Leicht, graziös, behaglich (( \frac{3}{4} = 72 ))</td>
<td>© 1965 by Felix Wolfes Estate</td>
<td></td>
</tr>
<tr>
<td>Publication Information: SL Vol. VI (H)</td>
<td>Used By Permission Of The Publisher</td>
<td></td>
</tr>
</tbody>
</table>

Rotkehlchen auf dem Zwei-ge hüpf wipp, wipp!
144 Title: Symphonie
Poet: Hesse
Dedication: für Jan Meyerowitz
Initial Tempo: Stürmisch bewegt ( \( \frac{\text{J}}{\text{J}} = 69 \))
Publication Information: SL Vol. IX (H)

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145 Title: Das Mandelbaumchen
Poet: Kästner
Dedication: Betsy Davis
Initial Tempo: Zierlich und behutsam ( \( \frac{\text{J}}{\text{J}} = 66 \))
Publication Information: unpublished

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146 Title: Inschrift auf eine Uhr mit den drei Horen
Poet: Mörike
Dedication: für Ruth Streeter
Initial Tempo: Etwas gemessen, aber mit Anmut ( \( \frac{\text{J}}{\text{J}} = 60 \))
Publication Information: SL Vol. VII (M)
147  Title: Frühlingslied  
Poet: Friederike Kempner (1836-1904)  
Dedication: Meinem Bruder Helmuth  
Initial Tempo: Scheinbar ernsthaft  
Publication Information: SL Vol. VI (H)  

Date of Composition: 1965  
Length: 16 mm  
Range: E⁴-G⁵  

Wenn der hol-de Frühl ing lenzt

148  Title: An das ungeborene Kind  
Poet: Lessie Sachs  
Dedication: Helmut Grohe  
Initial Tempo: Sehr ruhig (♩ = 60)  
Publication Information: unpublished  

Date of Composition: 1965  
Length: 38 mm  
Range: B⁳-D⁵  

 Ru-he und schla-fe, träu-ne und trei-be.

149  Title: Aufgehender Mond  
Poet: Vring  
Dedication: für Charles Munch  
Initial Tempo: Ruhig (♩ = 80)  
Publication Information: SL Vol. XI (M)  

Date of Composition: 1965  
Length: 56 mm  
Range: F⁵-G⁵  

Die Ster-ne schwin-den aus der Bahn.
150 Title: Gesang eines gefangenen Amsel  
Poet: Trakl  
Dedication: Richard Foster gewidmet  
Initial Tempo: Zart ausdrucksvoll, fließend  
Publication Information: SL Vol. VII (M)  

151 Title: In ein altes Stammbuch  
Poet: Trakl  
Dedication: Meinem Bruder Helmuth  
Initial Tempo: Ruhig  
Publication Information: SL Vol. VII (M)  

152 Title: Ein Mönch spricht zu Gott  
Poet: Scholz  
Dedication: für Mark Pearson  
Initial Tempo: Breit fließend  
Publication Information: SL Vol. VIII (L)
153  Title: Schlaf ein!  
Poet: Alexander von Bernus (1880-1965)  
Dedication: for Donald and Ninette Peterson  
Initial Tempo: Ruhig, aber fließend ( \( \frac{3}{4} \) = 69)  
Publication Information: SL Vol. VIII (L)  

154  Title: Abendgespräch  
Poet: Hesse  
Dedication: für Katharina Mommsen  
Initial Tempo: Einfach, fließend  
Publication Information: SL Vol. VIII (L)  

155  Title: Heute Morgen im Garten  
Poet: Claudius  
Dedication: Leni Fromm  
Initial Tempo: Leicht, fließend  
Publication Information: unpublished  

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<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition: 1966</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nacht</td>
<td></td>
</tr>
<tr>
<td>Poet: Hesse</td>
<td></td>
</tr>
<tr>
<td>Dedication: in memory of Georg Reisner</td>
<td></td>
</tr>
<tr>
<td>Initial Tempo: Ruhig ($\text{J} = 60$)</td>
<td></td>
</tr>
<tr>
<td>Publication Information: unpublished</td>
<td></td>
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<tr>
<td>Length: $29 \text{ mm}$</td>
<td></td>
</tr>
<tr>
<td>Range: $A^3 - F^5$</td>
<td></td>
</tr>
</tbody>
</table>

| Schlaflied |                           |
| Poet: Strauss |                           |
| Dedication: Robert Kettleson |   |
| Initial Tempo: Ruhig, fließend ($\text{J} = 56$) |   |
| Publication Information: unpublished | |
| Length: $16 \text{ mm}$ |   |
| Range: $B^3 - F^#5$ |   |

| Traurigkeit |                           |
| Poet: Hesse |                           |
| Dedication: Theodor Uppman |   |
| Initial Tempo: Moderato ($\text{J} = 92$) |   |
| Publication Information: unpublished | |
| Length: $40 \text{ mm}$ |   |
| Range: $B^3 - E^5$ |   |

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Ich habe meine Kerze ausgelöscht;

Wenn du ruhen musst, weil ich dich müd ge-küsst,

Die mir noch Ge-stern glüh-ten, sind heu-te dem Tod ge-weht.
<table>
<thead>
<tr>
<th>Page 147</th>
<th>159</th>
<th><strong>Title:</strong> Doch heimlich dürsten wir</th>
<th><strong>Date of Composition:</strong> 1966</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Poet:</strong> Hesse</td>
<td><strong>Length:</strong> 34 mm</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dedication:</strong> Richard Foster</td>
<td><strong>Range:</strong> C⁴-G⁵</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Initial Tempo:</strong> Ruhig (( \text{J} = 56 ))</td>
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<tr>
<td><strong>Publication Information:</strong> unpublished</td>
<td><strong>Sole Representative</strong></td>
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</tr>
</tbody>
</table>

\[\text{Anmutig geistig, a-ra-bis-ken-heft}\]

<table>
<thead>
<tr>
<th>160</th>
<th><strong>Title:</strong> Weisse Rose in der Dämmerung</th>
<th><strong>Date of Composition:</strong> 1966</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Poet:</strong> Hesse</td>
<td><strong>Length:</strong> 29 mm</td>
<td></td>
</tr>
<tr>
<td><strong>Dedication:</strong> Fritz Münch</td>
<td><strong>Range:</strong> E⁴-G⁵⁵</td>
<td></td>
</tr>
<tr>
<td><strong>Initial Tempo:</strong> Zart, fließend (( \text{J} = 66 ))</td>
<td><strong>© The Felix Wolfes Estate</strong></td>
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<tr>
<td><strong>Publication Information:</strong> unpublished</td>
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</table>

\[\text{Traurig lehnst du dein Gesicht übers Laub,}\]

<table>
<thead>
<tr>
<th>161</th>
<th><strong>Title:</strong> Manche Nacht</th>
<th><strong>Date of Composition:</strong> 1967</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Poet:</strong> Dehmel</td>
<td><strong>Length:</strong> 19 mm</td>
<td></td>
</tr>
<tr>
<td><strong>Dedication:</strong> John Stewart</td>
<td><strong>Range:</strong> C⁴#-G⁵#</td>
<td></td>
</tr>
<tr>
<td><strong>Initial Tempo:</strong> Ruhig beginnen (( \text{J} = 72 ))</td>
<td><strong>© The Felix Wolfes Estate</strong></td>
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<tr>
<td><strong>Publication Information:</strong> Anticipated SL Vol. XII</td>
<td><strong>Used By Permission Of The Publisher</strong></td>
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\[\text{Wenn die Felder sich verdunke,}\]
<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition</th>
<th>Poet</th>
<th>Length</th>
<th>Dedication</th>
<th>Initial Tempo</th>
<th>Range</th>
<th>Publication Information</th>
<th>© 1969 by Felix Wolfes Estate</th>
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<tbody>
<tr>
<td>Verlorenheit</td>
<td>1967</td>
<td>Hesse</td>
<td>26 mm</td>
<td>Meinem Bruder Helmuth gewidmet</td>
<td>Bewegt, leidenschaftlich (J = 84)</td>
<td>A² - F⁴</td>
<td>SL Vol. VIII (L)</td>
<td></td>
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<td>Sole Representative Theodore Presser Company</td>
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<tr>
<td>Früh im Wagen</td>
<td>1967</td>
<td>Mörike</td>
<td>48 mm</td>
<td>Helmut Grohe gewidmet</td>
<td>Ruhig, fließend (J = 84)</td>
<td>B³ - F#⁵</td>
<td>SL Vol. VII (M)</td>
<td></td>
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<tr>
<td>Weg in die Einsamkeit</td>
<td>1967</td>
<td>Hesse</td>
<td>53 mm</td>
<td>Thomas Waggoner</td>
<td>Ruhig, nie eilen (J = 72)</td>
<td>B³ - F#⁵</td>
<td>unpublished</td>
<td></td>
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<td>Theodore Presser Company</td>
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</tr>
</tbody>
</table>
165 Title: Liebeslied  
Poet: Richard Billinger (1893-1965)  
Dedication: Richard Aslanian  
Initial Tempo: Ruhig, zart (\( \text{J} = 80 \))  
Length: 35 mm  
Range: \text{b}^3 - \text{F}^5  
Publication Information: unpublished  

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166 Title: Waldlied  
Poet: Nikolaus Lenau (1802-1950)  
Dedication: Helmuth Wolfes  
Initial Tempo: Kräftig bewegt (\( \text{J} = 84 \))  
Length: 87 mm  
Range: \text{B}^2 - \text{E}^\#5  
Publication Information: unpublished  

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167 Title: Nachts auf hoher See  
Poet: Hesse  
Dedication: Michael Silverman  
Initial Tempo: Ruhig und gleichmäßig bewegt (\( \text{J} = 63 \))  
Length: 50 mm  
Range: \text{C}^3 - \text{E}^5  
Publication Information: unpublished  

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M,... 1 j • — k0 --------------- - ^  

n )  ^  k  l — .......  

f  * 

= \[ =

------#  

fth  Lin-ren ist so fein_ ge-legt.  

Wie M - 1n möchte ich durch die Wäl - der ziehn;  

Nachts, wenn das Meer sich wiegt
<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition: 1967</th>
</tr>
</thead>
</table>
| **168** Leise wie die Gondeln... | Poet: Hesse  
Dedication: Angelika Forsberg  
Initial Tempo: Sanft bewegt, nie eilig (\( \frac{\text{b}}{\text{b}} = 96 \))  
Publication Information: unpublished |

<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition: 1968</th>
</tr>
</thead>
</table>
| **169** Auf eine Lampe | Poet: Mörike  
Dedication: Albert Elsberg gewidmet  
Initial Tempo: Zart und beschaulich (\( \text{J} = 54 \))  
Publication Information: SL Vol. VI (H) |

<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition: 1968</th>
</tr>
</thead>
</table>
| **170** Spruch         | Poet: Hesse  
Dedication: Richard and Donna Belanger  
Initial Tempo: Etwas feierlich (\( \text{J} = 80 \))  
Publication Information: unpublished |
171 Title: Verwelkende Rosen
Poet: Hesse
Dedication: Angelika Forsberg
Initial Tempo: Zart bewegt ($J = 88$)
Publication Information: unpublished

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172 Title: Das Kloster
Poet: George
Dedication: Momme Mommsen
Initial Tempo: Ruhig, gleichmässig ($J = 63$)
Publication Information: unpublished

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173 Title: Nachtwache
Poet: George
Dedication: Katharina Mommsen
Initial Tempo: Sehr ausdrucksvoll, aber verhalten ($J = 66$)
Publication Information: unpublished

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174 Title: Sprache des Frühlings
Poet: Hesse
Dedication: Richard Conrad
Initial Tempo: Sanft bewegt
Publication Information: unpublished
Date of Composition: 1968
Length: 27 mm
Range: $E^\flat_4 - A^5$

175 Title: Requiem
Poet: Meister Wolmyong
Dedication: Lutz Peter
Initial Tempo: Ruhig
Publication Information: unpublished
Date of Composition: 1968
Length: 27 mm
Range: $B^\#3 - F^\#5$

176 Title: Mit dem betenden Knaben
Poet: Wiechert
Dedication: Rex and Mary Harrower
Initial Tempo: none
Publication Information: unpublished
Date of Composition: 1968
Length: 43 mm
Range: $B^\#3 - C^\#5$
<table>
<thead>
<tr>
<th>Title: Aufhorchen</th>
<th>Date of Composition: 1968</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poet: Hesse</td>
<td>Length: 48 mm</td>
</tr>
<tr>
<td>Dedication: John Geller</td>
<td>Range: B♭ - G♯</td>
</tr>
<tr>
<td>Initial Tempo: none</td>
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<tr>
<td>Publication Information: unpublished</td>
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</tbody>
</table>

Ein Klang so zart, ein Hauch so neu

<table>
<thead>
<tr>
<th>Title: Frühling auf alten Gräbern</th>
<th>Date of Composition: 1968</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poet: Schnack</td>
<td>Length: 30 mm</td>
</tr>
<tr>
<td>Dedication: Richard Foster</td>
<td>Range: A♭ - F♯</td>
</tr>
<tr>
<td>Initial Tempo: none</td>
<td>© The Felix Wolfes Estate</td>
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<tr>
<td>Publication Information: unpublished</td>
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</tbody>
</table>

Auf den Gräbern der Toten stehen die Blumen auf,

<table>
<thead>
<tr>
<th>Title: Wir Alten</th>
<th>Date of Composition: 1968</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poet: Kurt Hamburger</td>
<td>Length: 34 mm</td>
</tr>
<tr>
<td>Dedication: Charles Munch</td>
<td>Range: C♯ - G</td>
</tr>
<tr>
<td>Initial Tempo: none</td>
<td>© The Felix Wolfes Estate</td>
</tr>
<tr>
<td>Publication Information: unpublished</td>
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</tbody>
</table>

Wir haben das Gestern verloren
<table>
<thead>
<tr>
<th>180</th>
<th><strong>Title:</strong> Schlaflos</th>
<th><strong>Date of Composition:</strong> 1968</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Poet:</strong> Storm</td>
<td><strong>Length:</strong> 31 mm</td>
</tr>
<tr>
<td></td>
<td><strong>Dedication:</strong> Lotte Gottgetreu</td>
<td><strong>Range:</strong> A#3 - Eb5</td>
</tr>
<tr>
<td></td>
<td><strong>Initial Tempo:</strong> Anfangs etwas anruhig aber eigentlich wie schnell (( \text{J} ) etwa= 76)</td>
<td>© The Felix Wolfes Estate Used By Permission Of The Publisher Sole Representative Theodore Presser Company</td>
</tr>
<tr>
<td></td>
<td><strong>Publication Information:</strong> unpublished</td>
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</table>

Aus Träumen in August bin ich erwacht;

<table>
<thead>
<tr>
<th>181</th>
<th><strong>Title:</strong> Schlussworte des Todes</th>
<th><strong>Date of Composition:</strong> 1968</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Poet:</strong> Hofmannsthal</td>
<td><strong>Length:</strong> 16 mm</td>
</tr>
<tr>
<td></td>
<td><strong>Dedication:</strong> in memory of Renate von Sheliha</td>
<td><strong>Range:</strong> G#2 - D4</td>
</tr>
<tr>
<td></td>
<td><strong>Initial Tempo:</strong> Ruhig, fließend (( \text{J} = 72 ))</td>
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<tr>
<td></td>
<td><strong>Publication Information:</strong> unpublished</td>
<td></td>
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</table>

Wie wunder-voll sind diese Wesen;

<table>
<thead>
<tr>
<th>182</th>
<th><strong>Title:</strong> Nachricht vom Tod</th>
<th><strong>Date of Composition:</strong> 1968</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Poet:</strong> Hesse</td>
<td><strong>Length:</strong> 37 mm</td>
</tr>
<tr>
<td></td>
<td><strong>Dedication:</strong> in memory of Charles Munch</td>
<td><strong>Range:</strong> D4 - F5</td>
</tr>
<tr>
<td></td>
<td><strong>Initial Tempo:</strong> Mässig bewegt</td>
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<td></td>
<td><strong>Publication Information:</strong> unpublished</td>
<td></td>
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</table>

Streil wekt das ver-gäng-li-che.
183  Title: Alleinsein  
Poet: Bruno Frank (1887-1945)  
Dedication: Jean Harper  
Initial Tempo: Mässig bewegt  
Publication Information: unpublished

Date of Composition: 1968  
Length: 18 mm  
Range: B^3 - F^5

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In mei-ne klei-ne Kam-mer dringt kein Ton._

184  Title: Herbstvögel  
Poet: Hesse  
Dedication: Fritz Volkmann  
Initial Tempo: Leicht bewegt, nicht eigentlich schnell (J = 100)  
Publication Information: unpublished

Date of Composition: 1969  
Length: 34 mm  
Range: D^#4 - G^#5

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Ihr Vö-gel im Ge-sträuch, Wie flat-ter-tet er Ge-sang den bräu - nen - den Wald ent-lang

185  Title: Hingabe  
Poet: Hesse  
Dedication: John Hornor  
Initial Tempo: none  
Publication Information: unpublished

Date of Composition: 1969  
Length: 39 mm  
Range: A^3 - D^5

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Dun-kle du, Ur - mut-ter al-ler Lust,
Title: Wie eine Welle  
Poet: Hesse  
Dedication: Herbert and Hedda Spielman  
Initial Tempo: Moderato  
Publication Information: unpublished  

Wie e-i-ne Wel-ле, die vom Schaum ge-kränzt

Title: Kindheit des Zauberers  
Poet: Hesse  
Dedication: Gerard and Joyce LaRoche  
Initial Tempo: Moderato  
Publication Information: unpublished  

Wie - der steig ich und wieder in dei-ner Brun-nen

Title: Der Blütenzweig  
Poet: Hesse  
Dedication: John and Jane Stewart  
Initial Tempo: Beschwingt  
Publication Information: unpublished  

In- merhin und wi - der strebt der Blü - ten-zweig im Win - de,
189 Title: Aus der Kindheit her  
Poet: Hesse  
Dedication: Hilde Manasse  
Initial Tempo: Schlicht, fließend ( \( \text{d} = 84 \) )  
Publication Information: unpublished  

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Aus der Kindheit weht — ein Klang mir nach,

190 Title: Schlaflosigkeit  
Poet: Hesse  
Dedication: Herbert Fromm  
Initial Tempo: Mit innerer Unruhe  
Publication Information: unpublished  

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Ich kann nicht schla-fen. Das Ster-nenlicht macht al-le Fen-ster blau.

191 Title: Ich fragte dich  
Poet: Hesse  
Dedication: David Evitts  
Initial Tempo: Ruhig  
Publication Information: unpublished  

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Ich frag-te dich war-um dein Au-ge gern in mei-nem Au-ge ruht,
192 Title: Der Tag war lang  
Poet: Vring  
Dedication: Hernando Jimenez  
Initial Tempo: Ruhig, gleichmässig  
Publication Information: unpublished  
Date of Composition: 1969  
Length: 31 mm  
Range: C⁴ - Eb⁵  

193 Title: Meine Heimat  
Poet: Hesse  
Dedication: John Ruggieri  
Initial Tempo: Einfach (♩ = 80)  
Publication Information: unpublished  
Date of Composition: 1969  
Length: 19 mm  
Range: C⁴# - D⁵#  

194 Title: Der Enttäuschte  
Poet: Hesse  
Dedication: Stefan Mengelberg  
Initial Tempo: none  
Publication Information: unpublished  
Date of Composition: 1969  
Length: 29 mm  
Range: D⁴ - G⁵  
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195 Title: Tag der Landschaft
Poet: Alfred Margul-Sperber (1898-1967)
Dedication: Anton and Muriel Wolf
Initial Tempo: none
Publication Information: unpublished

Date of Composition: 1969
Length: 46 mm
Range: A⁢b⁢3 - G⁢#⁢5
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\[
\text{Der Morgen stand im Brand der Morgenrätten.}
\]

196 Title: Auf meines Kindes Tod
Poet: Eichendorff
Dedication: Richard Foster
Initial Tempo: none
Publication Information: unpublished

Date of Composition: 1969
Length: 29 mm
Range: C⁴ - E⁵
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\[
\text{Von fern die Uhren schlagen.}
\]

197 Title: Alte Laute
Poet: Justinus Kerner (1786-1862)
Dedication: Richard and Donna Belanger
Initial Tempo: Sehr ruhig
Publication Information: unpublished

Date of Composition: 1969
Length: 30 mm
Range: F⁴ - G⁵
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\[
\text{Hörst du den Vogel singen? Siehst du den Blüttenbaum?}
\]
<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Composition: 1970</th>
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<tbody>
<tr>
<td>Los des Lebens</td>
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<tr>
<td>Poet: Li Yü (trans. Hausmann)</td>
<td>Length: 25 mm</td>
</tr>
<tr>
<td>Dedication: Joel Holmberg</td>
<td>Range: D♯4 - F♯5</td>
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<tr>
<td>Initial Tempo: none</td>
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<td>Publication Information: unpublished</td>
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<tr>
<td>Schweigen</td>
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<tr>
<td>Poet: Gustav Falke (1853-1916)</td>
<td>Length: 35 mm</td>
</tr>
<tr>
<td>Dedication: Angelika Forsberg</td>
<td>Range: B♭3 - E5</td>
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<tr>
<td>Initial Tempo: Sehr ruhig bewegt</td>
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<tr>
<td>Schöne Junitag</td>
<td></td>
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<tr>
<td>Poet: Detlev von Liliencron (1844-1909)</td>
<td>Length: 55 mm</td>
</tr>
<tr>
<td>Dedication: none</td>
<td>Range: C⁴ - G⁵</td>
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<tr>
<td>Initial Tempo: Sanft bewegt</td>
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<td>Theodore Presser Company</td>
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</table>
201  Title: Orpheus  
Poet: Bertram  
Date of Composition: 1970  
Length: 40 mm  
Dedication: Momme and Katharina Mommsen  
Initial Tempo: Fließend, zart  
Range: C⁴ - F♯⁵  
Publication Information: unpublished  
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Er war ganz jung. Sein Atem ging so leich:

202  Title: Sterbende Liebe  
Poet: Claudius  
Date of Composition: 1970  
Length: 30 mm  
Dedication: Lois Vaccariello  
Initial Tempo: Mässig, einfach  
Range: C⁴ - G⁵  
Publication Information: unpublished  
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Ster-bende Lie-be ist wie ein Licht, das fließend zer-breicht.

203  Title: Vergänglichkeit  
Poet: Hesse  
Date of Composition: 1970  
Length: 44 mm  
Dedication: Fritz Doenecke  
Initial Tempo: Ruhig, fließend  
Range: C⁴ - F♯⁵  
Publication Information: unpublished  
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Vom Baum des Lebens fällt mir Blatt um Blatt
Title: Ein kleines Lied  
Poet: Gertrud von LeFort (1876-1971)  
Dedication: Richard and Judy Aslanian  
Initial Tempo: Schlicht  
Publication Information: unpublished  

In meinem Haus dient eine Maid,  
Die ist geheissen Herzleid  

Date of Composition: 1970  
Length: 30 mm  
Range: A♯3 - F♯5  
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Title: Du meine Mutter  
Poet: LeFort  
Dedication: none  
Initial Tempo: Ruhiges Tempo  
Publication Information: unpublished  

Du meine Mutter, fruehste,  

Date of Composition: 1970  
Length: 42 mm  
Range: C♯4 - G♯5  
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Title: Schlafe du Kind  
Poet: LeFort  
Dedication: none  
Initial Tempo: Gleichmassig, wiegend  
Publication Information: unpublished  

Schlafede Kind in meinem Schoss  

Date of Composition: 1970  
Length: 80 mm  
Range: C4 - G5  
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Nun löst mir Kleid

Poet: LeFort

Dedication: none

Initial Tempo: none

Publication Information: unpublished

Date of Composition: 1970
Length: 37 mm
Range: C⁴ - F♯⁵

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Es ist halt schön, wenn wir die Freunde kommen sehen.

Title: Aphorismus

Poet: Busch

Dedication: "my friends"

Initial Tempo: Mit etwas maliziösen
Liebenswürdigkeit

Publication Information: unpublished

Date of Composition: 1970
Length: 16 mm
Range: F⁴ - F⁵

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APPENDIX B: CHRONOLOGICAL LIST OF SONGS

1926  Lied Kaspar Hausers (Verlaine, trans. Dehmel)
     Mondnacht auf dem Meer (Li-Oey, trans. Bethge)
     Auf ein Adagio (Bertram)
     Die Heimat (Eichendorff)

1927  Gute Nacht (Bertram)

1928  Die Zeder (Bertram)

1929  Schattendämmerung (Bertram)

1930  Die Nachtigall (Storm)

1932  Im Alter (Eichendorff)

1940  Verklärter Herbst (Trakl)
     Weihnachten (Eichendorff)

1941  Im Nebel (Hesse)
     Immer wieder (Rilke)

1942  Ballade des äusseren Lebens (Hofmannsthal)
     Letzte Bitte (Dehmel)

1943  Weinende Frau (Schnack)
     Die Fuge (Bertram)
     Auf dem See (Bertram)

1944  Todeslust (Eichendorff)
     Der Feind (Brentano)
     Du schlank und rein wie eine Flamme (George)

1945  Brunnen Inschrift (Scholz)
     Spruch des Engels (Hofmannsthal)
     Allein (Hesse)
1946 Auf Wanderung (Hesse)
    Bei Mondaufgang (Sao-Han, trans. Bethge)

1947 Vorfrühling (Hofmannsthal)
    Herbst (Rilke)

1948 Stimme der Mutter (Wiechert)
    Unter den Sternen (Meyer)

1949 Totengräber und Mädchen (Schnack)

1950 Möwenflug (Meyer)

1951 Blume, Baum, Vogel (Hesse)
    Über die Felder (Hesse)
    Die Birke (A Study) (Hesse)
    Die stille Stadt (Dehmel)
    Nun leuchtet schon wieder (unknown)

1952 Ein Winterabend (Trakl)
    Nachklänge Beethovenacher Musik (Brentano)
    Am Ziele (Weinheber)
    An einen Schmetterling (Weinheber)
    Abschied vom Leben (Zweig)
    Tief in den Himmel verklingt (Huch)

1953 Dämmerung senkte sich von oben (Goethe)
    Der Einsiedler (Eichendorff)
    Es geht eine dunkle Wolk' herein (unknown)
    Den Toten (Weinheber)
    Verfall (Trakl)

1954 Eisnacht (Stehmann)
    Die kleine Passion (Keller)
    Die Birke 2 (Hesse)
    Das letzte Haus (Wiechert)
    Und wie manche Nacht (Carossa)
    Alter Mann (Schröder)

1955 Septembermorgen (Mörike)
    Sylphide (Weinheber)
    In einer Dämmerstunde (Scholz)
Oase El Djem (Rausch)
Sybille im Dom (Bertram)

**1956**
Herbstliche Tröstung (Bergengruen)
An eine Strophe (Bertram)
Scheidende Seele (Schaeffer)
Gelassenheit (Wang We, trans. Hausmann)
Heim in den Anbeginn (Bergengruen)
Vergiss, vergiss (Rilke)
Verschneiter Fluss (Liu Dsung-Yuan, trans. Hausmann)
Ein Traum ist unser Leben (Herder)
Zigeunerlied (Goethe)
Gleichnis (Dehmel)

**1957**
Lied (Klemm)

**1958**
Erdgewalt (Binding)
Gelbe Rose (Strauss)
Blühender Kirschbaum (Wagner)
Am Gartenfenster (Goes)
Gefunden (Goethe)
Das Glasperlenspiel (Hesse)
Tausend Male (Wagner)
Spruch für eine Sonnenuhr (Binding)
Schneefall (Bischoff)

**1959**
Grabschrift eines Mannes (Binding)
Regenbogen (Bertram)
Jahraus-Jahrein (Weinheber)
Zu Musik (Huch)
Die Liebenden (Vring)
Melusine (Bertram)
Die zwei Brüder (Pfitzner)
In der letzten Stunde (Pfitzner)
Lied der jungen Mutter (Siepen)

**1960**
Ecce Homo! (Koskenniemi, trans. Öhquist)
Nacht (Bo Djü, trans. Hausmann)
Orpheus (Binding)
Todesmusik (Schober)
Herbstbild (Hebbel)
Die Schritte (Goes)
An eine Tote (Weinheber)
Ein helles Klingen (Claudius)
1961 Still zu wissen... (Weinheber)
Ruhender Hermes (Bertram)
Das trunkne Lied (Nietzsche)
Venedig (Nietzsche)
Kleiner Rat (Mozart)
Die Frauen von Ravenna (Hesse)
Relief (Schmitt)
Trost (Seidel)
Knabe (Wegner)
Traumboot (Hausmann)
Liebe (Hausmann)

1962 Im Grase hingestreckt (Hesse)
Verlorener Klang (Hesse)
Andenken (Medhat)
Spruch (Bertram)
Umrahmte Fernsicht (Bertram)
Rote Pantoffeln (Heine)
In den Nachmittag geflüstert (Trakl)
Eine Melodie singt mein Herz (Huch)
Nachtlied (Vring)
Mutter singt (Wegner)
Traumlied (Weisenborn)
Es ist ein Schnee gefallen (unknown)
Was ist die Welt? (Hofmannsthal)
Die Hölle (Hausmann)

1963 Weisse Wolken (Hesse)
Eingelegte Ruder (Meyer)
Die Inschrift (Bertram)
An einen Dichter (Schaeffer)
Thanatos (Rausch)
Das Ende des Festes (Meyer)
Volkslied (Hausmann)
Limerick (Peiser)
Das Ferngespräch (Roth)
Die beiden Esel (Morgenstern)
Der Hecht (Morgenstern)
Die Fuchsien (Kästner)
An * (Rausch)
Der Tod (Marwitz)
Der Bruder (Rausch)
Scherzo (Claudius)
1964  Der Dichter (Hesse)
       Spätblau (Hesse)
       Kleiner Gesang (Hesse)
       Märzsonne (Hesse)
       Knarren eines geknickten Astes (Hesse)
       Rotkehlchen (Busch)
       Symphonie (Hesse)

1965  Das Mandelbäumchen (Kästner)
       Inschrift auf eine Uhr mit den drei Hörnern (Morike)
       Frühlingslied (Kempner)
       An das ungeborene Kind (Sachs)
       Aufgehender Mond (Vring)
       Gesang eines gefangenen Amsel (Trakl)
       In ein altes Stammbuch (Trakl)

1966  Ein Mönch spricht zu Gott (Scholz)
       Schlaf ein! (Bernus)
       Abendgespräch (Hesse)
       Heute Morgen im Garten (Claudius)
       Nacht (Hesse)
       Schlaflied (Strauss)
       Traurigkeit (Hesse)
       Doch heimlich dürsten wir (Hesse)
       Weiße Rose in der Dämmerung (Hesse)

1967  Manche Nacht (Dehmel)
       Verlorenheit (Hesse)
       Früh im Wagen (Morike)
       Weg in die Einsamkeit (Hesse)
       Liebeslied (Billinger)
       Waldlied (Lenau)
       Nachts auf hoher See (Hesse)
       Leise wie die Gondeln... (Hesse)

1968  Auf eine Lampe (Morike)
       Spruch (Hesse)
       Verwelkende Rosen (Hesse)
       Das Kloster (George)
       Nachtwache (George)
       Sprache des Frühlings (Hesse)
       Requiem (Wolmyong)
       Mit dem betenden Knaben (Wiechert)
       Aufhorchen (Hesse)
Frühling auf alten Gräbern (Schnack)
Wir Alten (Hamburger)
Schlaflos (Storm)
Schlussworte des Todes (Hofmannsthal)
Nachricht vom Tod (Hesse)
Alleinsein (Frank)

1969
Herbstvögel (Hesse)
Hingabe (Hesse)
Wie eine Welle (Hesse)
Kindheit des Zauberers (Hesse)
Der Blütenzweig (Hesse)
Aus der Kindheit her (Hesse)
Schlaflösigleit (Hesse)
Ich fragte dich (Hesse)
Der Tag war lang (Vring)
Meine Heimat (Hesse)
Der Enttäuschte (Hesse)
Tag der Landschaft (Margul-Sperber)
Auf meines Kindes Tod (Eichendorff)
Alte Laute (Kerner)

1970
Los des Lebens (Li Yü, trans. Hausmann)
Schweigen (Falke)
Schöne Junitag (Liliencron)
Orpheus (Bertram)
Sterbende Liebe (Claudius)
Vergänglichkeit (Hesse)
Ein kleines Lied (LeFort)
Du meine Mutter (LeFort)
Schlaf du Kind (LeFort)
Nun löst mir Kleid (LeFort)
Aphorismus (Busch)

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1 The fair copy of this song found at the Houghton Library at Harvard University contains a notation by Wolfs which indicates that it was the last in the complete cycle, Dreiklang, 17 August-27 September, 1970. According to Angelika Forsberg, the three songs, set to texts by Gertrud von Lefort, were not meant to be sung strictly as a cycle. However, they represent the only such grouping that can be found in Wolfs's manuscripts.
Ms. Viola Dacus
1419 North Benjamin Street
Stillwater, Oklahoma 74075

Dear Ms. Dacus:

We have been authorized by the Estate of Felix Wolfes to grant you permission to include the scores to 9 songs from Volumes 1 thru 5 of AUSGEWAHITE LEIDER in your doctoral monograph as these publications are permanently out of print. Please note on the first page of each song "Used By Permission Of The Publisher" near the copyright credit line.

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We thank you for your interest in our publications and wish you much success for the future.

Sincerely,

Thomas Broido
Executive Vice President

cc: John Bowman - Felix Wolfes Estate
April 13, 1995

Ms. Viola Dacus
1419 North Benjamin Street
Stillwater, Oklahoma 74075

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Sincerely,

Thomas Broido
President

cc: John Bowman - Felix Wolfes Estate
Ms. Viola Dacus
1419 North Benjamin Street
Stillwater, Oklahoma 74075

May 15, 1995

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Sincerely,

Thomas Broido
President

V
June 1, 1995

Ms. Viola Dacus
1419 North Benjamin Street
Stillwater, Oklahoma 74075

Dear Ms. Dacus:

This letter amends our letters of February 16, April 13 and May 15th covering the use of works by Felix Wolfe in your doctoral monograph:

We do grant to University Microfilms permission to make single copies of your monograph on a demand basis.

Sincerely,

[Signature]

Thomas Brodlo
President

mke
Viola R. Dacus was born September 15, 1962 in Huntington Park, California. She grew up in Yazoo City, Mississippi, where she attended high school at Manchester Academy. After graduation she attended the University of Mississippi, where she completed her Bachelor of Music Education in 1985. She continued her studies at Louisiana State University where she received her Master of Music in vocal performance in 1988. She began work on her doctorate the same year. While at LSU she studied voice with Sandra Kungle, Patricia O'Neill, Martina Arroyo, and Robert Grayson. She enjoys performing opera, oratorio, and particularly, recitals. She currently teaches voice and related classes at Phillips University in Enid, Oklahoma.
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Viola R. Dacus

Major Field: Music

Title of Dissertation: AN INTRODUCTION TO THE SONGS OF FELIX WOLFES (1892–1971) WITH COMPLETE CHRONOLOGICAL CATALOGUE

Approved:

[Signatures]

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination: May 1, 1995