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"Maria Stuart", Opus 172: A Song Cycle by Joseph Joachim Raff Based on the Poetry of Mary Queen of Scots.

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**MARIA STUART, OPUS 172:
A SONG CYCLE
BY
JOSEPH JOACHIM RAFF
BASED ON
THE POETRY OF MARY QUEEN OF SCOTS**

**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
Molly J. Johnson
B.M., Oklahoma City University, 1983
M.M., Louisiana State University, 1990
August 1997**

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**This monograph is dedicated to my brother,
William Mark Cason, Jr.
1958-1997**

ACKNOWLEDGMENTS

This entire project stems from a suggestion made by Patricia O'Neill when I asked her for ideas for a German song set. She mentioned the Schumann *Maria Stuart Lieder* as a possibility. I was intrigued by the fact that the poetry was written by the queen herself (or so I thought). I then remembered a sample recital program I had seen in *The Art of the Song Recital* by Shirley Emmons and Stanley Sonntag. The program was based on Mary Stuart. It included the Schumann and another set by Jean Berger, in addition to music from the courts where she had lived. I began to wonder just how many song settings of Mary Stuart's writings existed. That search uncovered the cycle that is the subject of this monograph.

My name is on the title page of this monograph, but I did not work alone. Many people contributed their time and expertise to this project, and I am indebted to them. My committee, under the direction of Dr. Stephen F. Austin and Dr. Cornelia Yarbrough, spent many hours editing my work and I appreciate their thorough and insightful comments and suggestions. Dr. Walter Foster, editor of Recital Publications, answered my questions promptly and gave me his enthusiastic permission to reprint any music examples I needed. Dr. Carol S. Bevier graciously loaned me her translation of Helene Raff's biography, which Dr. Bevier had translated when she was writing her dissertation on the program symphonies of Raff. Without her generosity I would still be working on

the biography section of this paper. Mrs. Irene Erdoes reviewed my translations of the German poems and added her insights. Ms. Reni Hamner helped translate the "Gebet" section of the Zimmerman article. Mr. Stefan Stackhouse and Ms. Lisa Roberts, both excellent librarians, helped me in my international search for some of the more elusive information. Many people at Warren Wilson College were also involved. Ms. Mary Brown and the entire library staff cheerfully and patiently filled a multitude of interlibrary loan requests, most of which were for "ancient" volumes with long German titles. Dr. Steven Williams, Chair of the Music Department, gave of his time and superb accompanying skills to play the songs for me so I could truly listen to the music. Two students, Mr. Erskin Cherry and Mr. Eric C. Davis, helped download the IPA font I needed and set it up so I could actually use it myself. I am also appreciative and grateful for the international help I received from Lady Antonia Fraser, Ms. Anne Soesanto at the Universitäts und Landesbibliothek Münster, and, especially, Mr. Werner Wiele at Humboldt-Universität zu Berlin, who sent photocopies of the *Rose und Distel* pages I so desperately needed. I give my heartfelt thanks to each of these people.

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ABSTRACT

Joseph Joachim Raff (1822-1882) was a preeminent German composer who quickly fell into obscurity after his death. This should not be interpreted to mean that his music has no place in the modern repertoire. One of his vocal works, *Maria Stuart: Ein Cyclus von Gesängen für eine Singstimme mit Begleitung des Pianoforte*, opus 172, contains twelve song settings of poems attributed to Mary Stuart, Queen of Scots and three of her contemporaries, translated into German by Gisbert Freiherr von Vincke. The songs chronicle significant times and events in Queen Mary's life, beginning with the death of her first husband and ending with her prayer before execution.

This monograph provides brief biographies of Joachim Raff and of Mary Stuart, an overview of Raff's music, especially his songs, an overview of the cycle, individual descriptions and performance suggestions for each song in the cycle, poetic and word-by-word translations of the song texts, phonetic transcriptions, and background information on the poems and their original versions. Programming and production ideas are also given, including the use of multiple soloists (mezzo-soprano, tenor, and baritone).

As a composer, Joseph Joachim Raff sought to fuse existing musical styles rather than create new ones. The songs in *Maria Stuart* will not be acclaimed for their innovation or musical significance in the history of art song. Nonetheless, this cycle is a

group of songs that is expressive, highly varied, and approachable, written by a composer who, along with Brahms and Wagner, was once considered one of Germany's finest. In our zeal to perpetuate the works of the giants of song literature, we must not overlook the individual works of merit by the less celebrated composers. Joachim Raff's opus 172, *Maria Stuart*, is one of these unknown, but shining, gems.

CHAPTER I

INTRODUCTION

The names of many celebrated composers are associated with the term *lieder*: Schubert, Schumann, Brahms, Wolf, Strauss. These composers are the masters of this musical form who brought definition and innovation to the *lied* during the nineteenth century in Germany. However, they were far from being the only composers of *lieder*; it was an enormously popular art form. One recent index of German song lists 9,807 songs by 370 different composers, most of which were written between 1800-1930. Its author is quick to point out that this practical index based on available material is far from exhaustive.¹ Most of these *lieder* composers are obscure or long forgotten. J.W. Smeed observes that, "No one of these forgotten *Kleinmeister* consistently turned out first-rate songs, but very many were capable of producing a small-scale masterpiece from time to time."² It is our responsibility as musicians and educators to delve beyond the well-known, find these masterpieces, and add them to the already rich body of song literature, for, "The best of the minor composers, even if they never did anything technically startling, are far from merely aping their predecessors; they are their own men and their

¹Lawrence D. Snyder, *German Poetry in Song: An Index of Lieder* (Berkeley, CA: Fallen Leaf Press, 1995), ix-x.

²J. W. Smeed, *German Song and Its Poetry: 1740-1900* (London: Croom Helm, 1987), 200.

songs, in those cases where a congenial poem triggered off their imaginations and allowed them to realise their highest potential, have a flavour of their own.”³

One of these gems is found in the catalogue of Joseph Joachim Raff (1822-1882), a once famous composer who fell into obscurity soon after his death. *Maria Stuart: Ein Cyclus von Gesängen für eine Singstimme mit Begleitung des Pianoforte*, opus 172, contains twelve song settings of eight poems, attributed⁴ to Mary Stuart, Queen of Scots and three of her contemporaries, translated into German by Gisbert Freiherr von Vincke. The songs chronicle significant times and events in Mary’s life, beginning with the death of her first husband and ending with her prayer before execution. The cycle is not an innovative, revolutionary work. It is distinctive, in that it is based on historical figures and their writings. Few other art songs incorporate history and the poetry of a monarch. The cycle has some distinctive performance possibilities that would appeal to the singer who wants to present an unusual and uncommon work. It is the goal of this monograph to provide a biographical, historical, literary, and musical description of this work in hopes that Joachim Raff’s cycle *Maria Stuart* will emerge from obscurity and find acceptance as part of the modern song repertoire.

Joachim Raff may be an unfamiliar name to most, but Mary Stuart is not. Her life has been a fascination to historians and artisans alike for more than 400 years. According to Jenny Wormald in her book, *Mary Queen of Scots: A Study in Failure*,

³Ibid., 201.

⁴The term “attributed” is used because traditional authorship for several of the poems has either been disproven, not proven, or is unknown. This is explained in detail in the individual song descriptions.

historians have “tried to assess her as a character of history rather than drama. . . . Yet the drama and the dramatic personality still insistently break through.”⁵ Her appeal to history and the arts is evident in Samuel and Dorothy Tannenbaum’s *Marie Stuart Queen of Scots: A Concise Bibliography*, a three-volume set of items related to Mary Stuart published in 1944. The first volume contains almost 1,600 entries of biographies and biographical data. The second volume contains 1,450 entries, including lists of documents, letters, portraits, relics, and miscellaneous items. The third volume is titled *Marie Stuart: In Her Relations to the Arts*. It contains over 1900 entries, including fiction, works for the young, novels, operas, songs, ballets, plays, verse and prose, and poems and ballads inspired by or attributed to the queen. Entry number 448 of this volume is Raff’s *Maria Stuart*, opus 172.⁶

⁵Jenny Wormald, *Mary Queen of Scots: A Study in Failure* (London: George Philip, 1988), 17.

⁶Samuel A. Tannenbaum and Dorothy R. Tannenbaum, *Marie Stuart in Her Relations to the Arts*, vol. 3 of *Marie Stuart: A Concise Bibliography* (New York: Samuel A. Tannenbaum, 1944), 19.

CHAPTER II

JOSEPH JOACHIM RAFF: HIS LIFE AND MUSIC

Joseph Joachim Raff was born 27 May 1822 in Lachen, near Zurich. He was born on Pentecost Monday, while the church bells were all pealing. As an adult he joked that, “He had to become a musician because he came into the world under these harmonic tones.”⁷ His father, a teacher and organist, gave him his early education. Raff could read by the time he was six, and by age eight he could translate Latin and play organ and violin. As a ten-year-old he was substitute organist for his father, assisted in Mass, and sang in the children's choir. Raff was sent to the Gymnasium at Rottenburg for formal education when he was twelve. His family moved to Schwyz in 1838, and he was enrolled at the Jesuit Lyceum. He was a good student, but financial difficulties limited his formal education. At age eighteen he took his exams and was awarded a teaching position in the Upper Primary School at Rapperswyl.⁸

Although described as an excellent teacher--“He possesses superior knowledge in all teaching subjects”⁹--Raff was a musician at heart. He continued to study composition,

⁷Helene Raff, *Joachim Raff: Ein Lebensbild*, trans. Janice M. Duncan (Regensburg: Gustav Boffe, 1925), 16.

⁸*Ibid.*, 28.

⁹*Ibid.*, 36.

as well as piano and violin on his own after his formal education had ended. He sent some of his piano manuscripts to Felix Mendelssohn in 1843, seeking a professional opinion. The encouragement he received made this a turning point in his life.¹⁰

Mendelssohn wrote a letter to the publishers Brietkopf and Härtel. It said:

Most Respected Sirs,—I have received the enclosed letter and compositions, and cannot refrain from submitting them to you, in the hope that you may be enabled to indulge both the writer and myself with a favourable answer. Were the pieces only signed by some well-known name I am persuaded they would have a very large sale, for the contents are such that it would be difficult to believe that many of them are not by Liszt, Döhler, and other eminent players. The composition is elegant and faultless throughout, and in the most modern style; but now comes the fact that no one knows the name of the composer, which entirely alters the case. Perhaps a single piece might be taken out of each set, or possibly you may find that one or two of those for which I personally care least (*e.g.* the galops) are more suited for the public taste; in a word, perhaps you may somehow be induced to print something out of the collection. If my hearty recommendation will have any weight, I most willingly add it to the request of my young friend. In any case I must ask you to try the pieces over, and refer them to those friends who usually advise you in such cases, and then let me know the result, returning the letter at the same time—I trust with only a little of the music. Such is my hope, which I beg you to pardon and excuse.—Yours faithfully, F.M.B.¹¹

Breitkopf and Härtel published some of the pieces. Raff realized that teaching was the wrong profession for him. He resigned from his teaching post and moved to Zurich to pursue a career in music, despite vehement opposition from his family.

Poverty and hardship were in store for the young musician. He had no permanent position or post, so he depended upon private lessons, transcribing, and other odd jobs for his livelihood. However, these struggles were also the source of a life-changing

¹⁰*Ibid.*, 33.

¹¹"Joseph Joachim Raff [Obituary]," *The Monthly Musical Record* 12 (August 1, 1882): 175.

experience. In the summer of 1845, he read in the Zurich newspapers that piano virtuoso Franz Liszt was presenting a concert in neighboring Basel on 18 June. Raff wanted to attend, but could not afford transportation. He decided to walk. He stopped at an inn along the way for coffee and a rest. He asked the innkeeper to awaken him at a particular time. Soon after a thunderstorm began. The innkeeper thought surely the young man would not walk in such terrible weather and let him sleep. When Raff awakened and saw how late it was, he ran out into the storm. He arrived in Basel after the concert had begun and found there were no tickets left. He protested that he had walked all the way from Zurich, but to no avail. Liszt's secretary overheard and led the young man into a back room. There the secretary explained the circumstances to Liszt himself, who was backstage. Liszt was impressed by the young man's determination and so invited Raff to sit next to him on the stage. Raff later reported, "A complete circle of rainwater gathered around me on the floor: like a spring source I sat there."¹² A lifelong friendship between Liszt and Raff began that night.

Liszt was impressed with the young composer's talent and wanted to help him in his musical career. He invited Raff to join him for the remainder of the tour. He then arranged a position for him with the piano firm of Eck and Lefebvre in Cologne. Raff's responsibilities were to keep accounts, organize manuscripts, and demonstrate newly-built pianos in a cold and damp hall.¹³ He continued his composition, and more of his works were published during this time.

¹²Raff, *Lebensbild*, 38-39.

¹³*Ibid.*, 46.

Raff's time in Cologne also marked the beginning of his work as music critic. He wrote for Wilhelm Dehn's *Cäcilia* and for August Schmidt's *Allgemeine Wiener Musikalische Zeitung*. The ruthless candor of his articles created more enemies than friends and eventually cost him his job.¹⁴ He made some blunt remarks in an article for the *Zeitung* about some Cologne gentlemen who "took themselves for musical and critical notables." This group of "notables" complained to Eck and Lefebvre, who discussed the situation with Raff. Raff refused to be silent in his criticisms. It was decided that he should go.¹⁵

Raff made plans to leave Cologne in February 1847, move to Stuttgart, and work there until he made a decision about his future. At that time he had two options to consider. He had finally met Mendelssohn in person in 1846, at a Männer songfest in Cologne. They had had several conversations, and Mendelssohn reviewed many of Raff's compositions. Mendelssohn felt the young composer had talent, but needed more theoretical training. He invited Raff to join him Leipzig for further study once his (Mendelssohn's) current tour was completed. Liszt had also indicated the possibility of a future position with him in Weimar as an assistant. Eventually Raff decided to study with Mendelssohn and made plans to move to Leipzig. Unfortunately, Mendelssohn died in November 1847, before Raff ever left Stuttgart. Even in his old age Raff

¹⁴Markus Römer, *Joseph Joachim Raff* (Wiesbaden: Franz Steiner Verlag GmbH, 1982), 17.

¹⁵Raff, *Lebensbild*, 52-53.

“remembered with sadness his disappointment.”¹⁶ Meanwhile, the position with Liszt had failed to materialize because of a letter Raff had written in which he made some critical comments. Liszt was deeply offended by the criticisms and their friendship was strained.

Raff's future was again uncertain, but soon after Mendelssohn's death Raff received promise of a position in Vienna with Liszt's publisher friend Mechetti. Raff left Cologne and traveled to Berlin, Leipzig, and Dresden before beginning his new job in Vienna. During his trip he received word that Mechetti had died. He returned to Stuttgart, earning a meager existence through private lessons and assorted odd jobs.

This second period in Stuttgart was valuable for Raff, despite his professional struggles. It was during this time that he met two people who were important to him the rest of his life: Kunigunde Heinrich and Hans von Bülow.¹⁷ Frau Heinrich was a music teacher, widowed and childless, who had students from the best houses in Stuttgart. Raff became one of her favorite “children,” albeit an unruly one. (“To have reasonable feelings or polite words were not Raff's way at the time.”¹⁸) “Mama” Heinrich was a stabilizing influence for Raff. In many ways she gave Raff the support in his music career that his family did not. Later letters between them show that Raff was able to open up to her, and she responded with love and firm frankness. She encouraged him,

¹⁶Ibid., 58.

¹⁷Ibid., 60.

¹⁸Ibid., 61.

taught him, and occasionally scolded him.¹⁹ She also provided opportunities for performances of some of his works for chamber group, choir, and solo voices in the frequent musicales she held.

One member of Frau Heinrich's circle was an eighteen-year-old high school student named Hans von Bülow. Raff was impressed with his talent as a pianist, and Bülow was impressed with Raff's talent as a composer. Bülow premiered Raff's difficult *Fantasia* on themes from *Der Prätendent* in a New Year's concert after receiving the manuscript on 29 December.²⁰ This was the first of a lifetime of premieres and performances of Raff's work given by Bülow.

Raff composed his first large work during his time in Stuttgart: *Psalm 121* for choir, soli, and orchestra. He also began work on his first opera, *König Alfred*. By the end of May 1849, Raff had written an "excellent letter of apology" to Liszt, who replied very warmly with offers to help promote the opera.²¹ This reconciliation led to Raff's next relocation.

Raff moved to Hamburg in late summer 1849, to work for the publisher Schuberth and for Liszt, who arrived in early fall. By December, Raff had a decision to make: either accept a permanent full-time position with Schuberth or travel to Weimar and work for Liszt, who had recently been appointed Weimar Kappellmeister. He chose the latter. Raff spent the Christmas holidays with Liszt and his companion, Princess

¹⁹Ibid.

²⁰Bülow performed from memory after only three days with the score. Ibid., 62.

²¹Ibid., 64.

Caroline Wittgenstein, and her daughter. They all moved to Weimar, and Raff began his new job as his assistant. His duties were copying, organizing manuscripts and festivals, and helping with the instrumentation of Liszt's works.²²

The next six years in Weimar were formative ones for Raff, both musically and personally. He met many other performers and composers through his association with Liszt, including Joseph Joachim, Bernhard Cossman, Peter Cornelius, Berlioz, Brahms, and Wagner.²³ The "New German School" had formed around Liszt, and Raff "carefully and critically" joined their ranks.²⁴

His position with Liszt allowed time for composition and many of his works stem from this period, including songs, piano solos, piano and violin duets, songs for men's choir, and a string quartet. His larger works include a revision of *König Alfred* (and its

²²Raff's role in the instrumentation and creative process of Liszt's compositions has been discussed in several articles and books. Raff gives himself credit for much of the success of Liszt's works, but most scholars seem to agree that Raff exaggerated his importance.

²³Carol S. Bevier, "The Program Symphonies of Joseph Joachim Raff" (Ph.D. diss., North Texas State University, 1982), 18.

²⁴Horst Leuchtmann, "(Joseph) Joachim Raff" in *The New Grove Dictionary of Music and Musicians*, 6th ed., 20 vols., ed. Stanley Sadie (London: Macmillan, 1980) vol. 15, 534. The New German School (*Neudeutsche Schule*) was formed around Liszt during his Weimar years (1849-1861). Members included Liszt, Raff, Hans von Bülow, Peter Cornelius, and Carl Taussig. They supported the ideas of Berlioz's program music and the music dramas of Wagner. Their ideals were opposed by Brahms and Joseph Joachim. The *Neue Zeitschrift für Musik* (formerly edited by Schumann) was their official journal until 1892. J. S. Shedlock called Raff "one of the most distinguished representatives of the new German school." "Joachim Raff's Prize Symphony," *The Monthly Musical Record* 5 (1 April 1875): 49.

premiere on 9 March 1851 under his baton²⁵), a symphony, a *Te Deum* for the coronation of Karl Alexander,²⁶ incidental music to a tragedy, *Bernhard von Weimer*, and another opera, *Sampson*.

Raff also met his future bride during this time. Early in 1850, he spotted a lovely, extremely pale girl on his walk in the park. It was apparently love at first sight. Raff was captivated by her beauty, but did not meet her. He later saw her again at a meeting of Liszt's group at the home of Eduard and Christine Genast. Dorothea, called Doris, was their second eldest daughter. She was an actress, and came from a family of actors and musicians. (Doris's sister, Emilie, was a successful singer and later performed many of Raff's songs. Her brother, Wilhelm, wrote the libretto for *Bernhard*.) They were engaged in 1853.

This was indeed a rich period for Raff, but not one without problems. As early as 1851, he began to sense that his work for Liszt was hampering his own personal development. Their relationship began to deteriorate, in part due to Doris's belief that Raff needed to separate from Liszt to achieve personal recognition.²⁷ The situation was further aggravated by the fact that Raff and Liszt's companion, Princess Caroline, did not get along personally or professionally. She handled Liszt's finances, and Raff felt she underpaid him for his work. His critical writings once more caused conflicts. His booklet, *Die Wagnerfrage*, and an article published in honor of Mozart's 100th birthday

²⁵Raff, *Lebensbild*, 104-5.

²⁶28 August 1853. *Ibid.*, 127.

²⁷*Ibid.*, 113, 125.

resulted in a separation from others in the New German School. On top of everything else, he visited Munich in search of a permanent position and ended up in jail because of outstanding debts from his time in Stuttgart.

In 1853, Doris accepted an acting position in Wiesbaden. She encouraged Raff to visit often. There he was warmly received as a composer and found plentiful performance opportunities for his music. He had begun to feel that he needed to leave Weimar if he wanted to “hold on to himself.” This insight, Doris's presence, the acceptance he felt in Wiesbaden, and a performance of *König Alfred* on 28 August 1856²⁸ prompted Raff to finalize his plans. He found lodging, secured several students, and made a permanent move to Wiesbaden.

Once there, Raff found part-time positions at the two largest girls's schools in Wiesbaden in addition to his private teaching. He taught piano, theory, and some vocal instruction. He also continued his critical writings, this time for *Nassauischen Zeitung*, and published small musical works “for the food.”²⁹ These jobs, together with Doris's earnings from the Royal Theater, provided a comfortable living for them. They were finally married on 15 February 1859 in a small, private Catholic ceremony. Their only daughter, Helene, arrived many years into the marriage.³⁰

The years in Wiesbaden were Raff's most productive as a composer, especially the years between 1870-75, in which 45 opuses were produced. Two of his major works

²⁸Ibid., 143, 144.

²⁹Ibid., 156.

³⁰Probably in 1866. Bevier, “Program Symphonies,” 22.

won first prizes: his first symphony, *An das Vaterland*, won the Gesellschaft der Musikfreunde prize in Vienna, and his cantata, *Deutschlands Auferstehung*, won a cantata competition sponsored by the publisher C. F. Kahnt in Leipzig.³¹ Other major works from this time include Symphonies No. 2 through No. 7, Symphony No. 11, and a comic opera, *Dame Kobald*. Finally, at age forty, “The full light of public recognition fell on him.”³²

In 1877, Dr. Johann Hoch died and left the city of Frankfurt a bequest with which it was to organize a conservatory of music. Several men were considered for the directorship, including Brahms, but the position was offered to Raff. For the first time in his life he would have a steady, full-time appointment and his wife would no longer have to work. Raff accepted their offer. He and his family moved to Frankfurt.

He was described as an excellent administrator. The school opened in September 1878 and had 123 students at the end of its first year. He continued to compose when he could, although the demands of the directorship permitted little time for it. In early 1882 a heart condition which had been developing over a long period of time resulted in a massive heart attack. He was able to resume many of his duties, but never had a full recovery. He died in his sleep in the night of 24-25 June 1882, and he was buried on 27 June in the Frankfurt cemetery. The entire school participated in the funeral procession. His remains were relocated to another site in Frankfurt in 1903. A monument in Raff's honor was erected there, largely through the efforts of his lifelong friend, Bülow.

³¹Raff, *Lebensbild*, 160, 162.

³²Ibid., 162-3.

Joseph Joachim Raff gained great recognition as a composer during his lifetime, but not great wealth. According to his daughter, Helene, Raff was not a businessman, and never pursued financial rewards. He fully believed that true success was achieved after one's death. He expressed this sentiment in the motto of his Sixth Symphony: "Gelebt: Gestrebt, Gelitten, Gestritten -- Gestorben -- Umvorben"³³ ("Lived: Aspired, Suffered, Struggled--Died--Was Glorified"). Raff was so sure of his posthumous success that his compositions were the only provision he made for his family after his death.

Raff's Music

The name of Joseph Joachim Raff is generally unfamiliar to modern American musicians. However, during his life he was a well-known and highly respected musician. The March 1875 issue of *The Monthly Musical Times* published an article by Ebenezer Prout that begins, "Among living German composers there are three who, by common consent, are admitted to stand in the front rank, and to be, like Saul the son of Kish, a head and shoulders taller than all their fellows. Many of my readers will anticipate me when I name as these musical chiefs --Wagner, Brahms, and Raff." He is called "One of the most highly esteemed and popular of the German Romantic composers" in *Great Composers*. The *New Grove* article states that "During his life he enjoyed great fame within Germany and abroad and was celebrated along with Wagner and Brahms as one of the leading masters of modern music." A review in *The Monthly Musical Record* states, "There can be no difficulty in awarding him a very high---in some respects the highest---

³³Albert Schäfer, *Chronologisch-systematisches Verzeichnis der Werke Joachim Raff's* (1888; reprint, Tutzing: Hans Schneider, 1974), 94.

place among living German musicians.” His fame and reputation is even more impressive when one considers that he was essentially a self-taught musician.³⁴

Raff was influenced by many composers. Liszt describes Raff in his style as “Leaning towards Mendelssohn, most decidedly to Wagner, sometimes to Berlioz, in some moments to Italian composers” (he leaves his own influence unmentioned). J.S. Shedlock notes, in an analysis of Raff’s first symphony, that “The influence of Beethoven and Mendelssohn is apparent.” Walter Labhart, in his program notes for a recording of Raff’s opus 176, states that his music synthesizes the smooth form of Mendelssohn, the “espressivo” of Chopin, the “cantabile” of Schumann, the elegance and pathos of Liszt, and the harmonics of Wagner. Gerald Abraham notes that Raff was “A fluent stylist in the Mendelssohn-Spohr tradition.” The *New Grove* article states “He was under the influence of Mendelssohn and Schumann, and then . . . the New German School.”³⁵

Joseph Joachim Raff is generally called a Romantic composer, but his musical style is considered eclectic. His music is described as “A graceful fusion of classical forms with the romantic spirit. . . . His romanticism was grafted on a classical stem.”

³⁴ Ebenezer Prout, “Raff’s Symphonies,” *The Monthly Musical Record* 5 (March 1, 1875): 32; David Ewen, ed. and comp., *Great Composers 1300-1900: A Biographical and Critical Guide* (New York: The H. W. Wilson Co., 1966), 302; Leuchtmann, “Raff,” *New Grove* vol. 15, 534; Review of *Sechs Gesänge für Drei Frauenstimmen* by Joseph Joachim Raff, *The Monthly Musical Record* 4 (1 June 1874): 87.

³⁵ Raff, *Lebensbild*, 142; J. S. Shedlock, “Joachim Raff’s Prize Symphony,” *The Monthly Musical Record* 5 (1 April 1875): 49; quoted in Römer, *Raff*, 55; Gerald Abraham, ed., *Romanticism (1830-1890)* New Oxford History of Music Series, 10 vols. (New York, Oxford: Oxford University Press, 1990), vol. 9, 565; Leuchtmann, “Joachim Raff,” *New Grove*, vol. 15, 534.

Leuchtmann says, "He saw himself as a composer with a historical calling to fuse the great achievements of past and present, and he tried to combine contrapuntal techniques with the structural tendencies of sonata movement composition, while still respecting the 'New German' predilection for programmes." Helene Raff describes the work of his later years: "Everyone used the word: 'Raff wants to pour new wine in old bottles.'" ³⁶

Raff had many strengths as a composer, despite his eclectic style. He was considered a diligent composer, excellent symphonist, and a master at thematic development and contrapuntal writing. Gehring compliments "His gift of melody, his technical skill, his inexhaustible fertility, and above all his power of never repeating himself—all these are beyond praise." Boise says, "few men could invent with such facility." "As a composer Raff was both prolific and versatile. He filled his writing with euphonious melodies and harmonies, and was particularly successful in projecting subtle moods and atmosphere," says Ewen. Prout states that, "... The well never runs dry, and inexhaustible fluency seems to be one of the composer's striking characteristics. ... The composer has in a very decided degree the gift of *tune*. ... No less remarkable ... is his complete command of all the intricacies of counterpoint. Fugue, canon, augmentations, diminution—all seem equally easy to him. ... Sebastian Bach himself need not have been ashamed to sign the page; and this is the work of a self-taught man!" ³⁷

³⁶David Ewen, comp. and ed., *Composers of Yesterday* (NY: The H. W. Wilson Co., 1937), 348; Leuchtmann, "Raff," *New Grove*, 15, 534; Raff, *Lebensbild*, 209.

³⁷Franz Gehring, "Joseph Joachim Raff," in *Grove's Dictionary of Music and Musicians*, ed. J. A. Fuller Maitland (Philadelphia: Theodore Presser Co., 1918) vol. 4, 14 [because Raff fell so quickly into obscurity after his death, the older sources often have more information about him, hence the use of this edition of *Grove's*]; Otis B.

Joachim Raff is primarily remembered as a symphonist. Prout says "As a symphonic writer he stands at present absolutely alone. His works are . . . unquestionably the greatest that have been written since those of Schumann." He was also a versatile and prolific composer. His catalogue includes over two hundred opus numbers and many more unpublished works in virtually every genre. A review from June 1874 states, "Of all the prominent German composers of the present day, Joachim Raff is probably the most voluminous; and the versatility of his talent is hardly less remarkable than the quantity which he produces. From the grand symphony to the veriest bagatelle for the piano, from the grand opera to the simple 'Lied,' he seems equally at home in every style." Prout further states that, "Raff is so voluminous a writer, and so equally conversant with every style of composition, that it is difficult to name his specialty. . . . For the last twenty years [1855-1875] his production has been incessant."³⁸ His productivity, however, was ultimately his undoing. Many of the strongest criticisms made against Raff are in part due to his vast output.

Raff was admonished by Liszt about being too prolific. He says in a letter to Raff:

I am committed to say to you openly that your idea 'to bombard the publications with the quantity of your productions' is an inappropriate and useless one. Neither in relation to your peculiar situation nor in regard to your musical importance can I approve of your quantity of writing and your publishing too

Boise, "An American Composer Visits Liszt," *The Musical Quarterly* 43 (July 1957), 324; Ewen, *Great Composers*, 303; Prout, "Raff's Symphonies," *The Monthly Musical Record*, 33.

³⁸Prout, "Raff's Symphonies," *The Monthly Musical Record*, 32; Review, *The Monthly Musical Record*, 87; Prout, 32.

much. The publisher emulation which you intend to accomplish through it will soon take shape in an entirely publisher indifference. In any case, you are weakening your talent and your name -- you are even putting the mark of commerciality and artistic uselessness on your work. . . .³⁹

The sheer volume of his output led to inconsistencies in his music. A reviewer called him "One of the most unequal of writers." His prowess at thematic development was often negated by his poor choice of subjects. (Prout calls this "diffuseness," which is "Rather undue length in proportion to the actual amount of the musical thought." He further remarks that this had been called a characteristic of the New German School.) His obituary in *The Monthly Musical Record* notes his music has "Many excellencies, but also many defects," including his tendency to develop a "commonplace" subject. Gehring's opinion was that "His very fertility was a misfortune, since it rendered him careless in the choice of his subjects; writing 'pot-boilers' injured the development of a delicate feeling for what is lofty and refined." His obituary in *The Musical Times* closes with this thought: "Raff, in point of fact, was too prolific. In the truest sense he would have done more had he accomplished less. His death, however, removes an able and accomplished artist whom music at the present time can ill afford to lose."⁴⁰

³⁹Raff, *Lebensbild*, 50-51.

⁴⁰Review of *Suite en Mi Mineur, pour Pianoforte* by Joachim Raff, *The Monthly Musical Record* 4 (1 March 1874): 41; Prout, 33; Gehring, "Raff," *Grove's*, 4, 14; "Obituary," *The Musical Times* (1 July 1882): 393.

The music of Raff still suffers from neglect, although there has been a resurgence of interest in the last twenty-five years. A Raff society was formed in 1972.⁴¹ A 1972 discography lists eight recordings, including two of his symphonies, No. 5 *Lenore* and No. 3 *Im Walde*. Recent Internet searches reveal that new recordings of his music have been released since then, including all of his symphonies. Edition Nordstern, a music publishing company in Stuttgart, Germany, specializes in music of forgotten and neglected Romantic composers. Their main focus is on the works of Joachim Raff. They plan to publish some of his best works and some of his unpublished works, including his opera *Benedetto Marcello*.⁴²

⁴¹Römer, *Raff*, 54. It is unknown whether this society is still active, but a contact address is listed in Thomas A. Johnson, "Raff and Other Romantics [A Letter to the Editor], *Musical Opinion* 46 (March 1973): 401.

⁴²Internet Websites Raff, Joachim (1822-1882) (<http://www.hnh.com/composer/raff.htm>); Hyperion Records (<http://www.hyperion-records.co.d>); and Edition Nordstern Homepage (<http://ourworld.compuserve.com/homepages/ednordstern/edno01ct.htm>), 28-29 October 1996.

CHAPTER III

MARIA STUART, OPUS 172

Lorraine Gorrell states, "Although song has been prized throughout its history, it has also been considered a slight genre by even its finest composers. . . . The lied, as a miniature genre seemed . . . to be insignificant when weighed against the massive forces of Beethoven's symphonies or Wagner's operas."⁴³ This sentiment certainly applies to the songs of Joseph Joachim Raff. His songs are only a minor part of his *oeuvre*, even though he wrote over ninety throughout his life. Helene Raff says very little about his songs in her biography, and most of the citations have no descriptions. Dr. Franz Gehring mentions only one opus in his article in the *Grove Dictionary*, saying, "A remarkable set of thirty Songs (*SangesFrühling*, op. 98) deserves notice for its wealth of fine melodies, some of which have become national property."⁴⁴ Articles in later editions of *Grove's* make no mention of any songs except to list them among his works. Only one review of any songs was found, and it was for some of his part-songs. It says, "Some of the numbers . . . are really charming, the last-named being particularly

⁴³ Lorraine Gorrell, *The Nineteenth-Century German Lied* (Portland, OR: Amadeus Press, 1993), 9.

⁴⁴Gehring, "Raff," *Grove's Dictionary*, 4, 14.

beautiful.”⁴⁵ Most modern sources on art song make no mention of Raff, but both he and Vincke are cited in Snyder’s *German Poetry in Song*.⁴⁶

Raff wrote ninety-two songs for solo voice with piano accompaniment (including two for piano or orchestra). All but two have opus numbers. His first songs were *Drei Lieder*, opus 47, composed in spring 1848, in Stuttgart and published in December 1850.⁴⁷ This was Raff’s first opus for anything other than piano. Opuses 48 through 53 are also songs, all composed between 1848 and 1850, with first editions no later than 1853. In 1854, he composed opus 56, a song for voice and orchestra or piano accompaniment. The next work to appear was the above-mentioned *SangesFrühling*. This opus contained thirty songs composed between 1855 and 1863. The next two opus numbers are 172, the Stuart cycle, and 173, a collection of eight songs by various poets (including three more Vincke translations). Opus 173 was composed and published earlier than 172 according to the descriptions in Schäfer’s catalogue. Only a few more collections followed, including opus 191 and opus 199 (also for orchestra or piano accompaniment). His last published songs are the cycle *Blondel de Nesle*, opus 211, composed in winter and spring 1880 in Frankfurt and published in December 1880. The only song recording found to date is from this cycle.⁴⁸

⁴⁵Review, *Sechs Gesänge*, *The Monthly Musical Record* 4: 87.

⁴⁶Snyder, *German Poetry in Song*, xi, 433-5, 648, 724.

⁴⁷Schäfer, *Der Werke Joachim Raff’s*, 21.

⁴⁸“Unter den Palmen” (from the cycle *Blondel de Nesle*, opus 211) was recorded on Dietrich Fischer-Dieskau’s *Lieder der Neudeutschen*, Odeon C 06502674. Dorothy Stahl, *Discography of Solo Song: Supplement, 1975-1982*, Detroit Studies in Music

Maria Stuart: Ein Cyclus von Gesängen für eine Singstimme mit Begleitung des Pianoforte, opus 172, was composed in Wiesbaden in 1872, and published by C.F.W. Siegel in two books (Part I and Part II) in February 1873. This was during the artistic high point in Raff's life, according to Helene Raff. In her biography she states that it would "Lead too far to enumerate the individual artistic successes of the years '72 to '75."⁴⁹ Raff had completed his Symphony No. 4 in 1871. It was premiered in February 1872. Two more performances followed in October. His Symphony No. 5 (*Lenore*) was composed in 1872. It was premiered in December of that year along with his Sextet, opus 178, for two violins, two violas, and two cellos, also composed in 1872. It is possible that the *Maria Stuart* cycle was simply overshadowed by these larger works. It seems more likely, though, that this was one of the pieces written to provide much-needed income during this time. According to Gehring, "The enormous mass of 'drawing-room music' tells its own tale. Raff had to live, and . . . he wrote what would pay."⁵⁰

To date no personal insights by the composer about this work have been discovered. Surveys of several contemporary publications⁵¹ reveal no reviews of the cycle during the period 1873-1882. According to J. W. Smeed this is not particularly

Bibliography, no. 52 (Detroit: Information Coordinators, 1984), 73.

⁴⁹Raff, *Lebensbild*, 193, 195.

⁵⁰Gehring, "Raff," *Grove's*, vol. 4, 14.

⁵¹*Allgemeine musikalische Zeitung*, *The Monthly Musical Record*, *The Musical Times*, and *Neue Zeitschrift für Musik*.

surprising. In the introduction to his book he describes the great outpouring of *lied*: “By the first half of the nineteenth century, the torrent becomes a deluge: the editors of the *Allgemeine musikalische Zeitung* declare themselves unable to review anything but a tiny proportion of the masses of newly composed songs which land on their desks. . . .

Twenty-two years later, an anonymous contributor reiterates the point.”⁵² The only mention of any kind of *Maria Stuart* was an advertisement for “David Riccio’s letztes Lied” (number eight in the cycle) found in the *Allgemeine musikalische Zeitung*.⁵³ The only modern descriptive citation found thus far is in *A History of Song*:

It seems to be the fate of Joachim Raff to be remembered only by a tiny Cavatina. He wrote many songs which in style look today like a very weakened form of German *lieder*; but he was a prominent composer in the Germany of his time. One cycle of songs, however, stands out as being of considerable interest and shows far more depth of feeling than most of his compositions: this is the cycle ‘Maria Stuart’, Op. 172, in two volumes (Leipzig, 1872). There is something genuinely moving in the sections entitled ‘The Lament of Mary Stuart, Queen of France, after the death of her husband’, ‘Her farewell to France after the birth of her son’, and ‘Her farewell to the world, before going to the scaffold’. [punctuation sic]⁵⁴

The only other known edition of the cycle is a 1991 reprint (in one volume) by Recital Publications. Walter Foster copied the songs from the collection at the Carnegie Library of Pittsburgh (one of approximately sixty other scores by various composers for

⁵²Smeed, *German Song*, xi-xii.

⁵³*Allgemeine musikalische Zeitung* 12 no. 2 (12 January 1876; reprint, College Park, MD: Center for Studies in Nineteenth-Century Music, 1995): 31.

⁵⁴David Cox, “Switzerland,” chap. in *A History of Song*, rev. ed., ed. Denis Stevens (New York: W. W. Norton & Company, 1960), 401. This is either an error or Mr. Cox did not know the music well enough to know that “Her farewell to France” is separate from “After the birth of her son” as is “Farewell from the world” and “Before going to the scaffold.”

reprint editions) because “Raff was a quite celebrated composer, principally for his songs.”⁵⁵ He made some changes to the cover to accommodate his publishing information, added a table of contents and stock number, an acknowledgment to the Carnegie Library, and other minor details. The music itself is a reprint of the original engraving. According to Fosters’s records about thirty copies of this reprint edition have been sold to libraries and individuals.

Maria Stuart contains twelve songs for solo voice with piano accompaniment. The cycle is dedicated to “Frau Dr. Merian-Genast,” Raff’s sister-in-law.⁵⁶ The texts are German translations of poems attributed to Mary Queen of Scots and three of her contemporaries: Henry Stuart Lord Darnley, David Riccio, and Chidiok Tichborne. The translations were done by Gisbert Freiherr von Vincke as part of a collection titled *Rose und Distel: Poesien aus England und Schottland*, published by Katz Brothers in Dessau in 1853.

Gisbert Freiherr von Vincke (1813-1892) was by profession a lawyer and public servant, but he also was a scholar and lover of literature, especially Shakespeare. He was a board member, and later president, of the German Shakespeare Society, and wrote articles about theater in Shakespeare's time and translated several of his dramas. When eye troubles forced him to retire from public service, he worked as an independent scholar and author. *Rose und Distel* is a collection of poems from English and Scottish

⁵⁵Walter Foster, to Molly Johnson, 4 June 1996.

⁵⁶According to Helene Raff, Emilie married Dr. Emil Merian. Raff dedicated earlier songs to Emilie as well: opus 53 and 66.

history, largely by prominent personalities, arranged in chronological order. It was a way for Vincke to pay homage to a country he had learned to love in his many travels.⁵⁷

It is unknown why Raff chose these poems for a song cycle. Robert Schumann had earlier set five of Queen Mary's poems from *Rose und Distel* as the *Gedichte der Königin Maria Stuart*,⁵⁸ which may have served as an inspiration (although the two cycles are completely different musically). Another possible model could have been Brahms's only cycle, *Romanzen aus Ludwig Tiecks Magelone*, opus 33, based on romantic legend. It was divided into five volumes and published in two parts, the first in 1865 and the latter in 1869. The cycle, which is narrative, contains fifteen songs which are sung by four characters. By comparison, *Maria Stuart* contains twelve songs in two parts written by four different personalities and it, too, is narrative.

Song cycles are generally meant for one singer. In fact, the subtitle of *Maria Stuart* reads "für eine Singstimme." However, one of the distinctions of this cycle is that the music itself implies that more than one voice is required. The settings of the Mary Stuart texts are moderate in range and well-suited for the mezzo-soprano *timbre*. David Riccio's song is slightly higher and has the feel of an impassioned tenor aria. The vocal line is actually set in the bass clef for the Henry Stuart songs. The vocal line of Tichborne's song is set in treble clef. Its range is medium-high and could be sung by

⁵⁷Hans-Joachim Zimmerman, "Die Gedichte der Königin Maria Stuart: Gisbert Vincke, Robert Schumann, und Ein sentimentale Tradition," *Archiv für das Studium der neuen Sprachen und Literaturen* 214 (1977): 300-302.

⁵⁸These songs (opus 135) are the last songs of Schumann, written as a gift for Clara in 1852. Four of the five poems in the Schumann are also used in the Raff.

almost any voice type, although the high G might be difficult for a baritone. The cover page of the 1991 edition indicates three voice types (mezzo-soprano, tenor, and baritone) and the vocal range for each. This is an editorial distribution. It is Walter Foster's opinion that the Stuart songs and the Tichborne song are for mezzo-soprano, the Darnley songs are for baritone, and the Riccio song is for tenor.⁵⁹ The author would submit that the tenor, not the mezzo, should sing the Tichborne song for three reasons. First, this would be consistent with the concept of men's voices singing the texts by the male characters and the mezzo singing Mary's texts. It is also easier to establish Tichborne as a character if the mezzo ("Mary") does not sing the part. Second, Mary was not young (for her day) at the time of her execution. It is in direct contrast with her weariness and readiness to die after her long imprisonment for her to sing a song about youth and life cut short. Third, if the cycle is performed by three different voices, it would be more varied and more interesting for the tenor to have two songs instead of just one.

Maria Stuart is the second largest group of solo songs by Raff; only the *SangesFrühling* is larger. (Raff's other cycle, *Blondels aus Nesle* has eleven songs.) The reprint edition contains forty pages of music. The cycle begins and ends in the key of c minor, as does the end of part one, which occurs after song seven. Most of the songs begin and end in the same key, but two (songs four and nine) begin and end in different keys and two others (seven and ten) shift modes from major to minor. Key relationships between songs vary from closely related (one accidental away) to quite

⁵⁹Walter Foster, to Molly Johnson, October 1996.

remote (for example, songs two and three go from A \flat major to E major, respectively). Half of the songs in the cycle begin and end in a minor key.

The overall quality is one of tuneful, lyrical, romantic music. However, throughout the cycle there exists a sense of harmonic instability or unpredictability. Temporary tonicization and modulation, by either a change in key signature or extensive use of accidentals, occur frequently within the individual songs. These often obscure or delay any sense of cadence, sometimes until the piano postlude. The ear is frequently surprised by an unexpected chord progression or melodic line. This is not unusual for *lieder* of this period. Smeed describes harmonic possibilities as being expanded throughout the nineteenth century, especially among Schubert, Wolf, and Reger.⁶⁰

The music itself is not virtuosic, although some passages are moderately difficult for the pianist. The vocal lines are moderate in range and rhythmically uncomplicated, but some of the intervals can be difficult at first. This music could have been intended for performance in a public recital or in a salon by well-trained amateurs. (If indeed these songs were written to appeal to a broad audience and for commercial success, then it is logical that the music would be less complicated and more conservative than a composer might otherwise write.) They are certainly appropriate for today's recitalist.

Expressive markings are used extensively in both the vocal and piano parts. Pedal and fingering markings are also used, but not as frequently. No repeat signs are used anywhere in the cycle. Forms for the songs include both slightly and highly modified strophic (A, A1, A2, etc.), ternary (ABA), through-composed (ABCD, etc.),

⁶⁰Smeed, *German Song*, 129.

binary (AB), or some variation of the above.⁶¹ The musical structure generally reflects the structure of the original poems (strophes, phrases, meter, etc.).

Modern musicians might feel that this cycle is eclectic in its style. Within the twelve songs one hears music reminiscent of other nineteenth-century composers: the accompaniment triplets of Schubert, the harmonic progressions of Wagner, and the lush, thick textures of Brahms. This is not unexpected given Raff's tendency to fuse various musical styles. Nor is it surprising, given the interaction many of these composers had with each other. Notably absent from this music is counterpoint, a skill for which Raff was famous. Perhaps he felt it was less effective in song than in other genres of music. The blend of style elements does create variety, individualized expressions of each text, and some very beautiful music.

Before each song is discussed individually, it is helpful to know more about the life of Raff's title character, Mary Stuart, Queen of Scotland, and her relationship with the other personalities in the cycle.

⁶¹Form descriptions are from Deborah Stein and Robert Spillman, *Poetry Into Song: Performance and Analysis of Lieder* (NY, Oxford: Oxford University Press, 1996), 194-205.

CHAPTER IV

MARY QUEEN OF SCOTS

It was a troubled time in Scotland. The Scots had recently been defeated by England at the battle of Solway Moss.⁶² The Scottish national Church was experiencing conflict between those who wanted Catholicism and those who wanted to follow England's path "by breaking away root and branch from the tree of Rome."⁶³ James V, the King of Scotland, and his wife, Mary of Guise, had already lost two sons--male heirs to the throne--and he lay dying at his palace of Falkland.

Such were the conditions when Mary Stuart was born on 8 December 1542⁶⁴ at the palace of Linlithgow. James, upon hearing the news of the birth of a daughter and not a son, is reported to have said, "It cam' wi' a lass and it will gang wi' a lass."⁶⁵ A few days later, on 14 December, he died. Mary became Queen of Scotland at the age of six days.

⁶²Rosalind K. Marshall, *Queen of Scots* (Edinburgh: Her Majesty's Stationery Office, 1986), 9.

⁶³Antonia Fraser, *Mary Queen of Scots* (New York: Delacorte Press, 1969), 3.

⁶⁴According to Fraser in *Queen of Scots* (pages 12-13), contemporary accounts concur with this date, but Mary's partisan Leslie records the date as 7 December. It has been suggested that Mary was born on the 7th and the date changed to the 8th to coincide with the feast of the Immaculate Conception of the Virgin Mary.

⁶⁵Marshall, *Queen*, 9.

Marriage plans for Mary were almost immediately under consideration. The concept of infant marriages seems strange to modern minds; however, in the sixteenth century it was an accepted practice. Weddings were arranged if kings wanted to make an alliance or if powerful families wanted to strengthen their forces. Individual happiness was of no concern. The uniting of lands and wealth by an indissoluble bond was of great importance.⁶⁶ The infant Queen was the perfect bride for five-year-old Edward, the son of Henry VIII of England. Their marriage would unite England and Scotland and dissolve the traditional alliance between France and Scotland. Henry could rule over Scotland on behalf of his daughter-in-law. The union was negotiated, and on 1 July 1543 the Treaties of Greenwich were drawn.⁶⁷ Mary was betrothed before she was seven months old. She was crowned Queen of Scotland on 9 September 1543 “as a sign to the whole world that Scotland was an independent nation with its own rightful monarch.”⁶⁸ Soon after Henry began making demands that were contrary to the conditions of the treaties. However, his confidence in his plan and his belief in Scotland’s dependance upon the marriage made him careless. He had failed to ratify the treaties within the required two months. The Scots seized the opportunity, and the treaties were declared null and void by the Scottish Parliament in December of that year.

Mary seemed to have no other suitable prospects for marriage. Then in the spring of 1548 Henry II of France proposed a marriage between Mary and his son, Francis II

⁶⁶Ibid., 15.

⁶⁷Fraser, *Queen of Scots*, 18.

⁶⁸Marshall, *Queen*, 17.

(born in 1544). The idea appealed to the Scots because it would strengthen the alliance between the two countries. Henry II also promised much-needed military aid. The Scots readily accepted his offer. The treaty was signed on 6 July 1548, and on 7 August Mary set sail to France for her protection and education. Her mother, Mary Guise, remained in Scotland.⁶⁹

Mary was by all accounts a charming, intelligent, beautiful child. She was tall and healthy. Francis, the Dauphin of France, was in contrast small and sickly with a timid spirit. His poor health caused many to wonder if he would survive to adulthood and the succession of the French throne. All were curious as to how these two very different children would respond to each other. Any concerns were dispelled upon their first meeting, which was pronounced a great success.⁷⁰ The two children seemed to have a genuine love and admiration for each other that continued to deepen as they grew.

The next few years were happy ones for Mary. She learned French and Latin, studied music and poetry, traveled to the many castles of the kingdom, and trained in the ways of court and leadership. In April 1558, when she was fifteen and Francis was fourteen, they were ceremoniously betrothed in the Great Hall of the Louvre.⁷¹ They were married on Sunday, 24 April 1558 at the Cathedral of Notre Dame. It was a

⁶⁹Ibid., 24, 27.

⁷⁰Fraser, *Queen of Scots*, 42.

⁷¹Marshall, *Queen*, 38.

dazzling event, with a splendid procession and ceremony followed by festive wedding celebrations.⁷² Mary and Francis were now heirs to the French throne.

Their lives continued in much the same manner after the wedding, except they now lived together as man and wife. However, in November an event of “profound importance” occurred.⁷³ Mary Tudor, Queen of England, died and her Protestant half-sister Elizabeth ascended the throne. Henry II (now Mary’s father-in-law) claimed the throne on Mary’s behalf on the grounds that Elizabeth was, by Catholic standards, illegitimate.⁷⁴ (Elizabeth was born to Henry VIII’s second wife while his first wife was still living.) Although Henry was unable to enforce the claim, this political action affected the relationship between Mary and Elizabeth for the rest of Mary’s life.

The following spring a jousting accident took the life of Henry II. Francis II, age fifteen and a half, and Mary, age sixteen, became King and Queen of France at the moment of his death. Francis’s training as future king had been somewhat neglected due to his immaturity and sickly constitution. He seemed quite content to allow the Regents to rule on his behalf while he pursued his passion of hunting. On 16 November 1560 he returned from a hunt complaining of an earache. Later that evening he collapsed. The infection worsened and formed an abscess in the brain, for which there was no treatment.

⁷²Ibid., 41-42.

⁷³Fraser, *Queen of Scots*, 82.

⁷⁴Antonia Fraser, ed., *Mary Queen of Scots: An Anthology of Poetry* (London: Eyre Methuen Ltd.; Warwick: The Greville Press, 1981), 11.

Francis II died on 5 December, only seventeen months after becoming king.⁷⁵ Mary was devastated by his death. According to Marshall, "For the rest of her life Mary regarded Francis II as her true husband, the partner chosen for her by God, and throughout all her later troubles she treasured mementoes of him and of her life as his consort."⁷⁶

The French crown passed to Francis's younger brother, Charles IX, and his mother, Catherine de Medici, became Regent of France.⁷⁷ No longer Queen of France, the eighteen-year-old Mary was faced with two choices: remarry or return to Scotland. The only possible marriage at that time was to the heir of the Spanish throne, Don Carlos. This plan was thwarted by the Medicis because they felt it would give Mary too much power against them.⁷⁸ She had no other prospects for marriage, so she returned to Scotland. She said her farewells to family and friends, and on 14 August she set sail for Scotland, leaving the only home she had known. 'Adieu, France! Adieu France! Adieu donc, ma chère France. . . . Je pense ne vous revoir jamais plus.'⁷⁹

Mary was warmly received by her subjects in Scotland, but was soon caught in the midst of conflict between Catholics and Protestants, fueled in part by Protestant reformer John Knox, who preached vehemently against Mary from his pulpit. As

⁷⁵Fraser, *Queen of Scots*, 105-107.

⁷⁶Marshall, *Queen*, 49.

⁷⁷Ibid., 48.

⁷⁸Ibid., 50.

⁷⁹"Farewell, France! Farewell, my dear France. I think I shall see you no more." Fraser, *Queen of Scots*, 131.

Rosalind Marshall states, "The prospects for the future relationship between Queen and preacher were far from promising."⁸⁰ Lord Stewart, Earl of Moray (Mary's illegitimate half-brother) had also become a Protestant, and both he and Knox encouraged Mary to accept Protestantism as the national faith. She refused, but adopted a philosophy of tolerance for both faiths and continued to practice Catholicism privately.

Discussions of Mary's marriage continued. Elizabeth had indicated that if Mary's next husband had Elizabeth's approval, she would "surely be a good friend and sister to her, and in the course of time, make her her heir."⁸¹ Mary still hoped to marry Don Carlos, but he did not meet with Elizabeth's approval. Mary dearly wanted to be named heir to the English throne, so she did not pursue the issue further. Elizabeth suggested other possible husbands. At first Mary believed these suggestions were sincere. However, after four years of delays and negotiations, she realized that Elizabeth was simply protecting her own throne by inactivity. Mary decided that she herself would choose whom to marry.

Henry Stuart Lord Darnley had been among the possible suitors suggested (but not seriously) by Elizabeth. Darnley was described as a handsome, mature youth, well-trained in all the arts suitable for young nobility: horsemanship, hunting, dance, and music.⁸² He was both personally and politically attractive to Mary, even though he was younger and a Protestant. However, virtually everyone (including Mary's advisors, lords,

⁸⁰Marshall, *Queen*, 65.

⁸¹Fraser, *Queen of Scots*, 212.

⁸²*Ibid.*, 221.

ladies-in-waiting, and Elizabeth) was opposed to the marriage, except David Riccio, the queen's new secretary and Darnley's boon companion.⁸³ Despite objections, Mary and Darnley were married on 29 July 1565 at six o'clock in the morning.⁸⁴ The trouble began almost immediately. The lords were angered because Mary publicly declared Darnley to be King of Scotland (a power that rightfully belonged to Parliament). Moray led an unsuccessful rebellion against them.

Mary had hoped that Darnley would be a strong co-ruler with her. Instead he was a timid, spoiled child, more interested in drinking and hunting than in the process of government. Their relationship began deteriorating. Mary turned increasingly to David Riccio for counsel and companionship.

Riccio first came into the queen's service as a musician. He was a physically malformed, ugly man, but through his personality and talent he soon found favor with the queen. He was appointed secretary for French correspondence when the position opened. The Protestant lords were resentful and fearful that a commoner could have gained such status. Several devised a plot in which Darnley would be the perpetrator and Riccio would be the target. They incited Darnley by suggesting that Mary and Riccio were lovers and by reminding him that the queen had not yet awarded the crown matrimonial⁸⁵

⁸³Ibid., 230.

⁸⁴Marshall, *Queen*, 96.

⁸⁵The title of King that Mary had bestowed upon their marriage would have been rescinded upon her death. If Darnley were granted crown matrimonial he would have remained king even if Mary preceded him in death. It was a level of power that Mary was unwilling to grant to Darnley, for if she died without heirs, the throne went to his family.

to Darnley. Outraged, he agreed to join them in their plot. On 9 March 1566 Darnley and his men entered the queen's anteroom, seized Riccio, and savagely murdered him in her presence. The queen was six months pregnant at the time.

The next day the king, fearing for his safety, abandoned his Protestant allies and appealed to Mary for her mercy and forgiveness. He told her that the lords planned to keep her prisoner and seize the baby when it was born. After that the lords would rule on behalf of the infant and keep Mary imprisoned until she died.⁸⁶ Mary reconciled with Darnley and devised a successful plan for their escape.

They were estranged again almost immediately. Three months after their escape James VI of Scotland was born. Queen Elizabeth was named as godmother. Darnley was outraged and refused to attend the christening ceremony in December 1566. Mary turned increasingly to James Hepburn, Earl of Bothwell for support and counsel. By now Mary was considering options for resolving the poor situation with her husband. An annulment, though possible, would render James VI illegitimate. A Catholic divorce on the grounds of Darnley's adultery could be granted, but neither party would be allowed to remarry. The remaining options were either reconciliation or the most desperate of all—the elimination of Darnley.⁸⁷ Sources seem to agree that Mary was vehemently opposed to the latter.

In January 1567, Darnley fell gravely ill with a case of smallpox. He was installed in a house at Kirk O' Field for his convalescence. Mary devoted much of her

⁸⁶Marshall, *Queen*, 118.

⁸⁷Ibid., 132.

time to his care, and both Darnley and their marriage seemed to be healing.⁸⁸ On 9 February Mary was attending the wedding celebrations of a favorite page when a huge explosion rocked the countryside. The house at Kirk O'Field had exploded. In the nearby garden the twenty-year-old king lay dead.

Bothwell and his associates were the prime suspects. Rumors suggesting that Bothwell and Mary were lovers and together had plotted the murder soon began. Mary denied all accusations and staunchly defended Bothwell's innocence. In April he was brought to trial for the crime, but was acquitted for lack of evidence. That same month a group of Scots noblemen signed an agreement supporting Bothwell's marriage to Mary. However, Bothwell's rank was not sufficient for him to be a suitable candidate, so, on 23 April he "abducted" and "ravished" Mary. (Whether this action was taken with Mary's knowledge and consent has been debated ever since.) The result was marriage between Mary and Bothwell on 15 May in a Protestant ceremony. From this point on her power and popularity as queen were severely diminished.

On 15 June 1567 Bothwell's enemies and the royal army had a confrontation. Bothwell fled and Mary was taken into custody. She miscarried twins in July and in her state of illness, was forced to abdicate the throne to James and name the Earl of Moray as regent. She would later appeal, for an abdication under distress was usually rendered null and void. In December she was publicly blamed for Darnley's murder, with the

⁸⁸Ibid., 142.

famous and mysterious “Casket Letters” used as evidence at the enquiry.⁸⁹ Most modern sources agree that she had no involvement in the plot.

In May 1568, Mary’s hopes of reestablishing her throne were rejuvenated. She escaped and gathered an army with the help of a young page named Willie Douglas, the son of her guard. She fled to England to seek safety and appealed to Elizabeth for help and protection. Instead, she was imprisoned and tried for the murder of Darnley. She remained a prisoner even without a firm verdict. For the next nineteen years she was the central figure in a series of unsuccessful Catholic plots against Elizabeth, including the Babington Plot.

Sir Anthony Babington was a twenty-five-year-old Catholic squire who, with his idealistic companions, including a young man named Chidiok Tichborne, decided to rescue Mary from her prison. They would overthrow Elizabeth and place Mary on the English throne.⁹⁰ Letters were smuggled to Mary, and she responded. Unfortunately, the correspondence was intercepted, read, and altered to be very incriminating. All parties involved were now subject to the 1585 Act of Association. This parliamentary act condemned to death anyone plotting against Queen Elizabeth as well as the one for whose favor the plot was instigated. Mary’s final hope at freedom and restoration to power was gone.

⁸⁹These were a series of love letters allegedly written by Mary to Bothwell. They were used against her at the enquiry; however, she was never permitted to view them. The authenticity of these letters was and is highly debatable. They were so named because of the silver casket (box) in which they were presented to the court.

⁹⁰Fraser, *Queen of Scots*, 562.

In September 1586, the conspirators in the Babington Plot were tried and executed. Mary was brought to trial shortly thereafter, and on 25 October she was found guilty of "Compassing and imagining . . . matters relating to the death and destruction of the Queen of England." Elizabeth could not bring herself to sign the death warrant immediately, but on 1 February 1587, Mary's fate was sealed.

On the evening of 7 February Mary was told that she would be executed the following morning. She spent the evening with her ladies, writing correspondence, making bequests, and praying. Mary Queen of Scots was beheaded around eight o'clock the following morning. She was forty-four years old. All of her possessions were burned or buried in secret places, leaving nothing to become a relic for those who thought she had lived a Catholic queen and died a Catholic martyr. However, Mary continues to live in history and legend. How prophetic her motto seems to us today: "En ma fin est mon commencement." (In my end is my beginning.)⁹¹

⁹¹Ibid., 413, 555.

CHAPTER V
SONG DESCRIPTIONS

“Klage”

I.

*In leisen Trauerklagen
Entströmt das Lied der Brust,
Jetzt wiegt nach goldnen Tagen
Nur schwerer mein Verlust.
In Seufzen fliehn vorüber
Die Jahre trüb und trüber.*

*Wo ward solch Loos hienieden
Von harter Schicksalshand,
Wo solcher Schmerz beschieden
Der, die nur Glück gekannt:
Daß sie ihr Heil gewahre
Im Sarg und auf der Bahre!*

*Daß in des Lenzes Stunde,
In frischer Blüthezeit
Das Weh so schwerer Wunde
Sie stürzt in Traurigkeit,
Daß nichts sie mehr erfreue
Als Sehnsucht nur und Reue! ---⁹²*

*In soft lamentations of mourning
The song pours forth from the breast
After golden days
It weighs even heavier.
The cheerless and sad years
Fly past on sighs.*

*Where here on earth fate
Was dealt by Destiny's hard hand,
Where such pain befell her,
Who once knew only happiness:
So she sees her salvation
In the coffin and upon the bier!*

*Thus, in Spring's hour,
In fresh blossom time,
The pain of such a grave wound
Plunged her into sorrow,
So nothing more pleases her
Except longing and remorse! ---*

These verses are dated 1560 and were reportedly written by Mary, nearly
eighteen, after the death of her sixteen-year-old husband and childhood friend, Francis II.

⁹²Gisbert Freiherr von Vincke, *Rose und Distel: Poesien aus England und Schottland* (Dessau: Gebrüder Katz, 1853), 25-27. This is the source for songs one through four.

The original French was included in Brantôme's *Vies des Dames Illustres* (Leyden, 1665). However, according to a footnote in *Queen Mary's Book*:

It is disappointing to find that M. Pawlowski, I am afraid with some reason, doubts the authenticity of this poem, which, having been preserved to us by a contemporary and intimate friend of Mary's seemed to be above suspicion, and has been accepted as hers without question since 1659. It appears that M. Galy, author of "La Chanson de Marie Stuart," has discovered that the poem "*En mon triste et doux chant*" is in fact only part of another longer poem by an unknown author, which he himself found in manuscript among Brantôme's own papers. I do not know whether this discovery must be looked upon as absolutely final. It is hard to give up the idea that these charming lines were composed by Mary, but if MM. Pawlowski and Galy are correct in their inference, we cannot excuse Brantôme from the blame of having sacrificed the truthfulness of this narrative to his love of the picturesque.⁹³

Hans-Joachim Zimmerman confirms in his article about the Mary Stuart poems that the discovery was made by Edourad Galy in 1879.⁹⁴ This postdates *Rose und Distel*, which is no doubt why Vincke credits Queen Mary as author.

The complete poem contains eleven stanzas, which Raff set as the first four songs of the cycle. Raff retained Vincke's title "Klage" and added the roman numerals "I," "II," "III," and "IV." Together these songs create a "mini-cycle" within the larger cycle that could easily be performed as a separate group. The four songs are related textually because each is part of the larger poem. They are also unified musically. The musical relationship is discussed in the description of the fourth song. "Klage I" contains the first three stanzas of the poem. The German translation maintains the rhyme scheme, phrase

⁹³Mary Stuart, Queen of Scots, *Queen Mary's Book: A Collection of Poems and Essays by Mary Queen of Scots*, edited by Mrs. P. Stewart-Mackenzie Arbuthnot (London: George Bell and Sons, 1907), 88.

⁹⁴Zimmerman, "Gedichte," *Archiv für das Studium* 214, 307.

length, and meter of the French. No major alterations, repetitions, or omissions were made by Raff, but there are some slight variances. The text is not capitalized at the beginning of each phrase in the song, an apostrophe has been added to the end of “trüb” and the “ß” is replaced with “ss.” The word “Schicksalshand” is written as “Schicksals Hand.” In addition, a dash at the end of the third stanza has been omitted. Similar minor variations occur in every song of the cycle. The text setting is primarily syllabic with a few melismas of two or three pitches that occur at various points throughout the song.

The song is fifty-three measures long. It is in c minor with a modulation to c#minor in the middle of the second strophe and a return to c minor for the third strophe. The song is in common meter with an indicated tempo of *Andante con moto* (♩ = 84). The song should be sung no faster than this. A slower tempo is possible; however, anything slower than ♩ = 76 and the *con moto* aspect is lost. The form is modified strophic (A A1 A2), but the modulation and variations in the second strophe create more of a ternary (ABA) feel.

The vocal range is C4 to F#5. The melody, which is neither musically nor rhythmically complex, consists primarily of two- and four-bar phrases. Raff was sensitive to the phrasing of the poem and made his melodic phrases match those of the text. Each of the three strophes is divided into two parts. The first part in verse one, which contains lines one through four of the poem, has a repeated G4 that predominates and creates a relatively flat contour. An ascending perfect fourth is a small melodic motive that occurs twelve times in the vocal line (ex. 1). The contour of the second part of the melody, which contains lines five and six, is a slowly ascending and descending

arpeggio (ex. 2). The melody in the second strophe uses these same melodic ideas, but with several variations. The third strophe is virtually identical to the first.

EXAMPLE 1. "Klage I," measures 1-3a.



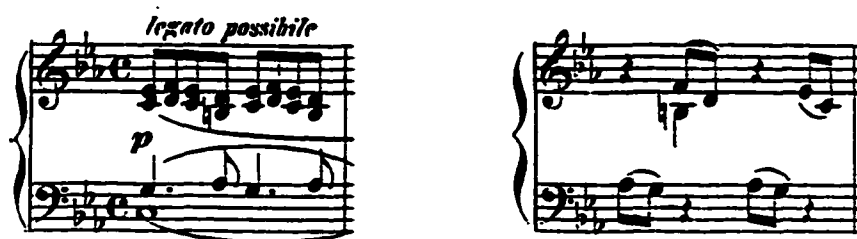
EXAMPLE 2. "Klage I," measures 11b-15.



The highest pitch of the song occurs only once on the word "Glück" in measure twenty-six; however, both F#4 and F#5 are notated, which gives the singer the option of taking the lower octave. This is the only alternate pitch in the cycle.

The piano accompaniment has two primary patterns that correspond with the two melodic sections. These alternate by section throughout the song until the last three measures, which are chordal. Only one pedal marking is indicated and appears on the final chord. This frees the left hand to play a cadential five-one after the chord. It is marked so that the sound continues for three beats after the final note.

EXAMPLE 3. "Klage I," measures 1 and 10.



The beginning of the song is marked *piano* and crescendos to *forte* by measure eleven. The second strophe begins *mezzo forte*. The dynamic markings for the third strophe are the same as the first. No other dynamic levels are notated, but there are several *crescendo/decrescendo* marks (hereafter referred to as “swells”) which the singer will want to use to help shape the phrases. The words “Loos” and “Schmerz” (measures nineteen and twenty-four, respectively) are marked *vibrato*. According to one manual of terms this can mean either tremolo or “strongly accented, and diminishing in intensity.”⁹⁵ The latter is probably the intended effect. A *poco rit.* tempo variation is marked twice at the end of the fourth phrase in the first and third strophes.

The piano is marked *legato possibile* at the beginning. The voice should observe this marking as well. The opening phrase should be almost colorless and numb, much like the opening phrase of Schubert’s “Gretchen am Spinnrade.” It is easy to imagine Mary’s exhaustion and fragile emotions after caring for her husband until his death. Raff created such an atmosphere through the hypnotic accompaniment and the predominance of a single pitch in the opening phrases of the melody. The ascending fourths like little sobs that well up unexpectedly. The words should seem heavy and weary. The singer can express this by slightly sustaining some of the liquid consonants, especially on the lower pitches. As the contour of the melody changes, so should the vocal color to a more full, emotional sound. Raff dramatically changed the accompaniment to one that is

⁹⁵Theodore Baker, *Schirmer Pronouncing Pocket Manual of Musical Terms*, 4th edition, rev. by Nicolas Slonimsky (New York: Schirmer Books, 1978), 237.

thinner and has a two-note rocking figure (ex. 3). One can easily imagine a woman keening upon hearing the vocal line soaring over the rocking accompaniment.

A change of color and style is appropriate for the second strophe. A more *parlando* style is suggestive of Mary's anger at the fate Destiny has dealt her. The intensity of the song increases as the music is directed by sequences toward the modulation. The more disjunct melody illicit a sense of the erratic emotions one experiences in the loss of a loved one. The mood calms when the music from the opening returns at strophe three. It will be most effective if the singer can find a very sorrowful color in the voice, especially at the song's climax, "als Sehnsucht." Though not marked, a *ritardando* and a caesura before "und Reue" might be used to emphasize the last phrase. The vocal line ends quietly, but the chords in the postlude are jarring. It is almost as if Mary is jolted by the harsh reality of her loss.

One final observation is the striking similarity of parts of this song to Hugo Wolf's "Nun wandre, Maria," composed in 1889 (ex. 4). Given Raff's reputation, it is likely Wolf was familiar with his work. It would require further research to determine to what degree, if any, Wolf was influenced by Raff.

EXAMPLE 4. Wolf, "Nun wandre, Maria," measures 1b - 4.

The musical score for Hugo Wolf's "Nun wandre, Maria," measures 1b-4, is presented in G major (one sharp) and 4/4 time. The vocal line, marked with a piano (*p*) dynamic, begins with a half rest, followed by the lyrics "Nun wan - dre, Ma - ri - a, nun" on a half note, then a quarter note, and finally an eighth note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The piano part includes a piano (*p*) dynamic at the beginning and a pianissimo (*pp*) dynamic later in the measures. The score is written on two staves: a vocal staff and a piano staff.

“Klage”

II.

*Was einst mir Lust gewährte,
Hat Kummer jetzt gebracht,
Der Tag, der sich verklärte,
Bleibt schwarze, finstre Nacht,
Kein Streben, kein Gelingen
Regt meiner Wünsche Schwingen.*

*Vor Augen und im Herzen
Ein Bild nur schau' ich hier,
Daß zeigt in Gram und Schmerzen
Mein bleiches Antlitz mir,
Mein Antlitz veilchenfarben ---
So sind der Liebe Farben.*

*Dem Leide zu entfliehen,
Will' ich von Ort zu Ort,
Doch, mag ich für der ziehen,
Es folgt mir fort und fort.
So muß mir Trost und --- Schrecken
Die Einsamkeit erwecken.*

*What once gave me joy
Has now brought forth grief;
The day that was transfigured
Remains dark, sinister night.
No strivings, no success
Rouses the wings of my wishes.*

*Before my eyes and in my heart
I see only a picture
That shows me in sorrow and pain
My pale countenance,
My violet-colored visage ---
Such are the colors of love.*


*I go from place to place
To flee from this hurt,
Yet the further I wander
It always follows me.
Thus solace and --- fear
Awaken loneliness in me.*

Raff's musical setting of these verses begins with a deceptively cheerful tone that masks the underlying melancholy of the text. It is almost as if Mary is attempting to put on a brave exterior as she come to terms with her loss. But as the song progresses, so does Mary's realization that she cannot escape her loneliness.

This song contains the fourth, fifth, and sixth verses of "Mary's" lament. No repetitions or omissions occur in the Raff version, but there are some alterations. Raff transposed the second and third words: the opening phrase of the song is "Was mir einst Lust gewährte." The sixteenth line of the poem in the song was changed to "es folgt mir immer fort" which alters the interior rhyme with "Ort und Ort" in line fourteen. Other

changes in the song are minor: the “ß” is replaced with “ss” and an apostrophe is omitted from “schau.” Initial words of each line are not capitalized in the song, and there are a few changes in punctuation. The text is set syllabically with only a few syllables receiving two tones each.

The song is forty-five measures long. It is in the key of A♭ major. The meter is 3/4 and the indicated tempo is *Andante con moto* (♩ = 84), the same as the first song. The musical form is a three-sectioned variation of binary: A A1 B. The A section has two parts, the first of which begins solidly in A♭ major but is quickly destabilized as nonharmonic tones are introduced. Raff alternated between modes of the dominant chord (E♭ major/minor). He then used the G♭ enharmonically (F♯) to modulate to B major for the second half of the section. The A1 section is only slightly varied. Brief cadenzas are used for transitions between sections. The B section begins in a♭ minor and modulates to E major, A major, and back to A♭ major for the postlude.

The vocal range is E♭4 to E5. The foundation of the melody is the inverted triad, as shown in example 5. Thirds and fourths predominate in the melody. No interval is larger than a fourth, with the exception of the two sixths in the climactic phrase. The emphasis falls on beat two in the first two-thirds of A; thereafter one is the strong beat. The predominant rhythmic figure in the A section and postlude is . The rhythm in the B section is even eighths and quarters. The vocal line continually rises and falls, with very few repeated notes. The sparing use of stepwise motion makes the entire melody disjunct and unsettled. This is accentuated by the short (two-bar) phrases that are frequently interspersed with rests. Because of these elements, a *legato* style is

appropriate throughout; otherwise the melody will sound clipped. The one exception is in the B section, where the singer may want to use a slightly more *parlando* style to emphasize the heightened emotions.

EXAMPLE 5. "Klage II," measures 1-4 and 11-12.

Andante con moto. ♩ = 66. *p*

Was mir einst Lust ge-währ-te,

kein Stre-ben, kein Ge-lin-gen

The chordal accompaniment begins with the soprano voice, then adds tenor, alto, and bass. Thereafter all four voices are used throughout the section. At times fragments of the melody are doubled in the soprano line. The dotted figure from the melody is also used in the soprano line and, less frequently, in the alto line (see ex. 5, above). Note that in measure thirteen the soprano line of the accompaniment is marked $G\sharp$, but a $G\flat$ was used in the preceding two measures and is recommended. The cadenzas are even eighths between A and A1 and sixteenths between A1 and B. The latter provides the transition into the shift of accompaniment pattern for the B section.

At B, the tone changes and builds in intensity as Mary realizes that part of her loneliness is caused by fear. This is an understandable emotion for anyone who has lost a spouse, but for Mary, the death of Francis also meant the loss of a kingdom. Her future was deeply affected. Raff captured this in the dramatic climax of the song. The running sixteenths and eighths create a sense of agitation and urgency that propels the song forward. The voice declaims “so muss mir Trost und Schrecken” while the piano plays repeated chords that thicken in texture (ex. 6). Then, suddenly, the outburst concludes and the original mood is reestablished in the postlude by use of material from the opening half of A.

EXAMPLE 6. “Klage II,” measures 37-39.

The musical score for Example 6, measures 37-39 of "Klage II", is presented in a two-staff format. The top staff is for the voice, and the bottom staff is for the piano. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line has the lyrics "So muss mir Trost und Schrecken die". The piano accompaniment features repeated chords in the right hand and a more active line in the left hand. Dynamic markings include *rinf.*, *f*, *rall.*, and *p*. A *fp rall.* marking is present in the piano part. The score ends with a double bar line and a star symbol.

Expressive markings are minimal in the A section. Both voice and piano are marked *p* at the beginning of the song and again in the piano only at measures ten and twenty. Several brief swells (one measure or less) are indicated in the voice and piano. Three words are accented: “kein,” “ein,” and “mein.” The first accent marks the first time the melody begins on the downbeat. The other two emphasize rhythmic changes in the vocal line in A1. The first change in tempo occurs in the B section, which begins *un*

poco accelerando. The author suggests $\text{♩} = 92$ coupled with a slight *crescendo* for an effective change. The next marked dynamic is a *mf* in the voice at measure thirty-three. The song's climax is very specifically marked (ex. 6, above). The song's only pedal marking is in measure thirty-nine. The pedal lifts at the end of the measure so the word "die" is sung without piano. The singer should wait just a moment before singing this; the silence will extend the drama of the preceding phrase. The brief piano postlude returns to the song's opening dynamic level of *p* and the original tempo. It begins with music from measures three and four followed by a two-bar cadence. Although it is not indicated, a slight *ritardando* for the final two measures is appropriate. The accompanist, not the singer, has the resolution to tonic and should therefore bring out the melody in the postlude. The song closes with the same false cheerfulness with which it began.

“Klage”

III.

*Und sei es, wo auch immer:
Im Wald, am grünen Hang,
Bei'm ersten Tagesschimmer,
Bei'm Sonnenniedergang ---
Das Herz denkt nur des Einen,
Der nie mehr soll erscheinen.*

*Lenk' ich zu Himmelsauen
Die Blicke thränenschwer,
Dann aus den Wolken schauen
Die süßen Augen her, ---
Wie aus dem Grabe schauen,
Sie aus der Fluth, der blauen.*

*Wenn Traum, der Leidvertraute,
Und meinem Lager steht,
Dann hör' ich seine Laute,
Sein Athem mich umweht.
Wohin ich wachend spähe:
Er weilt in meiner Nähe.*

*And wheresoever it may be:
In the forest, on the green slope,
At the first glimmer of day,
At sunset ---
My heart thinks only of the one
Who shall never more appear.*

*I turn my glances, heavy with tears,
Towards heaven,
Then out from the clouds gaze
The sweet eyes, ---
As out of the grave they gaze
From the flood of blue.*

*Whenever the dream, familiar with grief,
Stands at my bed,
Then I hear his lute,
His breath blows around me.
Wherever I wakefully watch
He tarries in my presence.*

Raff introduces the “fifth character” of the cycle in this song: Francis.⁹⁶ We hear his “voice” in the piano prelude and Mary’s lyrical response in the vocal line. This, the third lament, is the most tender one yet: a beautiful, bittersweet “duet” between lovers separated by death, but still part of each other.

This song contains the seventh, eighth, and ninth stanzas of the lament. Raff’s setting has no omissions and only a few grammatical alterations. In the song initial lines are not capitalized, the “ß” is replaced with “ss,” and some punctuation has been

⁹⁶This inference, while purely speculative, is substantiated by the poem itself. Mary says she “hears his lute; his breath blows around her.” This is what Stein and Spillman refer to as an “accompaniment persona.”

changed. This song contains the first repeated text of the cycle: the last two lines of the poem are sung a second time at the end of the song. The text setting is generally syllabic, but a two-note figure, either ascending or descending, is used several times throughout.


The song is forty-five measures long. The time signature is 3/4, the same as the second, but this tempo is faster: *Allegretto* ($\text{♩} = 100$). This is a good tempo, but the song could be done as slowly as $\text{♩} = 92$ without losing momentum. A tempo faster than 100 makes it difficult for the sixteenth notes to be cleanly and evenly articulated and is not recommended. The song is in the very bright key of E major with a modulation to the parallel minor in the second verse. The form is modified strophic (A A1 A2) with significant variations in the second strophe.

The vocal line of this song soars. Raff used stepwise motion and sequences to continually ascend towards the high points of each verse. The vocal range is E4 - F#5 and the melody has the most sustained higher pitches thus far in the cycle. The main melodic idea is based on a descending four-note scale that has been “interrupted” by a leaping fifth (ex. 7). It is first stated in the piano.

EXAMPLE 7. “Klage III,” measures 1-5.

The musical score for measures 1-5 of "Klage III" is presented in three staves. The top staff is for the vocal line, the middle for the piano accompaniment, and the bottom for the bass line. The key signature is E major (three sharps). The tempo is marked "Allegretto. ♩ = 100." and the dynamics include "p dolce" and "p poco marcato". The lyrics "Und sei es, wo auch immer:" are written under the vocal line.

A smaller melodic idea is the two-note figure mentioned earlier (see “sei” and “immer” in ex. 7). This figure is an ascending or descending half- or whole-step with a sigh-like quality that adds a touch of wistfulness to the line in the first two stanzas. In verse three the figure is expanded to larger intervals which sound less wistful and more joyous. The melody consists of a two-bar phrase, sequence, two-bar phrase, sequence, four-bar phrase. The third verse has a four-bar extension which contains the only real cadence for the voice. The ends of the other strophes are more transitory than cadential. Each strophe has a climactic point in the last phrase, but the rather unceasing melodic motion directs the entire song towards the true climax at the end of the third verse.

The piano begins with the theme in the left hand and broken chords in the right hand. This rhythmic pattern, , is the foundation for the entire accompaniment (see ex. 7, above). There is no break in the running sixteenths until measure forty-two and a few other measures thereafter. The right hand plays block chords at these places. The left hand has two voices and plays quarter or half notes generally at intervals of octaves, fifths, or thirds. The left hand has a few running eighth notes which imitate fragments of the melody. They should be emphasized (ex. 8).⁹⁷

EXAMPLE 8. “Klage III,” measures 21-22.



⁹⁷The author suggests playing the left hand and the melody together to more easily hear the relationship.

The song opens with a *p* in the accompaniment, and the left hand is marked *un poco marcato*. It is important that the pianist observe this, since this is the first statement of the melody and the “voice” of Francis. When the singer echos the melody, it is marked *p dolce*, as if Mary hears and sweetly responds to the voice of her beloved. A *poco a poco crescendo* begins on the second phrase which culminates with a *f* at the third phrase (measure thirteen). The line quickly returns to *p* at the end of the strophe. The expressive markings are essentially the same for the second strophe, but the music changes. This verse is in e minor. The melody has some changes, most of which occur in the third phrase. Here Raff used a particularly expressive leap down of an octave on “Grabe.”

The third strophe begins with a vigorous *mf* in the voice and piano, with a sudden *p* on the second phrase for the voice and *pp* for the piano. This quick change in dynamic could be interpreted as Mary listening for Francis. The *crescendo* at “umweht” is then motivated by her jubilation when she senses his presence. Raff marked a caesura for the singer after “umweht.” The singer should take a dramatic breath to break the line, but maintain the momentum of the song. The song builds with excitement, as if light is breaking through Mary’s previous despair. Raff delightfully painted “weilt” (“lingers”) in both occurrences. In measure forty-two, the sixteenths stop for the first time and the sound is sustained by the pedal (ex. 9).

EXAMPLE 9. "Klage III," measures 42 and 46-48.

The musical score for "Klage III" measures 42 and 46-48 is presented in two systems. The first system (measures 42-45) shows the vocal line and piano accompaniment. The vocal line begins with "Er" and the piano accompaniment. The second system (measures 46-48) shows the vocal line with "Er" and "weilt in meiner Nähe." The piano accompaniment includes a fermata over the second "weilt" and a final chord marked with a star. Dynamics include *f*, *con portam.*, *p*, and *cantando*.

The whole phrase happens once again, more jubilantly than before (ex. 9). Although not indicated, a *ritardando* is recommended beginning at measure forty-five. The piano has three accents over the F#s in measures forty-six and -seven. These will undergird and energize the high F# the singer is sustaining. The singer should note the *con portam.*, and the author recommends a *fermata* over the second "weilt" to prolong the moment, which is unaccompanied. The caesura at measure forty-seven should be unhurried and the final phrase sung with absolute tenderness and inward peace. The piano postlude should sustain the mood as the right hand "sings" (marked *cantando*) the opening melody one final time (note the pedal markings). The final chord can be held slightly longer than marked.

“Klage”

IV.

*Nichts von den Dingen allen,
Wie schön sich's immer bot,
Nichts will mir mehr gefallen,
Das Herz ist kalt und todt.
Glück kann ich nicht ersehnen,
In Kummer froh und Thränen.*

*Of all things, nothing,
However beautifully it was offered,
Nothing more will please me;
My heart is cold and dead.
I cannot yearn for happiness
In blithe happiness and tears.*

*Verklingen laß die Klagen,
Mein Lied, du kannst auf's Neu
Nur stets das Eine sagen:
„Ist Liebe wahr und treu,
„Wird nie der Trennung Leiden,
„Das Herz vom Herzen scheiden!“*

*Let the lamentations fade away.
My song, once more you again
Are the one to say:
“It is genuine and true love;
The sorrow of parting
Will never render heart from heart!”*

The fourth song of the cycle contains the final two verses of the lament. Sorrow and despondency are once more expressed. However, in the final verse these feelings are overcome by the joyous message that hearts joined by true love are never truly separated. The lament concludes with an exhilarating declaration of love's victory over death.

Though the texts for these first four songs are from the same poem, the first three have been musically quite different from each other. Song four is their unifying link, because it uses the music from the first three as its foundation. It blends all of the earlier material into one concluding song. This song is forty-four measures long and is the first through-composed song of the cycle. It has three distinct sections, each of which is based on an earlier song. This is also the first song to begin and end in different keys, but the change in tonic does not sound unsettled. The song begins in e minor which makes a beautifully smooth transition from the E major of the previous song. The music shifts to c minor (the original key for this music) by measure five. Subsequent modulations occur

at each section, and the song ends in C major. The vocal range is C4-E5. The opening meter is common time with a marked tempo of *Andante con moto* ($\text{♩} = 84$), the same as songs one and two. The time signature changes to 3/4 when the second song is quoted and stays in 3/4 until the end. The tempo changes to *Allegretto* ($\text{♩} = 100$) when the third section begins.

There are no omissions from the original German, some slight alterations, several repetitions, and one addition. The alterations are similar to those in previous poems: initial lines are not capitalized, the “B” is replaced with “ss,” and some punctuation has been changed. The most notable (but not significant) difference from the version in *Rose und Distel* is that in the song Raff ended the first stanza with an exclamation point, then dropped an exclamation point at the end of the last verse. The text repetitions come towards the end of the song. The last three lines of the poem are repeated and Raff added an “o nie” after the second “wird nie.”

The piece begins with a four-bar prelude based on the opening of song one which moves sequentially to c minor. The melody begins, and at that point measures five through eighteen (a complete verse) are virtually identical with song one, measures two through fifteen. Slight changes occur in the melody to accommodate the different text and the left hand is one octave higher for one beat in measure seventeen (compare to song one, measure fourteen). The transition at measures nineteen and twenty consists of ascending parallel octaves that take the music into a very brief second section based on song two. Measures twenty-one and -two are identical to song two, measures three and four, but then the music departs from the original. An *un poco accelerando* begins at

measure twenty-three, and the melody, while still reminiscent of the second song, becomes transitional material. At measures twenty-five and -six the accompaniment uses the repeated chord pattern from the B section of two for one measure, then changes to sixteenth-note broken chords while the right hand plays syncopated chords (ex. 10). This creates the transition into the third section.

EXAMPLE 10. "Klage IV," measures 23-26.

Section three begins in E major with the opening melody of song three. It changes keys during the first sequence, but the complete melody of song three is used, with some variations. The accompaniment pattern is similar to that of song three, but this time the left hand has sixteenth-note broken chords instead of block chords. This change adds excitement and motion to what was already exuberant music (ex. 11).

EXAMPLE 11. "Klage III," measures 4-6 and "Klage IV," measures 27-29.

The climax of the song occurs in measures thirty-six and -seven, followed by a *decrecendo* and a quiet four-bar postlude based on the opening accompaniment of the first song.

The expressive markings for the first section parallel those of song one, verse one. The second section begins with the dynamic of *p*, the same as song two. A *crescendo* is marked in addition to the above-mentioned *accelerando* at measure twenty-three. The third section begins *f*, which is a departure from the same place in song three. The first sequence is marked *pp*, then at measure thirty-one things intensify. The measure is marked *poco a poco cresc. ed accelerando* which continues to the song's climax at measure thirty-six: "o nie." The following measure is marked *elargando*⁹⁸ which lengthens the moment and prepares for the final phrase, which is marked *p*.

The song summarizes the stages and emotions Mary has experienced, but it also broadens the aspect of hopefulness that was introduced in song three. The opening color, therefore, should not be as bland as the opening of song one. The tone should be one of resignation to the facts: almost declamatory, but without sacrificing *legato*. The singer and pianist will find it helpful to consider measures nineteen and twenty as a key transition. It is as if something frees Mary during this interlude, something that allows her to say, "let the lamentations fade away" and lets her healing truly begin. Let the voice be colored with this hope. Section three should be absolutely overflowing with emotion. The climax of the song should be viewed as the climax of the entire group of songs as well. The singer will probably want to breathe after "Leiden" in measure thirty-

⁹⁸The author interprets this as *allargando*.

eight, so the final phrase can be sung in a dignified, calm manner (she is a queen, after all). The piano postlude returns us once again to the opening material of the cycle, but this time in C major. The change of mode bespeaks peace. A slight *ritardando*, although not marked, should occur in the final two bars.

Song cycles are generally intended for performance as complete group. However, it is the author's opinion that these four songs (earlier called a "mini-cycle") could easily be performed as a separate group on a recital. It would be a lovely way to introduce an audience to the vocal music of Joseph Joachim Raff.

“Maria Stuart’s Abschied von Frankreich”

*Ich zieh' dahin!
Ade, mein fröhlich Frankenland
Wo ich die liebste Heimath fand,
Du meiner Kindheit Pflegerin.
Ade, du Land, du schöne Zeit ---*

Mich trennt das Boot vom Glück so weit!

*Doch trägt's die Hälfte nur von mir:
Ein Theil für immer bleibt dein,
Mein fröhlich Land, der sage dir,
Des andern eingedenk zu sein! ---⁹⁹*

*I am drawn away!
Farewell, my merry France,
Where I found a beloved homeland,
You, my childhood nurse.
Farewell, you land, you beautiful
season ---*

*The boat takes me so far away from
happiness!*

*Still it carries only half of me:
A part remains forever yours,
My merry land, I say to you,
Remember this! ---*

“Farewell, my merry land.” This touching poem was for years believed to be by Mary, written as she sailed away from France shortly after the death of her husband, Francis. It first appeared in Jean Monet’s *Anthologie Française* (1765) as a poem “de Marie Stuart, Reine d’Ecosse.” It was actually written by writer Anne-Gabriel Meusnier de Querlon (1702-1780), who later confessed the fraud in a letter to Mercie, Abbé of St. Leger. However, as Mrs. Arbunoth notes in *Queen Mary’s Book*, “His confession is far less known than the poem itself, which one frequently sees quoted as a genuine original.”¹⁰⁰

Raff painted a vivid musical picture of Mary on the boat leaving the only home she has ever really known. He created the current of the water by his use of compound meter with a short/long rhythmic patterns. The melodic line, frequently doubled in the

⁹⁹Vincke, *Rose und Distel*, 28.

¹⁰⁰Zimmerman, “Gedichte,” *Archiv für das Studium*, 309; Stuart, *Queen Mary’s Book*, 31.

accompaniment, rises and falls in wave-like motion. This is a song of youthful sorrow and anguish mixed with sweet memories of a happier time. These vacillating emotions are highlighted by Raff's shifts between modes of parallel major/minor and between meters in the climactic phrases.

The poem itself is irregular in structure. It contains ten lines of unequal length and has an asymmetrical rhyme scheme: abbaccdede. The meter is somewhat altered in the German (the number of syllables per line is different). No omissions were made. Slight changes in punctuation and capitalization are the only alterations made in the musical setting, but Raff significantly lengthened the poem by repetitions of partial and complete phrases. The text is set syllabically, with only three melismas at the climactic points of the song.

The song is forty-one measures long. It is in F minor, modulates to F major in the middle, and returns to F minor. The form of the song is highly modified strophic (A A1 Coda), but the verses are so varied that the song feels through-composed. The tempo is marked *Andante con moto* (♩ = 78). However, this seems too fast for the initial mood of the song, especially for the *dolce* in measures seven and eight. The author recommends ♩ = 56 for the opening section, ♩ = 78 for the second section, and a return to ♩ = 56 for the third section, with a slight *ritardando* beginning at measure thirty-nine to the end.

The vocal line and the soprano line in the piano are more interrelated than any song thus far in the cycle. The right hand frequently doubles the melody and occasionally harmonizes with it in parallel intervals. The primary melodic motive is introduced in the first two measures. It appears five more times in the vocal line and two

more times in the coda, but in the accompaniment (ex. 12). The text fragment “ich zieh’ dahin” is repeated several times throughout the song, and adds another motivic element

EXAMPLE 12. “Abschied von Frankreich,” measures 1-3, downbeat.



to the song. The predominant rhythmic pattern for the voice and piano is $\text{♩} \text{♩} \text{♩}$. The contour of the melody is very curved with only a few flat places. The melody is disjunct, with leaps as large as an octave and one of a tritone (measure twelve). Leaps of fourths and fifths predominate. These create a very “open” sound, especially when they outline an octave, as in the coda.

The accompaniment is chordal and most often has four voices. The primary rhythmic pattern, $\text{♩} \text{♩} \text{♩}$, adds a lilt to the song in the opening section. The accompaniment pattern changes to repeated chords in the second verse at measure fourteen. This creates a more intense, agitated feel. The pattern shifts once again at measure twenty-one, concurrent with the modal shift to F major (ex. 13). The texture thickens as the song’s climax approaches.

EXAMPLE 13. “Abschied von Frankreich,” measures 1, 14, and 21.

p

dolce, legato

The song has a wide range of expressiveness. The A section should be sung *legato* with a change of vocal color (a brightening, perhaps) at the *dolce*. The color should immediately return to a more sorrowful one for “ich zieh’ dahin” at measure nine. The entire line should move towards the singer’s high G \flat in measure twelve. Every melodic ascent and descent in this song should have a *crescendo* and *decrescendo*, respectively. This will highlight the feeling of the swells in the water lifting the boat as well as the surges of emotion expressed in the text. Note, too, the caesura after “Frankenland” and the first “Zeit.” These create breaks in the phrases that emphasize the text that follows them. The hemiola (measures twelve, thirteen, twenty-seven, thirty and thirty-one) should be noted and stressed by the singer and pianist for the rhythmic variation it provides. The piano should be played *legato* throughout the first section. The two descending fifths in the left hand (measures two to three and twelve) need to be clearly heard. Raff’s markings assist with their articulation.

The emotions are heightened in the second section when Mary describes the boat separating her from her home. The singer should express this by using a more *parlando* style. The vocal color changes to *dolce* in measure twenty-one when she says that a part of her will remain. A slight *ritardando* will help prepare the *poco a poco crescendo ed. Accelerando* at measure twenty-four which drives the melody to its climax in measure twenty-seven, marked *largamente*. The dynamics should be carefully observed in this section. Raff used sudden and highly contrasting dynamic changes in both the voice and piano.

In the coda, Raff beautifully captured the image of the boat carrying the young widowed queen moving away from the shoreline. Mary's farewells get softer as they move from high pitches to low, each sounding farther and farther away. The open fourths and fifths echo the mood of vulnerability and sadness. The piano begins a slow chromatic descent for a full octave. The rhythmic pattern is like a heartbeat, as if the sorrow of departing weighs heavier and heavier on her heart. (Note that the chord on the

EXAMPLE 14. "Abschied von Frankreich," measures 35-37.

The musical score for measures 35-37 of "Abschied von Frankreich" is presented in three staves. The top staff is for the vocal line, written in a soprano clef with a key signature of two flats (B-flat major). It contains two phrases of the lyrics "a - de !" separated by a long horizontal line. The middle and bottom staves are for the piano accompaniment, written in treble and bass clefs respectively. The piano part features a steady eighth-note pattern in the right hand and a descending chromatic line in the left hand. Dynamics include "decresc." and "sempre".

downbeat of measure thirty-seven should probably be played with a B \natural instead of B \flat .)

She quietly utters her final words and her voice fades away. The piano concludes on a gentle f minor chord.

“An die Dame”

I.

*Wenn Schmerz uns zieren kann
Und Trübsinn Witz verleiht,
Ist auf der Welt kein Mann
Mir gleich an Herrlichkeit.
Wenn Denkenslast befreit
Mein traurig Herz von Sorgen,
Dann hab' ich Freud' allzeit
Am Abend und am Morgen.*

*Wenn Grämen Lust erringt,
Bin ich voll Zuversicht,
Wenn Fernsein näher bringt,
Thu' ich auf Leid Verzicht;
Wenn der, dem Ruh gebricht,
Der Zweifel ledig wär, '
Fühl' ich Beschwerniss nicht
In Freuden immermehr.¹⁰¹*

*If pain can adorn us
And melancholy can endow with wit,
Then no man in the world
Is equal to me in splendor.
If heavy thoughts free
My grieving heart from worry,
Then I am joyful all the time,
In the evening and in the morning.*

*If grieving achieves joy,
Then I am full of confidence,
If distance brings one nearer,
Then I renounce all sorrow;
If he who lacks rest
Was rid of doubt,
Then feel I no burden,
But delight forevermore.*

This “light and courtly love poem” by Henry Stuart Lord Darnley was written while he was courting Mary Queen of Scots.¹⁰² The poem itself is five stanzas long, each of which is eight lines. Song six contains the first two stanzas. Based on the text in the score, Vincke maintained the rhyme scheme (ababbcbc) and the meter is consistent with that of the original. This does not appear in the 1853 edition of *Rose und Distel*; it is apparently in an 1865 edition. To date, the author has been unable to procure a copy of this edition for examination. Any alterations made to the original version by the composer cannot be determined at this time.

¹⁰¹Raff, *Maria Stuart*, 18-19.

¹⁰²Fraser, *Queen of Scots*, 228.

Raff's setting does not capture a "light and courtly tone." The music throughout is declamatory and impetuous, much like an adolescent in love. The song is thirty-nine measures long, the shortest in the cycle. It is the first song to begin on a partial measure. It is in the key of a minor, and the major mode of the dominant (E major) is frequently used. The indicated tempo, *Andante con moto* ($\text{♩} = 96$), is recommended. It is fast enough to sustain the youthful energy and keep the dotted sixteenths in the vocal line animated. A slower tempo would be more "courtly," but would take the fire from the song. It would also be more difficult to sing some of the longer phrases in one breath at a slower tempo. The form of the song is modified strophic (A A1), with just the slightest variances and one brief extension in the second stanza (see ex. 16, below). Each stanza is divided into two periods, and the phrases are very symmetrical.

The vocal line, which is written in the bass clef, covers only one octave, E3 to E4, which is the smallest vocal range in the cycle. The central pitch of the melody is the E3. The contour of the line is a slow descent to the E, then a leap away followed by another descent (ex. 15). Even the resolution to the tonic at the end of each verse is preceded by

EXAMPLE 15. "An die Dame I," measures 1b-7.

Andante con moto. $\text{♩} = 96$. *p*

Wenn Schmerz uns zie-ren kann und Trüb-sinn Witz ver-leiht,

p espressivo

a leap away from the E. The singer will want to emphasize the accented words (“Schmerz” and “Trübsinn”), bounce off of the dotted eighth/sixteenths in the first verse, and give a slight *crescendo* on each dotted quarter. No direct indication for color is given for the singer, but a *parlando* style with short, energized consonants is appropriate throughout.

The accompaniment begins with a brief introduction which is the first phrase of the melody. The introduction is marked *espressivo*, and should sound plaintive until the singer begins. The bass line is complimentary to the vocal line and at times sounds like a counter melody. It should be played vigorously, especially the octave doublings at the end of each verse. These create a wonderful, fiery mood. The running sixteenth notes add motion and energy and should be played very evenly. The right hand provides the harmonies in two patterns: either chords or broken chords. The harmonies change quickly, so minimal *sostenuto* pedaling will help articulate each chord. The pianist need not emphasize the melody when it occurs in the right hand. It is already highlighted by being an octave above the vocal line.

Most of the remaining expressive markings are dynamic ones. Each verse begins *piano*, with a *crescendo* starting at the second period that reaches *forte* at the climactic E4 (measures fifteen, thirty-three). This is followed by a rapid *decrescendo* to *piano* at the end of the verse. The phrasing at the climax in verse two has an indicated caesura between measures thirty-three and -four. A breath after “gebricht” (measure thirty-one) followed by a brief *rallentando* will help the singer and pianist smoothly accomplish this. Otherwise the caesura seems awkward. A *rit.* at measure thirty-seven and *in Tempo* in

the next measure are the only indicated changes to tempo. These occur at the one-measure extension at the end of the second verse, which coupled with the *rit.*

dramatically slows the forward motion (ex. 16). The piano's last statement of the

EXAMPLE 16. "An die Dame I," measures 18-19 and 36-38.

The musical score for "An die Dame I" measures 18-19 and 36-38 is presented in two systems. The first system (measures 18-19) features a vocal line in bass clef and piano accompaniment in treble and bass clefs. The vocal line includes the lyrics "A - - bend und am Mor - gen ." and is marked with a piano (*p*) dynamic. The piano part includes a mezzo-forte (*mf*) dynamic. The second system (measures 36-38) continues the vocal line with the lyrics "Freu - - den in - - mer - mehr ." and "rit. - - in Tempo". The piano part includes a piano (*p*) dynamic and a ritardando (*rit.*) marking.

melody in the postlude should be played softly and cleanly. Nothing indicates that the last note should be held, and to do so would weaken the ending.

“An die Dame”

II.

*Das macht mir bittre Pein,
Und treibt mich hin und her:
Umsonst wird Alles sein!
So ging's schon Manchem mehr!
Mir bracht's nur Herzbeschwer,
Dass ich gedient der Süssen:
Geh' ich dem Feuer näh'r,
Durch Hitze muss ich büssen.*

*So trägt die Taube Gram,
Die ihren Tauber misst,
Als ich durch sie bekam;
Doch treu ergeben ist
Mein Herz zu aller Frist
Bis in den Tod geweiht
Der Dame, die da ist
Quell aller Sittsamkeit.*

*Der Süssen thue dar,
Was mich ohn' Ende plagt:
Dass, seit sie ferne war,
Mir keine Lust behagt,
Dass stets mein Herze klagt,
Und mir in Sorgen bricht,
Bis mir ihr Antlitz tagt,
Ade! Mehr sag' ich nicht.¹⁰³*

*The pain makes me bitter,
And drives me here and there:
It was all for naught!
Many a man experienced this.
It brings a heavy heart,
That I serve the sweet one.
I draw nearer to the fire
Through its heat I must atone.*

*As the dove without her mate
Bears sorrow,
So do I because of her;
Truly my heart
Is given for all of time
I am devoted unto death
To the lady, who is
The source of all refinement.*

*To the sweet one I reveal
What torments me without end:
Since she is far away,
No merriment pleases me.
My heart constantly aches
And breaks in grief,
Till I behold her image,
Farewell! I say no more.*

Darnley's poem to Mary is continued in song seven, which contains verses three, four, and five. This song concludes part one. It is unknown whether this was designed as a genuine pause in the cycle or just “happened” to be where the publisher divided the work. However, for performance, it provides an excellent place for an intermission or short break, especially if three singers are presenting the entire cycle. The baritone could


¹⁰³Raff, *Maria Stuart*, 20-23.

take his bow and leave until the final bows and after the break the tenor could join the mezzo-soprano for the second half.

Several features support the idea that this was an intended conclusion to a section. The strongest argument is the song's key of c minor. This is the same key as the first and last songs in the cycle. Song seven is significantly longer than the first six (seventy-two measures), and it has two musical distinctions. It has the fastest tempo marking of any song in the cycle (*Allegretto*, $\text{♩} = 112$) and verse three has the two longest melismas of the cycle. Less important is that it provides a clever musical pun for the baritone to conclude not just his solos, but the section with Darnley's last words, "Farewell, I say no more."

The rhyme scheme and meter have been maintained in the German. The song contains a few obvious repetitions of text (based on the structure of the original version) which occur in the penultimate phrase of each verse. Any other variances cannot be determined. The form of the song is two-part with three sections (A A1 B), but it is varied enough to feel through-composed.

This song is a fast-paced, uninhibited declaration of love. Three voices intertwine in this song: the singer and the outer voices in the piano. One continually hears fragments of the melody, echoes, and countermelodies skillfully interwoven among the three. This song is most defined by its rhythmic features. The brisk tempo seems to be faster because of a triplet figure in the right hand. The vocal line and bass line have simple division, so a two-to-three ratio is frequently heard. The accompaniment pattern shifts to simple division towards the end of each verse, accenting the passage and

temporarily slowing the momentum. In the B section the voice shifts to compound division for the long melismas on “Antlitz.” At the same time, the accompaniment shifts to simple division, so the two-against-three ratio continues, but in different voices. Another rhythmic feature is the pattern , which occurs in the vocal line in both A and B. This figure also provides a subtle link with the preceding song, which contains the first half of Darnley’s poem.

The primary motive is stated in the voice and bass line at measures three through five. It returns in the soprano line at measure eight, but in compound meter (ex. 17). It occurs once more in the voice in measure twenty-two and in the soprano line of EXAMPLE 17. “An die Dame II,” measures 3-5 and 8-9.



Das macht mir bitt-re Pein, und treibt mich hin und her:

sein!

the accompaniment in measures forty-six and sixty-nine. It occurs in its original form, in transposition and in fragments. The vocal line is continually rising and falling in a combination of leaps and steps. A common pattern in the A section is a leap followed by

stepwise motion in the opposite direction. In the B section the pattern reverses and sequences are used. Upper and lower neighbors are used in the melody and as an accompaniment figure. The melody has very few sustained notes. The vocal line has rests after almost every phrase. It appears fragmentary and disjunct at first, but the gaps in the vocal line are filled with melodic material in the right hand of the piano. The overall effect is one of a seamless melody.

The song does not modulate, but it does have several fleeting tonicizations. The weaker cadences are delayed, overlapped with entrances, or avoided entirely. When they do occur, they are not necessarily in the expected key. However, the three strongest cadences (at measures eight, twenty-seven, and sixty-nine) are in c minor. The harmonic action is rapid. One chord per beat is common.

The opening mood is one of instability. The brief introduction is nervous and the mode shifts immediately from C major to c minor. The vocal line should be *legato* and soft, almost breathless in color as Darnley says he's driven here and there. Every phrase surges, and the piano and voice move relentlessly forward. Then suddenly everything halts. The tempo is marked *rit. (un pochinetto [very little])*, the accompaniment goes from compound subdivision to simple to none at all, and a brief fragment of text ("der Süssen") is repeated. This should be sung quite lovingly. Immediately the motion begins again. Although unmarked, a louder dynamic and a strong vocal color should be used for the remainder of the verse. A change in color at the beginning of verse two would highlight the tender comparison of a turtle dove without its mate. The remainder of the A1 section is similar to A. The text repetition ("der Dame") should again be caressed

vocally, and the accompanist should carefully follow the singer. (Note: the singer should move right through the rests in measures four and twenty-three, or make them only slight hesitations. The line does not benefit from a break at that point.)

The B section contains the climax of this song and, truly, of both Darnley songs. The melody begins with a flowing phrase and sequence, followed by shorter melodic phrases which are repeated and sequenced. (Note that in measure fifty-two the E \flat in the right hand should probably be E \natural .) The melody at measures fifty-five and -six is similar to the opening of song one: repeated Gs that leap up a fourth to C (perhaps Raff wanted a “subconscious” link to the beginning of the cycle. The similarity is not obvious upon hearing the music. This occurs once more in the opening phrase of the final song.). This begins the climactic melismas that are followed by short, accented phrases on “Ade! Ade! Ade!” (ex. 18). The vocal line ends quickly and emphatically with Darnley’s final thought: “I say no more.” The accompaniment has a four-bar postlude that restates the motive, then crescendos to *f* for the final cadence. The final chord can be held slightly longer than a quarter, but the last note must be *staccato*, as marked, to make a decisive ending.

EXAMPLE 18. “An die Dame II,” measures 59-69.

tagt, bis mir ihr Ant - - - - - litz tagt. A -

dim. e decresc. - - - - - *in Tempo*

de! A - de! A - de! - - - - - Mehr sag' ich nicht,

“David Riccio’s letztes Lied”

*Herrin! dein sterngleich Aug’ allein
 Leihst meiner Seele Licht!
 Dein Mund in süßen Melodei’n
 Lieb’--- oder Gnade spricht.
 Der Liebe Slave knie’ ich hin.
 Maria!
 Du meiner Seele Königin!*

*My lady, only your starlike eyes
 Lend light to my soul!
 Your mouth speaks in sweet melodies
 Of love and grace.
 The slave of love, I kneel before you.
 Mary!
 Queen of my soul!*

*Die Berg’ in deinem Heimathland
 Sind kalt und grau und leer:
 Nicht länger weil’ am Nebelstrand,
 Mein Haus liegt fern am Meer ---
 Dort rollt die Woge blau dahin,
 Maria!
 Du meiner Seele Königin!*

*The mountains in your homeland
 Are cold and grey and empty:
 Tarry no longer on the foggy shore,
 My house lies far away near the sea;
 There the blue waves ebb and flow,
 Mary!
 Queen of my soul!*

*Die Rose flicht zum Kranz sich dir,
 Der Zither Klang erwacht:
 Soll denn der rauhe Nordwind hier
 Dir rauben deine Pracht?
 Nein, flieh solch Loos und zieh dahin,
 Maria!
 Du meiner Seele Königin!¹⁰⁴*

*The rose weaves itself to your garland,
 The zither chime awakens:
 Should then the biting North wind
 Rob you of your splendor?
 No, flee such a destiny and draw there,
 Mary!
 Queen of my soul!*

The name of David Riccio (also spelled “Rizzio”) is part of Scottish music history, but as a composer of tunes, not a poet. His reputation as a composer was favorable enough that tunes of unknown origins or by less notable musicians were often attributed to him: “David Rizzio, on whose shoulders was laid the paternity of so much of the wandering offspring of Scottish song.”¹⁰⁵ John Glen states, “A belief was prevalent in Scotland about the beginning of last century, that David Rizzio was the composer of

¹⁰⁴Vincke, *Rose und Distel*, 31.

¹⁰⁵Lauchlan Maclean Watt, *Scottish Life and Poetry* (London: James Nisbet & Co., Limited, 1912; reprint, New York: AMS Press Inc., 1977), 357.

some of our oldest and finest melodies.” On the same page he includes a description from the preface of Francis Peacock’s *Fifty Scotch Airs* (1752) that says, “No species of Pastoral Music is more distinguished than the songs of David Rizzio. . . . if we believe tradition, it is to him that the Scots are indebted for many of their finest Airs.”¹⁰⁶

The source and authorship of “David Riccio’s letztes Lied” are unknown. The only clues given in *Rose und Distel* are the title (probably given by Vincke) and the original language: English. The notes in the appendix describe who Riccio was, how his murder occurred, and what he was wearing at the time of his death,¹⁰⁷ but no source information. All attempts to locate the original version have so far been unsuccessful.

The poem in the original edition of *Rose und Distel* is significantly different from the one set by Raff. Either Vincke revised his translation for the 1865 edition or Raff altered the original version for the song. Neither possibility can be confirmed until a copy of the 1865 edition is located. The third stanza in the song reads as follows:

*Für dich erblüht die Rose dort
Der Zitherklang erwacht:
Dann raubet nicht der rauhe Nord
Dir deine Blütenpracht.
O fliehe bald und zieh' dahin,
Maria!
Du meiner Seele Königin!*

*There the rose blooms for you;
The chime of the zither awakens:
Then the biting North cannot rob you
Of your blooming splendor.
Oh, flee soon and be drawn there,
Mary!
Queen of my soul!*

The title contains one smaller discrepancy: Raff spells the name “Riccio,” whereas it is

¹⁰⁶John Glen, *Early Scottish Melodies* (Edinburgh: J. R. Glen, 1900), 248. A thorough description of these attributions is contained in pages 248-252.

¹⁰⁷“Rizzio wore on this evening a damask house-frock with fur lining, a camisole of satin, and trousers of red velveteen.” This description from the appendix is notated *Gesandtschaftsbericht* (Embassy Report). Vincke, *Rose und Distel*, 146-147.

“Rizzio” in the Vincke. Other alterations are minor differences in punctuation and the respelling of “ß.” Significant portions of each verse are repeated in the song. The pattern for these repetitions is an echo effect: phrase/repeat/phrase/repeat. This occurs in verses one and three, lines four through seven, and lines three through seven in verse two.

The nature of the relationship between Mary and Riccio has long been debated. Some biographers think they were romantically involved, others, including Antonia Fraser, think that is highly unlikely.¹⁰⁸ This poem and song paint the picture of a longed-for romantic relationship, at least from Riccio’s perspective. (It is also interesting to note the use of the more intimate “du” form rather than the “Sie” form.) It is an impassioned declaration of love and servitude, heightened by Raff’s music. The song itself is lengthy, expansive, and dramatic. It is the second longest song in the cycle (seventy-four measures) but its vocal part far exceeds that of the longest song (song nine). The form of the song is difficult to categorize. It follows a verse/refrain form in which the music for each verse is unique but the refrain is identical. This gives the song a rondo effect but without using a true rondo form. Each verse has common style elements, so there is unity throughout the song. The best description is highly modified strophic (A A1 A2).

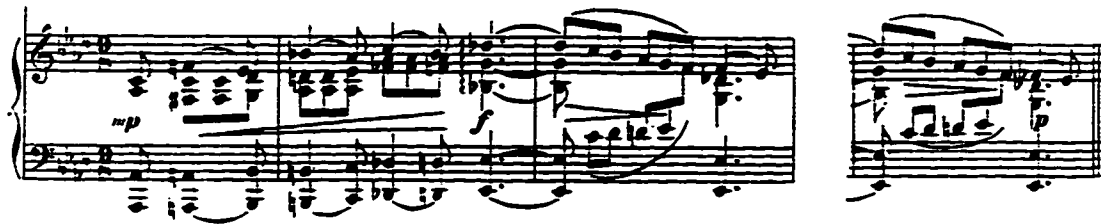
The range of this song is E♭/D♯4 to A♭5 (one octave lower if sung by tenor). The key is A♭ major, with modulations in the second and third verses. The song has an indicated tempo of *Allegretto* (♩ = 96), which is a good, energetic tempo, but can feel a little rushed in places. The singer should use the marked tempo and just relax it slightly

¹⁰⁸This is discussed fully in Fraser, *Queen of Scots*, 245-6.

where needed. The text setting is essentially syllabic. Raff created emphasis by using longer durations rather than melismas: only a few syllables receive two pitches.

It is best to begin this description with the two major unifying elements in this song: a passage in the accompaniment and the refrain. The piano passage functions as prelude, interlude, and postlude. It is part of what creates the rondo effect in this song, perhaps even more than the refrain because of where and when it occurs. The two-and-a-half-measure passage is identical in each occurrence with one exception. On the third beat in measure three, the soprano note is F. This note is an F \flat in all subsequent statements (ex. 19). It is the author's opinion that given the highly chromatic nature of this passage and the fact that the F is flatted all other times, the F \flat should be played in measure three as well.

EXAMPLE 19. "David Riccio's letztes Lied," measures 1b-3 and 50.



The passage rises, crests, and descends, almost as if Riccio is gathering his courage to blurt out his feelings, then cannot quite bring himself to do so. The soprano line leads right into the initial E \flat (or D \sharp) of the vocal line, where Riccio finally speaks his thoughts. The singer will want to smoothly join the line begun in the accompaniment so the effect is one of seamless coordination between piano and voice.

The refrain contains Riccio's most heartfelt and impassioned declarations. It begins softly, but quickly intensifies and culminates in his cry "Maria, Maria!" This is the only place in the cycle where Mary's name is sung. Raff accentuated this by making the sustained A \flat of the second "Maria" the highest pitch for a singer in the cycle. The entire refrain is included in the following example (ex.20).

EXAMPLE 20. "David Riccio's letztes Lied," measures 14b-24a.

un poco string. e crescendo

Der Lie-be Sela - ve knie' ich hin, der Lie-be Sela - ve knie' ich

un poco string. e crescendo colla parte

f affettuoso e largamente

hin, Mari - a! Mari - a! du mei - ner

f affettuoso e largamente

dolcemente

See - le Kö - ni - gin, du mei - ner See - le Kö - ni - gin!

pp

The melody in the refrain is disjunct with leaps as large as a minor seventh on the second “Maria.” The contour of the melody is a series of rapid ascents and descents that create momentum and direct the line towards and away from the climax. The sequence is the most important element of the melody; every text repetition is a musical sequence. The climax of the refrain and of the song is the repeated “Maria.” It is accentuated in the accompaniment by sixteenth-note *arpeggios* in the right hand. The accompaniment otherwise is chordal.

The above-mentioned melodic features of the refrain occur too in the three verses. These features add continuity to the entire song, even though the melodies, harmonies, and accompaniment patterns change from verse to verse. Every melody has wide contours and large leaps. Every text repetition is set as a musical sequence. Other common elements include a short/long rhythmic pattern (with the eighth note as the short note) and rapid, sometimes surprising, harmonic motion in the piano. Repeated chords in the right hand occur at least once in each section, including the refrain. The pattern of phrase lengths remains consistent from verse to verse. The song’s 9/8 meter adds lilt to the voice and piano and emphasizes the leaps.

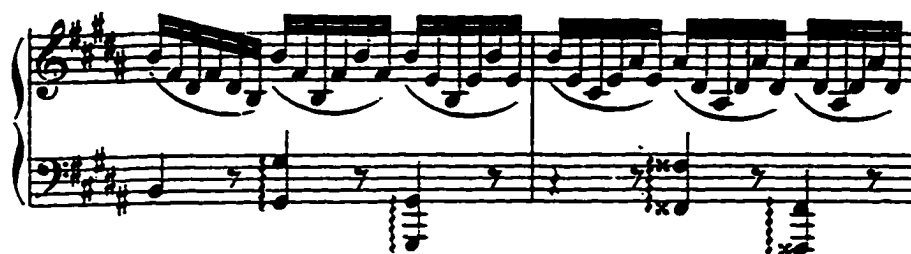
Verse one begins quietly and sweetly (*dolce*) with a simple chord in the piano and Rizzio’s first expression of devotion. The pace quickens as the vocal line ascends but the singer should maintain the *dolce* color in the voice. The mood of the entire verse is one of gentleness and restraint. The singer and pianist should observe that the highest note of the verse (high G, measure 11) is marked *p*. The texture in the piano is fairly thick but is never overpowering. The left hand uses octaves in the latter half that add depth to the

overall sound. They should be played gently and with a *legato* style. Raff has marked frequent swells that create lovely nuance in the phrases of the verse. The mood intensifies at the refrain. The singer and pianist should observe Raff's expressive markings, but with the idea that the third refrain should be the climactic point of the entire song. Therefore markings should not be taken to an extreme at this point; the restraint from the verse should be carried through the first refrain.

The second verse modulates to E major, but begins with a temporary tonicization of D#minor. The melody flows smoothly over sustained chords in the piano. The vocal color can be darker when describing the mountains, then more emphatic as Riccio urges Mary to leave. The *un poco accelerando* at measure thirty-one accentuates his urgency, and this passage, though not marked thusly, should *crescendo* into the *f* in measure thirty-five. The vocal color should brighten as Riccio describes his home in the refrain.

Verse three has the strongest musical contrast of the song. It begins in the firmly established key of B major with a flowing vocal line and a chordal accompaniment that lifts the voice into the most lyrical passage of the song. The voice is marked *con calore* ("with warmth, passion"). At measure fifty-three, the texture thins and the accompaniment pattern shifts to sixteenth-note *arpeggios* and broken chords. The left hand undergirds this with rolling octaves interspersed with rests (ex. 21).

EXAMPLE 21. "David Riccio's letztes Lied," measures 55-56.



Riccio's love overflows in this verse as he describes the life Mary will have if she will only go with him. His emotions are at their highest at the final refrain when he implores Mary to flee. Both the singer and pianist should reach their greatest extremes in the final refrain. The second "Maria" should be operatic in its magnitude, including a *portamento* (unmarked) as the voice descends from the A \flat . A slight *tenuto* on the final syllable of "Maria" will extend the moment. The voice and piano then return to the indicated *dolcemente* for the last phrase. One can imagine Riccio looking expectantly to Mary for her answer during the piano postlude. The song concludes with a gentle A \flat major chord as Riccio realizes her answer is "no."

“Nach der Geburt ihres Sohnes”

*Herr Jesu Christ, den sie gekrönt mit Dornen,
Beschütze die Geburt des hier Gebor'nen.
Und, so's dein Will', laß sein Geschlecht zugleich
Lang herrschen noch in diesem Königreich,
Und Alles, was geschieht in seinem Namen,
Sei dir zum Ruhm und Preis und Ehren --- Amen! ---¹⁰⁹*

*Lord Jesus Christ who was crowned with thorns,
Protect the birth of the one born here.
And if it be Thy will, let his lineage
Long rule over this kingdom.
And let all that is done in his name
Be to your glory and praise and honor --- Amen! ---*

Raff's setting of this poem is both beautiful and distinctive in the cycle. He treated the birth as a sacred event and drew upon the chorale as his means of expression. The tone is one of hushed reverence and then joy. It is the most tender moment in the cycle, and the only time when sorrow is not the overriding emotion for Mary.

The text to this song is found in Edinburgh Castle on a wall of the room in which James I was born. Vincke's source for the poem was Fanny Lewald's travel diary *England und Schottland*,¹¹⁰ according to his notes in the appendix of *Rose und Distel*. Lewald credited the poem to Mary Stuart. It is the opinion of Hans Zimmerman that Lewald misunderstood what the guide said when she was touring the castle during her travels, then made no further attempt to document the claim. In his article Zimmerman

¹⁰⁹Vincke, *Rose und Distel*, 30.

¹¹⁰ She called it a “poem in Old English.” Vincke correctly listed the original language as Scottish. Fanny Lewald, *England und Schottland: Reisetagebuch*, vol. 2 (Braunschweig: Friedrich Bieweg und Sohn, 1851), 220.

says that although Mary spoke Scottish, the poem is an unpersonalized prayer for protection for the newborn prince that could have been written by a nurse or a courtier. He thinks it is possible that it was at Mary's command the poem was painted on the wall, but when or by whom is as unknown as the author.¹¹¹

The Raff setting contains a few variations to the version found in *Rose und Distel*. The words "noch in diesem" in the fourth line of the poem are replaced by "über dieses" in the song, and in the last line "zu" and "Ehre" are replaced by "zum" and "Ehren." Initial words of each line are capitalized in the poem but not the song, a few commas and apostrophes are omitted from the song, and "ß" is spelled "ss." Raff repeated only one word: "Amen."

This song is the longest in the cycle (117 measures). The form is ABA ternary, but with an interesting distinction: the voice enters only at the return of the A section. The first eighty bars of the song are piano prelude. The vocal range is C4 to E5. The song is in the key of a minor according to the key signature, but it is never well defined and actually sounds more like the hypophrygian mode in the A section. The song is in common time, marked *Quasi Alla breve* ($\text{♩} = 78$). The tempo changes to $\text{♩} = 60$ at the return of A.

The A section is the "chorale" of the cycle. The music has four voices, is chordal, and changes harmonies at the half- or whole-note. Horizontal motion is created by passing tones which occur frequently throughout the section. The piano part establishes a mood of peace and tranquility that highly contrasts with the emotional

¹¹¹Zimmerman, "Gedichte," *Archiv für das Studium*, 310-311.

outpouring of the previous song. It is almost as if Raff wanted to provide an interlude of respite from an otherwise tragic series of events. The A section is written almost exclusively in the treble clef, which creates an aura of delicacy and innocence that could be viewed as a reflection of the newborn infant, James. This song is the only one in which Raff utilized the upper register of the piano; the accompaniment in all of the other songs goes no higher than the vocal line (with the exception of a few places in the counter-melody in song eleven).

The B section begins with the only programmatic inscription found in the cycle. Raff included the words “Magnificat anima mea” above the vocal line at measure thirty-seven. This text, “My soul doth magnify,” comes from the gospel of Luke. The words were spoken by the virgin Mary when the angel revealed to her that she was to be the mother of Christ. The reason for the inscription is unknown; the only obvious link is the name of Mary. The inclusion of the phrase from the *magnificat* does create an association with both Catholic and Protestant traditions. This, coupled with the chorale style of the A section, programmatically interjects the elements of faith and church into the music, both of which were significant in Mary’s life.

The music of this section alternates between a thick, rich texture and a thin, light one. (The thicker texture is reminiscent of measures twenty-six and -seven in song five, Mary’s farewell to France.) Raff used hemiola and register shifts to further the contrasts. The opening passage (in A major; see ex. 22) occurs sequentially twice more in E major and b minor, respectively. These keys correspond with the three most important pitches in the hypophrygian mode: A, B, and E. The harmonic motion becomes

EXAMPLE 22. "Nach der Geburt ihres Sohnes," measures 37-42.

„Magnificat anima mea“

quicker at measure fifty-five, and increases in breadth and intensity. This passage culminates at measure sixty-seven. The distance between the right and left hands is the greatest in the cycle, and the dynamic marking is the only *ff* in the work (ex. 23). The

EXAMPLE 23. "Nach der Geburt ihres Sohnes," measure 67.

texture returns to the higher, thinner sound at measure seventy. Short fragments of music interspersed with long rests slow down the overall pace, preparing for the return of A at measure eighty-one.

The melody, which begins at measure eighty-one, is very modal and chant-like, especially with the slower indicated tempo of sixty beats per minute. The phrase lengths are irregular (5+5+10+5+5+2+2), which adds an ethereal quality and blurs rhyming words of the poem to where they are almost undetectable. Raff's repeat of the "amen" is poignant, especially with the high dynamic contrast of *mf* to *pp* between the two. With this beautiful, tender music it is easy to imagine Mary holding her new son and offering a prayer for his life and rule. The addition of the voice makes the section sound completely different, even though the pitches of the melody are extracted from the original "chorale." In the first statement of the A section the four parts (SATB) were equal. The doubling of particular pitches by the voice changes the effect from that of a chorale to that of a vocal solo with piano accompaniment (ex. 24).

EXAMPLE 24. "Nach der Geburt ihres Sohnes," measures 81-85.

The piano part is almost identical in both A sections. A few phrasing marks are different, and measure eighty-eight has a slight variance in pitches. The most significant difference occurs in measures 110 to the end. The pitches for the "amens" are in the vocal line only, and omitted from the accompaniment (ex. 25). The right hand of the accompaniment has the same harmonies as the earlier statement, but Raff

EXAMPLE 25. "Nach der Geburt ihres Sohnes," measures 31-34 and 111-114.

The image shows two systems of musical notation. The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a triplet figure in the right hand and a single note in the left hand, marked with a *pp* (pianissimo) dynamic. The second system continues the vocal line with the lyrics "A - - - men!" and the piano accompaniment, which includes a triplet figure in the right hand and a single note in the left hand, also marked with a *pp* dynamic. The piano part features a triplet figure in the right hand and a single note in the left hand, marked with a *pp* dynamic.

incorporated a slower version of the triplet figure from the B section into the closing bars. This creates a wonderful unifying link between the sections and the small variation accents the ending of the prayer. The song ends in E major.

The song "Morgen" by Richard Strauss has a similar structure (except that it has no B section). It has a long piano prelude that repeats in its entirety when the vocal line enters. Perhaps the most difficult aspect for the performer of songs such as these is the extended prelude. The singer must have a vivid, rich subtext to sustain the mood during the lengthy introduction, yet must do nothing to detract. When well done, it can make a most dramatic effect. The song is quite beautiful when sung and played using the given expressive markings.

“Vor dem Gang zum Schaffot”

<i>Mein Jugendlenz ist nur ein Sorgenfrost,</i>	<i>My youthful prime is only a troubled frost,</i>
<i>Mein Freudenfest ist nur ein Leidpokal,</i>	<i>My joyful festival is only a cup of sorrow</i>
<i>Mein Erntefleiss ist nur ein Feld voll Rost,</i>	<i>My harvest work is only a field of rust,</i>
<i>Und all mein Gut ist Irrlichtschein zumal.</i>	<i>And all my possessions are like will o' wisps.</i>
<i>Der Tag ging hin, ich sah kein Licht der Sonnen,</i>	<i>The day passed --- I saw no sunlight.</i>
<i>Ich lebe noch mein Leben ist veronnen.</i>	<i>I live, yet my life is played out.</i>
<i>Die Blüth' ist hin, doch kam sie nie zum Blüh'n,</i>	<i>The flower is gone, but it never came to bloom.</i>
<i>Die Jugend schwand und doch, wie jung bin ich,</i>	<i>The youth vanished, and yet, young as I am</i>
<i>Die Frucht ist todt doch sind die Blätter grün,</i>	<i>The fruit is dead though the leaves are green.</i>
<i>Ich sah die Welt doch nimmer sah sie mich.</i>	<i>I saw the world, yet, it never saw me.</i>
<i>Mein Faden reisst doch ward er nicht gesponnen,</i>	<i>My thread breaks but it was not yet spun</i>
<i>Ich lebe noch mien Leben ist verronnen.</i>	<i>I live, but my life has run out.</i>
<i>Mein Wiegenlied ward mir zum Sterbesang,</i>	<i>My lullaby became death's song for me.</i>
<i>Mein Lebensbild ein Schatten war's, mehr nicht,</i>	<i>My life story was a shadow, nothing more.</i>
<i>Mein Erdengang lief meinem Grab entlang,</i>	<i>My worldly path ran alongside my grave.</i>
<i>Nun kommt der Tod nun trat ich kaum an's Licht.</i>	<i>Now comes death, although I scarcely walk in the light.</i>
<i>Das Glas ist voll mein Glass ein trockner Bronnen,</i>	<i>The glass is full --- my glass a dry well.</i>
<i>Ich lebe noch mein Leben ist zerronnen.¹¹²</i>	<i>I live, yet my life is dwindling.</i>

“Chidiok Tichborne is a name as obscure as it is odd,” writes Louis Untermeyer, “... Yet he wrote one of the most moving poems of his century.”¹¹³ Tichborne is most well known as a conspirator in the Babington Plot, an unsuccessful attempt to overthrow Queen Elizabeth and place Mary Stuart on the English throne. This poem by Tichborne

¹¹²Raff, *Maria Stuart*, 36-39.

¹¹³Louis Untermeyer, ed., *A Treasury of Great Poems in English and American* (New York: Simon and Schuster, 1942), 241.

was included in a letter to his wife, Agnes, on September 19, 1586, the night before he was executed. Untertmeyer says, “This elegy is so restrained yet so eloquent, so spontaneous, and so skillfully made that it must be ranked among the little masterpieces of literature.”¹¹⁴ Tichborne was in his late twenties at the time of his execution.

This poem is not in the 1853 edition of *Rose und Distel*. However, the Raff version closely follows the format, meter, and rhyme scheme of the Tichborne, based on comparisons with two versions of the original English. There appear to be no repetitions, and any alterations or omissions are probably minor ones. The text setting is essentially syllabic in the song; only a few syllables receive two notes.

The song is fifty-three measures long. It begins in G major and ends in g minor. This is the only song in the cycle to have a double time signature: 3/4 9/8. The tempo is set for the dotted quarter, which is indicated *Andante* (♩. = 72). Raff seems to have used the double signature to indicate his shifts between simple and compound subdivision. The overall feel of the song is triple-compound meter (9/8) with occasional duplets in the vocal line. This is the approach to the rhythm recommended by the author.

Raff's setting is simple and uncomplicated. The three verses are set strophically, with enough minor variations to make the overall form for the song modified strophic (A A1 A2). The rhyme scheme for each verse is ababcc, which Raff divided into two sections of music (abab and cc). The most striking characteristic of this song is the musical expression of the contrasts described in the poem. Raff used dissonance, modal

¹¹⁴Ibid., 242.

shifts, and dynamics to highlight Tichborne's description of a life that was ending before it truly began. The singer and pianist will want to observe these carefully.

The first section has a single melodic motive and accompaniment pattern. The contour of the motive is a quick ascent followed by a stepwise descending line. The melody for the entire section consists of the motive followed by three variations. A broken chord figure is the basis for the accompaniment. The pattern gives rhythmic and harmonic motion to the section (ex. 26).

EXAMPLE 26. "Vor dem Gang zum Schaffot," measures 1-3a.

Andante. $\text{♩} = 72$.

p *mf*

Mein Ju - gend - lenz — ist nur ein Sor - gen - frost,

The section begins brightly in G major, and for a brief moment the listener is lulled into a flowing, pastoral mood. But dissonances and non-harmonic tones are quickly introduced, most of which are the result of the shift of tonal centers from G major/minor to E \flat major and back. An excellent example of this is heard in measures six through ten (ex. 27). Raff coordinated the dissonances of the harmonic progressions with the latter half of each phrase, which is the part that contains Tichborne's bitter comparisons ("my festival is only *sorrowful cup* / my harvest time work is *a field of rust*"). These add a wonderful musical "bite" to his words. Frequent and sometimes sudden dynamic

EXAMPLE 27. "Vor dem Gang zum Schaffot," measures 6-10.

Ern - te - fleis - ist nur ein Feld voll Rost, und all mein Gut - ist Irr - licht -
schein zu - mal. Der Tag ging hin -

markings further accentuate the contrasts, in addition to accents and *crescendo* and *decrescendo* marks. A slight *ritardando* is recommended at end of the fourth phrase of each verse, with an *a tempo* at the beginning of each second section.

The second section of each verse marks a change in pattern and melody. The accompaniment changes to a broken chord pattern of sixteenth notes in the left hand which increases the musical intensity. The accompaniment is a sequential progression that *crescendos* with the vocal line to the climax of each verse at "ich lebe noch." The *con portamento* on each "noch," which is best sung quickly, provides an effective vehicle for the *decrescendo*. Raff used dramatic silence (a *fermata* over rests in the voice and piano) at the end of each climax to prolong the moment. Each verse then returns to the pastoral feeling based on music of the first section (ex. 28). The soprano line of the piano echoes the last phrase, which serves also as the transition between verses.

EXAMPLE 28. "Vor dem Gang zum Schaffot," measures 13-16a.

ich le - - - be noch

mein Le - ben ist ver - ron - nen.

di qua in Tempo

The accompaniment is the same for each verse except at the postlude, which changes slightly so the song ends in the minor mode. The melody in the first two verses is virtually identical, but it is altered significantly in the third verse (measures thirty-nine, forty-one and -two, forty-eight and -nine). These changes make the melody higher and add more ascending motion. They create the song's true climax at measure forty-eight, where the highest pitch of the song occurs (ex. 29; compare with measures thirteen and fourteen in ex. 28).

EXAMPLE 29. "Vor dem Gang zum Schaffot," measures 47-48.



This song (which the author feels should be sung by the tenor, not the mezzo-soprano) has a poignant text. It should be sung expressively, but without sentimentality. Therefore the singer and pianist might wish to keep the tempo fairly brisk and steady without excessive *ritardandi*. Raff's instructions at the first interlude seem to support this: *di qua in Tempo* ("along here in tempo"). It may also be helpful to interpret the text with the image of Tichborne as an idealist, and that part of his sorrow comes from the fact that his execution marks the end of his adventures. Portraying his vigorous spirit gives impetus to the expressive markings and keeps the song from becoming maudlin.

“Abschied von der Welt”

<i>Was nützt die mir noch zugemess'ne Zeit? Mein Herz erstarb für irdisches Begehren, Nur Leiden soll mein Schatten nicht entbehren, Mir blieb allein die Todesfreudigkeit.</i>	<i>Of what use to me is this time still left? My heart is dead to earthly desire. Suffering is the only thing my shadow will miss. For me, only the joy of death remains.</i>
<i>Ihr, meine Feinde, lasst von eurem Neid: Mein Herz ist abgewandt der Hoheit Ehren, Des Schmerzes Uebermaß wird mich verzehren, Bald geht mit mir zu Grabe Haß und Streit.</i>	<i>You, my adversaries, let go of your envy. My heart turned away from all honors. I will be consumed by great pain. Soon hatred and strife will go with me to my grave.</i>
<i>Ihr Freund, die ihr mein gedenkt in Liebe, Erwägt und glaubt, daß ohne Kraft und Glück Kein gutes Werk mir zu vollenden bleibe.</i>	<i>You friends, who remember me in love, Consider and believe that without power and good fortune No good work remains for me to accomplish.</i>
<i>So wünscht mir bess're Tage nicht zurück, Und weil ich schwer gestrafet ward hienieden, Erfleht mir meinen Theil am ew'gen Frieden.¹¹⁵</i>	<i>Do not wish the return of better days for me, And, because I will be heavily punished here on earth, I pray for my part of the eternal peace.</i>

Raff's setting of this sonnet is beautiful and haunting. Although it is unknown whether the words are truly Mary's, or when they were penned, the tone of the poem certainly reflects how she must have felt. The Babington plot had been her last hope of release. After it failed, she knew that only death would provide freedom from her long imprisonment.

The manuscript of this poem is in the Bodleian Library, Oxford, according *Queen Mary's Book*. It and two others were “bequeathed to the Bodleian Library in 1864 by Captain Montague, R. M., who had bought them at a sale ... 7th July, 1850.”

Elsewhere in the book the editor offers that, “Miss Strickland states, on what authority I

¹¹⁵Vincke, *Rose und Distel*, 36.

am not quite certain, that it was found among Mary's papers seized at Chartley in August, 1586."¹¹⁶ Source information preceding the sonnet in the appendix of *History Of Scotland* states, "In the Hand-writing of Mary, Queen of Scots --- without date. Extracted from a bundle of papers relating to the Queen of Scots during her confinement in England."¹¹⁷ Zimmerman's research showed that the poem corresponds with remarks in her letters and statements from her attendants.¹¹⁸ Authorship by Mary seems likely, but has not been proven.

The Raff setting varies only slightly from the Vincke version. It has no repetitions or omissions. Alterations are consistent with the other settings in the cycle: initial lines of phrases are not capitalized and the "ß" is replaced with "ss." The Raff version has two personal pronouns that have been capitalized ("Eurem" and "Ihren"), and two apostrophes (indicating missing letters) have been omitted. Otherwise, the two versions are the same. The text setting is largely syllabic, but melismas occur at the end of each section.

The song is forty-three measures long. It is in the key of a minor. The piano accompaniment is similar throughout the song, but the melody changes drastically in the third section. For that reason the form is best described as three-part binary (A A1 B). The sections correspond with the rhyme scheme of the sonnet: abba / abba / cdcdee (this

¹¹⁶Stuart, *Queen Mary's Book*, 135, 172.

¹¹⁷Malcolm Laing, Esq., *The History of Scotland*, volume 2 (London: J. Mawman, 1819), 245.

¹¹⁸Zimmerman, "Gedichte," *Archiv für das Studium*, 315.

is the German version; the original French is abba / abba / cdcdaa). The tempo is marked *Andante quasi Larghetto* ($\text{♩} = 72$). This tempo is slow enough for the music to feel unhurried, but fast enough to keep the momentum of the line. This is the recommended tempo. The vocal range is A3 - F5, which includes the lowest pitch yet for the mezzo-soprano; heretofore C4 has been the lowest.

The structure of the song is simple with minimal variations. In contrast to several of the preceding songs, this one remains in its original key. Harmonic variety comes from a brief change of mode to A major at the beginning of the B section. Raff used only three voices throughout the song: a melody (voice), counter-melody (right hand) and ostinato bass (left hand). Rhythms are steady, but uncomplicated. The phrase lengths are long and phrases are often contiguous. At most, they are separated by a half rest. There are no piano interludes between sections, and the bass line has no rests at all until measure thirty-six. These elements create a seamless, lyric sound for the entire song.

The A section opens with a plaintive melody that outlines an a-minor triad. It has no melodic motive, but the fifth scale degree is an important pitch in the vocal line. Most of the phrases begin and end on the pitch E, and the only accidental in the vocal line is the G# (which creates the major dominant). The melodic rhythm in measures two and three is motivic. Most of the rhythms in the section are based on this (ex. 30).

EXAMPLE 30. "Abschied von der Welt," measures 1-3.



The counter-melody responds to the vocal line and often echoes fragments of the melody. It also interjects an occasional non-harmonic tone (such as an E \flat in measure five). It seems that Raff might have used the countermelody as the voice of Mary's friends who echo her sentiments, but at times disagree or protest. At the end of the section, the two melodies come together to "sing" a duet in parallel sixths (ex. 31).

EXAMPLE 31. "Abschied von der Welt," measures 18-21.

The musical score for Example 31 shows measures 18-21 of "Abschied von der Welt". The vocal line (soprano) has the lyrics "bald geht mit mir zu Gra - - - be Hass und Streit." The counter-melody (alto) is written in a higher register than the vocal line. The piano accompaniment (piano) features a broken chord pattern in the left hand and a broken chord pattern in the right hand. The piano accompaniment pattern is a broken chord that uses eighth-note triplets and takes two beats to complete.

The accompaniment pattern is a broken chord that uses eighth-note triplets and takes two beats to complete. This often creates a two-to-three ratio between the ostinato and the two melodies. The singer and pianist will want to be absolutely precise with the rhythms so this is clearly heard. The accompaniment pattern changes slightly at the "duet," maintaining the figure but shortening the duration to one beat (compare measures eighteen and nineteen in example 31). The entire A section is repeated with only one variation in the accompaniment in measures eleven and twelve and an extremely slight variation in the melody at measure fourteen.

The B section does not sound distinct from A because the accompaniment pattern does not change. However, the melody and the mode do change. The section begins at

measure twenty-two in A major. The melodic contour changes direction frequently, using leaps and stepwise motion equally. The pitch E is no longer as important. The strongest melodic idea occurs twice (measures twenty-two through -five in A major and measures thirty to thirty-two in a minor) and serves to subdivide the section and re-establish the key of a minor (ex. 31).

EXAMPLE 32. "Abschied von der Welt," measures 22-25 and 30-32.

The musical score is written for voice and piano. It consists of two systems of music. The first system contains measures 22-25, and the second system contains measures 30-32. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line is written in a soprano or alto clef, and the piano accompaniment is in a bass clef. The lyrics are written below the vocal line. The music features a mix of eighth and quarter notes, with some measures containing rests. The piano accompaniment includes a recurring melodic motif in the right hand and a more active line in the left hand.

The music begins to broaden in measure thirty-six. There is a pause in the ostinato. The vocal line motion slows to quarter notes (similar to those in measures nineteen and twenty; see ex. 31) which the countermelody uses as well. At measure thirty-nine the countermelody is transferred to the left hand; one measure later the ostinato reappears in the right hand, where it remains until the end. The voice concludes at the downbeat of measure forty-one, the left hand begins a pedal chord, and the ostinato in the right hand ascends on an a minor chord to the end of the postlude.

This song has relatively few expressive markings other than phrase marks, accents, *crescendi*, and *decrescendi* until the final eight bars. The opening dynamic of *p* does not change until measure thirty-six. This song, however, is one that can be sung very “intuitively.” Raff’s music makes it easy for the singer and pianist to sense the shape of each phrase and where *ritardandi* and *a tempi* should occur. The author recommends a slightly brighter tempo and color in measures twenty-two through thirty. Raff added some more specific elements beginning at measure thirty-six. The dynamic level is marked *f*, then quickly returns to *p*. The postlude dynamic is marked *pp*, and the pedal marking indicates that the a minor tonality should reverberate openly through the last three bars.

The lyrical music and harmonic stability of this song seem to reflect Mary’s emotional state towards the end of her captivity. Her words are sad as she expresses her resignation to what is to be, but she is also at peace with her circumstances. The end of her lifelong struggle for her throne and her life is drawing near, and she is ready.

“Gebet”

*O Gott, mein Gebieter,
Stets hofft' ich auf Dich!
O Jesu, Geliebter,
Nun rette Du mich!
In hartem Gefängniß,
In schlimmer Bedrängniß,
Ersehnet' ich Dich;
In Plagen Dir klagend,
Im Staube verzagend,
Erhör, ich beschwöre,
Und rette Du mich!*¹¹⁹

*O God, my Lord,
I steadily trust in You!
O Jesus, my Beloved,
Deliver me!
In my hard prison,
In my painful tribulations,
I longed for You;
In my torment lamenting to You,
Fading to dust,
Hear, I beseech Thee,
And deliver me!*

It is traditionally held that this prayer was written by Mary on the morning of her execution, 8 February 1587. She had been imprisoned for nineteen years and was ready for her captivity to end, even if even it meant through death. According to Rosalind Marshall, upon hearing the reading of her death warrant the Queen responded, “I thank you for such welcome news. You will do me great good in withdrawing me from this world out of which I am very glad to go.”¹²⁰

Arbuthnot notes that “The pedigree of this poem is not very clear, but most writers have accepted it as a genuine composition of Mary’s.” Zimmerman observes that the first appearance of the poem was late: 1795. He feels that the sentimental tone of the poem is out of character with the documented self-control and dignity Mary demonstrated the morning of her execution. He doubts the authenticity of the poem.¹²¹

¹¹⁹Vincke, *Rose und Distel*, 27.

¹²⁰Marshall, *Queen*, 200-201.

¹²¹Stuart, *Queen Mary's Book*, 172; Zimmerman, “Gedichte,” *Archiv für das Studium* 214: 316-317.

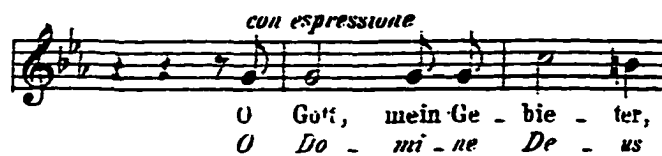
Raff's setting seems to portray a tenuous, rather than dignified, emotional state for Mary. The music changes often and quickly. It sounds fragile, anxious, and even ominous before the calm resolution at the end.

This song is forty measures long, one of the shortest. It is in the key of c minor, which Raff used as a unifying key in the cycle. The form of the song is through-composed. (The only other through-composed song was number four, which was built using fragments of the first three songs.) This last song has three distinctions. It has the lowest pitch of any melody and it has the largest vocal range: an octave plus a minor seventh. It also is the only song that has the text in two languages. The top line is Vincke's German translation, and the second line is the original Latin. Both languages are well set musically. The Latin version has a predominance of pure vowels that are very singable and some internal rhymes that the translation cannot duplicate. If the singer wants a more *legato* sound or wants to accentuate Mary's strong Catholic faith, especially at the time of her execution, then the Latin is the better choice. If the singer wants to keep the language consistent or wants to use crisp consonants to punctuate the fragmented, agitated tone of the music, then the German is the better choice.

The poem in the German has no omissions, a few alterations, and several repetitions. The only significant alteration is a word discrepancy in the ninth line. Vincke's translation uses "verzagend," which means to despair, to give up hope. The Raff version has the word "vergehend," which means to pass, to fade away, to disappear. The author recommends singing "verzagend" because it rhymes with "klagend" in the preceding phrase. Other alterations are the same changes in capitalization and respelling

of “B” that occur throughout the cycle. Raff included three repetitions: “ersehnet ich dich,” “erhör,” and “und rette du mich,” each of which occurs as an echo. The text is set syllabically with only three words or syllables (two in the Latin) receiving two pitches. The melody begins with a passage that is very similar to that of song one (ex. 33; see also ex. 1). The audience may not even recognize the passage upon hearing it, but it seems that Raff used this as a subtle link among the first, seventh, and twelfth songs.

EXAMPLE 33. “Gebet,” measures 9-11.



After the opening line, the phrases are quite short, reflecting the structure of the poem in the Vincke translation (the Latin version appears as five longer lines in *Queen Mary's Book* and the Zimmerman article; see Appendix A). Almost all of them are separated by an eighth rest or more. Phrases occur in pairs, usually sequential, from measure seventeen through the end of the song. The exception to this is the song's climax in measures twenty-nine through thirty-two, which is a group of three.

The melody is not what one might call “tuneful,” but it is dramatic. It begins placidly, prayerfully. The contour of the melody is flat in the opening notes. The mood then changes. The contour of the line is mostly curved, sometimes quite widely. The melody goes from E♭5 down to G3 in measures fourteen through seventeen, and from F5 to G3 (the song's full range) in the final six measures (ex. 34). The melody is often disjunct, with leaps as large as an octave, and uses many accidentals. The sequences

EXAMPLE 34. "Gebet," measures 31b-40.

be - schwör - re, und ret - te du mich, und ret - te du mich!
im - plo - ro ut li - be - res me, ut li - be - res me!

Nach dem Lateinischen von Gisebert
Freiherrn von Völkhe.

create momentum in the vocal line which ultimately erupts with emotion at measure thirty-two as Mary beseeches God to hear her prayer. Then, suddenly, the melody shifts to the low register and her final words are virtually whispered.

The accompaniment is just as dramatic as the vocal line. It begins with a chromatic melody in the soprano line, then an ascending chordal pattern using four voices. This is followed by a solo cadenza that leads into a quiet four-voice chordal accompaniment. The opening soprano line is heard once again while the voice sings "O Jesu." This is the most motivic music in the song. The accompaniment pattern changes three more times (ex. 35). Each change increases momentum and contributes to the sense of anxiety or agitation Mary must have felt as time for her execution drew near.

EXAMPLE 35. "Gebet," measures 17, 25, and 30. See also example 34, measure 32.

in Tempo

quasi trillo

(The author is reminded of the racing, fluttering heartbeat and shortness of breath that often accompany nervousness or fear.) Raff's use of the bass clef for all voices from measure twenty-three on keeps the music from becoming shrill or hysterical at this point. The *tremolo* in the bass at the climax seems to reflect the depth of emotion at that moment and those that follow. The song concludes with a somber, dignified tone (see ex. 34). It is interesting to note that Mary's final words are accompanied by chords in the key of C major, but the postlude returns to c minor. Perhaps Raff wanted Mary's words to conclude with a gentle, triumphant sound. The chord progression of the brief postlude sounds almost like an unspoken "amen." It is very easy to imagine Mary slowly bowing her head, making the sign of the cross, and then standing very regally as she prepares for her death.

The marked tempo of this song, *Andante* ($\text{♩} = 76$), seems much too fast for the song. The author recommends $\text{♩} = 60\text{--}63$ for the starting tempo, with *rubato* in the *con espressione* section (measures nine through sixteen) and in the final phrases (measures thirty-three through forty). Otherwise it is recommended that the singer and pianist follow closely the expressive indicators Raff has marked. This song will be easy for the performers to express if they have truly studied the life of Mary Queen of Scots. When one fully understands the events that brought her to this dramatic and historical point, then the singing of this prayer should pose no problem from the standpoint of expression.

The author knows of three song cycles that are settings of texts traditionally acknowledged as Mary's: the Raff, the Schumann, and a group of five songs by American composer Jean Berger. The three cycles each begin at a different point in her life. Raff

begins with the death of Francis, Schumann begins with her farewell to France, and Berger begins with fragments of the sonnets that were allegedly written to Bothwell. All three chose to end their cycles with this prayer.

CHAPTER 6

SUMMARY AND CONCLUSIONS

Joseph Joachim Raff was a preeminent German composer who quickly fell into obscurity after his death. This should not be interpreted to mean that his music has no place in the modern repertoire. The current interest in his music, including new recordings and publications, indicates that modern recognition of at least a portion of Raff's work certainly exists. He was a prolific composer, but inconsistent. Not all of his music is worthy of revival; however, most of his work, including his songs, has not even been studied by modern musicians. The goal of this monograph was to examine a single vocal work by Raff: *Maria Stuart*, opus 172, an art song cycle.

The *Maria Stuart* cycle has merit as part of the art song repertoire for several reasons, even though the music itself is not innovative or historically significant. It is, in fact, typical of the late nineteenth-century romantic *lieder*. Still, the cycle has features and distinctions that are appealing. *Maria Stuart* is not a cycle based on fantasy or fairy tale, but one with an historical foundation. The title character is a fascinating woman who is part history, part legend. This is a cycle that is based on her poetry. The texts are autobiographical reflections of life experiences by the Queen and her contemporaries. Even though research has shown that only some of the poems were actually penned by Mary Stuart, her love of poetry and music and participation in these art forms is well

documented. To feature her as a poet, albeit an amateur one, is not inappropriate, even if some of these particular poems are not hers.

Another feature of this cycle that is appealing for female vocal artists is that this is a narrative told from a woman's perspective, much like Schumann's *Frauenliebe und -leben*. Many of Mary's experiences are common to women from all stations in life: the loss of a spouse,¹²² departure from a beloved home, the birth of a child, and preparation for death. Unlike the character in Schumann's cycle, these events happened to a specific person, a monarch, for whom these events were both public and private. Developing the character of Mary Stuart should provide a wonderful challenge for any mezzo-soprano.

This cycle offers the singer some unusual and varied programming possibilities for a recital. The Schumann and Raff settings of the Stuart texts (seventeen songs, total) are quite contrasting and could be programmed together. It would be an interesting comparison of how the same texts were set by the two nineteenth-century German composers, one famous and one obscure. However, a bright encore is recommend if the above is programmed, since the subject matter of the two cycles is so serious. For a longer program, one could add the cycle *Five Songs* by Jean Berger (1965). This group is scored for medium voice, flute, viola, and cello. The texts are fragments of French sonnets allegedly written by Mary to Bothwell (The true authorship has been debated since her enquiry for the murder of Darnley) and the Latin prayer written before her execution. The three cycles are wonderfully unified by their poetry, yet musically are so

¹²² It is interesting, and a bit macabre, to note that the three male characters featured in this cycle all died because of their involvement with the Queen: Riccio and Darnley were murdered, and Tichborne was executed.

different that the program would not lack variety. Another shorter program would be the combination of the Raff and Berger (seventeen songs, total). This combination offers even greater contrast than the Raff/Schumann program because the instrumentation, poems, and languages are different. This also contrasts Raff's work with that of a twentieth-century American composer. Other programming possibilities include pairing the cycle with songs of Liszt, using program notes to explain the relationship between the two composers; with *Frauenliebe und -leben* for an evening of *lieder* from the woman's viewpoint; or combined with other songs with royal connections. It is also quite possible to program a recital of music about Mary Stuart using songs, cantatas, and opera excerpts from Carissimi to Thea Musgrave. For such a program the artist may want to excerpt songs from the Raff cycle (such as the first four) to create a shorter set.

The Raff cycle is also well suited to innovative production ideas. The four character/three voice presentation is an appealing alternative to the more typical solo voice presentation of song cycles. A narrative could be skillfully interwoven among musical selections. The concept of interpolated text is not without precedent. When Brahms and Stockhausen performed *Die schöne Müllerin* in April, 1861, Joanna Berthold read the poems of the cycle that Schubert did not set, as well as an explanatory prologue and epilogue. Ronald A. Turner and John Daverio included narratives to be used with Brahms's *Romanzen aus Tiecks Magelone* in articles they wrote about the cycle. Shirley Emmons and Stanley Sonntag, in *The Art of the Song Recital*, support speaking from the stage (among many other fine suggestions) in their chapter on

innovations.¹²³ A well-written and well-presented narrative could be dramatic, theatrical, and could spare the audience the task of reading lengthy program notes. Poems and prose about Mary could also be used. The Tannenbaum bibliography and Fraser's poetry anthology would be excellent sources for this. In addition to a spoken narrative, other theatric elements could enhance the cycle. Full or representative costumes, special lighting, and some simple set pieces, such as tapestry on the wall and a large carved chair, could be used to make the presentation of the cycle more theatrical. The song cycle is certainly strong enough to stand alone in a traditional recital format, but for the adventuresome artist, this work also offers some intriguing possibilities for programming and production.

As a composer, Joseph Joachim Raff sought to fuse existing musical styles rather than create new ones. The songs in *Maria Stuart* will not be acclaimed for their innovation or musical significance in the history of art song. Nonetheless, this cycle is a group of songs that are expressive, highly varied, and approachable, written by a composer who, along with Wagner and Brahms, was once considered one of Germany's finest composers. In our zeal to perpetuate the works of the giants of song literature, we must not overlook the individual works of merit by the less celebrated composers. Joachim Raff's opus 172, *Maria Stuart*, is one of these unknown, but shining, gems.

¹²³John Daverio, "Brahms's *Magelone Romanzen* and the 'Romantic Imperative'," *The Journal of Musicology* 7 (Summer 1989): 359; Ronald A. Turner, "Johannes Brahms and *Die schöne Magelone*," *The NATS Bulletin* 25 (May/June 1979): 38; Shirley Emmons and Stanley Sonntag, *The Art of the Song Recital* (New York: Schirmer Books, 1979), 295.

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APPENDIX A
ORIGINAL VERSIONS OF POEMS

“En mon triste & doux chant”¹²⁴
(Songs One, Two, Three, Four)

EN mon triste & doux chant,
D’un ton fort lamentable,
Je jette un œil tranchant,
De perte incomparable,
Et en soupirs cuisans,
Passe mes meilleurs ans.

Fût-il un tel malheur,
De dure destinée,
Ni si triste douleur,
De Dame Fortunée,
Qui mon cœur & mon œil
Voit en biere & cercueil.

Qui en mon doux printemps,
Et fleur de ma jeunesse
Toutes les peines sens,
D’une extrême tristesse,
Et en rien n’ay plaisir
Qu’en regret & desir.

Ce qui m’estoit plaisant,
Ores m’est peine dure,
Le jour le plus luisant,
M’est nuit noire & obscure,
Et n’est-rien si exquis,
Qui de moi soit requis.

¹²⁴Laing, *History of Scotland*, vol. 2, 239-241.

(“En mon triste & doux chant,” cont.)

J’ay au cœur & à l’œil,
Un pourtrait & image,
Qui figure mon dueil,
Et mon pasle visage,
De violettes teint,
Qui est l’amoureux tient.

Pour mon mal estranger,
Je ne m’arreste en place,
Mais j’en ay beau changer,
Si ma douleur j’efface,
Car mon pis & mon mieux
Sont les plus deserts lieux.

Si en quelque séjour,
Soit en bois ou en prée,
Soit sur l’aube du jour,
Ou soit sur la vesprée,
Sans cesse mon cœur sent,
Le regret d’un absent.

Si par foi vers les Cieux
Viens à dresser ma veue,
Le doux trait de ses yeux,
Je voy en une nue,
Soudain le vois en l’eau,
Comme dans un tombeau.

Si je suis en repos,
Sommeillant sur ma couche,
L’oy qu’il me tient propos,
Je le sens qui me touche:
En labeur en recoi,
Tousjours est près de moy.

(“En mon triste & doux chant,” cont.)

Je ne vois autre objet,
Pour beau qui si présente,
A qui que soit sujet,
Oncques mon cœur consente,
Exempt de perfection
A cette affection.

Mets, chanson, ici fin,
A si triste complainte,
Dont serra le refrain,
Amour vraye & non feinte,
Pour la séparation,
N’aura diminution.

**“Adieu, playsant Pays de France”¹²⁵
(Song Five)**

Adieu, plaisant pays de France,
O ma patrie,
La plus chérie,
Qui as nourri ma jeune enfance!
Adieu, France, adieu mes beaux jours.
La Nef qui déjoint nos amours,
N’a cy de moi que la moitié:
Une part te reste, elle est tienne;
Je la fie à ton amitié,
Pour que de l’autre il te souviene.

¹²⁵J. Monnet, ed., *Anthologie Française, ou Chansons Choiesies, depuis le 13^e Siècle jusqu’à présent* (Paris, 1765), vol. 1, 19f; quoted in Zimmerman, “Gedichte,” *Archiv für das Studium*, 308, n. 26.

“Gife langour makis men licht”¹²⁶
(Songs Six, Seven)

Gife langour makis men licht
Or dolour thame decoir
In Erth thair is no wicht
May me compair in gloir
Gif cairfull thoftis restoir
My havy hairt frome sorrow
I am for evirmoir
In Ioy both evin and morrow

Gif plefs' be to pance
I playnt me no' opprest
Or absence nicht awance
My hairt is haill possest
gif want of quiet rest
Frome Cairis nicht me convoy
My mind is nocht mollest
bot evirmoir in Ioy

Tho' pat I pance in pane
In passing to and fro
I laubor all in vane
For so hes mony mo
That hes no' seruit so
In suting of pair sueit
The nar the fyre I go
The grittar is my heit

¹²⁶George Bannatyne, *The Bannatyne Manuscript: Written in Tyme of Pest, 1568*, W. Tod Ritchie, M.A., editor, vol. 3 (Edinburgh and London: William Blackwood & Sons, Ltd.), 338-339.

(“Gife langour makis men licht,” cont.)

The turtour for hir maik
 Mair dule may no' Indure
 Nor I do for hir saik
 Evin hir quha hes in cure
 My hart quhilk salbe sure
 And seruice to *pe* deid
 Vnto *pat* lady pure
 The well of womanheid

Schaw schedull to that sueit
 My pairt so *permanent*
 That no mirth quhill we meit
 sall causfs me be content
 Bot still my hairt lament
 In sorrowfull sicking soir
 Till tyme scho be present
 Fairweill I say no moir

**“David Riccio’s Last Song”
(Song Eight)**

Source unknown; original unavailable at this time.

**“After the Birth of her Son”¹²⁷
(Song Nine)**

**Lord Jesu Chryst that Crownit was with Thornise
Preserve the Birth, quhais Bodgie heir is borne.
And send Hir Sonee Successione to Reigne still
Long in this Realme, — if that it be Thy will.
Als Grant o Lord qhuat ever of Hir proceed
Be to thy Glorie, Honer and Prais — sobied.**

¹²⁷Lewald, *England und Schottland*, vol. 2, 220.

“Lines Before Execution”¹²⁸
(Song Ten)

My prime of youth is but a frost of cares;
My feast of joy is but a dish of pain;
My crop of corn is but a field of tares;
And all my good is but vain hope of gain:
 The day is fled, and yet I saw no sun;
 And now I live, and now my life is done!

The spring is past, and yet it hath not sprung;
My fruit is dead, and yet the leaves are green;
My youth is gone, and yet I am but young;
I saw the world, and yet I was not seen:
 My thread is cut, and yet it is not spun;
 And now I live, and now my life is done!

I sought my death, and found it in my womb;
I looked for life, and saw it was a shade;
I trod the earth, and knew it was my tomb,
And now I die, and now I am but made:
 The glass is full, and now my glass is run;
 And now I live, and now my life is done!

¹²⁸J. C. Squire, compiler, *The Cambridge Book of Lesser Poets* (London: Cambridge University Press, 1927), 98. For a somewhat different version, see Untermeyer, *Great Poems*, 242. The *Cambridge* version is closer to the Vincke.

“Sonnet”¹²⁹
(Song Eleven)

QUE suis ie helas! et de quoy sert ma vie?
 Je ne suis fors qun corps prive de cueur.
 Un ombre vayn, un object de malheur,
 Qui n'aplust rien que de mourir envie,
 Plus ne portez, O enemis, d'anvie,
 A qui n'aplust lesprit a la grandeur!
 Ja consomme d'exsessive doulleur;
 Vottre ire en brief ce voirra assouvie;
 Et vous amys, qui m'avez tenu chere,
 Souvenez vous, que sans heur sans santay,
 Je ne scaurois auqun bon œvre fayre:
 Souhatez donc fin de calamitay;
 Et que sa bas estant asses punie,
 J'aye ma part en la joye infinie.

¹²⁹Laing, *History of Scotland*, vol. 2, 245.

**“Poem Composed on the Morning of Her Execution”¹³⁰
(Song Twelve)**

O DOMINE DEUS! speravi in te.
O care me Jesu, nunc libera me!
In dura catena, in misera poena, desidero
Languendo, gemendo, et genu flectendo,
Adoro, imploro, ut liberes me!

¹³⁰Stuart, *Queen Mary's Book*, 172.

APPENDIX B

PHONETIC TRANSCRIPTIONS AND WORD-BY-WORD TRANSLATIONS

KLAGE

I. In leise Trauerklagen

[ɪn læzən traœərklɑ:gən ɛntʃrø:mt das li:t dɛ:r brʊst]
In leisen Trauerklagen entströmt das Lied der Brust,
in soft mourning-lamentations pours-forth the song of-the breast

[jɛtst vi:kt nax goldnən tɑ:gən nu:r ʃvɛ:rər mæn fɛrlʊst]
jetzt wiegt nach goldnen Tagen nur schwerer mein Verlust.
now weighs after golden days only heavier my loss

[ɪn zœftsən fli:n fœry:bər di: jɑ:rə try:p unt try:bər]
In Seufzen fliehn vorüber die Jahre trüb' und trüber
on sighs fly past the years sad and sadder

[vo: vart zɔlç lo:s hi:ni:dən fɔn hartər ʃɪksals hant]
Wo ward solch Loos hienieden von harter Schicksals Hand,
whence came such loss here-on-earth from hard destiny's hand

[vo: zɔlçər ʃmɛrts bæʃi:dən dɛ:r di: nu:r glʏk gəkant]
wo solcher Schmerz beschieden der, die nur Glück gekannt:
whence such pain destined for her who only happiness knew

[das zi: i:r hæl gəvɑ:re ɪm zark unt aɔf dɛ:r bɑ:rə]
dass sie ihr Heil gewahre im Sarg und auf der Bahre!
that she her salvation sees in-the coffin and upon the bier

(“Klage I.,” cont.)

[das in di: lentsəs ʃtundə in frɪʃər bly:tətsaet]

Dass in des Lenzes Stunde, in frischer Blüthezeit,
that in the spring hour in fresh blossom-time

[das ve: zo: ʃve:rər vundə zi: ʃtʏrtst in traʊrɪçkaet]

das Weh so schwerer Wunde sie stürzt in Traurigkeit,
the pain [of] so heavy wounds her it-plunged in sorrow

[das niçts zi: me:r erfɹœə als ze:nzʊxt nu:r unt rœə]

dass nichts sie mehr erfreue als Sehnsucht nur und Reue!
that nothing her more delights except longing only and remorse

II. Was mir einst Lust gewährte

[vas mi:r ænst lust gəve:rtə hat kumər jetst gəbraxt]

Was mir einst Lust gewährte, hat Kummer jetzt gebracht:
what to-me once joy gave has grief now brought-forth

[de:r tɑ:k de:r zɪç fərklərtə blæpt ʃvartsə fɪnstre naxt]

der Tag, der sich verklärte, bleibt schwarze, finstre Nacht,
the day that (itself) was-transfigured remains dark sinister night

[kæn ʃtre:bən kæn gəlɪŋən re:kt mænər vʏnʃə ʃvɪŋən]

kein Streben, kein Gelingen regt miener Wünsche Schwingen
no endeavor no success rouses my wishes's wings

[vɔr aogən unt ɪm hertsən æn bɪlt nu:r ʃao ɪç hi:r]

Vor Augen und im Herzen ein Bild nur schau ich hier,
before [the] eyes and in-the heart a picture only see I (here)

[das tsækt ɪn grɑ:m unt ʃmertsən mæn blæçəs antlɪts mi:r]

das zeigt in Gram und Schmerzen mein bleiches Antlitz mir,
that displays in sorrow and pain my pale countenance to-me

[mæn antlɪts fælçənfarbən zo: zɪnt de:r li:bə farbən]

mein Antlitz veilchenfarben so sind der Liebe Farben.
my visage violet-colored so are of love [the] colors

[de:m lædə tsu: entfli:ən val ɪç fɔn ɔrt tsu: ɔrt]

Dem Leide zu entfliehen, wall ich von Ort zu Ort,
from-this hurt to flee wander I from place to place

[dɔç mɑ:k ɪç fʏrdər tsi:ən es fɔlkt mi:r ɪmər fɔrt]

doch, mag ich fūrder ziehen, es folgt mir immer fort.
yet [though] want I furthermore to-draw it follows me always onward

[zo: mus mi:r trɔst unt ʃrəkən di: ænzamkæt ɛrvekən]

So muss mir Trost und Schrecken die Einsamkeit erwecken
so-that must in-me consolation and fear the loneliness awaken

III. Und sei es, wo auch immer

[unt zæ es vo: aox imær im valt am gry:næn haŋ]
 Und sei es, wo auch immer: im Wald, am grünen Hang,
 and be it wheresoever --- in-the forest on-the green slope

[bæm erstæn tɑ:gəsʃimær bæm zɔnæn:i:dərgaŋ]
 beim ersten Tagesschimmer, beim Sonnenniedergang,
 at-the first day's-glimmer at-the sundown

[das herts dɛŋkt nu:r dəs ænæn de:r ni: me:r zɔl ɛrʃænæn]
 das Herz denkt nur des Einen, der nie mehr soll erscheinen.
 the heart thinks only of-the one who never more shall appear

[lɛŋk ɪç tsu: hɪmɛlsaoən di: blɪkə trɛ:nənʃve:r]
 Lenk' ich zu Himmelsauen die Blicke thränen-schwer,
 turn I to heaven's-fields the glances tear-heavy

[dan aos de:n vɔlkən ʃaoən di: zy:sən aogən he:r]
 dann aus den Wolken schauen die süßen Augen her.
 then from the clouds to-gaze the sweet eyes here

[vi: aos de:m grɑ:bə ʃaoən zi: aos de:r flut de:r blaəən]
 Wie aus dem Grabe schauen sie aus der Fluth, der blauen.
 as out-of the grave gaze they from the flood of-the blue

[vɛn traom de:r læt fɛrtraotə an mænəm lɑ:gər ʃte:t]
 Wenn Traum, der Leid vertraute, an meinem Lager steht,
 whenever (the) dream to grief betrothed on my bed stands

[dan hœ:r ɪç zænə laotə zæn atəm mɪç umve:t]
 dann hör ich seine Laute, sein Athem mich umweht;
 then hear I his lute his breath me blows-around

[vo:hɪm ɪç vaxənt ʃpɛ:ə ɛ:r vælt ɪn mænər nɛ:ə]
 wohin ich wachend spähe: Er weilt in meiner Nähe,
 where I wakefully watch he tarries in my proximity.

IV. Nichts von den Dingen allen

[niçts vɔn de:n dɪŋən alən vi: ʃø:n zɪçs ɪmər bɔ:t]
 Nichts von den Dingen allen, wie schön sich's immer bot,
 nothing of (the) things all however beautifully itself-it always offered

[niçts vɪl mi:r me:r ɡəfalən das herts ɪst kalt unt to:t]
 Nichts will mir mehr gefallen, das Herz ist kalt und todt.
 nothing will me more please the heart is cold and dead

[ɡlyk kan ɪç niçt ɛrze:nən ɪn kumər fro: unt trɛ:nən]
 Glück kann ich nicht ersehnen, in Kummer froh und Thränen!
 happiness can I not yearn-for in sadness blithe and tears

[vɛrkɪŋən las di: klɑ:gən mæn li:t du: kanst aofs nœ]
 Verklingen lass die Klagen, mein Lied, du kannst auf's Neu'
 fade-away let the lamentations my song you can once more

[nu:r ʃte:ts das ænə zɑ:gən ɪst li:bə vɑ:r unt trœ]
 nur stets das Eine sagen: Ist Liebe wahr und treu,
 alone always the one to say it-is love genuine and true

[vɪrt ni: de:r trenuŋ lædən das herts fɔm hɛrtzən ʃædən]
 wird nie der Trennung Leiden das Herz vom Herzen scheiden.
 will never the parting's sorrow the heart from-the heart separate

[mari:a stu:arts apʃi:t vɔn fraŋkræç]
 Maria Stuart's Abschied von Frankreich.
 Mary Stuart's Departure from France

[ɪç tsi: dɑ:hɪn ade: ade:]
 Ich zieh' dahin, ade, ade,
 I draw away farewell farewell

[mæn frø:lɪç fraŋkənlant]
 mein fröhlich Frankenland
 my merry France

[vo: ɪç di: li:bstə hæmat fant]
 wo ich die liebste Heimath fand
 where I the beloved homeland found

[du: mænər kɪnthæt pfle:gərɪn]
 du meiner Kindheit Pflegerin.
 you my childhood's nurse

[ɪç tsi: dɑ:hɪn ade: du: lant du: ʃø:nə tsæt]
 Ich zieh' dahin! ade, du land, du schöne Zeit
 I draw away farewell you land you beautiful season

[mɪç trɛnt das bo:t fɔm glʏk zo: væt]
 mich trennt das Boot vom Glück so weit!
 me separates the boat from-the happiness so widely

[dɔx trɛkts di: hɛlftə nu:r fɔn mi:r]
 Doch trägt's die Hälfte nur von mir:
 still it-carries the half only of me

[æn tæl fy:r ɪmər blæbət dæn mæn frø:lɪç lant]
 Ein Theil für immer bleibet dein, mein fröhlich land,
 a part forever -- remains yours my merry land

[de:r zɑ:gə di:r dɛs andərn æŋgədɛŋk tsu: zæn]
 der sage dir des Andern eingedenk zu sein.
 which says to-you of-the others remembered to be

[an di: dɑ:mə]
 An die Dame
 To the Lady

I.

[ven ʃmerts uns tsi:rən kan unt try:pzɪn wɪts fərɫæt]
 Wenn Schmerz uns zieren kann und Trübsinn Witz verleiht,
 if pain us adorn can and melancholy wit endows

[ɪst aof de:r velt kæn man mi:r glæç an hɛrlɪçkæt]
 ist aut der Welt kein Mann mir gleich an Herrlichkeit.
 is in the world no man to-me equal in splendour

[ven dɛŋkənsɫast bæfræt mæn traorɪç herts vɔn zɔrgən]
 Wenn Denkenslast befreit mein traurig Herz von Sorgen,
 if weighty-thought frees my sad heart from worry

[dan ha:p ɪç frøet altsæt am ɑ:bənt unt am mɔrgən]
 dann hab' ich Freud' allzeit am Abend und am Morgen.
 then have I delight all-the-time in-the evening and in-the morning

[ven græ:mən lust ɛr:ɪŋkt bɪn ɪç vɔl tsu:fərziçt]
 Wenn Grämen Lust erringt, bin ich voll Zuversicht,
 if grieving joy achieves am I full of confidence

[ven fɛrnzæn nɛ:ər brɪŋkt tu: ɪç aof læt fɛrtsɪçt]
 Wenn Fernsein näher bringt, thu' ich auf Leid Verzicht;
 if distance nearer brings do I upon sorrow renunciation

[ven de:r dɛ:m ru: gəbrɪçt de:r tsvæfəl lɛ:dɪç vɛ:r]
 Wenn der, dem Ruh gebricht, der Zweifel ledig wär',
 If he who rest lacks the doubt single were (rid of)

[fɪ:l ɪç bæʃvɛ:rnis nɪçt ɪn frøedən ɪm:ərmɛ:r]
 fühl' ich Beschwer'niss nicht in Freuden immermehr.
 feel I burden not in delight forevermore

[an di: da:mə]

An die Dame

To the Lady

II.

[das maçt mi:r bitrə pæn unt træpt miç hin unt he:r]

Das macht mir bittre Pein, und treibt mich hin und her:

the makes me bitter pain and drives me here and there

[umzənst vɪrt aləs zæn zo: giŋs ʃo:n maŋçəm me:r]

Umsonst wirt Alles sein! So ging's schon Manchem mehr!

for-nothing will all be indeed it-went surely for some-people more

[mi:r braxts nu:r hertzbəʃve:r das iç gədi:nt de:r zy:sən]

Mir bracht's nur Herzbeschwer dass ich gedient der Süssen, der Süssen:

to-me it brings only heart-burden that I served the sweet-one

[ge: iç de:m fœər ne:r durx hɪtsə mus iç by:sən]

Geh' ich dem Feuer näh'r durch Hitze muss ich büssen.

go I to-the fire nearer through heat must I atone

[so: trəkt di: taobə grɑ:m di: i:rən taobər mɪst]

So trägt die Taube Gram, die ihren Tauber misst,

so bears the pigeon sorrow who her cock-pigeon is-without

[als iç durç zi: bəkam dɔx trœrge:bən ɪst]

als ich durch sie bekam; doch treuergeben ist

as I because-of her became yet faithfully given is

[mæn herts tsu: alər frɪst bɪs ɪn de:n to:t gəvæt]

mein Herz zu aller Frist bis in den Tod geweiht

my heart to all time-allowed as in-the death devotes-oneself-to

[de:r da:mə di: ɪst kvəl alər zɪtʰamkæt]

der Dame, die da ist Quell aller Sittsamkeit.

to-the lady who there is the-source of-all refinement

(An die Dame II., cont.)

[de:r zy:sən tu:ə dɑ:r vas mɪç o:n endə plɑ:kt]
 Der Süßen thue dar, was, mich ohn' Ende plagt:
 to-the sweet-one do — what to-me without end torments

[das zæt zi: fernə va:r mi:r kænə lʊst bəhɑ:kt]
 Dass, seit sie ferne war mir keine Lust behagt,
 that since she far-away was from-me no joy pleases

[das ʃte:ts mæn hertsə klɑ:kt unt mi:r ɪn zɔrgən brɪçt]
 dass stets mein Herze klagt, und mir in Sorgen bricht
 that constantly my heart complains and me in grief crushes

[bɪs mi:r i:r antlɪts tɑ:kt ade: me:r sɑ:k ɪç nɪçt]
 bis mir ihr Antlitz tagt. Ade! Mehr sag' ich nicht.
 until me her visage meets farewell more say I not

[davi:d rit:tʃəs letstəs li:t]
 David Riccio's letztes Lied
 David Riccio's Last Song

[herm dæn ʃternɣlæç aok alæn læt mænər ze:lə lɪçt]
 Herrin! Dein sterngleich Aug' allein leight meiner Seele Licht!
 lady your star-like eye alone lends my soul light

[dæn munt in sy:sən me:lo:dæn li:p o:dər gnɑ:də ʃprɪçt]
 Dein Mund in süßen Melodein Lieb' oder Gnade spricht.
 your mouth in sweet melodies Love or grace speaks

[de:r li:bə sklɑ:və kni: ɪç hɪn mari:a mari:a du: mænər ze:lə kœ:nɪɡɪn]
 Der Liebe Slave knie' ich hin, Maria! Maria! du meiner Seele Königin!
 of the love [the] slave kneel I here Mary Mary you my soul's queen

[di: berk in dænəm hæmatlant zɪnt kalt unt grao unt le:r]
 Die Berg' in deinem Heimathland sind kalt und grau und leer.
 the mountains in your homeland are cold and gray and empty

[nɪçt lɛŋər væl am ne:bəlʃtrant mæn haos li:kt fɛrn am me:r]
 Nicht länger weil' am Nebelstrand, Mein Haus liegt fern am Meer
 no longer tarry on-the foggy-shore my house lies far on-the sea

[dɔrt rɔlt di: vo:gə blao dɑ:hɪn mari:a mari:a du mænər ze:lə kœ:nɪɡɪn]
 dort rollt die Woge blau dahin, Maria! Maria! du meiner Seele Königin
 there rolls the wave blue thither Mary Mary you my soul's queen

[fy:r dɪç ɛrblu:t di: ro:zə dɔrt de:r tsɪtɛrklaŋ ɛrvaxt]
 Für dich erblüht die Rose dort der Zitherklang erwacht:
 for you blooms the rose there the zither-chime awakens

[dan raobət nɪçt de:r raoə nɔrt di:r dænə bly:tənpraxt]
 Dann raubet nicht der rauhe Nord dir deine Blütenpracht.
 then robs not the biting North from-you your flowers'-splendor

[o fli:ə balt unt tsi: dɑ:hɪn mari:a mari:a du mænər ze:lə kœ:nɪɡɪn]
 O fliehe bald und zieh' dahin, Maria! Maria! du meiner Seele Königin!
 oh flee soon and draw there Mary Mary you my soul's queen

[nax de:r gəburt i:rəs zoməs]
 Nach der Geburt ihres Sohnes
 After the Birth of her Son

[hɛr jɛ:zu: krɪst de:n si: gəkrø:nt mɪt dɔrnən]
 Herr Jesu Christ, den sie gekrönt mit Dornen,
 Lord Jesus Christ whom they crowned with thorns

[bəʃʏtsə di: gəburt dɛs hi:r gəbɔrnən]
 beschütze die Geburt des hier Gebornen,
 protect the birth of the here born

[unt zo:s dæn vɪl las zæn gəʃlɛçt tsu:glæç]
 und so's dein will, lass sein Geschlecht zugleich
 and so-it-be your will let his lineage together

[lɑŋ hɛrfən y:bər di:zəs kɔ:nɪkræç]
 land herrschen über dieses Königreich,
 long rule over this kingdom

[unt aləs vəs gəʃi:t ɪn zænəm nɑ:mən]
 und Alles was geschieht in seinem Namen
 and all that transpires in his name

[zæ di:r tsu: ru:m unt præs unt ɛ:rə ɑ:mən ɑ:mən]
 sei dir zu Ruhm und Preis und Ehre. Amen! Amen!
 be your to glory and praise and honor amen

Vor dem Gang zum Schaffot
Before the walk to the scaffold

[mæn ju:gəntlənts ɪst nu:r æn zɔrgənfrɔst]
Mein Jugendlenz ist nur ein Sorgenfrost,
my youthful-prime is only a frost-of-cares

[mæn frɔedənfest ɪst nu:r æn lætpo:kal]
mein Freudenfest ist nur ein Leidpokal,
my festival-of-joys is only a cup-of-sorrow

[mæn ɛrntəflæs ɪst nu:r æn fɛlt fɔl rɔst]
mein Erntefleiss ist nur ein Feld voll Rost,
my harvesttime-work is only a field full-of rust,

[unt al mæn gut ɪst ɪrlɪçtsjæn tsu:mal]
und all mein Gut ist irrlichtschein zumal.
And all my good is phantom-glow above all

[de:r tɔ:k gɪŋ hɪn ɪç zɑ: kæn lɪçt de:r zɔnən]
Der Tag ging hin ich sah kein Licht der Sonnen,
the day passed-away I see no light of-the sun

[ɪç le:bə nɔx mæn le:bən ɪst fɛr:ɔnən]
ich lebe noch mein Leben ist verronnen.
I live still my life is past

[di: bly:t ɪst hɪn dɔx kam zi: ni: tsum bly:n]
Die Blüth' ist hin doch kam sie nie zum Blüh'n
the blossom is gone but came it never to-the bloom

[di: ju:gənt ʃvant unt dɔx vɪ: juŋ bɪn ɪç]
die Jugend schwand und doch, wie jung bin ich,
the youth wanes and yet how young am I

[di: frucht ɪst to:t dɔx zɪnt di: blɛtər gry:n]
die Frucht ist todt doch sind die Blätter grün
the fruit is dead yet are the leaves green

[ɪç zɑ: di: vɛlt dɔx nɪmər zɑ: zi: mɪç]
ich sah die Welt doch nimmer sah sie mich.
I see the world yet never saw it me

(Vor dem Gang zum Schaffot, cont.)

[mæn fʊ:dən ræst dɔx wɑrt e:r nɪçt gəʃpɔnən]
 Mein Faden reißt doch ward er nicht gesponnen
 my thread breaks yet was it not spun

[ɪç le:bə nɔx mæn le:bən ɪst fɛrɔnən]
 ich lebe noch mein Leben ist verronnen.
 I live still my life is run-out

[mæn vi:gənli:t vɑt mi:r tsum ʃtɛrbəzɑŋ]
 Mein Wiegenlied ward mir zum Sterbesang,
 my lullaby became to-me (to-the) death-song

[mæn le:bənsbɪlt æn ʃatən vɑ:rs me:r nɪçt]
 mein Lebensbild ein Schatten war's, mehr nicht,
 my life-picture a shadow was it more not

[mæn e:rdəŋgɑŋ li:f mænəm grɑ:b ɛntlɑŋ]
 mein Erdengang lief meinem Grab entlang,
 my worldly-path ran my grave alongside

[nu:n kɔmt de:r to:t nu:n trɑ:t ɪç kaʊm ɑns lɪçt]
 nun kommt der Tod nun trat ich kaum an's Licht.
 now comes the death now walked I scarcely in-the light

[das glɑ:s ɪst fɔl mæn glɑ:s æn trɔknər brɔnən]
 Das Glas ist voll mein Glas ein trockner Bronnen,
 the glass is full my glass a dry well

[ɪç le:bə nɔx mæn le:bən ɪst tsɛrɔnən]
 ich lebe noch mein Leben ist zerronnen.
 I live still my life is dwindling

[abʃi:t fɔn de:r velt]
 Abschied von der Welt
 Parting from the World

[vas nytst di: mɪr nɔx tsu:gəmesnə tsæt]
 Was nützt die mir noch zugemess'ne Zeit?
 of-what use-is this to-me still allotted time

[mæn herts ɛrstarp fy:r ɪrdɪʃəs bəge:rən]
 Mein Herz erstarb für irdisches Begehren,
 my heart has-died for earthly wishes

[nu:r lædən zɔl mæn ʃatən nɪçt ɛntbe:rən]
 nur Leiden soll mein Schatten nicht entbehren,
 only suffering should my shadow not miss

[mɪr bli:p alæn di: to:dəsfrœdiçkæt]
 mir blieb allein die Todesfreudigkeit.
 For-me remains only the joyousness-of-death

[i:r mæn fændə last fɔn ɔerəm næt]
 Ihr, mein Feinde, lasst von Eurem Neid:
 you, my adversaries let-go-of your envy

[mæn herts ɪst apgəvant de:r ho:hæt ɛ:rən]
 mein Herz ist abgewandt der Hoheit Ehren,
 my heart has wandered from sovereignty's glory

[dɛs ʃmɛrtsəs y:bərmas vɪrt mɪç fɛrtse:rən]
 des Schmerzes Uebermass wird mich verzehren,
 of-the pain abundance will me consume

[balt ge:t mɪt mɪr tsu: grɑ:bə has unt ʃtræt]
 bald geht mit mir zu Grabe Hass und Streit.
 soon goes with me to grave hatred and strife

(Abschied von der Welt, cont.)

[i:r frøendə di: i:r mæn gədenkt in li:bə]
 Ihr Freunde, die Ihr mein gedenkt in Liebe,
 you friends who you of-me remember in love

[ɛrvekt unt glaopt das o:nə kraft unt glʏk]
 erwägt and glaubt, dass ohne Kraft und Glück
 consider and believe that without power and good fortune

[kæn gutəs verk mi:r tsu: vølendən bli:bə]
 kein gutes Werk mir zu vollenden bliebe
 no good work to-me to complete remains

[zo: vunʃt mi:r besrə tɑ:gə niçt tsurʏk]
 So wünscht mir bessre Tage nicht zurück
 so wish for-me better days not back

[unt væl iç ʃve:r gəʃtra:fət vart hi:ni:dən]
 und weil ich schwer gestrafet wart hienieden,
 and since I heavily punished will be here-on-earth

[ɛrfle:t mi:r mænən tæl am e:vgən fri:dən]
 erfleht mir meinen Theil am ew'gen Frieden.
 pray for-me my part of-the eternal peace

[gəbe:t]

Gebet

Prayer

[o: gɔt mæn gəbi:tər ʃte:ts hæft ɪç aʊf dɪç]
 O Gott, mein Gebieter, stets hofft' ich auf dich!
 oh God my Lord continually I-hoped in you

[o: je:zu: gəli:ptər nu:n rɛtə du: mɪç]
 O Jesu, Geliebter, nun rette du mich!
 oh Jesus my beloved now save you me

[ɪn hartəm gəfɛŋnɪs ɪn ʃlɪmər bɛdrɛŋnɪs]
 In hartem Gefängniss in schlimmer Bedrängniss
 in hard imprisonment in painful tribulation

[ɛrʒe:nət ɪç dɪç]
 ersehnet ich dich.
 desired I you

[ɪn plɑ:gən dɪ:r klɑ:gənt ɪm ʃtaobə fɛrɡe:ənt]
 In Plagen dir klagend im Staube vergehend,
 in torment to-you lamenting in-the dust fading

[ɛrhø:r ɪç bəʃvø:rə unt rɛtə du: mɪç]
 erhör, ' ich beschwöre, und rette du mich!
 hear I beseech and save you me

VITA

Molly Johnson (née Cason) is a native of Oklahoma City, Oklahoma. Her higher education was received at Oklahoma City University, where she received the Bachelor of Music degree in vocal performance (*cum laude*). She received her Master of Music and Doctor of Musical Arts degrees in vocal performance, with a minor in voice science, from Louisiana State University, Baton Rouge.

Johnson is currently Professor of Music (unranked) at Warren Wilson College, Asheville, North Carolina. Other teaching experience includes a graduate assistantship at Louisiana State University and an adjunct appointment at World Evangelism Bible College in Baton Rouge, Louisiana. Johnson has also taught private voice and community music courses for over ten years as co-partner and general manager of Highland Music, a private voice studio.

Johnson, a lyric mezzo-soprano, is also an active performer. She has appeared with regional opera and musical theater companies in such roles as Mercedes in *Carmen*, Orlofsky in *Die Fledermaus*, and the Gypsy in *Candide*. Other stage credits include oratorio, art song recitals, and cabaret concerts.

Mrs. Johnson is a member of the National Association of Teachers of Singing, Pi Kappa Lambda, and Sigma Alpha Iota.

She and her husband, Mark, have one daughter, Sarah.

DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Molly J. Johnson

Major Field: Music





Title of Dissertation: Maria Stuart, Opus 172: A Song Cycle by Joseph Joachim Raff Based on the Poetry of Mary Queen of Scots

Approved:


Major Professor and Chairman


Dean of the Graduate School

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