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**ASPECTS OF THE RELATIONSHIP BETWEEN MUSIC AND POETRY IN THE
NINETEENTH CENTURY GERMAN LIED, ON TEXTS BY GOETHE**

SUMMARY

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INTRODUCTION

The current project represents a research study that focuses on the transformation of German lied composition in the 19th century, through a selection aimed only at art songs based on the poems of J. W. von Goethe. The main objective of the thesis is to identify the most important factors in the evolution of this musical genre, through the analysis of different musical interpretations of the same text. Goethe was one of the favorite poets of the Romantic artists, and the lied found its culmination during this period through the creations of the composers Franz Schubert, Robert Schumann, Johannes Brahms and Hugo Wolf. The voice is entrusted with the word, the poetry that represents the inspiration shaping the music. It can receive different meanings, being transformed and adapted to the composer's personal vision. Deciphering the poetic message is essential for a more truthful and professionally superior interpretation. Following a selection process, the most popular poems of the German colossus were identified, those that have sparked the greatest interest among composers to reinterpret them through music. Six poems by Goethe have determined the choice of musical compositions: *Erlkönig* (*The Erlking*), *Wanderers nachtlied* (*Wanderer's Nightsong*) and the four songs of the character Mignon from the novel *Aus Wilhelm Meister* (*Wilhelm Meister's Apprenticeship*)¹.

The work is divided into five chapters, in accordance with the chosen theme, each presenting significant aspects that have contributed to the development of the genre in the 19th century. After a brief description of the historical context, with emphasis on the prominent figure of German literature, the lied on Goethe's verses is presented through the compositional vision of F. Schubert, who definitively changed the course of the evolution of this musical genre. His compositions have been analyzed and divided into several categories accompanied by significant examples². Through the method of comparative analysis, important transformations of the genre were highlighted in Chapter III, both in terms of melody and accompaniment. The journey into the world of German lied begins with works belonging to C. F. Zelter, J. Reichardt or L. van Beethoven and crosses the entire 19th century, reaching the reference compositions of H. Wolf³. The characteristic elements of all the analyzed works have been synthesized in tables that provide a clearer picture and capture their essence. The transformations that occur in the accompaniment, elements of the voice-piano relationship, as well as other important aspects of the

¹ *Kennst du das Land?* (*Do you know the land?*), *Nur wer die Sehnsucht kennt* (*Only those who know longing*), *Heiss mich nicht reden, heiss mich schweigen* (*Bid me not speak, bid me be silent*), *So lasst mich scheinen bis ich werde* (*Thus let me seem till thus I become*).

² Appendix 1 – **Table of lieder by Schubert analyzed in the thesis.**

³ Appendix 2 – **Lieder analyzed in the thesis – 19th century compositions inspired by the same poetic text.**

evolution of this musical genre, are revealed in Chapter IV. Additionally, a comprehensive classification of different lied patterns and types of accompaniment encountered in the previously analyzed works has been created. The last chapter is dedicated to reference interpretations of some of the most important compositions mentioned in the thesis, as well as a comparison of Schubert's lieder in the editions *Franz Schubert's Werke* (Breitkopf & Härtel) and *Urtext der Neuen Schubert-Ausgabe* (Bärenreiter).

I. HISTORICAL CONTEXT

I.1. The 19th century musical life

Marked by subjectivity and emotion, the spirit of Romanticism emerges against the backdrop of significant social turmoil in a period characterized by uncertainty and restlessness. Artists often find themselves immersed in the realm of fantasy, the medieval past, or amidst nature, where they discover the life of ordinary people and folk art. The complexity of the Romantic language finds expression through new musical genres and forms, including the vocal miniature – the *lied*, which reached its pinnacle during this period, representing the fusion of literature and music. The works of illustrious writers and poets, as well as folk ballads and legends, have inspired numerous composers who interpreted them in various ways, adapting them to their own life experiences. The main representatives of German Romantic lied were Franz Schubert, Robert Schumann, Johannes Brahms and Hugo Wolf.

I.2. The German lied – evolution of the genre in the 19th century and European perception. Iconic transformations leading to the complete form of the voice miniature

The *lied* developed in the German space of the 19th century and represented a creation intended for the voice accompanied by piano.⁴ In terms of the conveyed message, „the form of the lied generally predisposes to the expression of lyrical, non-conflicting, intensely emotional states, that exploit the affective expressiveness of music.”⁵ *Lied* is a primarily German term and does not have an exact equivalent in other languages. For example, in France we find *chanson* or *romance*, in Italy *canzona*, and in England, *song*, but these terms refer to light, often cheerful pieces, excluding the idea of depth and diversity characteristic of the German *lied*.⁶ In the 18th century,

⁴ See Petruța Măniuț-Coroiu, *Tratat de forme și genuri muzicale*, Vol. 1, Ed. Universitaria, Craiova, 2014, p. 35.

⁵ Petruța Măniuț-Coroiu, *op. cit.*, p. 41.

⁶ See D. Bughici, *Dicționar de forme și genuri muzicale*, Ed. Muzicală, București, 1978, p. 171.

it became a symbol of national culture, and the early compositions gave full supremacy to the poetry. Later, with the transformations brought by the Romantic era, the two aspects of the lied – poetry and music – became equally important, giving rise to much more complex creations. From the mid-18th century and continuing for nearly two centuries, poetry played a fundamental role in individual and collective social life. Being at the center of German musical life, the *lied* easily became a means of expression associated with the voice of the masses.⁷ Folk poetry was elevated to the status of art, and many works inspired by it, belonging to composers such as R. Schumann, J. Brahms or H. Wolf, were exclusively intended for the concert hall.⁸

With Schubert's creation of the lied, the genre underwent a complete transformation, and the vocal and pianistic parts will have at least equal importance, with the accompaniment often being the element that creates diversity, establishes the overall atmosphere, and sets the framework for the action. The lied *Gretchen am Spinnrade* is considered the starting point of this change, and its novelty lies in the ingenuity of treating the melodic discourse and the tense harmonic evolution that corresponds to the poetic text's climax. In Schubert's works, we also find an intertwining of musical genres such as the waltz (attributed to the Erlking in the lied *Erlkönig*), the funeral march (*Death and The Maiden*) or the hymn (*Lied der Mignon III*, D. 877). The alternation between major and minor modes is used by Schubert to create contrasting images between the message of the text and the music, to decode hidden meanings, and to reveal the true feelings of the characters. The choice of form can also have profound significance. In the cycle *Winterreise*, the simple form can suggest a calmness that later proves to be false, with each lied illustrating a moment unfolding in the same space but in a different light.⁹

Other composers of lieder whose works have remained in the repertoire of renowned lyrical artists to this day include Carl Loewe, Fanny Hensel, Felix Mendelssohn-Bartholdy, and Clara Schumann. Franz Liszt brought development on two levels, both in the genre itself and in pianistic virtuosity, through numerous transcriptions for solo piano. Johannes Brahms infused remarkable depth into his lieder compositions, bringing the pianistic accompaniment closer to an orchestral style through dense writing and the use of timbral effects. In his mature works, Richard Wagner blended the cantabile phrase of aria with the plasticity of recitative, discovering the *infinite melody*. This characteristic, along with harmonic richness and chromatic elements, influenced the creations of composers such as Hugo Wolf, Gustav Mahler, and Richard Strauss. Hugo Wolf followed the path set by his predecessors, aiming for unity and equality between melody and accompaniment. Tonal instability, chromatic elements, dissonant chords or characteristic intervals, repetitive

⁷ See James Parsons, *The Cambridge Companion to the Lied*, Cambridge, 2004, p. 4.

⁸ See J. Parsons, *op. cit.*, p. 21.

⁹ B. J. Perrey, *Exposed: Adorno and Schubert in 1928* in <https://www.jstor.org/stable/10.1525/ncm.2005.29.1.15>, accessed on 24 April 2019.

rhythmic formulas, significant differences between the soloist's and pianistic discourse, and declamatory melodic lines all became signature elements in Wolf's compositions. He found his own means of expression for interpreting poetry, often sacrificing melody in favor of nearly spoken intonations, foreshadowing Arnold Schoenberg's *Sprechgesang* technique.¹⁰

The German lied also influenced the creations of composers Gabriel Fauré, Claude Debussy, and Maurice Ravel, the main representatives of French art song, with many of their works inspired by the verses of poets such as Mallarmé, Verlaine, and Baudelaire. Additionally, Russian *romance* has a deeply realistic character, giving voice to human aspirations. Noteworthy are the works of Glinka, Borodin, Rimsky-Korsakov, Mussorgsky, Rachmaninov, Tchaikovsky, Prokofiev, Shostakovich, and Kabalevsky. With the emergence of national music schools, the song for voice and piano became increasingly important in the works of composers, who competed in creating masterpieces of the genre.¹¹

In our country, starting with compositions based on the harmonization of folk songs, a distinctive Romanian art song style emerged, with the transition being accomplished through the compositions of Mihail Jora. Other notable names in this context include Sabin Drăgoi, G. Stephănescu, Marțian Negrea, George Enescu.

I.3. Johann Wolfgang von Goethe, the favourite poet of romantic composers

The unprecedented emotional and musical power of his lyrical poetry was what determined the innovations brought to the new musical genre, becoming the perfect expression of lied composition in the 19th century: „In an age of rapid artistic and intellectual change, Goethe provided continuity, an uncontroversial point of departure”¹² His short poems or prose volumes, as well as those gathered in cycles such as *West-östlicher Divan*, have fascinated musicians for nearly two centuries. The most representative works, and at the same time, those which have had the greatest influence on musical creation, include: *Neue Lieder, Elegien, Gedichte, Aus Wilhelm Meister, Balladen, Sonette, West-östlicher Divan, Die Leiden des jüngeren Werthers, Faust I and II*. Goethe's poems have inspired the greatest composers in the world, leading to the creation of some of the most beautiful musical pages and contributing to the development of the genre that marked the 19th century: the *lied*.

¹⁰ Jose Maria Penalver Vilar, Luis Valles Grau, *Vocal Piano Accompaniment: A Constant Research Towards Emancipation* (2), p. 2, in <http://www.sciencepublishinggroup.com/j/ellc> (accessed on 15 March 2021).

¹¹ See D. Bughici, *Dicționar de forme și genuri muzicale*, Ed. Muzicală, București, 1978, p. 171.

¹² Lorraine Byrne Bodley, *The Poetic Muse: Goethe, Schubert and the Art of Song*, p.1, in <http://mural.maynoothuniversity.ie/7465/2/OxfordLiederFestival2014.pdf> (accessed on 20 January 2020).

I.4. The main representatives of the 19th century German lied creation and their compositions on texts by Goethe

The end of the 18th century and the beginning of the 19th century is the period when many of Goethe's poems first appear as *lieder*, and Carl Zelter and Johann Reichardt are representatives of strophic songs, whose main purpose was for the music to capture the essence of the poetic message.

In the compositions of L. van Beethoven, we glimpse the first buds of Romanticism. Starting with Schubert's creations, the lied would convey the emotional depth of the poetic text, and the novelty of his art and stylistic features will be discussed in the next chapter dedicated to him.

Louis Spohr composed works with piano accompaniment for four hands or added other instruments such as the clarinet, horn or violin. Carl Loewe is a composer of ballads for voice with piano accompaniment, known for his *Erlkönig*. Felix Mendelssohn-Bartholdy did not excel in the genre of vocal miniatures, but his *Songs Without Words* are true musical gems. His sister, Fanny Hensel, treats the accompaniment as a commentator of the poetry, experimenting with new harmonic and expressive means.

Robert Schumann creates concise musical phrases characterized by meticulousness, along with a refinement of musical writing. In his lieder, the accompaniment is given greater importance, with the role of commentator of the poetry being equally shared between the two protagonists of interpretation. One of Goethe's most famous novels served as inspiration for the creation of the cycle *9 Lieder und Gesänge aus "Wilhelm Meister"* op. 98a.

The expansive phrases, with a dense pianistic writing, varied rhythms, and expressive colors of the works create the uniqueness of Brahmsian art, bringing elements that are not found in the creations of any of his contemporaries¹³. The influence of the poet Goethe leaves its mark on works included in op. 47, op. 48, op. 59, op. 65, op. 70, op. 72, and op. 93a.

Hugo Wolf titles his lieder *Poems for Voice and Piano* and is often influenced by chromatic melody and Wagnerian harmony, offering intensity to the musical discourse¹⁴. The composer is inspired by verses from Goethe's mature period: *Prometheus*, *Ganymed*, *Mignon*, or *Harfenspieler*, poems from *West-östlicher Divan*, and others, which are found in creations gathered under the title *Goethe-Lieder* (a total of 51). Expressive and timbral explorations led to the emergence of lieder with orchestral accompaniment, not only in the works of H. Wolf but also

¹³ See Paul Landormy, *Histoire de la musique*, Paris, 1932, p. 359.

¹⁴ See *The Harvard Dictionary of Music*, Fourth Edition, Cambridge, Harvard University Press, 2003, p. 464.

in those of R. Strauss and G. Mahler, whose creations extend beyond the sphere of the 19th century in which this research is framed.

II. FRANZ SCHUBERT, THE CREATOR OF THE ROMANTIC LIED

His compositional activity is directed towards classical genres: opera, symphony, oratorio, cantata, chamber instrumental music, piano miniatures, and the *lied*, which predominates in his work, reflecting his creative originality. The theme of love, the features of the everyday world, the motif of tragic solitude, or popular legends are the poetic elements in which Schubert finds himself. Poets Goethe and Heine have had a significant influence on his art, but he also finds inspiration in the writings of Shakespeare, Walter Scott, Petrarch, Ossian or in the verses of Müller, Mayrhofer, Schober, Rückert, Schlegel. Some of his over 600 Lieder were gathered into cycles such as: *Die schöne Müllerin*, D.795, *Die Winterreise*, D.911, and *Schwanengesang*, D.957, to which we can add the 4 *Gesänge aus Wilhelm Meister*, D. 877, and 3 *Gesänge des Harfners*, D. 480.

The Schubertian lied is distinguished by a main feature, which has given it uniqueness over the centuries, namely, the cantability of the melody, which captivates with its charm and simplicity. This fact also emerges from the characterization made by V. Konen: „Schubert's Lieder conquer us above all through the flow of the spontaneous cantability of the melody, through its brilliant simplicity.”¹⁵

II.1. Schubertian musical language features – the lied creation

His compositions are addressed to a limited audience, having as his favorite theme the „lyrical confession”¹⁶ through which the hero reveals his intimate universe. The Schubertian romantic style took shape through the use of innovative compositional techniques, such as: complex tonal plans, ingenious modulations, melodic originality, and the fantasy in presenting the musical material through the freedom of musical form. The frequent shifts between major and minor, daring chord progressions, modulations to unexpected keys, or harmonic changes at intervals of seconds always aim to create a specific mood derived from the poetic text. The language of Schubert's Lieder cannot be confined to a specific pattern due to the extraordinary thematic variety offered by the numerous poems that inspired him.

The accompaniment creates the emotional background or a pictorial framework, supporting the soloist's discourse and even assuming this role in moments of introduction, interludes or

¹⁵ V. Konen, *Schubert*, Editura Muzicală a Uniunii Compozitorilor din R.P.R., București, 1961, p. 101.

¹⁶ V. Konen, *op.cit.*, p. 93.

postludes, often in the form of imitation. Most of the time, the piano has a descriptive or pictorial expressiveness, with the composer using rhythmic or melodic formulas to evoke a certain image, mood, or character. Schubert explores the coloristic and timbral resources of the piano, as well as the pedal sonorities, imprinting the accompaniments with absolute novelty and creating his own pianistic style, which he will transpose into instrumental music as well.

Another merit of the composer is the creation of song cycle, thus achieving a kind of lyrical-musical dramaturgy. Although each individual work expresses a distinct lyrical moment, together they form a story. *Die Schöne Müllerin* intertwines the theme of love with that of pilgrimage, in *Die Winterreise*, the hero is captive in an endless winter, and each Lied brings a change of light in the varied repetition of a fixed idea¹⁷. The drama of the characters in the novel *Aus Wilhelm Meister* is captured in the songs of Mignon (*4 Gesänge aus Wilhelm Meister*, D.877) and the Harpist (*3 Gesänge des Harfners*, D. 480), through the use of elements of a funeral march, dissonant harmonies, and numerous chromatic elements that create perfect expressiveness and capture the nuances of the poetic text.

II.2. Stylistic and interpretive coordinates in the Schubertian lied on texts by Goethe

II.2.1. Declamatory song

Schubert's Lied possesses another important characteristic, namely, the unfolding of music on multiple levels: the accompaniment is transformed by incorporating elements of classical symphonism and the grand dramatic genres. We find characteristic elements such as recitative, expansive musical phrases that require strong support from the soloist, and a suggestive piano part that always follows and complements the vocal discourse.

Prometheus D. 674

The work has a rather aggressive character, which is due to the poem. A sumptuous character is depicted right from the beginning through the piano introduction in *f*, which continues with *tremollo* in the bass, announcing the soloist's recitative, similar to the opening of a remarkable aria.

¹⁷ B. J. Perrey, *Exposed: Adorno and Schubert in 1928*, p. 7, in https://www.academia.edu/14249660/Exposed_Adorno_and_Schubert_in_1928, accessed on 24 April 2019.

Ex. II.1 F. Schubert, *Prometheus*, D. 674, mm. 1-10:

The recitative sections alternate with cantabile moments, some with a choral structure, and the fermata stops at the end of each section have an expressive role, signaling a change in the character's state. Schubert follows the course of the poetry, allowing himself to be carried by it in the construction of the phrase, which is free.

***Ganymed* op. 19, nr. 3, D. 544**

The lied falls into the genre of compositions with free form, following the text of the poetry, and can be likened to an aria in opera, presenting serious challenges in vocal technique and requiring excellent support for long phrases. Regarding the first pages of the lied, we could say that they resemble a hymn dedicated to nature, and the trills in the pianistic interlude can be associated with the song of a nightingale. The second part is dominated by a sense of impatience, the themes overlap, and sometimes evolve in parallel, in passages with passionate expression, in a *f* shade. The declamatory passages demand perfect diction from the singer and impeccable breathing technique.

Ex. II.2 F. Schubert, *Ganymed* op. 19, no. 3, D. 544, mm. 1-11:

The following table presents the characteristic elements of the two lieder:

Fig. II.1 F. Schubert, *Prometheus* and *Ganymed*, characteristic elements:

Title	<i>Prometheus</i>	<i>Ganymed</i>
Year of composition	1819	1817
Opus number	D. 674	D. 544, op. 19 no. 3
Voice type	bass	soprano
Tempo	<i>Kräftig-Etwas langsamer-Geschwinder-Etwas langsam-Kräftig</i>	<i>Etwas langsam</i>
Measure	4/4	4/4
Tonality	B-flat major – C major	A-flat major – F major
Form	through-composed	through-composed

II.2.2. Strophic song

Perfect expression and melodic inspiration are elements that we can also find in smaller works, such as strophic compositions. For analysis, we have chosen six of Schubert's most popular lieder, which in turn are inspired by some of the most well-known verses of the poet Goethe.

Meeres Stille op. 3, no. 2, D. 216

With an expression that unfolds only in *pp*, the piece has an accompaniment consisting of arpeggiated chords that very suggestively depict the endless movement of the waves, illustrating an immense and calm stretch of water. The harmony creates the entire expression and becomes the perfect complement to the poetry.

Ex. II.3 F. Schubert, *Meeres Stille* op. 3, no. 2, D. 216, mm. 1-14:

The image shows a musical score for the first system of 'Meeres Stille'. It consists of a vocal line (Singstimme) and a piano accompaniment (Pianoforte). The tempo is marked 'Sehr langsam, ängstlich' and the time signature is 3/4. The lyrics are: 'Tiefe Stille herrscht im Wasser, ohne Regung ruht das Meer, und bekümmert sieht der Schiffer glatte Fläche'. The piano accompaniment features arpeggiated chords that create a sense of movement and calmness.

Heidenröslein, op. 3, no. 3, D. 257

The innocence and simplicity of Schubert's composition have turned the lied into one of the most famous. The form is strophic with a refrain – *Röslein, Röslein, Röslein roth*, at a moderate tempo, and in a major key. The simple accompaniment gives the pianist the role of closely following the soloist's interpretation.

Ex. II.4 F. Schubert, *Heidenröslein* op. 3, no. 3, D. 257, mm. 1-4:

Lieblich. *J - es.*

Singstimme.
Sah ein Knab' ein Rös - lein - stehn, Rös - lein auf der Hei - den,
Kna - be sprach ich bre - che - dich, Rös - lein auf der Hei - den,
Und der wil - de Kna - be - brach 'sRös - lein auf der Hei - den;

Pianoforte.
pp

Jägers Abendlied, op. 3, no. 4, D. 368

The melodic line of great simplicity is supported by the accompaniment in a warm register, where the double notes in the bass are followed by a smooth ascending chromatic progression. The beginning can be likened to a hunting signal introduced in a stylized form, with subtle nuances and a chromatic *legato* accompaniment.

Ex. II.5 F. Schubert, *Jägers Abendlied*, op. 3, no. 4, D. 368, mm. 1-4:

Sehr langsam, leise. (*p*) - es.

Singstimme.
Im Fel - - de schleich' ich still und wild, ge -
wan - - delst jetzt wohl still und mild durch
ist es, denk' ich nur an - dich, als -

Pianoforte.
pp

Erster Verlust, op. 5, no. 4, D. 226

The key of *F minor* and the slow tempo are the elements that best describe this lamentation of loss. In the accompaniment, we find rhythmic structures preceded by rests, phrases have a descending ending, the emotional character is depressive, and the word *Glück* (happiness) is assigned a low pitch (*c1*). The final motif in the tonic key appears as a painful and somber echo.

Ex. II.6 F. Schubert, *Erster Verlust* op. 5, no. 4, D. 226, mm. 1-5:

The image shows the first five measures of the song 'Erster Verlust' by Franz Schubert. It is a vocal duet for voice and piano. The tempo is marked 'Sehr langsam, wehmüthig' (Very slow, melancholy) with a quarter note equal to 54 beats. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line (Singstimme) is in the upper staff, and the piano accompaniment (Pianoforte) is in the lower staff. The lyrics are: 'Ach, wer bringt die schön - en Ta - ge, je - ne Ta - ge der er - sten Lie - be,'. The piano part features a simple harmonic accompaniment with some chromaticism in the bass line.

***Der König in Thule*, op.5, no. 6, D. 367**

Inspired by an old ballad, the poem's theme is love beyond death, being mentioned in *Faust* as a song performed by Margareta. The archaic expression of the poetry is reflected in music through modal intonations and plagal cadences. Although static in its movement, the lied impresses primarily through the profile of the melody, where intervals such as the diminished fourth or the minor second, and the appoggiaturas preceding plagal cadences, give it an intentionally medieval character.

Ex. II.7 F. Schubert, *Der König in Thule* op.5, no. 6, D. 367, mm. 1-17:

The image shows the first 17 measures of the song 'Der König in Thule' by Franz Schubert. It is a vocal duet for voice and piano. The tempo is marked 'Ktwas langsam' (Somewhat slow) with a quarter note equal to 55 beats. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line (Singstimme) is in the upper staff, and the piano accompaniment (Pianoforte) is in the lower staff. The lyrics are: 'Es war ein Kö-nig in Thu - le gar - treu bis an - das Grab, dem Und als er kam zu ster - ben, kühl' er sei - ne Städt' im Reich, g'samt Dort stand der al - te Ze - chor, trank leta - te Le - bensgluth, und'. The piano part features a simple harmonic accompaniment with some chromaticism in the bass line.

***An den Mond*, D. 259**

The first version composed by Schubert on the lyrics of this poem is characterized by the simplicity and the extraordinary singability of the melody. The piano calmly accompanies the voice, providing harmonic, melodic and rhythmic anchoring and support. The half notes in the bass can be associated with the sparse footsteps of the one who walks along the water's edge, contemplating the moonlight reflected in its vastness.

Ex. II.8 F. Schubert, *An den Mond*, D. 259, mm. 1-9:

The image shows a musical score for the song 'An den Mond' by Franz Schubert. It consists of two staves: a vocal line for 'Singstimme' and a piano accompaniment for 'Pianoforte'. The tempo is marked 'Ziemlich langsam'. The lyrics are written below the vocal line. The piano part features a prominent sextuplet in the right hand and a rhythmic pattern in the left hand.

The following table illustrates the characteristic elements of the six lieder:

Fig. II.2 F. Schubert, *Meeres Stille*, *Heidenröslein*, *Jägers Abendlied*, *Erster Verlust*, *Der König in Thule*, *An den Mond* – characteristic elements:

Title	<i>Meeres Stille</i>	<i>Heidenröslein</i>	<i>Jägers Abendlied</i>	<i>Erster Verlust</i>	<i>Der König in Thule</i>	<i>An den Mond</i>
Year of composition	1815	1815	1816	1815	1816	1815
Opus number	D. 216, op.3 nr. 2	D. 257, op. 3 nr. 3	D. 368, op. 5 nr. 4	D. 226, op. 5 nr. 4	D. 367, op. 5, nr. 6	D. 259
Voice type	baritone	soprano	soprano	soprano	soprano	soprano
Tempo	<i>Sehr langsam, ängstlich</i>	<i>Lieblich</i>	<i>Sehr langsam, leise</i>	<i>Sehr langsam, wehmüthig</i>	<i>Etwas langsam</i>	<i>Ziemlich langsam</i>
Measure	<i>Alla breve</i>	2/4	2/4	<i>Alla breve</i>	2/4	<i>Alla breve</i>
Tonality	C major	G major	D-flat major	F minor	D minor	E-flat major
Number of measures	32	16	14	22	34	20
Number of stanzas	1	3	3	1	3	4

II.2.3. Songs in ternary form

Gretchen am Spinnrade, op. 2, D. 118

The composition, created in 1814, is considered by some researchers as the one that marked the birth of the German Romantic lied. The pianistic language represents a new element, unique in everything that was known until then regarding accompaniment. The character's inner restlessness is associated with the incessant movement of the spinning wheel depicted by the rhythmic motif of the right hand. The sextuplets overlap with the rhythmic formula in the bass, symbolizing the mechanism of a spinning wheel.

Ex. II.9 F. Schubert, *Gretchen am Spinnrade* op. 2, D. 118, mm. 1-4:

A contrast is created between an apparently calm background and the music that grows in intensity, constantly charging with strong emotions through modulations, dynamic increases, accents, or expressive pauses. The climax is preceded by a fragment in an undefined key, which leads to the interruption of the musical discourse. The return of the first section is achieved through a motive entrusted to the piano, and the ending outlines the final images through *diminuendo* and *rallentando*, in shades that decrease until *ppp*.

***Schäfers Klagelied*, op. 3, no. 1, D.121**

The lied expresses the story of a character who sings about his loneliness and the pain of lost love. Schubert chooses the minor key and the time signature of 6/8, using a rhythmic pattern in the accompaniment that he prefers for the expression of sadness: a quarter note followed by an eighth note or two eighths preceded by a rest. The key moments of the lied are the one of the storm, marked by accentuated sounds in the bass followed by repeated chords in the right hand, and the one of the dream, where the melody becomes chromatic, and the accompaniment consists of long sustained sounds.

Ex. II.10 F. Schubert, *Schäfers Klagelied* op. 3, no. 1, D.121, mm. 1-4:

***An den Mond*, D. 296**

In the second version inspired by the lyrics of this poem, Schubert highlights a melancholic poetic expression of long-gone happy times. *Legato* is constantly present, with the accompaniment having a soloistic character. The association of music with the poetic meaning is surprising, especially when the piano continues the bright discourse, expressing the brightness of the moon,

while the hero is overwhelmed by turmoil and sadness. Suggestively, the soloist continues the descending melody, stopping on the word *Nacht* (night), precisely on the gravest sound in the discourse (*A flat*).

Ex. II.11 F. Schubert, *An den Mond*, D. 296, mm. 1-9:

***Der Musensohn*, op. 92, no.1, D.764b**

Although short, the lied poses serious challenges in the accompaniment where the hand needs to be relaxed, yet the attack must be executed with great precision because any impurity will be heard in the clear harmonies of *G major* tonality¹⁸. The lied has a ternary form with a repetition for the last two stanzas (A-B-A-B-A), with only one modulation to *B major* in the middle section (B). The rhythmic pattern of the accompaniment is maintained throughout the piece, in the manner of a folk song, imitating the lute.

Ex. II.12 F. Schubert, *Der Musensohn* op. 92, no.1, D.764b, mm. 1-12:

The following table presents the characteristic elements of the four lieder:

¹⁸ The initial version of this lied was composed in *A-flat major*, making the chord positions much more difficult for the pianist. This could be one of the reasons why Schubert chose to publish it in *G major*.

Fig. II.3 F. Schubert, *Gretchen am Spinnrade*, *Schäfers Klagelied*, *An den Mond*, *Der Musensohn*, characteristic elements:

Title	<i>Gretchen am Spinnrade</i>	<i>Schäfers Klagelied</i>	<i>An den Mond</i>	<i>Der Musensohn</i>
Year of composition	1814	1814	1815	1822
Opus number	D. 118, op. 2	D. 121, op. 3 nr. 1	D. 296	D. 764b, op. 92 nr. 1
Voice type	soprano	baritone	soprano	soprano
Tempo	<i>Nicht zu geschwind</i>	<i>Mässig</i>	<i>Langsam</i>	<i>Ziemlich lebhaft</i>
Measure	6/8	6/8	3/4	6/8
Tonality	D minor	C minor	A-flat major	G major
Form	A-B-A	A-B(b,b1,b2,b)-Av	A-B-Av	A-B-A-B-A

II.2.4. Through-composed song

We encounter lieder with a constant tendency for development throughout Schubert's entire creation. Many of them draw inspiration from ballads, folk legends, as well as poems included in various cycles.

***Rastlose Liebe*, op.5, no. 1, D. 138**

By following the poetic text, Schubert conceives the accompaniment as the inner experience of the one who passionately sings about their love. The uninterrupted sixteenth notes in the upper part overlap with a bass that features a specific rhythmic pattern present throughout the piece: two short eighth notes followed by a long accented note and another short one. Many contrasts of nuances are used, as well as numerous accents in the form of *sf*, abrupt increases from *p* to *f* or *ff*. All these elements require impeccable singing technique, as well as absolute virtuosity from the accompanying pianist.

Ex. II.13 F. Schubert, *Rastlose Liebe* op.5, no. 1, D. 138, mm. 1-12:

Musical score for Ex. II.13, Schubert's *Rastlose Liebe* op. 5, no. 1, D. 138, measures 1-12. The score is in 2/4 time, marked "Schnell" and "Mai 1821". It features a piano accompaniment with a steady eighth-note pattern and a vocal line. The lyrics are: "Dem Schnee, dem Regen, dem Wind ent-ge-gen, im Dampf der Klif-te, durch".

Auf dem See, op. 92, no. 2, D.543

Although its form is through-composed, the lied can be divided into two very different sections in terms of character, rhythmic and melodic structure, as well as pulsation. In the first part, the composer's preference for an upbeat is noticeable, used at the beginning of each verse. The soprano melody unfolds in absolute *legato*, imagining a sense of floating.

Ex. II.14 F. Schubert, *Auf dem See* op. 92, no. 2, D.543, mm. 1-9:

Musical score for Ex. II.14, Schubert's *Auf dem See* op. 92, no. 2, D. 543, measures 1-9. The score is in 3/4 time, marked "Mässig". It features a vocal line and a piano accompaniment with a repetitive eighth-note pattern. The lyrics are: "Und fri-sche Nah-rung, neu-es Blut saug".

The second section of the lied has a repetitive character and a more even flow, and the main theme is intoned by both the soloist and the pianist, consisting of equal eighth notes doubled by sixteenth notes.

Ex. II.15 F. Schubert, *Auf dem See* op. 92, no. 2, D.543, mm. 52-56:

Musical score for Ex. II.15, Schubert's *Auf dem See* op. 92, no. 2, D. 543, measures 52-56. The score is in 3/4 time. It features a vocal line and a piano accompaniment with a repetitive eighth-note pattern. The lyrics are: "blin-ken tau-send schwebende Ster-ne, wei-che Ne-bel trin-ken".

The characteristic elements of the two through-composed songs can be found in the following table:

Fig. II.4 F. Schubert, *Rastlose Liebe* and *Auf dem See*, characteristic elements:

Title	<i>Rastlose Liebe</i>	<i>Auf dem See</i>
Year of composition	1821	1817
Opus number	D. 138, op. 5 nr. 1	D. 543, op. 92 nr. 2
Voice type	soprano	soprano/mezzosoprano
Tempo	<i>Schnell</i>	<i>Mässig</i>
Measure	2/4	6/8; 2/4
Tonality	D major	E-flat major

II.2.5. The song cycle – 3 *Gesänge des Harfners* op. 12, D. 478

Being drawn to the songs of the characters in the novel *Wilhelm Meister's Apprenticeship*, Schubert composed the 3 *Gesänge des Harfners*, first published in 1822. The composer chooses the minor key¹⁹, seeking melancholic, nostalgic sonorities, and occasionally dark sounds. Highly evocative images are created through the treatment of various aspects of the piano part. The arpeggiated chords, rhythmic formulas consisting of triplets, and ornaments in the form of appoggiaturas are elements that bring to mind the accompaniment played by a harp.

Wer sich der Einsamkeit ergibt, op.12, no.1, D. 478

The beginning, in the form of a cadence, consisting of arpeggiated chords and long note values, introduces us to the story of the Harpist. The solo discourse has a sinuous melodic profile, ascending and descending, with frequent pauses on fermatas.

¹⁹ The three lieder were composed in *A minor*, and later, there have been multiple transpositions for different voices.

Ex. II.16 F. Schubert, *Wer sich der Einsamkeit ergibt* op.12, no.1, D. 478, mm. 1-10:

The musical score for Schubert's 'Wer sich der Einsamkeit ergibt' (Op. 12, No. 1) is shown. It features a voice line (Singstimme) and a piano accompaniment (Pianoforte). The tempo is 'Sehr langsam.' (Very slow). The score is marked 'I.' and 'September 1816.' The lyrics are: 'Wer sich der Ein-sam-keit er-gibt, ach, der ist bald al-lein; ein-je-der lebt, ein-je-der liebt, und-'. The piano part includes dynamic markings like *pp* and *ppp*, and a performance instruction 'mit der Verschiebung.' (with the shift).

The fluidity of the triplets in the accompaniment will become the guiding element of the lied, until the end. In the piano discourse, we find elements of a serenade with a macabre tone and a funeral march rhythm, reflecting the meaning of the verses: *Others – they live, they love/ And leave him to his pain.*

Wer nie sein Brot mit Tränen aß, op.12, no. 2, D. 479

The slow movement, minor tonality, long durations, as well as the insistence on certain notes, predominantly stepwise motion, and the descending melodic sense of the phrases, are characteristic elements of the second song of the Harpist, dominated by a dark atmosphere. The sigh is suggested through dotted rhythmic patterns, the triplets preceded by appoggiaturas imitating the inflections of the human voice, through syncopation or frequent pauses on the fermata. The bass often moves chromatically, following and supporting the melody, and the solo discourse has a linear, almost static sense, with the repetition of notes that carry the meaning of lamentation. We find numerous dynamic contrasts: the music will increase until *ff* and then suddenly decrease to *ppp*, when the protagonist transforms the monologue into a whisper to himself. The passages in which the musical discourse brightens due to major tonality represent moments of the character's resignation.

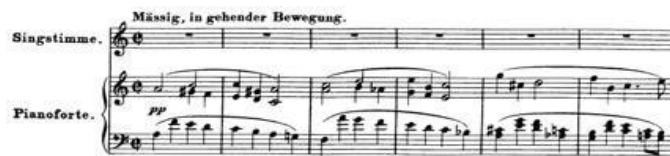
Ex. II.17 F. Schubert, *Wer nie sein Brot* op.12, no. 2, D. 479, mm. 1-11:

The musical score for Schubert's 'Wer nie sein Brot mit Tränen aß' (Op. 12, No. 2) is shown. It features a voice line (Singstimme) and a piano accompaniment (Pianoforte). The tempo is 'Langsam.' (Slow). The score is marked 'I.' and 'September 1816.' The lyrics are: 'Wer nie sein Brod mit Thrä-nen ass, wer nie die kum-mer-vol-len-'. The piano part includes dynamic markings like *pp* and *ppp*, and a performance instruction 'mit der Verschiebung.' (with the shift).

An die Türen will ich schleichen, op.12, no. 3, D. 480

In a perfect *legato*, the cantabile melody in the form of a chorale is outlined starting with the piano introduction. The nuances are subtle throughout the entire lied, the music grows and diminishes along with the phrase, and the fluidity is provided by the *alla breve* movement as well as the constant *legato*. The piano supports and complements the voice, always following the intentions of the soloist.

Ex. II.18 F. Schubert, *An die Türen* op.12, no.3, D. 480, mm. 1-12:



The following table represents the mirror of this song cycle:

Fig. II.5 F. Schubert, *3 Gesänge des Harfners* aus „*Wilhelm Meister*“, characteristic elements:

The title of the song cycle	<i>3 Gesänge des Harfners</i> aus „ <i>Wilhelm Meister</i> “		
Voice type	Tenore		
Song titles	<i>Wer sich der Einsamkeit</i>	<i>Wer nie sein Brot mit Tränen ass</i>	<i>An die Türen</i>
Year of composition	1816	1822	1816
Version	Second version	Third version	Second version
Opus number	D. 478, op. 12 no.1	D. 479, op. 12 no. 2	D. 480, op. 12 no. 3
Tempo	<i>Sehr langsam</i>	<i>Langsam</i>	<i>Mässig, in gehender Bewegung</i>
Measure	<i>Alla breve</i>	<i>Alla breve</i>	<i>Alla breve</i>
Tonality	A minor	A major	A minor
Form	trough-composed	trough-composed	A-Av
Number of measures	52	66	50

II.3. Conclusions

Some of the most well-known and popular poems by Goethe, which influenced many other composers of the 19th century, found their perfect expression in Schubert's compositions.

Renowned performers such as Dietrich Fischer-Dieskau, Barbara Bonney, Elly Ameling, Bryn Terfel, Jessye Norman and brilliant pianists like Gerald Moore, Alfred Brendel or Daniel Barenboim have chosen to interpret and record these lieder on Goethe's verses, bringing them to the attention of the public and ensuring their immortality.

III. THE SAME POETIC TEXT IN DIFFERENT COMPOSITIONAL VISIONS. AN ANALYTICAL VIEW CONCERNING THE 19TH CENTURY GERMAN LIED, ON TEXTS BY GOETHE

III.1. *Erlkönig*

The action takes place at night, and nature completes the gloomy picture with elements such as „fog”, „dry leaves” or „willow branches with sparse foliage”. We find important characteristics of the ballad: the presence of interacting characters, a plot in full swing (the text begins in the middle of the action), and a strong emotional, even dramatic intensity towards the end, when the tragic outcome is revealed: the death of the child.

III.1.1. Carl Friedrich Zelter

His compositions are of a simple nature, with a rudimentary accompaniment, often isorhythmic, which frequently doubles the soloist's line. The ballad *Erlkönig* inspired him to create a lied in a major key and in 6/8 meter, with a rhythmic pattern based on the trochaic formula. The nuances follow the poetic meaning, the rhythmic structure respects the syllabic pattern, and there are no major differences in the melody of the four characters.

Ex. III.1 C.F.Zelter, *Erlkönig*, mm. 1-2



III.1.2. Franz Schubert

Following the text of the ballad, the music evolves along with it in a free form. From the first measures, we notice the rhythmic motif of the accompaniment: an *ostinato* in the right hand, represented by repeated octave triplets, played *forte*. This rhythmic idea, present until the end of

the piece, is associated with the galloping and thundering of the horse, creating a sense of tension, haste, and inner turmoil.

Ex. III.2 F. Schubert, *Erlkönig*, op. 1, D. 328, mm. 1-3



The soloist is entrusted with four characters: the narrator, the father, the son and the Erlking, each with a characteristic style of interpretation. The narrator presents the context of the action maintaining a dark tone, the fear and cries of the child always appear in a high register, which increases with each appearance, and the voice of the father is expressed in a deep register, always constant. The call of the Erlking appears antithetically in a major key and brings a contrasting accompaniment, suggesting seduction and deceptive play. In the end, Schubert chooses recitative, and the last word is entrusted to the piano, through the authentic cadence and the tempo indication *Andante*.

III.1.3. Carl Loewe

Loewe explores the pianistic sonorities, adding striking elements from an expressive standpoint. The piano introduction emphasizes the dark atmosphere with a dissonant *tremollo* in a soft tone (*p*), suggesting the fog from which the characters are about to take shape, and the trochaic rhythm in the bass symbolizes the gallop of the horse.

Ex. III.3 C. Loewe, *Der Erlenkönig*, mm. 1-5



Between his version and Schubert's, certain common elements can be distinguished, such as: the tonality (*G minor*), the use of different registers and characteristic motifs for each character, and a pictorial imagery created through the accompaniment.

Table III.1 presents the main characteristics of the three lieder:

Fig. III.1 The *Erlkönig* balad in the creation of composers C. F. Zelter, F. Schubert, C. Loewe – characteristic elements

Song title	<i>Erlkönig</i>	<i>Erlkönig</i>	<i>Der Erlenkönig</i>
Composer	C. F. Zelter	F. Schubert	C. Loewe
Year of composition	1807	1815	1817
Opus number	-----	D. 328, op. 1	op. 1, nr. 8
Tempo	<i>Andante</i>	<i>Schnell</i>	<i>Geschwind</i>
Measure	6/8	4/4	9/8
Tonality	D major	G minor	G minor
Form	through-composed	through-composed	through-composed
Voice type	soprano	mezzosoprano	baritone

III.2. *Wandrer's Nachtlid*

Alongside Goethe's most well-known writings, there are also two poems with the same title – *Wandrer's Nachtlid* – the first written in 1776 (*Der du von dem Himmel bist* – *You who come from heaven*) and the second in 1780 (*Über allen Gipfeln* – *Over all the hilltops...*). The present research proposes the analysis of several lieder inspired by the first poem, in the creative vision of composers: Carl Zelter, Franz Schubert, Fanny Hensel, and Hugo Wolf.

III.2.1. Carl Friedrich Zelter

The lied has a free form and small dimensions, but it also has a melodic discourse that is singable and expressive. The term *Affekt* is present from the tempo indication and signifies a mode of interpretation. Each phrase begins with an upbeat, the accompaniment is simple, and the use of passing tones or delays is notable.

Ex. III.4 C.F. Zelter, *Wandrer's Nachtlied*, mm. 1-8

Bequem und mit Affekt

Der du von dem Him-mel bist, al-les Leid und Schmer-zen

III.2.2. Franz Schubert

The Schubert composition surprises with its small dimensions, consisting of only 11 measures. The original key is G-flat major, in 4/4 time signature, and with a slow tempo. The accompaniment formed by chords supports the melodic line and even doubles it in the opening measures. There is no pianistic introduction, and the repeated sounds in the soloist's discourse bring elements of declamatory song.

Ex. III.5 F. Schubert, *Wandrer's Nachtlied I*, op. 4, nr. 3, D.224, mm. 1-2

Langsam mit Ausdruck. (♩ : 50.) Op. 4. Nr.3

Der du von dem Him-mel bist, al-les Leid und Schmer-zen stillst,

III.2.3. Fanny Hensel

Recent studies on her life, work, and publications, considered significant in the evolution of the lied, establish Fanny Hensel as one of the most important composers of the period between Schubert's death (1828) and Schumann's compositions in 1840.²⁰ In her lieder, she employs chromatic passages or unexpected modulations, as well as an accompaniment style entirely dedicated to melodic expressiveness. The characteristic cantabile melody, which is so prominent in her style, is also present in *Wandrer's Nachtlied*. The composition has a tripartite form with a contrasting middle section, and the even and constant movement of the eighths in the accompaniment creates continuity and fluidity.

²⁰ See J. Parsons, *op. cit.*, p. 151.

Ex. III.6 F. Hensel, *Wandrer's Nachtlid*, mm. 1-3

Der du von dem Him - mel_ bist, al - les Leid und Schmer - zen...

III.2.4. Hugo Wolf

The composer's particular style can be identified through two characteristic elements of his lieder creation: the chromatic melody and leitmotif, considered by some researchers as a Wagnerian influence. In his lieder compositions, the piano and voice not only hold equal importance, but can also exist independently.²¹

Wanderers Nachtlid appeared in 1888, in the volume titled *Sechs Gedichte von Scheffel, Mörike, Goethe und Kerner*. The first four introductory measures represent the core of the melodic construction of the work, and the very slow tempo along with the rhythmic pattern of the bass, creates a state of meditation, of contemplating life. The key of *G-flat major* is enriched with numerous chromatic elements, adding shadows akin to the human thoughts. Throughout the composition, there are fragments where the melody evolves independently from the ascending chromatic progression in the accompaniment, allowing moments where the piano takes on a soloistic role while the voice complements with short fragments, separated by pauses.

Ex. III.7 H. Wolf, *Wanderers Nachtlid*, mm. 1-8

Sehr langsam und ruhig

pp

leise

Der du von dem Him - mel bist, al - les Leid und Schmer - zen stil - lest,
Thou who down from Heaven art sent, who our grief and suffer - ing heal - est,

rit.

The characteristic elements of the four compositions based on the text of this poem can be observed in the following table:

²¹https://www.researchgate.net/publication/338736651_Musical_Mignon_A_Discussion_of_Three_Musical_Settings_of_Goethe's_Mignon, accessed on 9.06.2021.

Fig. III.2 The poem *Wandrer's Nachtlied* in the creation of composers C. F. Zelter, F. Schubert, F. Hensel, and H. Wolf – characteristic elements

Composer	C. F. Zelter	F. Schubert	F. Hensel	H. Wolf
Year of composition	1810-1813	1815	1825	1889
Opus number	-----	D. 224, op. 4, no. 3	-----	<i>6 Songs by Various Poets</i> , no. 5
Voice type	soprano	baritone	baritone	soprano
Tempo	<i>Bequem und mit Affekt</i>	<i>Langsam mit Ausdruck – Etwas geschwinder</i>	-----	<i>Sehr langsam und ruhig</i>
Measure	3/4	4/4	4/4	4/4
Tonality	A-flat major	D-flat major	A-flat major	G-flat major – B major
Form	A-B	A-B	A-B-Av	A-Av

III.3. The Mignon character in different aspects of the 19th century German lied

The subchapter captures the essence of one of Goethe's famous novels – *Wilhelm Meister's Apprenticeship*, through the four songs dedicated to the main character Mignon. The simplicity and innocence of childhood combined with a maturity of expression, emotional power, and complexity of feelings, as well as the uncertain relationship with her protector, make the character extremely fascinating, typical of the Romantic period. The theme has been taken up by many composers, including Reichardt and Zelter, Beethoven, Loewe, Schubert, Schumann, Tchaikovsky, and Wolf. The common element of the songs remains the essence of the word *Sehnsucht* - composed of *das Sehnen*, which means „intense longing” or „yearning” and *die Sucht*, which signifies „addiction” to something or someone. The combination of these words reflects a deep emotional state which is found in the Romantic art of the 19th century, even becoming the essence of this period. The „yearning” often arises from an imbalance, from a psychosis of the characters and even of the authors of the works of art.²² In the first poem, Mignon is a child who longs for the realm of innocence, for her homeland from which she was abducted, being forced to evolve as a circus artist. The character undergoes transformation over time, with Mignon becoming a woman with strong feelings for her protector Wilhelm, and this unrequited love will bring her tragic end.

²² Acacia M., Doktorchik, *Sehnsucht and alienation in Schubert's Mignon settings*, Thesis, BMus, University of Lethbridge, Alberta, Canada, 2009, p. 3.

III.3.1. *Kennst du das Land*

Franz Schubert

The two sound plans intone from the beginning a common melodic line, and the first stanza covers several related major keys. The form of the lied is bipartite, with the two contrasting sections repeated for the second and third stanzas.

Ex. III.8 F. Schubert, *Mignon*, D. 321, mm. 1-5

Mässig.
Singstimme.
Kennst du das Land, wo die Citronen blühen, im dunklen Laub die
Kennst du das Haus? Auf Säulen ruht sein Dach, es glänzt der Saal, es

Pianoforte.

After an initial isorhythmic section, a precipitated fragment follows, sustained by the accompaniment consisting of triplets in the right hand, creating a continuous state of agitation. In the last part, the major tonality of section A transforms into a minor tonality.

Fanny Hensel

The songs of the character Mignon have served as a source of inspiration for two lieder composed in the years 1822 and 1826: *Sehnsucht nach Italien – Longing for Italy* and *Mignon*. The first of these follows the text of the poem *Kennst du das Land*, with Fanny Hensel using two of the three stanzas. Composed in a fairly moderate tempo – *Larghetto*, the lied opens with four measures of piano introduction and is structured in two similar sections. Alongside chromatic elements, we encounter melodic and rhythmic variation, formulas preceded by pauses to increase tension or interrupt the continuity of the musical discourse to emphasize the poetic meaning.

Ex. III.9 F. Hensel, *Sehnsucht nach Italien*, mm. 1-9

Sehnsucht nach Italien
(8. August 1822)
Joh. Wolfgang von Goethe
(aus Wilhelm Meister)

Larghetto

Gesang
Kennst du das

Pianoforte

Land, kennst du das Land, wo die Zi-tro-nen

Robert Schumann

The novel *Aus Wilhelm Meister* inspired the creation of a cycle of lieder (*9 Lieder und Gesänge aus Goethes Wilhelm Meister*, op. 98a) and a work for choir and orchestra (*Requiem für Mignon*, op. 98b). The differences in Schumann's compositional style of 1849 are obvious, as the musical language is transformed, chromaticized, enriched with melodic, harmonic, and timbral elements that are almost unrecognizable in the stylistic context. The music used by Schumann to portray the characters drama sometimes approaches recitative, other times declamatory song, while the piano part explores a multitude of different sonorities that envelop the melody.

Kennst du das Land is the first of the 9 songs included in op. 98a. Schumann chooses the same melody for all three stanzas, a minor key (*G minor*) and a time signature of 3/8. The movement is slow, and the four introductory measures will serve as an interlude repeated identically at the end of each stanza. The accompaniment is simple at the beginning, with chords reminiscent of a recitative pattern, but later, the music rushes, and the ascending chromatic progression increases the intensity of the moment, bringing the lied closer to an operatic aria.

Ex. III.10 R. Schumann, *Kennst du das Land?* op. 98a, no. 1, mm. 1-5

Mignon. *Langsam, die beiden letzten Verse mit gesteigertem Ausdruck. (♩ = ca.)*

Pianoforte.

Kennst du das

Hugo Wolf

Certainly, one of the most elaborate compositions on the text *Kennst du das Land* belongs to Hugo Wolf. The density of the musical writing and the operatic character of the vocal discourse make us think of an orchestral work.²³ Composed in the key of *G-flat minor*, in a slow movement (*Langsam und sehr ausdrucksvoll* – slow and very expressive) and in a ternary meter (time signatures of 3/4 and 9/8), the lied opens with four introductory measures whose rhythmic pattern will be found throughout the piece.

²³ Wolf orchestrated this lied in 1889, thereby expanding the coloristic and timbral range of the accompaniment.

Ex. III.11 H. Wolf, *Mignon (Kennst du das Land)*, mm. 1-4



Besides the frequent changes in nuances and tonalities, the diversity is also created by the specific rhythm of each section, and the form of the lied is as follows: Introduction-A-B-C-Interlude-B-B-C-D-B-C-Conclusion. The calmness of the first part transforms with the 9/8 movement, which allows the music to flow, and the text *dahin!* is associated with a strongly chromaticized fragment (section C). The three sections return identically throughout the lied, and for the last stanza (D), the accompaniment introduces *tremollo*, the minor tonality, and the ascending chromatic motion. Towards the end, the musical discourse calms down, returning to the initial pattern, in shades from *p* to *ppp*.

The main characteristics of the lieder on the verses of the poem *Kennst du das Land?* (*Do you know the land?...*), can be found in the following table:

Fig. III.3 The poem *Kennst du das Land?* in the works of composers F. Schubert, F. Hensel, R. Schumann, and H. Wolf – characteristic elements

Composer	F. Schubert	F. Hensel	R. Schumann	H. Wolf
Year of composition	1826	1822	1849	1889
Measure	2/4	4/4	3/8	3/4 and 9/8
Tempo	<i>Mässig/Etwas geschwinder</i>	<i>Larghetto</i>	<i>Langsam, die beiden letzten Verse mit gesteigertem Ausdruck</i>	<i>Langsam und sehr ausdrucksvoll - Leidenschaftlich</i>
Tonal scheme	A major – a minor for the last stanza	A major	G minor	G-flat minor
Form	A-B-A-B-Av-B	A-Av	A-A-A	Introduction-A-B-C-Interlude-Av-B-C-D-B-C-Conclusion
Dynamics	The lyrics start from <i>pp</i> The melody intensifies up to <i>f</i> and <i>ff</i> , sustained until the end	There are no dynamic markings	The musical discourse starts at <i>p</i> and amplifies towards <i>f</i> during the climactic moments. At the end, the music returns to soft dynamics (<i>pp</i> in the last measure)	Soft nuances, from <i>p</i> to <i>mf</i> , then significant increases within short distances (from <i>p</i> to <i>f</i> within a single measure) Return to <i>p</i> towards the end of the stanzas In the final section, the music decreases until <i>ppp</i>

The accompaniment	Isorhythmic in the first section Triplets and chromatic motion in section B	Consisting of arpeggios on eighths, interrupted by quarters in chords	Recitative structure (chords) that transforms into repeated chords in triplet patterns	Different in each section: syncopated chords (A), triplet patterns with the first eight-note replaced by a rest (B), bass consisting of ascending chromatic octaves and syncopated chords in the right hand (C), <i>tremollo</i> (D)
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III.3.2. *Nur wer die Sehnsucht kennt*

The song reflects a statement of suffering and is filled with emotions such as nostalgia or longing for the land of childhood. The lyrics bring attention to the imbalance of the character, who expresses her loneliness until the moment referring to the Heaven that will end her sadness.

Ludwig van Beethoven

The composer uses the verses of the poem *Nur wer die Sehnsucht kennt* in a series of four songs grouped under the title *Sehnsucht (Longing)*, WoO 134. These lieder date back to 1807 and have small dimensions, being variations composed on the same text. There are common elements among them, such as the key of *G minor*, the tripartite form, slow movements, as well as the repetition of certain rhythmic or melodic motifs. In the fourth song, there is a notable diversity of form and accompaniment, which brings a change of character for each verse of the poem.

Ex. III.12 L. van Beethoven, *Sehnsucht*, WoO 134, no. 4, mm. 1-5

The image shows a musical score for the first five measures of the song 'Nur wer die Sehnsucht kennt' by Ludwig van Beethoven. The score is in G minor, 3/8 time, and marked 'Assai Adagio'. It features a vocal line and piano accompaniment. The lyrics are: 'Nur wer die Sehnsucht kennt weiss, was ich lei-de! Al.' The piano accompaniment consists of a triplet of eighth notes in the right hand and a chromatic octave in the left hand.

Franz Schubert

Composed in 1826, the lied is the fourth among the *4 Gesänge aus Wilhelm Meister*, D.877. The poem, of small dimensions, consists of a single stanza with the repetition of the first two verses at the end, which determines the form of the musical composition. The piano introduction exposes the main theme in octaves in the right hand, while the left hand explores dissonant sonorities that

can be associated with the character's sadness and loneliness. The accompaniment creates the atmosphere of the lied, dressing the poetry in interesting harmonies that chromatically evolve towards the climax, foreshadowing compositions of the late 19th century. The form is clearly a tripartite lied, and the solo piano introduction will serve as a conclusion through its identical repetition at the end of the piece.

Ex. III.13 F. Schubert, *Lied der Mignon*, op. 62, no. 4, D.877, mm. 1-6



Fanny Hensel

Her vision of this Goethe poem materialized in a short composition, in the key of *G minor* and in a ternary movement. The accompaniment creates a sense of continuity and fluidity through the continuous descending motion of equal eight-notes. No phrase is identical, and the form of the lied is free.

Ex. III.14 F. Hensel, *Mignon*, mm. 1-5



Robert Schumann

The composition represents the second appearance of Mignon (out of the four) and emphasizes the feelings of loneliness, anguish, and despair. Schumann uses a minor key (*G minor*), dotted rhythm patterns, and unique harmonic combinations, often dissonant, to convey the character's suffering and isolation. For the verse *Nur wer die Sehnsucht kennt* the same rhythm is used every time. The tempo is slow, the form is bipartite, and the melodic line has a sinuous profile, being fragmented by pauses.

Ex. III.15 R. Schumann, *Nur wer die Sehnsucht kennt*, op. 98 a, no. 3, mm. 1-4

Allegretto Langsam, sehr gehalten. ($\text{♩} = 63$)
Mignon.
Nur wer die Sehnsucht kennt, weiss was ich leide, al-

Hugo Wolf

The song *Nur wer die Sehnsucht kennt* (*Mignon II*) is the second out of the four dedicated by Wolf to this character and was published in 1889. Although the key signature could suggest the tonality of *G minor*, the work has nothing in common with it, and the tonal plan is ambiguous, uncertain. The accompaniment creates a state of restlessness through the rhythmic formula used, but also through the ascending chromatic progression. Frequent changes in dynamics and tempo contribute to maintaining this state of internal turmoil. The lied unfolds in a free form, with the motif of the first verse being the only one repeated identically at the end of the lied. The piano is entrusted with solo parts for most of the piece.


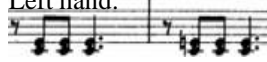

Ex. III.16 H. Wolf, *Goethe Lieder, Mignon II*, mm. 1-4

Etwas bewegt
Mignon II
Nur wer die Sehnsucht kennt, weiss was ich leide, al-
etwas zurückhaltend
rit.

By means of the analyzed lieder, we arrive at the result of a stunning transformation in terms of the lied accompaniment. From simple chordal support, the piano takes on an independent discourse and receives the role of a soloist. Certain poetic aspects have led to the use of common elements in all five lieder. All composers have opted for slow tempos (except for Wolf, who prefers a fairly animated tempo, with sudden increases and decreases of movement and nuance), ternary movement, the key of *G minor* (except for Schubert, who chooses the sonority offered by *A minor*), and the reiteration of initial motifs at the end of the lieder.

The similarities and differences between these works are presented in table III.4, which captures the essence of the previous analysis.

Fig. III.4 The poem *Nur wer die Sehnsucht kennt* in the creation of composers L. van Beethoven, F. Schubert, F. Hensel, R. Schumann, and H. Wolf – characteristic elements

Composer	Ludwig van Beethoven	Franz Schubert	Fanny Hensel	Robert Schumann	Hugo Wolf
Year of composition	1807	1826	1826	1849	1889
Measure	1 - 4/4; 2 - 6/8; 3 - 3/4; 4 - 6/8	6/8	3/4	3/4	6/8
Tempo	1. <i>Andante poco Adagio</i> 2. <i>Poco Andante</i> 3. <i>Poco Adagio</i> 4. <i>Assai Adagio</i>	<i>Langsam</i>	-	<i>Langsam, sehr gehalten</i>	<i>Etwas bewegt</i>
Tonal scheme	1 – g minor 2 – g minor 3 – E flat major 4 – g minor	A minor	G major	G minor	G minor key signature, ending on the major dominant chord, numerous modulations and chromaticisms
Form	A-B-A 4 – developing subsections	A-B-A	Free form	A-B-Av-Bv	Free form with the recapitulation of the initial motif in the end
Dynamics	Follows the construction of the phrase	Subtle nuances, down to <i>ppp</i>	No dynamic indications	Indications of increase and decrease of motifs, nuances from <i>p</i> to <i>f</i>	Frequent changes of nuances, increases and decreases in a short period of time
The accompaniment	Provides harmonic support, is more varied in no. 4	Melody: superimposed on a dissonant left-hand movement Rhythm: changes in each section Climax: chromatic elements, contrasting rhythm	Descending arpeggios, doubling the melody in the second part	Primarily formed of triplets	There are three important rhythmic patterns: 1. Melody:  2. Left hand: a)  b) the rhythmic pattern used in the climax:  The piano has a soloistic role.

III.3.3. *Heiss mich nicht reden*

Franz Schubert

The lied has a ternary form, and the first two sections bring contrasting elements. The slow tempo and minor key (*E minor*) are important characteristics of the first part, as well as the rhythm reminiscent of a funeral march.

Ex. III.17 F. Schubert, *Heiss mich nicht reden*, op. 62, no. 2, D.877, mm. 1-4



The rhythm accelerates in section B through the use of shorter note values and dotted patterns, suggesting a state of inner turmoil. The first section returns in a major key (*E major*), and the conclusion is prepared by a recitative-like passage, with elements of declamatory song.

Robert Schumann

The initial tempo indication highlights the overall character of the lied: free and passionate. The composer aims to capture the emotions of the character, which are marked by accents, dissonances, numerous dynamic increases and decreases, as well as tempo changes, culminating in the final *Adagio*. Many elements borrowed from opera music are used, such as the recitative present both at the beginning and at the end of the lied, or the orchestral-like piano accompaniment that supports and doubles the declamatory solo discourse.

Ex. III.18 R. Schumann, *Heiss mich nicht reden* op. 98a, no. 5, mm. 1-4

Hugo Wolf

The lied is of small dimensions, enriched with numerous chromatic elements, and the accompaniment reminds of the rhythm of a funeral march, solemn and steady. The static and repetitive movement of the piano contrasts with the uneven melodic line, which unfolds monotonously on repeated sounds and gradually ascending or descending steps.

Ex. III.19 H. Wolf, *Mignon I (Heiss mich nicht reden)*, mm. 1-10

Sehr getragen

Heiss mich nicht re - den, heiss mich schwei - gen,

The form is tripartite, with the three sections distinguished by the rhythmic formula present in the accompaniment: two static parts as framing movements enclose a more agitated part, with smaller note values and syncopation. The entire section B does not have a resolution or a defined key, but maintains a continuous buildup of tension.

Ex. III.20 H. Wolf, *Mignon I (Heiss mich nicht reden)*, mm. 11-13

Zur rech-ten Zeit ver - treibt der Son - - ne Lauf die finst - re Nacht, und sie

The ending returns to *pp*, and a four-measure *coda* assigned to the piano brings the conclusion of this composition, with the fragment being similar to the introduction. The following table captures the essence of the three analyzed lieder:

Fig. III.5 The poem *Heiss mich nicht reden* in the creation of composers F. Schubert, R. Schumann, and H. Wolf – characteristic elements

Composer	Franz Schubert	Robert Schumann	Hugo Wolf
Year of composition	1826	1849	1889
Measure	4/4 (<i>Alla breve</i>)	4/4	4/4
Tempo	<i>Langsam</i>	<i>Mit freiem leidenschaftlichen Vortrag, Langsamer, Schneller, Langsamer, Nach und nach schneller, Adagio</i>	<i>Sehr getragen</i>
Tonal scheme	E minor – C major – E major	C minor – C major – C minor	F major
Form	A-B-Av	through-composed	A-B-Av
Dynamics	Beginning and ending in <i>pp</i> Greater increases in the second section and a significant accent (<i>sf</i>) in the recitative	Accents, numerous dynamic increases and decreases	The first and last sections unfold in subtle nuances, with only one <i>crescendo</i> towards <i>f</i> Section B is more agitated with significant increases over short distances
The accompaniment	Isorhythmic, reminiscent of a funeral march in the first section Section B – smaller note values and dotted rhythm The piano doubles the melodic line Chromatic elements and leaps appear The ending is prepared by a recitative, and the conclusion belongs to the piano	Chords in contrary motion at the beginning Recitative-like structure present both at the beginning and at the end of the lied Orchestral-type accompaniment – chords on repeated notes, syncopation, recitative	Funeral march-type accompaniment, solemn and steady The predominantly static and even movement of the first and last sections contrasts with the smaller note values and syncopations in section B

III.3.4. *So lasst mich scheinen, bis ich werde*

The poem refers to eternal life, with the angel costume symbolizing the transformation into a celestial, divine character. The major tonality suggests the aspiration towards a better world, towards the Heaven that will restore purity and innocence of childhood.

Franz Schubert

The third lied dedicated to Mignon has a strophic form and a conclusive character. The work begins with a short piano introduction, and the soloist's melody is constantly doubled by the accompaniment: a chordal structure reminiscent of a hymn.

Ex. III.22 F. Schubert, *So lasst mich scheinen* op. 62, no. 3, D.877, mm. 1-10

The lied always presents two features of the character: the calmness described by the middle register and the despair illustrated by placing the melodic line in the high register. The conclusion belongs to the piano, which takes over the main motif and transfers it to the lower octave, maintaining the emotional state created by the soloist.

Robert Schumann

The lied that concludes the cycle of the *9 Gesänge aus Wilhelm Meister* reveals a somewhat optimistic content due to the major tonality. However, the shadows of the premature death of the character are present until the end. The unusual and sigh-like beginning of the piano, where the strong beat is replaced by a pause, is followed by an equal and expressive melodic line. In terms of dynamics, the melody quickly evolves from *pp* to *f*, and the free form of the lied follows the poetic meaning. The ending is entrusted to the piano through a postlude in which the melody always returns to the sound of *BI*.

Ex. III.23 R. Schumann, *So lasst mich scheinen, bis ich werde* op. 98a, no. 9, mm. 1-5

Hugo Wolf

The work is divided into two perfectly equal sections, and the development of the music in the second half represents a variation of the initial motifs. The *A minor* tonality is very clear at the beginning of each section and at the end, where a *Coda* reminds us of the initial piano theme, four measures representing the thematic core of the entire lied. At the same time, syncopation is a

specific element of the entire lied. The 4/4 time signature and the rhythmic formula of the left hand remain unchanged throughout the piece.

Ex. III.24 H. Wolf, *Mignon III (So lasst mich scheinen)*, mm. 1-6

Sehr langsam und zart

pp

So lasst mich schei - nen, bis ich wer - de, zieht mir das

pp

There are two significant moments: the first is the chromatic descent in the accompaniment on the text *feste Haus* (solid house) giving it the sense of a *tomb*:

Ex. III.25 H. Wolf, *Mignon III (So lasst mich scheinen)*, mm. 7-10

hinab in je - nes fe - ste Haus. Dort ruh' ich ei - ne

The second important moment is represented by the verse *macht mich auf ewig wieder jung!* (*Rejuvenate me forever!*) where Wolf entrusts the soprano with the most challenging phrase:

Ex. III.26 H. Wolf, *Mignon III (So lasst mich scheinen)*, mm. 32-34

f *abnehmend*

macht mich auf e - - - - wig wie - der jung!

f

The following table summarizes the main characteristics of the three lieder based on the verses of the poem *So lasst mich scheinen, bis ich werde*:

Fig. III.6 The poem *So lasst mich scheinen* in the creative vision of the composers F. Schubert, R. Schumann, and H. Wolf – characteristic elements of the three lieder

Composer	Franz Schubert	Robert Schumann	Hugo Wolf
Year of composition	1826	1849	1889
Measure	3/4	3/4	4/4
Tempo	<i>Nicht zu langsam</i>	<i>Langsam</i>	<i>Sehr langsam und zart</i>
Tonal scheme	B major	G major	A minor
Form	strophic	through-composed	A-B-Av-Bv
Dynamics	The first part unfolds in subtle nuances In the second part, there are increases from <i>pp</i> to <i>f</i> within two measures, following the poetic message In the end, the dynamics diminish until reaching <i>pp</i>	The melody quickly evolves from <i>pp</i> to <i>f</i> in a short period of time	Beginning in <i>pp</i> and ending in <i>ppp</i> Subtle nuances are maintained, with increases up to <i>f</i> in the second section
The accompaniment	The chordal structure resembles that of a hymn The melodic line of the soloist is often doubled The introduction and conclusion belong to the piano	It supports the melodic line harmonically, and sometimes doubles it Triplets overlap with equal eighths in the soprano It stands out through rhythmic diversity and the additions made to the melody Different piano timbres are explored by combining registers The postlude belongs to the piano	Distinct themes reappear throughout the work, motifs independent of the vocal line The first four measures assigned to the piano represent the thematic core of the entire lied The rhythmic formula of the left hand is maintained until the end Numerous chromatic elements appear, and the piano remains the leading element

III.4. Conclusions

Analyzing the creations of composers from the Romantic era, we can understand the evolution of this musical genre. The entire atmosphere of the lied is concentrated in the introduction of Schubertian compositions, while in Schumann's works, the piano has the final word through postludes that serve as conclusions. In Wolf's lieder we can speak of a reversal of roles, as the soloist seems to complement the piano part.

IV. PIANO PART IN 19TH CENTURY GERMAN LIED, ON TEXTS BY GOETHE

IV.1. Musical language features – composer’s voice

At the beginning of the 19th century, music served as harmonic support for the text, and the rhythmic pattern followed the meter of the verse. The genre acquired new meanings with Schubert's creation, and the most diverse means are used to convey different moods or to capture the features of a character. The romantic spirit develops and amplifies towards the end of the century, when Hugo Wolf manages to change the poetic meaning, by adapting it to his personal experiences. In his lieder, the most important themes are distributed to the piano, while the vocal part often provides complements, playing a secondary role. The accompaniment includes elements of difficult technique and interpretation, as well as lyrical passages of a soloistic nature.

IV.1.1. Harmonic language, a deciding factor in the lieder expression

Schubert, Fanny Hensel, Brahms, Schumann, and Wolf developed the expressive aspect of the German lied, transforming it into one of the most important Romantic genres. Harmonic language is one of the significant elements of a composition, a means through which the message of the text is conveyed to the audience. The most representative moments from the previously analyzed lieder have been extensively presented in this chapter. The following table provides a clearer picture of the evolution of harmonic language in 19th century German lied:

Fig. IV.1 Harmonic language, a deciding factor in the lieder expression

The evolution of music towards its culmination	Achieved through modulations that support the buildup of dramatic tension	Schubert – <i>Gretchen am Spinnrade</i> și <i>Erlkönig</i> Fanny Hensel – <i>Wandrer's nachtlied</i> Wolf – section B of the lied <i>Mignon I</i> lacks resolutions or a defined tonality Wolf – the chromatic elements in the accompaniment ascend towards the climax in <i>Mignon II</i>
Characterization of a persona	The use of major tonality as a contrasting element	Schubert and Loewe use this procedure for the appearance of the Erlking in <i>Erlkönig</i>
Changing a character’s state by replacing minor tonality with major or vice versa	- by replacing a major chord with a minor one	Schubert – marks the word <i>Schmerz</i> (pain) with a minor chord in the second part of the lied <i>So lasst mich scheinen</i> , D. 877
	- by transforming a section	Schubert – the third stanza of the lied <i>Mignon</i> , D. 726 appears in a minor tonality (<i>A minor</i>)
Combining rhythm with harmony to express a mood	- the funeral march	Schubert combines it with minor harmony to foreshadow premature death in the lied <i>Heiss mich nicht reden</i> D. 877

	- recitative	Schumann – the end of the lied <i>Heiss mich nicht reden</i> op. 98a becomes dramatic in the <i>Adagio</i> section
	- rhythmic formulas that accentuate characters state	Schubert – chromatic elements and modulations combined with triplets, to portray agitation in the lied <i>Mignon</i> , D. 726 Wolf – to build tension, changes the rhythm in each section of <i>Mignon I</i>
Timbral effects	- use of extreme registers to emphasize emotions	Schubert – doubles the descending chromatic bass line at the end of the lied <i>Wer sich der Einsamkeit ergibt</i> (<i>3 Gesänge des Harfners</i> D. 478, no. 1) Schumann – doubles the bass line in the finale of <i>Heiss mich nicht reden</i> op. 98a, no. 5
	- doubling of the theme by the piano	Schubert – doubles the melody throughout the entire lied <i>An die Türen will ich schleichen</i> (<i>3 Gesänge des Harfners</i> D. 480, no. 3)
	- dialogue between voice and piano	Schumann – the despair is expressed through the decomposition of voices into the lower register and the interruption of the solo discourse in <i>Heiss mich nicht reden</i> op. 98a, no. 5
Soloistic accompaniment	- harmonies and rhythmic formulas that support and envelop the melodic line - the individual evolution of the piano part	Schubert – <i>3 Gesänge des Harfners</i> D. 478 Schumann – <i>Nur wer die Sehnsucht kennt</i> op. 98a, nr. 3 Schumann – <i>Heiss mich nicht reden</i> op. 98a, nr. 5 Wolf – the climax of <i>Mignon II</i>

According to the type of writing, the accompaniment has been classified into several categories:

IV.1.2. Accompaniment of chordal structures sustaining vocal discourse

This type of accompaniment is very common in the works of composers from the early 19th century because the general tendency was for the piano to remain the harmonic support for the poetic text. Schubert often employs chordal structures in his lied compositions, but never without a well-defined purpose, managing to convey the most complex emotions through the simplest accompaniment. Combined with certain rhythmic patterns, the chordal structures found in Wolf's lieder create different moods.

IV.1.3. Accompaniment consisting of ongoing melodic motifs

It is the pattern of an accompaniment which approaches the soloist's line in importance, has its own discourse and a construction that highlights it. For example, Schumann gives equal importance to the piano part as to the soloist's line by creating distinct themes and achieving a perfect blending of the two sound layers.

IV.1.4. Rhythm as the main motif in the accompaniment

Many creations of the composers Reichardt or Zelter are built on fixed rhythmic patterns, that are maintained throughout the works. With Schubert's creation of the lied genre, rhythm can be considered as the main factor of expression, alongside harmony and melody. The galloping of the horse is exposed in the lied *Erlkönig* through the repeated triplets in the right hand, while Carl Loewe employs *tremollo* for the same purpose. The monotony of the rhythmic *ostinato* with a mechanical quality in *Gretchen am Spinnrade* is completely transformed by Schubert through the use of harmony and an exceptionally expressive melodic line. Hugo Wolf uses rhythm specific to certain emotional states. The lied *Mignon II* is constructed almost entirely on the motif introduced at the beginning, and in *Mignon* we can find a distinct rhythmic pattern for each section.

IV.1.5. Melodic motifs complementing the discourse of the soloist

In many lied compositions, we find distinct themes that can appear in the introduction, interludes, or postludes, with the latter serving as a conclusion to the entire story. In Hugo Wolf's works, we encounter motifs that recur throughout the piece, independent of the soloist's line: the first four measures of *Mignon III* can be considered the thematic core of the lied.

IV.1.6. The fidelity to the poetic text

Initially, harmonic, timbral, or melodic aspects were sufficient to convey the meaning of a word, expression, or the state of a character. However, towards the end of the 19th century, all these elements became almost contradictory to the poetic text, which would be interpreted from the perspective of each individual composer. Eric Sams claims that the lied is the language through which Schumann manages to express his deepest thoughts and emotions.²⁵ By analyzing several lieder from the 19th century, we observe that in some of them, not all stanzas of a poem are used, while in others, certain verses are repeated to amplify emotional states or emphasize the conclusion. For example, Schumann uses repetition to transform the emotional state of the character Mignon in the lied *Kennst du das Land?* Op. 98a, no. 1. He also highlights the first and last verses of the poem in the *Adagio* section of *Heiss mich nicht reden* op. 98a, no. 5, a moment that represents the essence of the entire work.

²⁵ Eric Sams, *The Songs of Robert Schumann*, Indiana University Press, 1993, p. 7.

IV.2. Compositional procedures used in order to provide the audible image

Due to the complexity of musical language, the accompaniment becomes the main factor in conveying the sound message and the story presented in the poetic text. Depending on how the music intertwines with poetry, we can identify two types of accompaniment: descriptive accompaniment and suggestive accompaniment. The first one creates the image in which the action unfolds, while the latter suggests the emotions of the characters and associates the sound with various actions or metaphors derived from the text.

IV.2.1. Descriptive accompaniment

In the lieder *Erlkönig*, *Gretchen am Spinnrade*, *Meeres Stille*, or *Schäfers Klagelied*, Schubert manages to musically depict the overall setting of the story that unfolds through the poetry.

IV.2.2. Suggestive accompaniment

It can be found in combination with other types of accompaniment, as it is used at certain moments in the lieder to emphasize specific moods or highlight metaphors derived from the text. In *An den Mond* D. 296, Schubert portrays the brilliance of the moon through the luminous discourse of the piano, overlaid with the descending melodic profile of the soloist, and in the 3 *Gesänge des Harfners*, he employs elements such as arpeggiated chords, triplets or appoggiaturas, associated with the feelings of the Harpist. In Hugo Wolf's *Mignon III*, the text *feste Haus* (solid house) conveys the meaning of a *grave*, with a chromatic descent of an eleventh interval attributed to it. The following table provides a summary of the analyzed lieder, classified according to the structure of the accompaniment:

Fig. IV.2 Different types of accompaniment:

Accompaniment consisting of chordal structures	Zelter, <i>Erlkönig</i> Beethoven, <i>Sehnsucht</i> , WoO 134 Schubert, <i>Meeres Stille</i> , op. 3, nr. 2, D. 216 Schubert, <i>Der König in Thule</i> , op. 5, nr. 6, D. 367 Schubert, <i>Heidenröslein</i> , op. 3, nr. 3, D. 257 Schubert, <i>Wanderers Nachtlied</i> , op. 4, nr. 3 H. Wolf, <i>Wanderers Nachtlied</i> Funeral march: H. Wolf, <i>Mignon I (Heiss mich nicht reden)</i> Choral: Schubert, <i>Prometheus</i> , D. 674 (fragment) Schubert, <i>An die Türen</i> , op.12, nr. 2, D. 479 Hymn: Schubert, <i>So lasst mich scheinen</i> D. 877
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<p>Accompaniment consisting of ongoing melodic elements</p>	<p>Schubert, <i>Auf dem See</i> op. 92, nr. 2, D. 543 Schubert, <i>3 Gesänge des Harfners</i> D.478 F. Hensel, <i>Mignon</i> F. Hensel, <i>Wandrer's Nachtlid</i> Schumann, <i>Nur wer die Sehnsucht kennt</i>, op. 98 a, nr. 3 Schumann, <i>So lasst mich scheinen, bis ich werde</i> op. 98a, nr. 9</p>
<p>Rhythm as the main motif in the accompaniment</p>	<p>Zelter, <i>Erlkönig</i> Schubert, <i>Erlkönig</i>, D. 328 Loewe, <i>Der Erlenkönig</i> Schubert, <i>Gretchen am Spinnrade</i>, op. 2, D. 118 Schubert, <i>Der Musensohn</i>, op. 92, nr. 1, D. 764b Schubert, <i>Rastlose Liebe</i>, op. 5, nr. 1, D. 138 Wolf, <i>Goethe Lieder, Mignon II</i> Wolf, <i>Mignon (Kennst du das Land)</i> Wolf, <i>Mignon I (Heiss mich nicht reden)</i></p>
<p>Melodic motifs complementing the discourse of the soloist</p>	<p>Ending: Schubert, <i>An den Mond</i>, D. 259 Schubert, <i>Erster Verlust</i>, op. 5 nr. 4, D. 226 Schubert, <i>Ganymed</i>, op. 19, nr. 3, D. 544 Imitations between the two sound layers: Schubert, <i>Auf dem See</i>, op. 92, nr. 2, D. 543 Schumann, <i>So lasst mich scheinen, bis ich werde</i> op. 98a, nr. 9 Reference to the natural setting: Schubert, <i>Ganymed</i>, op. 19, nr. 3, D. 544 Motifs repeated at the end of each stanza: Schubert, <i>Heidenröslein</i>, op. 3, nr. 3, D. 257 Schumann, <i>Kennst du das Land?</i> op. 98a, nr. 1 Thematic motifs reiterated throughout the lied: Wolf, <i>Mignon III (So lasst mich scheinen)</i></p>
<p>Descriptive accompaniment</p>	<p>Loewe, <i>Der Erlenkönig</i> – <i>tremollo</i> illustrates the mist from which the characters emerge; the octaves in the bass depict the galloping of the horse Schubert, <i>Gretchen am Spinnrade</i> – the sextuplets combined with eighths in the left hand imitate the mechanism of a spinning wheel Schubert, <i>Meeres Stille</i> – the arpeggiated chords signify the movement of the waves Schubert, <i>Schäfers Klagelied</i> – the moment of the storm is depicted through repeated chords and long notes marked with <i>sf</i>, imitating thunder Schubert, <i>An den Mond, D. 296</i> – the sixteenth notes illustrate the course of the water Schubert, <i>Auf dem See</i> – the supporting points on the main steps of the <i>E-flat major</i> tonality portray the rocking of the boat on the lake</p>
<p>Suggestive accompaniment</p>	<p>Schubert, <i>Erlkönig</i> – the appearance of the Erlking is marked by a major tonality, a change in the rhythmic structure, and long notes that suggest deceptive game Loewe, <i>Der Erlenkönig</i> – the discourse of the Erlking is disturbing, out of context, in a major tonality Schubert, <i>An den Mond, D. 296</i> – contrast between the accompanying theme (the shimmering of the moon) and the descending melodic line (the human aspect) Schubert, <i>Schäfers Klagelied</i> – the melodic line with long durations in descending chromatic motion signifies the shepherd's dream Schubert, <i>Lied der Mignon</i> – the sixteenth notes preceded by a pause and the chromatic ascending movement in the bass suggest the character's imbalance Wolf, <i>Mignon III (So lasst mich scheinen)</i> – the independent descending chromatic movement, regardless of the melody, suggests the descent towards the grave</p>

IV.3. Elements of interpretation: color and character

IV.3.1. Dynamical contrasts

The elements related to dynamics have the role of creating diversity in a musical composition, and with their help, the character's mood can be changed or transitions can be made from dream to reality, from a shout to a whisper, from hope to despair, etc. Dynamic contrasts are especially encountered in moments when emphasis is desired on a word or a poetic expression, at the climax of a work, or in conclusions. There are also exceptions in Hugo Wolf's compositions, where there are short-term increases and decreases throughout the lied.

IV.3.2. Timbral aspects

The orchestral timbral complexity was introduced in the accompaniment of lieder through passages where the piano imitates the sonority of certain instruments or in compositions where it represents the voice of the orchestra itself. Repetitive rhythmic formulas overlapping with dense piano writing that explores all the timbral resources of the instrument, including pedal effects and bass sounds, along with dynamic contrasts and harmonic language, constitute essential elements of expression. The descending chromatic bass, often doubled at the lower octave, is frequently used to accentuate dramatic expression.

IV.3.3. The role of the piano introduction

The essential role that the piano plays in 19th century lied composition can also be deduced from the analysis of the introduction. Often, these opening fragments set the overall atmosphere and introduce the listener to the fantastical world of poetry. For example, the rhythmic motif in the first measures of *Gretchen am Spinnrade* is associated with the poetic text sung by the soprano: *Meine Ruh ist hin, mein Herz ist schwer* (*My peace is gone, my heart is heavy*), and it symbolizes the character's captivity in this phrase that transcends the music of the lied.²⁶ The evolution of the accompaniment towards the end of the 19th century is astonishing, and the pianistic discourse is given increasing importance. The main dynamic and timbral aspects encountered in the analyzed lieder are presented in the following table:

²⁶ See James Parsons, ed., *The Cambridge Companion to the Lied*, Cambridge, 2004, p. 96.

Fig. IV.3 Elements of interpretation: color and character

<p>Dynamical contrasts</p>	<p>Schubert, <i>Schäfers Klage</i> – contrast between the moment of the storm (nuances of <i>f</i>) and the dream (soft dynamics of <i>p</i> and <i>pp</i>)</p> <p>Schubert, <i>Erlkönig</i> – the buildup towards the climax reaches <i>fff</i>; in the final recitative, contrasting effects are created with piano chords (<i>pp</i>, <i>p</i> and <i>f</i> at the end)</p> <p>Loewe, <i>Der Erlenkönig</i> – the denouement – <i>das Kind war todt</i> – brings contrast through <i>pp</i> followed by <i>fp</i> with <i>decrescendo</i></p> <p>Schubert, <i>Gretchen am Spinnrade</i> – the breaking of the musical discourse at the climax is achieved through accented chords marked with <i>sf</i></p> <p>Schubert, <i>Wer nie sein Brot</i> – the ending consists of chords starting from <i>ff</i> followed by <i>subito p</i> with a <i>decrescendo</i> towards <i>pp</i></p> <p>Schubert, <i>Heiss mich nicht reden</i> – the word <i>Gott</i> is marked with accents in <i>ff</i>, followed by <i>subito p</i> in the last measures</p> <p>Schubert, <i>So lasst mich scheinen</i> – significant dynamic increases (<i>pp</i> to <i>ff</i>) over short distances; a <i>crescendo</i> towards the word <i>Schmerz</i> (pain)</p> <p>Schumann, <i>Heiss mich nicht reden op. 98a, nr. 5</i> – <i>crescendo</i> and accent (<i>sf</i>) on the word <i>Schwur</i> (oath); the dissonant chords preceding the final section (<i>recitative Adagio</i>) are marked with <i>sf</i>; the soft nuance (<i>p</i>) from the following measure is maintained until the end</p> <p>H. Wolf, <i>Mignon I (Heiss mich nicht reden)</i> - numerous dynamic contrasts are found both in the accompaniment and in the soloist's melody</p> <p>H. Wolf, <i>Goethe Lieder, Mignon II</i> – dynamic variety intertwines with rhythmic variety, and the piano plays a role in accumulating tension as well as restoring calmness</p> <p>H. Wolf, <i>Mignon (Kennst du das Land)</i> – contrast is achieved between sections: the first unfolds in soft nuances (<i>p</i> and <i>pp</i>); increases appear in section B and intensify in the last section (C); the ending decreases until <i>ppp</i></p>
<p>Timbral aspects</p>	<p>F. Schubert, <i>An den Mond, D. 296</i> – contrast between the piano and the soloist (the moon and the people) through a descending melodic discourse and the continuation of the theme in the accompaniment</p> <p>F. Schubert, <i>So lasst mich scheinen</i> – the use of different registers to convey a state of mind: calm – middle register, despair – high register; the piano transfers the melody to the lower octave like an echo of the character's thoughts</p> <p>R. Schumann, <i>Heiss mich nicht reden op. 98a, nr. 5</i> – the interlude can be considered a timbral imitation of the flute; towards the end, the voices dissipate one by one, the piano remains alone, and the sonorities in the bass are doubled, accentuating the drama</p> <p>H. Wolf, <i>Mignon I (Heiss mich nicht reden)</i> – the descending chromatic bass is doubled to accentuate the dramatic expression</p>

IV.4. The voice – piano relationship

IV.4.1. The voice has the melody

Zelter and Reichardt entrusted the most important role to the solo part, while the accompaniment was rudimentary. Even in Beethoven's lieder, the chord progressions unfold on the main steps of the basic tonality, without unexpected modulations or dissonant elements. Starting with Schubert's compositions, the melody becomes much more singable, sustained by a highly expressive accompaniment. Schumann also composed lieder in which the main melody is entrusted to the voice, but the piano closely supports the soloist with formulas that complement their discourse. In Hugo Wolf's compositions, the roles are reversed, with the voice becoming a complement to the themes exposed in the accompaniment. The expression is highly dramatized,

exaggerated, and the characters' emotions are taken to the extreme, emphasizing the negative aspects.

IV.4.2. The declamatory song

The influence of opera music is felt in the creation of 19th-century lieder through compositions that combine recitative with cantabile parts or compositions that resemble arias in form and structure. Generally, such works have a free form that evolves with the poetic text, resembling ballads or legends. The presence of characters and dialogue is notable, which can inspire the use of melodic constructions similar to recitative. Conclusive examples in this regard include the final part of the lied *Erlkönig*, the first part of the lied *Prometheus*, or the recitative section in *Heiss mich nicht reden*, op. 62, no. 2 by Schubert. Schumann employs elements of declamatory song both at the beginning and end of the lied op. 98a, no. 5, in the *Adagio* section. The density of the pianistic writing and the declamatory character of the vocal discourse bring Hugo Wolf's work *Kennst du das Land?* closer to a grand, orchestral composition.

IV.4.3. Voice and piano, equal partners in the artistic act

With the early Schubertian compositions in the realm of lieder, one can speak of an equality between the two sound layers: the melodic line and the accompaniment. Schubert composed many works in which the soloist's melody is doubled in the accompaniment, while also being supported harmonically and rhythmically. Fanny Hensel created expressive and cantabile melodies, complemented by an accompaniment that enriches the upper line. In the second half of the 19th century, there was a reversal of roles, with the piano becoming the soloist. Wolf's lieder maintain the equality of the two sound layers, often entrusting the piano with melodic motifs that evolve independently of the soloist's interventions. The following table provides a clearer classification of the different types of lieder encountered in the thesis:

Fig. IV.4 The voice-piano relationship

The voice has the melody	L. van Beethoven, <i>Sehnsucht</i> , WoO 134, nr. 1 F. Schubert, <i>Heidenröslein</i> , D. 257 F. Schubert, <i>Der König in Thule</i> , D. 367 F. Schubert, <i>An den Mond</i> , D. 259 F. Schubert <i>Erlkönig</i> D. 321 și <i>Gretchen am Spinnrade</i> D. 118 – the soloist's voice becomes that of the characters R. Schumann, <i>Kennst du das Land?</i> op. 98a, nr. 1 R. Schumann, <i>Nur wer die Sehnsucht kennt</i> , op. 98 a, nr. 3 R. Schumann, <i>So lasst mich scheinen, bis ich werde</i> op. 98a, nr. 9
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The declamatory song	F. Schubert, <i>Prometheus</i> , D. 674 F. Schubert, <i>Ganymed</i> , D. 544	
	Recitative:	F. Schubert, <i>Erlkönig</i> , D. 328 F. Schubert, <i>Heiss mich nicht reden</i> D. 877 R. Schumann, <i>Heiss mich nicht reden</i> , op. 98a, nr. 5
	Arioso:	R. Schumann, <i>Kennst du das Land?</i> op. 98a, nr. 1 H. Wolf, <i>Mignon (Kennst du das Land)</i>
Voice and piano, equal partners in the artistic act	L. van Beethoven, <i>Sehnsucht</i> , WoO 134, nr. 3 and nr. 4 F. Schubert, <i>3 Gesänge des Harfners</i> D. 478 F. Schubert, <i>Auf dem See</i> , D. 543 F. Hensel, <i>Mignon</i> F. Hensel, <i>Wanderers Nachtlied</i> H. Wolf, <i>Wanderers Nachtlied</i> H. Wolf, <i>Goethe Lieder: Mignon, Mignon I, Mignon II anf Mignon III</i>	

IV.5. The influence of the new piano technique and virtuosity, onto the accompaniment of the 19th century German lied

The most important piano creations of the 19th century belong to composers who also excelled in the lied genre. Schubert, Schumann, Mendelssohn, Liszt, or Brahms were always concerned with exploiting and expanding the technical and expressive possibilities of the piano, a fact that determined the appearance of a huge number of works dedicated to this instrument. Franz Schubert, in his piano compositions, establishes a connection with the world of the lied, the genre in which he excelled. Felix Mendelssohn-Bartholdy has an indisputable merit in enriching the literature of piano miniatures, through his eight volumes of *Songs without Words*. In R. Schumann's lied compositions, the bubbling romantic spirit contrasts with the simplicity of meditative lyrical pages. In the case of Brahms, the dense and complex piano accompaniment provides a fullness of sound and brings the lied closer to the orchestral sound universe. The most famous poems of the time were transformed by composers into the most renowned and sung lieder, which can still be found today in the repertoire of great performing artists. The accompaniment has evolved from simple support for the text to becoming the most important element of expression. Towards the end of the 19th century, the desire to express emotions became so strong that composers sought new means of expression for lieder, finding orchestral accompaniment more suitable, as we can observe in some works by H. Wolf, G. Mahler or R. Strauss.

IV.6. Conclusions

The chapter demonstrates the diversity of this highly popular musical genre in the 19th century, as well as its evolution through the lens of piano accompaniment. Several types of accompaniment have been identified, classified according to the style of writing, the manner of portraying the poetic image, or based on the voice-piano relationship. Significant examples have

been analyzed for each category separately, all of them being grouped in tables that represent the synthesis of this presentation.

As we move towards the end of the 19th century, the two sound layers become increasingly equal in importance, and the accompaniment is enriched with soloistic fragments, and sometimes, distinct themes that evolve independently emerge. This is a favored technique of Hugo Wolf, who can construct an entire lied based on the piano part.

V. THE PERFORMER AS A MEDIATOR BETWEEN THE COMPOSER AND THE AUDIENCE

V.1. A comparative study of interpretation

The chapter presents some of the most representative lieder analyzed in the thesis, from the interpretative perspective of world-renowned artists. Their recordings have become famous, standing the test of time and still being considered today as reference points and examples to follow in the interpretation of lieder by Schubert or Wolf.

V.1.1. Franz Schubert – *Erlkönig*

For the comparative analysis of this lied by Schubert, three interpretations were selected: Dietrich Fischer-Dieskau – Gerald Moore, Bryn Terfel – Malcolm Martineau, Jessye Norman – Phillip Moll.

G. Moore and Ph. Moll achieve a homogeneous flow of the triplets in a perfect *legato*, while M. Martineau provides an unevenness combined with accents that are too harsh for the Schubertian style. Baritone Fischer-Dieskau creates a distinct color for each appearance of the characters, all presented with the finesse of a great artist and integrated into the spirit of the work. With exaggerated diction serving as an expressive means, Jessye Norman captures the essence of the words, enveloping them in infinite nuances. Her impeccable breathing technique allows her to create impressively phrased passages dominated by the subtlety of sound. Versatility in character portrayal is also notable in Bryn Terfel, who manages to create not only a distinct vocal expression but also a specific inflection for each character.

V.1.2. Franz Schubert – *Gretchen am Spinnrade*

Two remarkable recordings are encountered in this analysis: Jessye Norman – Ph. Moll and Barbara Bonney – Geoffrey Parsons. A first element that distinguishes them is the choice of

tempo: the first two artists opt for a faster tempo, which provides fluidity and passionate expression, while Barbara Bonney and G. Parsons choose a much slower movement that accentuates rhythmic monotony and the sensitivity of the main character. Both pianists give equal importance to the sixteenth notes in the right hand, and the pedal is used moderately. The full and warm voice of soprano Jessye Norman accompanies us until the end, even in the *piano* passages. In her passionate interpretation, evident dynamic contrasts are achieved, with significant increases in the evolution of musical phrases and sudden returns to *piano*. In contrast, Barbara Bonney creates a much more delicate portrayal of the character, with an innocent and gentle voice, maintaining subtlety even in the louder passages.

V.1.3. Franz Schubert – *Prometheus*

For this comparative study, two outstanding interpretations were chosen: Dietrich Fischer-Dieskau – Benjamin Britten and Hermann Prey – Karl Engel. The two interpretive visions are similar in terms of character and the firmness with which the message of the main character is conveyed. Differences arise regarding the tempo chosen for the different sections of the lied. The individuality of each artist can be found in phrasing, articulation, accentuation of certain sounds or words, breathing, etc. In Britten's interpretation, the dotted rhythm in the piano introduction is emphasized. To achieve this goal, minimal pedal and precise attack are used. K. Engel performs the introduction of the lied with a decisive character, slightly slowed down by the slower tempo. Fischer-Dieskau gives each word a distinct color, without departing from the context of the musical phrase. Perfect diction, sustained phrasing, and concise discourse are elements also found in H. Prey's interpretation. Schubert constructed this lied from several contrasting fragments in terms of movement and character, allowing the artists to offer an original interpretation. The tempo chosen by H. Prey and K. Engel is more settled, with the pianist creating significant contrasts in nuance. On the other hand, Britten maintains the fluidity of the musical discourse.

V.1.4. Franz Schubert – *3 Gesänge des Harfners*

For this comparative analysis, two famous and representative recordings were chosen: Dietrich Fischer-Dieskau – Alfred Brendel and Thomas Quasthoff – Charles Spencer.

Wer sich der Einsamkeit ergibt op.12, nr. 1, D. 478

A. Brendel maintains the unity of sound and fluency, building the musical discourse in a *decrecendo*, while pianist Ch. Spencer chooses a more settled tempo with emphasized dotted rhythm and more prominent accents. The solistic expression is similar in both interpretive versions, and the phrases are performed *legato* with impressive breaths. However, Fischer-Dieskau achieves greater dynamical contrasts, while the T. Quasthoff's interpretation with Ch. Spencer is more consistent in terms of dynamics.

Wer nie sein Brot mit Tränen aß op. 12, nr. 2, D. 479

The piano introduction is highly expressive and suggestive in both interpretive versions, and the transparent and intimate sonorities achieved by the two pianists reveal the emotional state of the protagonist. Both soloists choose a moderate tempo at the beginning, interpreting the repeated notes with a gradual *crescendo*, building tension, and a slight acceleration of the musical discourse. Fischer-Dieskau opts for a more sustained tempo and creates tension with each measure, leading to the climax. T. Quasthoff presents a less tense discourse but with phrases that go in *accelerando*. The sound unity is maintained in the concluding section, with accents being more pronounced in A. Brendel's interpretation.

An die Türen op. 12, nr. 3, D. 480

Baritone Fischer-Dieskau and pianist A. Brendel choose a more moderate tempo, while T. Quasthoff and Ch. Spencer opt for a smoother flow of the musical discourse. In the interpretation of all the performers, the indication *sempre legato* from the score is impeccably executed. The soloists build phrases of considerable length, sometimes spanning up to five measures, and both pianists maintain simplicity, equality and sound unity in their interpretations.

V.1.5. Hugo Wolf – *Mignon Lieder*

For the comparative analysis of the interpretations of the four lieder by Wolf, we have chosen some of the most representative recordings by sopranos Elisabeth Schwarzkopf and Régine Crespin, accompanied by pianists Gerald Moore and John Wustman.

Mignon (Kennst du das Land?)

G. Moore provides an introspective introduction, maintaining the fluidity of the phrase and following the melody. J. Wustman chooses a slightly more settled movement for the piano introduction, emphasizing the syncopated accompaniment and focusing attention on the middle voice. Both sopranos create long and expressive phrases with remarkable diction, following the sinuous profile of the melody. Soprano E. Schwarzkopf accentuates the diction more, approaching a speech-like singing style. A more prominent sound can be heard from pianist J. Wustman, who creates more tense moments together with R. Crespin, especially in section C. As the piece approaches its climax, the nuances of contrast are more evident in the interpretation of E. Schwarzkopf and G. Moore, while R. Crespin achieves a much greater *crescendo*. In both selected versions for analysis, the interpretive refinement and extensive stylistic knowledge of the artists are clearly evident.

Mignon I (Heiss mich nicht reden)

There are several significant differences between the two interpretations. The tempo chosen by E. Schwarzkopf and G. Moore in the first section is slower, but in the middle part, the eighth notes have a more fluent motion. Each word carries meaning, and through the nuances and timbral colors used, the vocal discourse approaches speech. The accompaniment is expressive but characterized by simplicity. The slow rhythm of a funeral march is conceived with a legato that unites the entire passage. Fluidity is a characteristic element of the interpretive vision of soprano R. Crespin and pianist J. Wustman. The sound is more present in the accompaniment as well as in the solo discourse, with accents and crescendos being more emphasized.

Mignon II (Nur wer die Sehnsucht kennt)

The two interpretive visions are similar in terms of expression. The accompaniment is more settled with G. Moore, even in tense moments, while J. Wustman prefers a more uneven and precipitate movement in the triplet figures. Both sopranos deliver long phrases with ample breaths and a gradually building *crescendo* towards the climax of the lied. G. Moore constructs the *crescendo* together with E. Schwarzkopf, reaching a culmination that does not exceed the *forte* dynamic. The release of tension occurs earlier through a more pronounced *decrescendo* and *ritartando* than in J. Wustman's interpretation, which maintains a fuller sound and a more flowing tempo until near the end of this fragment. The *Coda* evolves with a *ritartando* in J. Wustman's

performance, while G. Moore maintains the same tempo and an intimate sound until the final chord.

Mignon III (So lasst mich scheinen)

The initial theme introduced by the piano creates an ethereal atmosphere with each appearance throughout the lied. This is highlighted in G. Moore's interpretation, as he emphasizes the melody with impeccable *legato* and delicate touch, keeping the syncopations in the background and maintaining a constant fluency. The bass is more prominent in the accompaniment played by J. Wustman, and the tempo is slightly more settled, while R. Crespin uses a fuller voice and a *legato* singing style without dynamic contrasts. In the climactic moment at the end of the lied, she performs the octave descent through a *portamento*, and E. Schwarzkopf builds the final moment together with the pianist. G. Moore once said about her, „She is the only soprano in the world who can sing this last phrase as Wolf wrote it [...] it requires the technique of a virtuoso.” The postlude brings back the calmness and ethereal atmosphere in both interpretations.

V.2. Comparison of lieder by Schubert in the editions *Franz Schubert's Werke, Serie XX* (Pub(d). Breitkopf & Härtel) and *Urtext der Neuen Schubert-Ausgabe, Vol. 1* (Pub(d). Bärenreiter)

After comparing the lieder *Erlkönig*, *Gretchen am Spinnrade*, *Schäfers Klagelied*, *Meeres Stille*, *Heidenröslein*, *Jägers Abendlied*, *Wandrer's Nachtlied*, *Rastlose Liebe*, *Erster Verlust*, *3 Gesänge des Harfners* and *Ganymed* in the two editions, we have found that the main differences lie in dynamic notation, and very few differences relate to phrasing. Most of the accents present in the *Urtext der Neuen Schubert-Ausgabe* edition by Bärenreiter are notations for *decrescendo* in the *Franz Schubert's Werke* edition by Breitkopf. The accent can indicate either a sudden or gradual *decrescendo*, which is why the notations in the Breitkopf edition cannot be considered inconsistent with the original. In the *Urtext der Neuen Schubert-Ausgabe* edition, the execution of ornaments is notated above the portative. This one may be more complex, but the scores in the Breitkopf edition are also faithful to the manuscript, and contain all the essential indications.

FINAL CONCLUSIONS

This project combines both my personal desire for knowledge and improvement in the art of accompaniment, as well as the discovery of new works that will enrich my repertoire. The research work undertaken has led to the discovery of lesser-known lieder that are not frequently performed in our country, but which fully deserve a place in a concert program. These compositions belong to C. F. Zelter, F. Hensel, or even F. Schubert, and have remained in the shadow of other popular works from that period. One of the main objectives of this research, as well as an important personal contribution, is to bring them back to the attention of the public and performers through recitals and a detailed presentation. Several stages of organisation and systematization, musical analysis, classification, and comparison of reference interpretations and editions used for the analysis of some of the works mentioned in the thesis, have been completed. The significant aspects of each mentioned lied have been listed, debated, and demonstrated with the help of numerous musical examples. The classification of different types of accompaniment and their organisation according to the presented works provide artists with a clearer and professionally superior perspective, facilitating repertoire selection. Additionally, tables have been created encompassing the main characteristics of each analyzed lied, conclusive elements of the genre's evolution through the presented works, or a synthesis of the performed interpretative analyses.

Through all the aspects listed above, this research will serve as an educational, inspirational or referential support for further specialized studies.

APPENDIX 1

Table of lieder by Schubert analyzed in the thesis

Title	Opus number	Year of composition
<i>Erlkönig</i>	D. 328	1814
<i>Gretchen am Spinnrade</i>	D. 118	1814
<i>Schäfers Klagelied</i>	D. 121	1814
<i>Meeres Stille</i>	D. 216	1815
<i>Wandrer's nachtlied</i>	D. 224	1815
<i>Erster Verlust</i>	D. 226	1815
<i>Heidenröslein</i>	D. 257	1815
<i>An den Mond</i>	D. 259	1815
<i>An den Mond</i>	D. 296	1815
<i>Der König in Thule</i>	D. 367	1816
<i>Jägers Abendlied</i>	D. 368	1816
<i>3 Gesänge des Harfners: Wer sich der Einsamkeit ergibt</i>	D. 478	1816
<i>3 Gesänge des Harfners: An die Türen will ich schleichen</i>	D. 480	1816
<i>Auf dem See</i>	D. 543	1817
<i>Ganymed</i>	D. 544	1817
<i>Prometheus</i>	D. 674	1819
<i>Rastlose Liebe</i>	D. 138	1821
<i>3 Gesänge des Harfners: Wer nie sein Brot mit tränen ass</i>	D. 479	1822
<i>Der Musensohn</i>	D. 764 b	1822
<i>Kennst du das Land (Mignon)</i>	D. 321	1826
<i>Heiss mich nicht reden (Lied der Mignon)</i>	D. 877	1826
<i>So lasst mich scheinen (Lied der Mignon)</i>	D. 877	1826
<i>Nur wer die Sehnsucht kennt (Lied der Mignon)</i>	D. 877	1826

APPENDIX 2

Lieder analyzed in the thesis – 19th century compositions inspired by the same poetic text

Composer	<i>Erlkönig</i>	<i>Wandrer's nachtlied</i>	<i>Kennst du das Land</i>	<i>Nur wer die Sehnsucht kennt</i>	<i>Heiss mich nicht reden</i>	<i>So lasst mich scheinen</i>
C. F. Zelter	1807	1810-1813	-	-	-	-
L. van Beethoven	-	-	-	1807	-	-
F. Schubert	1815	1815	1826	1826	1826	1826
C. Loewe	1817	-	-	-	-	-
F. Hensel	-	1825	1822	-	-	-
R. Schumann	-	-	1849	1849	1849	1849
H. Wolf	-	1889	1889	1889	1889	1889