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A Study of Mignon's Lied in Selected Settings

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A STUDY OF MIGNON'S LIED

IN SELECTED SETTINGS

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This Thesis submitted by Robert E. Norton in partial fulfillment of the requirements for the Degree of Master of Arts from the University of North Dakota is hereby approved by the Faculty Advisory Committee under whom the work has been done.

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PREFACE

In Goethe's novel, Wilhelm Meisters Lehrjahre, certain lyric poems are included which are incidental to the telling of the tale. One of these is a poem only twelve lines in length, a single stanza, which has come to be known as Mignon's Lied. Goethe intended it as a poem to be sung, and the composers of the day were attracted to it immediately. The first settings of the poem were written within the publication year of the novel, 1796, and they continued to appear for almost a century. Numbered among those who created musical settings for it were some of the most noted composers of the nineteenth century.

The object of this study is to examine a selection of these settings through textual and musical analysis. The product of the study is a descriptive evaluation of the treatment given to the text by the composers whose settings are used. The time period covered by the initial publication of the settings extends from 1796 to 1888. During this period great changes occurred in the compositional techniques of the Lied. The text is the constant factor over which these differences of evolving musical practice and the individual creative resources of the composer are laid.

Chapter I is devoted to a brief sketch of the literary tradition from which Mignon's Lied sprang and the level of development of solo song in Germany which antedated the appearance of the first of the settings. An attempt is made to show how the new lyricism, which came

to life in German poetry during the second quarter of the eighteenth century, joined with the growing fund of musical resources which was to culminate in the mature Lied.

Chapter II discusses Mignon's Lied in relation to the novel in which it appeared and touches upon some of the problems of interpretation appropriate to the poem.

Chapter III takes up the question of the lyric properties of Mignon's Lied. Clarity, simplicity of language, appropriateness of imagery, richness of repetition, and the organization of meter are discussed.

Chapter IV contains a discussion of the selected settings. These include works by Karl Friedrich Zelter, Ludwig van Beethoven, Franz Schubert, Robert Schumann, Peter Tchaikovsky and Hugo Wolf.

Chapter V provides a brief comparison of the settings and a conclusion.

I wish to acknowledge my indebtedness to Dr. William R. Boehle for his guidance in this study. I wish to thank Dr. Donald W. McCaffrey and Dr. Ronald Engle whose aid has been of great value to me in the preparation of this paper. I am grateful to Dr. Roger Wilhelm for his patient and meticulous guidance in the preparation of the text of this paper and the musical literature presented in the lecture-recital based upon it. I wish to thank Miss Lois Ward who aided materially in the preparation of the song literature.

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ABSTRACT

The focus of this study is the various treatments given by composers to a twelve line poem by Johann Wolfgang von Goethe. The text is the common factor over which the differences of approach and treatment are laid by composers in compositions which range in time of initial publication from 1796 to 1888. The condition of the Lied immediately prior to the publication of the first of the settings is taken as the starting point, since all of the chosen settings may be classified as Lieder. The composers whose works are discussed are Karl F. Zelter, Ludwig van Beethoven, Franz Schubert, Robert Schumann, Peter Ilyich Tchaikovsky, and Hugo Wolf.

The method employed was a textual and musical analysis of the chosen compositions. The discussion covers the treatment of the text in respect to the alteration, deletion, repetition, and addition of words. The repetition of entire lines of the poem is also discussed. The placement of musical dramatic crises in relation to the words is covered also. The discussion of the musical aspects of the settings centers on harmonic analysis, the changing role of the piano in vocal music, changes in melodic motion, and alterations of form.

The results of the study show that there are recognizable differences which reflect the general conditions of song literature at the time of the composition of the various selections and that there

were various recognizable developmental trends which evolved throughout the nineteenth century.

CHAPTER I

THE LYRIC POEM AND THE NEW LIED

During the second quarter of the eighteenth century what might be termed "post-baroque poetry" began to appear.[1] A portion of it reflected a new lyricism which was intellectually linked with the Enlightenment.[2] It strove to be rational and naturalistic. This meant in terms of practice that the lyric poems were simple and unadorned and that they dealt with nature and what was thought to be most natural in man. These poems were comparatively short, and they usually dealt with a single idea or emotion. Direct description was substituted for the elaborate metaphor of the Baroque style. The words chosen and the mode of expression changed markedly from the Baroque practice, since the lyricist was no longer speaking primarily to his fellow poets and a select group of adherents. Under the impact of the Enlightenment the poet sought to communicate with the common man. The post-baroque lyric poet wished to be understood by the ordinary person who had little patience with the erudite practices of the Baroque poets whose tastes and means of expression had been the prevailing fashion throughout the seventeenth century. The common man and the concerns which filled his life were

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[1] R. Hinton Thomas, Poetry and Song in the German Baroque (Oxford: Clarendon Press, 1963), p. 99.

[2] Ibid.

considered close to nature. For this reason his position was envied, and his occupations and emotions were recorded in words taken from his own vocabulary. At its best this movement produced great art. At its worst its product was merely fatuous. The former is aptly described by C. Day Louis as "the lyric which communicates simple matters in a simple way . . . a kind of poetry that commends itself to the ear."[3]

The practice of dealing primarily with sensations and ideas reduced the scope of the lyric poem. Louis finds this to be true of lyric poetry in all times and places. "We think of the lyric as the purest and the simplest form of poetry. It is a poem which expresses a single state of mind, a single mood, or sets two simple moods one against the other."[4]

Many of the leading men of the fields of poetry and music were affected by the ideas and ideals of the rationalists, notably that of the brotherhood of man. This idea, once it was embraced, joined easily with the notion that poetry and music would come closer to artistic truth through submersion in the common culture.

In further pursuit of the ideal, plain, flowing melodies were called for to accompany the simple verses. In view of the importance attached to the words, the melody was to be no more than a simple adornment and was to enhance but never obscure the words.

This new Lied, as it was called, in its initial phases, proved inimical to the production of vocal music of any real worth. In spite

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[3]C. Day Louis, The Lyric Impulse (Cambridge: Harvard University Press, 1965), p. 51.

[4]Ibid., p. 3.

of this it became increasingly popular. Collections of the new Lieder were prepared which often ran into several editions. Probably the popular of these was Sperontes' Die Singende Muse an der Pleisse which was published in a series of five editions between 1736 and 1751.[5]

Beginning near the middle of the eighteenth century, Berlin gradually became the center of German song composition. Many of the most productive composers were in residence there and were either directly connected with, or were heavily influenced by, the court of Frederich the Great (1712-86). These men eventually became known as the Berlin School. Their Lieder were usually written in strophic form so that the melody which accompanied the first was repeated with each of the following stanzas as in a folk song. The declared rules which governed their compositions indicated that their songs were to be syllabic and were to follow the meaning of the words. Only the simplest accompaniments were to be used and these were to be held completely subordinate to the melodic line.[6]

The compositions of the Berlin School do not appear to have been influential in the field of the Lied. Their importance lies in the fact that they provided definitions of function and a foundation of practice which was used productively and built upon by the following generation of northern composers.

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[5]Max Friedlaender, Das Deutsche Lied im 18 Jahrhundert, (3 vols.; Hildesheim: Georg Olms Verlagsbuchs-handlung, 1962), vol. II, p. 83.

[6]Donald J. Grout, A History of Western Music (New York: W. W. Norton, 1960), p. 434

Among the most important of these was K. F. Zelter, who, in company with other young Berlin composers, began to move even farther from the dry moralism of the Baroque Period by taking up the inspiring lyrics of the young Goethe and other new lyric poets.

CHAPTER II

MIGNON'S LIED IN CONTEXT

Mignon's Lied appears at the end of chapter eleven in Book Four of Goethe's classic novel, Wilhelm Meisters Lehrjahre. It is described by the author as an irregular duet sung by Mignon and the Harper.[1] Mignon is an unfortunate child of Italian birth whom the hero of the tale, Wilhelm Meister, has taken from a band of itinerant players with whom she was suffering much abuse and neglect. The Harper is a half-demented priest, also an Italian, and in reality Mignon's father. He is doing penance for his sins by wandering through the chilly north countries playing his harp and singing his songs. On a trek through Germany he has become a part of Wilhelm's strangely assorted household, because Wilhelm does not consider him capable of fending for himself. On the occasion when the Lied is sung Wilhelm is lying in a room at an inn recovering from an encounter with a band of road agents. Mignon and the Harper are in the room also, but they are scarcely aware of his presence as they dream of being loved and of returning to the home from which they have been separated for so long.

The poem is rather short, being only twelve lines in length, and the language is simple and direct. The simplicity of the language

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[1]Goethe's Werke In Sechs Bänden (6 vols.; Ansbach: C. Brügel & Sohn, 1949-1952), vol. III, p. 318.

gives a moving emphasis to the stark personal tragedy being expressed by the singers.

Nur wer die Sehnsucht kennt,
Weiss, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh ich ans Firmament
Nach jener Seite.
Ach! der mich lebt und kennt,
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt,
Weiss, was ich leide![2]

It is a sad song, and perhaps it is only the genius of its creator that delivers it from the odium which came to be attached to the complaining songs of lost love and unmendable hearts which became so popular during the later part of the eighteenth century in Germany and which Goethe came to detest so heartily in his later years.[3]

The tendency to view the poem as a conventional love song directed from the heart of Mignon toward her guardian, Wilhelm Meister, has been almost universal. Such an assumption, however, is made precarious by the presence of Wilhelm in the room rather than "in der Weite" (far away) and also by the fact that she shares the song with the Harper. The matter of Wilhelm's presence might be dealt with by recalling that certain romantic conventions were popular in those days, among which was the image of the "unattainable love" who, by reason of special circumstances, was far removed from the reach of the lover even

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[2]Ibid. The author's translation may be found in Appendix A together with a selection from other sources.

[3]Romain Rolland, Goethe and Beethoven, trans. by G. A. Pfister and E. S. Kemp (New York and London: Harper and Brothers, 1931), p. 115.

though quite close at hand. This explanation would apply very well to Mignon's condition, since she is a retarded child of fourteen years and is an object of protective pity on the part of her guardian. But what of the Harper? Can it be a love song for him also? It can be made so only with the greatest difficulty. He is a half-mad celibate who has spent his productive years in deepest mourning over the sole romantic adventure of his life. The words of the poem fit his condition well enough and without the elaborate apology employed above in the case of Mignon, but the idea that he would sing of it in this way is inconsistent with his character.

The idea that the song might be treated as a touching complaint of two expatriate Latins longing for their sunny homeland has been largely neglected. The theme of homesickness in the incidental poetry of the novel has been popularly limited to that most admired of all German lyric poems, Kennst du das Land, which is also sung by Mignon. It occurs at the opening of Book Three and tells of the longing of the unhappy child for a return to her own home where the lemons and the oranges grow. This poignant desire to return to the home of her early childhood is prominent in the character of Mignon. Since she is so touchingly homesick in Book Three, might she not continue to long for home at this particular juncture in Book Four, and might her unidentified father, the Harper, not share in this sentiment also? The idea is most strongly urged by the expatriate condition of the two singers and the words of the poem:

> Ach! der mich liebt und kennt,
> Ist in der Weite.

There is an ambiguity about these two lines which invites various interpretations,[4] one of which is that the singers are separated from those who know and love them best and from all that is most congenial to them. It may be said, therefore, that by the intention of the author and in keeping with the character and circumstances of Mignon and the Harper, they are singing a song of exclusion from the love of their family and separation from their home.

It may be further concluded that Goethe, who did not feel it was necessary to explain the matter, placed these two uprooted people together in this scene and gave them each a share in the song, because their emotional dislocations are distinctly parallel. They have both been shorn of love and home, and the sins of the father are being borne by the child. The fates have brought them together to share a common grief. If it had been the intention of the author, the Harper might easily have been excluded from the scene, since his presence there is not pivotal to any action that either precedes or follows it. Capell's assumption that Goethe's inclusion of the poem at this point was merely expedient, a clumsy and unfortunate gesture toward form, must be answered through the question of whether the artist creates by accident or by design. The truth must be that the artist prepares his work with both and when they are properly combined they function as schooled

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[4]This ambiguity springs more from the troublesome context in which the lines are spoken than from any obscurity of language or metaphor. Richard Capell's easy dismissal of the contextual problems is tempting: "There it (the poem) was tossed more or less by chance, because a song was wanted and this one came to hand." See his Schubert's Songs (New York: Macmillan, 1957), p. 219. But if this explanation were accepted one might be doing a great disservice to the poet, and limiting one's understanding of the poem as well.

instinct. After reducing the choice in this way, it seems preferable, since the work of art is his, to place one's confidence in Goethe.

Further contextual damage is dealt to the poem when the Harper is removed entirely from the scene. This is done by fourteen of the fifteen composers of whose work information enough is available upon which to base a judgment. Schubert does this in five out of the six settings which he composed for the poem. The omission of the Harper is significant. If there is to be a love song one must have the proper ingredients. Therefore, most of the composers who have been moved to set the poem to music have produced a solo song for a woman's voice.[5] Schubert was aware of the presence of the Harper in the room, but he chose to give his finest settings exclusively to Mignon as the most effective and appealing image to receive his artistic projections.[6] As indicated above, Schubert was not alone in taking this approach to the poem. Out of the twenty-six settings recorded by Friedlaender, only three are duets.[7] The song, however, does not belong to Mignon alone, it belongs to the Harper as well.

Mignon was a homeless abused child when Wilhelm found her. The Harper, her unidentified father, was homeless as well. Together they

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[5]Eric Sams, The Songs of Hugo Wolf (London: Methuen and Co. Ltd., 1961), p. 121.

[6]In his penultimate setting of the poem, Op. 62, No. 1, Schubert acknowledges the presence of the Harper. It is a duet.

[7]Friedlaender, op. cit., vol. II, p. 191.

sang a song of home and loved ones, but the composers who set the lyrics have generally neglected the Harper and have given their attention and their songs to Mignon.

CHAPTER III

MIGNON'S LIED AS AN EXAMPLE OF LYRIC POETRY

The lyric qualities of this poem can not be seriously questioned. The qualities of the lyric poem adopted by the post-baroque poets continued through Goethe's time and are still valid today. A lyric poem is one which is singable and one which deals primarily with ideas and emotions rather than events. Mignon's Lied answers the definition admirably on both counts.

Johann Mattheson (1681-1746), a Hamburg composer who is remembered chiefly as a theorist,[1] thought that another important property of any poem was that it should come to rest periodically before the final cadence.[2] In Der vollkommene Capellmeister (Hamburg, 1739), he presents a comparison of two poems which he contrived himself and in which he illustrates his contention.[3]

> Wesen, das nicht nur die Zeiten
> Und der Ewigkeit erfüllet;
> Nein, aus des vollkommenheiten
> Selbst das Meer der Ewigkeiten
> Wie ein kleines Bächlein quillet;

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[1] Donald J. Grout, A History of Western Music (New York: W. W. Norton, 1960), p. 339.

[2] R. Hinton Thomas, Poetry and Song in the German Baroque (Oxford: Clarendon Press, 1963), p. 92.

[3] Ibid.

Und des Grösse doch nur Güte:
Dich verehret mein Gemute.[4]

He follows this rather complex verse with a second of much simpler construction:

Klarer Spiegel meines Leidens
Nimm auch meine Zähren an.
Lass die lispelnden Crystallen
Sanfte, sanfte niederfallen!
Dass zu deinen Silber-Wellen,
Sich mein Tränen-Tau gesellen,
Und zu Perlin werden kann.[5]

In the first poem the full meaning and resolution of the stanza is withheld until the final line. There can be no sense of rest for the singer or the listener until it is delivered. In the second poem there are three short sentences which together make up the artistic whole. Moreover, in poem number one, the sentiments of the poet are expressed in sweeping metaphors, a characteristic of Baroque poetry to which Mattheson was firmly opposed, whereas, in poem number two, the images called up are placed on the natural plane and are familiar, even though highly imaginative. The strained syntax of the first poem results from an attempt to express thoughts which are, in a sense, beyond the power of language. The second poem, because it deals with familiar things expressed in a straightforward way, flows more gracefully.

An example of markedly unmusical versification is represented by this stanza taken from the work of Daniel Casper von Lohenstein:

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[4]Ibid. The author's translation may be found in Appendix B. See Mattheson.

[5]Ibid. Translation Appendix B.

Narziss, der seinen Durst allhier zu löschen meinte,
Geriet, in sich verliebt, durch diesen Quell in Glut,
Durch Kält und Brand ins Grab. Alleine diese Flut,
Die ihm zum Sterben half, doch bald den Tod beweinte,
Bezeugt, wie sehr sie ihn des Lebens schätzet wert,
Weil sie die Blumen netzt, in er ward verkehrt.[6]

The sentiments expressed are attractive enough, but the meter is irregular and the phrasing is extended and uneven. It would have been considered distinctly unmusical by the German lyric composers of the eighteenth century.

A selection of verse from the work of Johann Arnold Ebert (c. 1700-60) furnishes still another example of what lyric poetry should not be:

An dieser schattenreichen Linde,
Wo schon mein Vater schlief und sung,
In deren grunlich braune Rinde
Ich neulich Phyllis Namen schlung,
In diesem Klee, an diesem Bache,
Der meine Schafe tränkt und kühlt,
Hier lieg ich, spiele, singe, lache
Und schliefe, wenn ich gnug gespielt.
Ich sehe meine Schafe weiden
Und weide mit, da ich dies seh.
Ich weide mich in tausend Freuden
Und sie sich in dem fettsten Klee.
Oft lass ich Stimm und Leier klingen,
Dann essen sie noch eins so sehr,
Und hör ich wieder auf zu singen,
So blöken sie und fordern mehr.[7]

The first verse offends against Mattheson's rule concerning points of rest. In the second verse, his style improves considerably in this respect, but this improvement is more than offset by a worsening in poetic imagery. The picture of a flock of sheep raising their

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[6] Ibid., p. 93. Translation Appendix B. See Lohenstein.

[7] Ibid., p. 101. Translation Appendix B. See Ebert.

heads to bleat for more music is more likely to have moved the singer's listeners to merriment than to enjoyment and admiration for the song.

Imagery is important to poetry. A composer can achieve a desired effect by placing two or more sounds together or by placing a single sound within a given context, but the poet is dependent for the most part upon the images which his words create in the minds of his readers. If the poet wishes to be understood, he must choose his words carefully. The theatre patron who laughs when he is supposed to cry may not be deliberately scornful of the poet's lines, he may be reacting in a purely visceral way to the image which he has before him. He has failed, however, to understand and to sympathize fully with the vision of the poet. This poetic pitfall can not be avoided completely, for the poet can not hope to anticipate all of the reactions of his listeners, but the more obvious errors can be avoided.

In Mignon's Lied, the length of the periods--that is, the distance between the inception of the thought and the point where the thought and the mind of the listener come to rest--are within the proposed standard. If the length of the periods in Goethe's text is gauged by the number of stresses contained in each, the following pattern emerges:

Nur wer die Sehnsucht kennt,
Weiss, was ich leide! 7
Allein und abgetrennt
Von aller Freude,
Seh ich ans Firmament
Nach jener Seite. 12
Ach! der mich liebt und kennt,
Ist in der Weite. 7
Es schwindelt mir, es brennt
Mein Eingeweide. 5
Nur wer die Sehnsucht kennt,
Weiss, was ich leide! 7

The stress pattern in Mattheson's standard verse runs:

Klarer Spiegel meines Leidens
Nimm auch meine Zähren an. 8
Lass die lispelnden Crystallen
Sanfte, sanfte niederfallen! 8
Dass zu deinen Silber-Wellen,
Sich mein Tranen-Tau gesellen,
Und zu Perlin werden kann. 12

Thus it appears that the shorter periods in Goethe's text might be short enough to please even the most simplistic of critics, and the longest is equal to the twelve-stress period of Mattheson's standard. Mattheson's periods are less varied in length, but the alteration and wide variance of Goethe's lyric does not place it outside the bounds of grace and should be welcome to those who complain of the monotony of the strict lyric verse.

Mignon's Lied makes some use of metaphor, but it is epigrammatic, almost too terse to be understood.

(1) Seh ich ans Firmament
Nach jener Seite.

Mignon is pictured looking up to the heavens on every side, thus projecting an image of isolation.

(2) Ach! der mich liebt und kennt,
Ist in der Weite.

This is the metaphor involving the romantic convention that was discussed above. It is easily interpreted in substance, in spite of the difficulties of application which it engenders within its context. In company with the first example given above it makes up the only metaphorical reference to be found in the poem. The two are separate in the sense that the eidetic faculty is given rest between them by a period and a reviving exclamation, thereby easily escaping the rather

tiring ramifications illustrated in Mattheson's first example. The language of the poem is simple to the point where it verges upon vulgarity in that the term Eingeweide, which stands at the dramatic climax of the poem, may be translated as "viscera" or "entrails." Perhaps that is precisely what Goethe meant, and it is only an English-American sense of propriety that demands that the "heart" be thought of exclusively at this point rather than think of it in company with a number of other conventionally less romantic organs. Such baldness of expression tautens the emotional effect and projects an image which is novel and compelling.

The felicity of Goethe's choice of poetic imagery is evident in this poem. Seh ich ans Firmament . . . Here there is none of the tiredness and unfortunate choice of detail which plagues Ebert's verses. The emotion is genuine and the means of expression are effectively chosen and deftly delivered. True to the lyric dictum, Goethe does not tell a tale or point up a moral, he simply projects the image of separation from love and home.

Of equal importance to the lyric poem, in any period or place in its history, is the matter of repetition.

> Repetition of some kind is integral to poetry. Rhyme is a form of it: so is alliteration: so are the balanced reiterations we hear in the Psalms, and the balanced antithesis of Pope: so is the image that reminds us of an earlier image in the poem.[8]

Mignon's Lied is remarkable for the richness and variety of its repetition. The terminal rhymes fall on alternate lines and are

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[8]C. Day Louis, The Lyric Impulse (Cambridge: Harvard University Press, 1965), p. 39.

consistent throughout the poem. The initial verse ends on a stress, and the answering verse ends on an unstressed syllable. This establishes the pattern for the whole. Internal rhymes appear in the first and second lines with "Nur wer," and "Weiss, was," respectively. "Allein," and "abgetrennt," which follow in the third line are alliterative elements, and the words, "Weiss, was," are alliterative also, in addition to bearing the internal rhyme cited above. "Nach," and "Ach!" create an echo effect tying the first and second strophes together. Assonance is prominent in the terminal rhymes, and the first two lines of the first strophe return as the last two lines of the last strophe, thus serving as a refrain.

The stress pattern in Mignon's Lied is similar to many Lieder in that it has four stresses in the opening line followed by three in the second line, but it is somewhat more elaborate than one might expect, 4 3 3 2 4 3, and is precisely the same for the second half of the poem. The alteration in the number of stresses per line might be expected to cause some difficulty for the composers who felt inspired to create melodies for it, but this technical angularity is repaid in terms of depth of interest in the finished work.

In order to satisfy the tradition of the Lied, Mignon's Lied would have to be lyric in character, include periodic points of rest, be plain in language, be tasteful in imagery, and deal effectively with the elements of repetition. Mignon's Lied answers satisfactorily to each of these requirements. The poem is quite lyric in nature, points of partial or complete rest are supplied at reasonable intervals, and

the language is very plain. Imagery in the poem is well chosen, and the scheme of rhyming and repetition is simple and yet artistic.

CHAPTER IV

THE SETTINGS

Karl Friedrich Zelter composed two settings for Mignon's Lied. The first of these was published in 1796 in Berlin. It was listed as Song No. 5 in the collection, Zwolf Lieder am Clavier zu singen,[1] and it appears in Jode's collection under the title Sehnsucht.[2] This setting is barred in common time and is eleven bars in length, one less than the number of lines in the poem. It is nonstrophic, and there are no repeated words other than those which appear in the poem in its original form (i.e., the first and second lines are repeated to make up the eleventh and twelfth lines). But one word is altered in Zelter's setting, and it stands at the head of that ambiguous line, so vital to the interpretation of the poem, which was discussed above. At "Ach! der mich liebt und kennt," Zelter has substituted "die" for "der" (Figure 1, measure seven), thus injecting a pronoun which not only lends itself less easily to the interpretation suggested above but is feminine as well. The line now reads, "Ah! she who knows and loves me," and the singer, accordingly, becomes a male. This setting, therefore,

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[1]Max Friedlaender, Das Deutsche Lied im 18 Jahrhundert, (3 vols.; Hildesheim: Georg Olms Verlagsbuchs-handlung, 1962), vol. II, p. 191.

[2]Karl Friedrich Zelter, Lieder Balladen und Romanzen in Auswahl, Herausgegeben von Fritz Jode (Nagels Musik-Archive Nr. 60; Hannover: Adolph Nagel, 1930), p. 14.

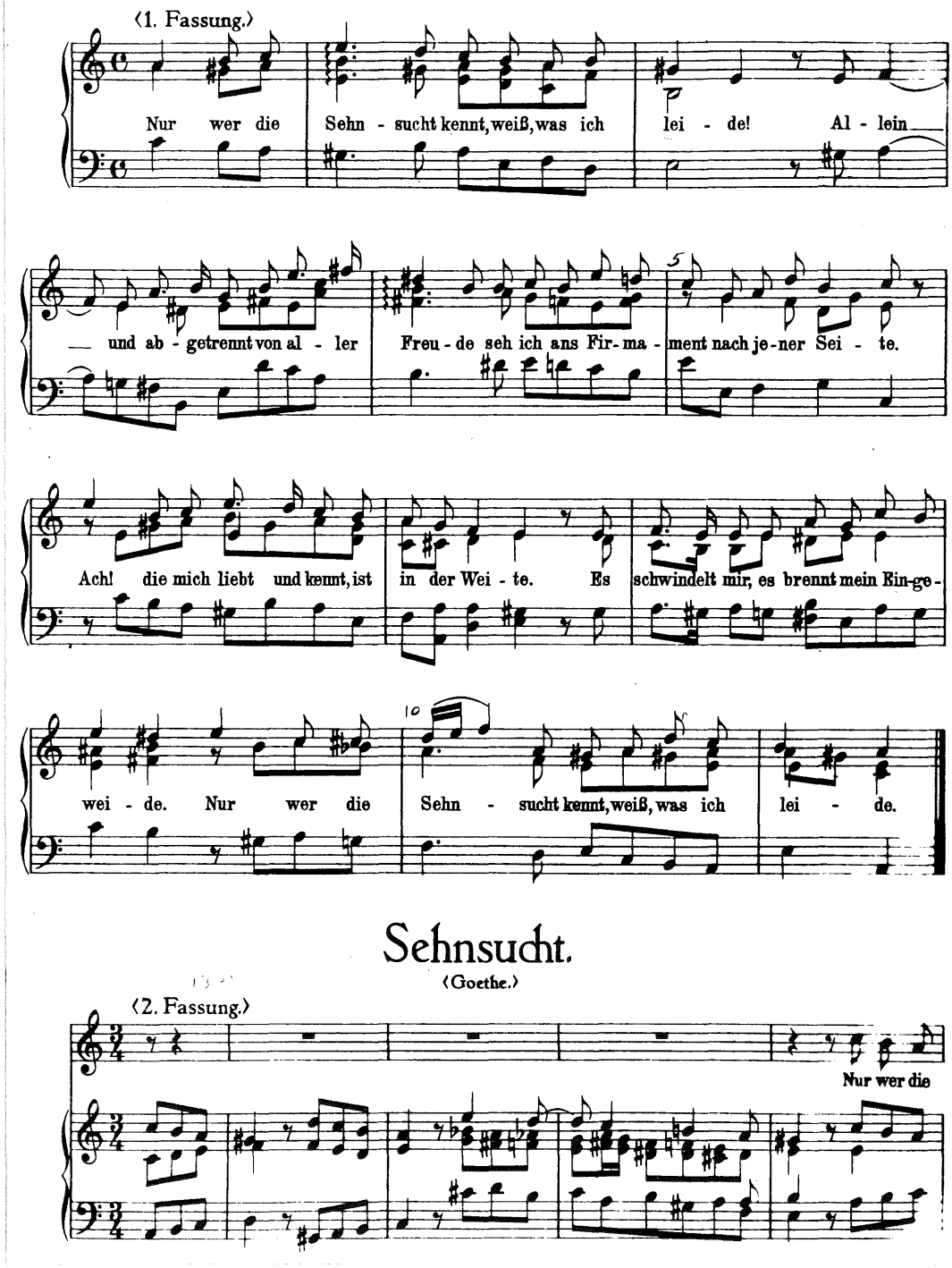

Fig. 1.--Sehnsucht, a setting by Zelter

may be looked upon as a love song from the lips of the Harper. That may have been Zelter's intention, but a more plausable explanation lies behind Zelter's own words written just three years before his death and directed to the aging author of the poem itself.

> I am reading, . . . about the original publication of Wilhelm Meister, which took place, just when I, for the first time, got through your outer skin. A new era had dawned for me out of the deepest affliction. I had just been happily married to my second wife, whom I had known from her childhood . . . [3]

The initial printing of Wilhelm Meisters Lehrjahre appeared in 1796, the same year in which Sehnsucht was first published. There is more than a mere suggestion here that Zelter may have been thinking of his second wife when he composed the setting and especially when he altered that single word, for he continues:

> I could not help being pleased with my own airs, when she sang them . . . For her, I had already in early days written down my first fresh impressions of your songs on a series of leaves . . . [4]

Sehnsucht may be Zelter's own love song then and the only setting of Mignon's Lied written for a male vocalist.

The melody is almost completely syllabic, the only motion on a syllable occurring in measure ten. The melodic meter imposed by the duration and accent of notation follows the poetic meter extremely well with the exception of the treatment given the feminine endings. There are six of these and they conclude each of the antistrophes of the poem. In order to keep faith with the poet and keep his rhyme perfectly intact

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[3]Goethe's Letters to Zelter: With Extracts from those of Zelter to Goethe, trans. A. D. Coleridge (London: George Bell and Sons Ltd., 1887), p. 361.

[4]Ibid.

the composer would be compelled to set these neutral vowels on the second half of a strong beat or to employ some other notational scheme that would effectively point up the diminutive contrast. Zelter fails to do this in any of the six endings. This is not a serious fault and it may be excused on the grounds that the rhythm and inflection of spoken verse and that of composed lyrics are so different that they could not be expected to coincide. It can be done with a fair degree of success, however, as may be seen in the second setting which Zelter created for this text.

The melody which Zelter has composed seems appropriate enough, but it lacks feeling and imagination. According to Goethe the emotion evoked should be one of "traumende Sehnsucht," that is, "dreamy longing."[5] There is a lack of tenderness in the melody which makes the association with "dreamy longing" rather difficult to establish. The melody line is quite simple. The melodic motion is well distributed between e and f', and the widest skip is that of a minor sixth occurring in measure ten. The melodic outline which is employed in the first half of the song is quite similar to that which is employed in the second half, but the differences are such that the piece must be thought of as through-composed.[6] The dramatic contour of the song climaxes in measure eleven on "Sehnsucht."

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[5] Goethe's Werke In Sechs Banden (6 vols.; Ansbach: C. Brugel & Sohn, 1949-1952), vol. III, p. 318.

[6] "Through-composed," meaning that the song has a melody which continues to change through all of the stanzas as opposed to strophic repetition.

Zelter makes use of a variant of the late Baroque binary system in which there are two sections, the first cadencing in the dominant or the relative major and "the second modulating further afield and then returning to the tonic."[7] Section A begins in the key of A minor, rises in a smooth melodic arch and cadences in the second measure on a dominant chord. Melody and harmony resume in what appears to be the key of the dominant and reach a V of the V chord in measure four. This is the point of farthest remove from the tonic key in the harmonic scheme of the song. The progression that leads to this point accompanies the words "Allein und abgetrennt von aller Freude," that is, "alone and separated from all joy." To Zelter this harmonic symbolization may have been a very telling representation of distance and isolation, but the impression is spoiled by the consonance of the B Major chord to which "Freude" is set. This harmony evokes the meaning of the word rather than the mood of the line. Following this there is a rapid modulation to the key of the relative major which cadences in measure five. Section B, which begins in measure six, is similar to section A in harmonic structure up to the middle of measure nine (Figure 1). At this point which is comparable to the middle of measure four in section A, instead of modulating to the relative major, the harmony returns to the tonic key.

Zelter does not indicate a tempo for "Sehnsucht," because he despised the practice. He hated the chronometer, the device used for

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[7]Donald J. Grout, A History of Western Music (New York: W. W. Norton, 1960), p. 418. Zelter varies the procedure by avoiding the distant modulations in the second section.

setting tempi at that time, and he hated those who made use of it. "What can't go stand by itself, to the devil with it!"[8] The tempo which seems most agreeable, however, is approximately ♩=60.

The accompaniment in this song is no more than the term implies. It is only a companion to the melody. It is chordal and with few exceptions moves with the melody line. It is rather thin, having mostly two and three note chords. This is the sort of accompaniment which was favored by the Berlin School. It was as simple as possible and was held completely subordinate to the melody line.[9]

Thus Zelter composed within the musical vocabulary of his time and held to the principles of song composition which were favored by his associates in this, the first of his settings for Mignon's Lied.

In 1808 Ludwig van Beethoven (1770-1827) composed four settings for Mignon's Lied. They were published as a supplement in a German journal, Promethius.[10] Neither of the two settings to be considered here was given an individual title. Setting III. is strophic, and as such, is the only song to be considered in this paper in which the poem is given a strophic treatment.[11] In producing this strophic setting Beethoven placed the last six lines of the poem beneath the first six.

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[8]Goethe's Letters, op. cit., p. 446.

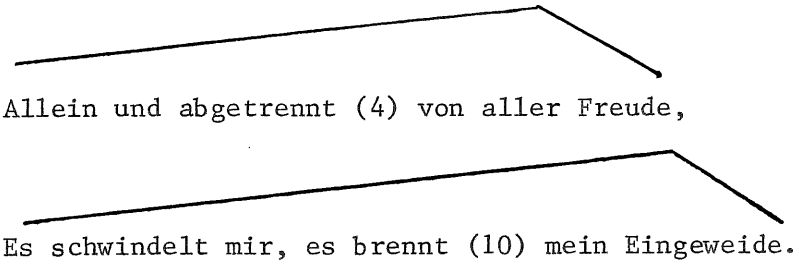
[9]Grout, op. cit., p. 434.

[10]Thayer's Life of Beethoven, ed. Elliot Forbes (2 vols.; Princeton: Princeton University Press, 1964), p. 94.

[11]Although the poem is presented as a single poetic unit of twelve lines (see page 14 above), it may be divided into two strophes of six lines each. Such a treatment of the poem might have been most pleasing to the poet himself. Goethe's disposition toward strophic

Lines		Syllables	Stresses
1	Nur wer die Sehnsucht kennt	6	4
7	Ach! der mich liebt und kennt	6	4
2	weiss, was ich leide!	5	3
8	ist in der Weite.	5	3
3	Allein und abgetrennt	6	3
9	Es Schwindelt mir, es brennt	6	3
4	von aller Freude,	5	2
10	mein Eingeweide.	5	2
5	seh' ich an's Firmament	6	4
11	Nur wer die Sehnsucht kennt	6	4
6	nach jener Seite.	5	3
12	weiss, was ich leide!	5	3

In doing so he has shown two aspects of the poem that might otherwise have been overlooked. First, the stress pattern and the number of syllables are precisely the same for both halves of the poem. The number of syllables alters from six to five quite consistently while the number of stresses follows a pattern of its own with a surprising degree of independence. Second, a dramatic musical climax may be planned to fall in the same place in lines four and ten:



song is interestingly discussed by Frederick M. Sternfeld in his article "The Musical Springs of Goethe's Poetry," Musical Quarterly XXXV, 4 (October, 1949), pp. 511-525.

Although the punctuation of the poem does not indicate it (Goethe reserves his exclamation marks for the two appearances of "leide!") these are the two lines in the poem which lend themselves to climactic emotional expression most readily. Moreover, their placement within the poem is correct for the delivery of the climactic elements. There is a preparation in lines one and two which is duplicated in lines seven and eight, the climax is approached by lines three and nine, and the resolution begins with lines five and eleven (Figure 2).

There are three periods in the piece, the first being made up of three measures and the remaining two of four measures each. There is a fine sense of simplicity and regularity about the song. The melody has two parts which correspond to the harmonic scheme. The first portion of the melody moves smoothly in stepwise motion. All of the intervals are seconds except for one skip of a third in the opening measure. The second portion, which begins on the third beat of measure three, is less conjunct and has greater and more numerous skips. Although the melody must be classified as syllabic, there is more motion on syllables than is to be found in the Zelter setting; there is motion on eight syllables out of thirty-three in each strophe. The melodic rhythm follows the poetic meter rather well in spite of the syllabic motion noted above.

The melody is admirably suited to the poet's expression of "dreamy longing." The easy flow of the opening period is set in comparative contrast to the second period which displays a greater degree of agitation and exclamation. This is indicated by the increased use of skips, and the greater height and more precipitous rise of the

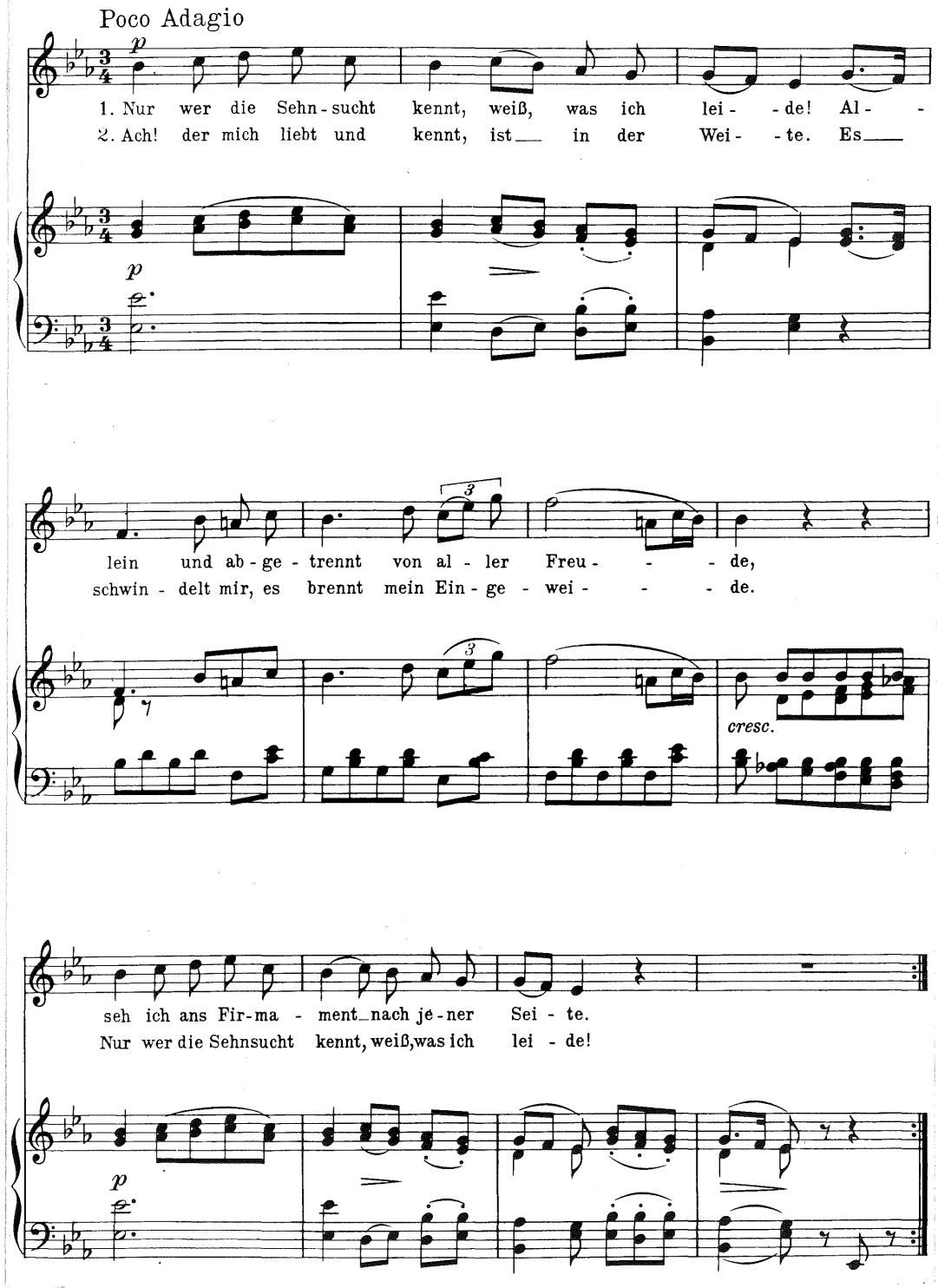


Fig. 2.--Setting III. by Beethoven

melodic arch. The mood is not sharply altered, however, and it is fully restored by a return of the opening theme in period three. The melodic arches rise and fall quite regularly with the periods. The second arch begins in measure three and extends to measure seven. Since it begins at the lowest starting pitch and rises higher than the other two, it includes a suitable preparation for the dramatic climax of the song which occurs in measure six. The preparation and execution of this high point in the song are most effective, and the drop of a minor sixth, also in measure six, reduces the dramatic tension rapidly and effectively before the cadence.

In this setting Beethoven uses the two reprise form. The first reprise begins in E♭ Major and cadences on a tonic chord. The X section begins in measure three in the tonic key but moves quickly from tonic to dominant in measure four. In measure six the climactic note is given to the dominant tone of the new key supported by a tonic six-four chord in B♭. In measure seven the harmony returns to the tonic through a dominant-seventh chord. Thus prepared, the second reprise completes the formula. The harmonic scheme is quite simple and abbreviated, but it is appropriate to the strophic form and to the traditions of the strophic method.

Beethoven was not opposed to tempo markings, as Zelter was, and he indicated one for this piece. It is Poco Adagio, which in this case could be set at approximately ♩=60.

The accompaniment is completely subordinate to the voice line and follows it exactly in the right hand except for portions of measures seven and ten and all of measure eleven. In these places where the

voice falls silent, the voice line is carried through on the treble staff either as a sustained note (measure seven) or as an imitative figure (measures ten and eleven). It is a companion to the melody and no more. The Alberti bass figure is used to add interest during the sustained portions of the melody as in measures four, five, and six. For the rest of the piece the accompaniment is chordal. It adds little rhythmically, but it does provide a pleasant harmonic background against which the melody is heard.

Beethoven's fourth setting is the most interesting. Compared with III. it displays greater technical and imaginative resources (Figure 3). It is in 6/8 meter, is through-composed, and there is some repetition and alteration of the text. Line twelve is repeated after an interpolation of the particle, "ja." Such tampering would almost certainly have enflamed the passions of the poet had he known of it.[12] There are those who say textual alteration is a prerogative of the composer. C. Day Lewis, who is both a poet and a scholar of considerable reputation, maintains that the composer ought to be given free rein to make whatever changes in the text of a poem he feels to be necessary to his purpose.[13] The alteration which Beethoven imposed here is not a disagreeable one nor is it as obtrusive as that which appears in his setting of Kennst du das Land wherein he repeats "dahin" six times in the last fifteen measures of verse one. The repetition in this setting of Mignon's Lied, unobtrusive though it may be, should be noted,

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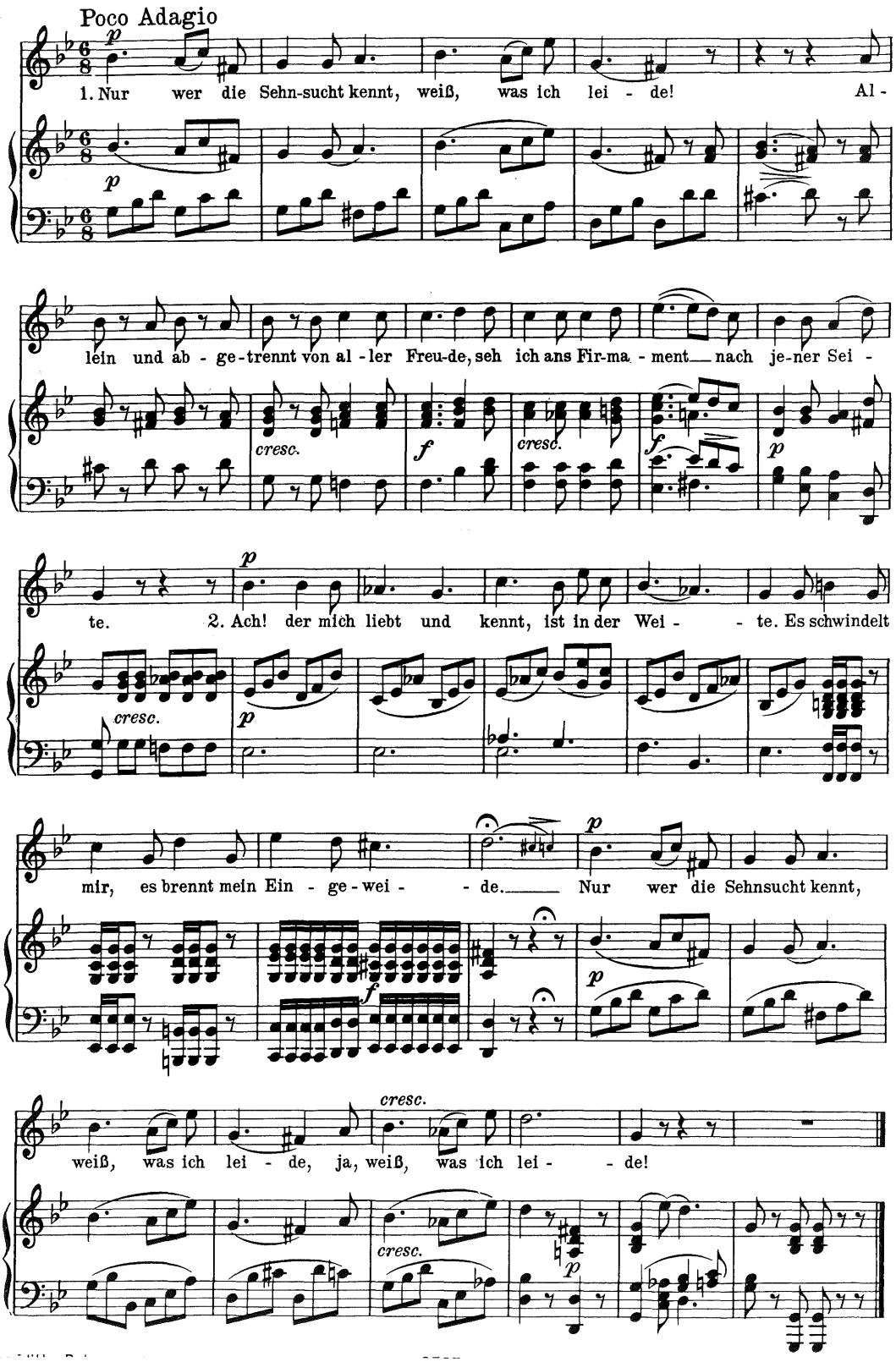
[12]F. W. Sternfeld, Goethe and his Music (New York: New York Public Library, 1954), p. 20.

[13]Lewis, op. cit., pp. 37-39.

Fig. 3.--Setting IV. by Beethoven


Poco Adagio
1. Nur wer die Sehn-sucht kennt, weiß, was ich lei - de! Al -
lein und ab - ge-trennt von al - ler Freu-de, seh ich ans Fir-ma - ment nach je-ner Sei -
te. 2. Ach! der mich liebt und kennt, ist in der Wei - te. Es schwindelt
mir, es brennt mein Ein - ge-wei - de. Nur wer die Sehnsucht kennt,
weiß, was ich lei - de, ja, weiß, was ich lei - de!
cresc.
f
p

however, because it represents an example of what was to come. Schubert, Schumann, and Tchaikovsky all made textual alterations which are measurably greater.

The melody is syllabic, and in this setting there is exacly half the syllabic motion that is to be found in setting III.; eight syllables out of a total of sixty-six in the poem have motion. This helps to produce the somewhat more sombre mood which pervades this setting.

The melody is less appropriate for Goethe's mood of "dreamy longing" than that of setting III., but it is richer in emotional contrasts. The general contour of the melody features a range which encompasses less than an octave and includes apices which occur in measures ten, nineteen, and twenty-six. There are four phrases which are set off from one another by varying degrees of contrast. The first phrase is in g minor and is followed by a contrasting phrase of greater strength and emphasis, still in g minor. This second phrase begins in measure five with little broken figures rising repeatedly from a to b♭. It climaxes in measure ten and subsides gracefully to a cadence in measure twelve. In measure thirteen a legato phrase begins over an arpeggiated accompaniment in the contrasting key of E♭. The following phrase is set off by wide skips in the melody underlined by heavy block chords in f minor which end with an Italian sixth chord which resolves into a D Major chord, the dominant of the tonic key. The first phrase then returns in g minor to complete the song. The successive phrases which make up this melody each approach completion without quite reaching it. When the first phrase is repeated it reaches a full resolution in measure twenty-seven.

Harmonically, this is the most interesting setting to be considered thus far. Zelter's is less interesting because he repeats his harmonic pattern, and since the song is so short he is thus prevented from going very far with his contrasting key material. Beethoven's third setting is least interesting harmonically because of its simplicity.

The two-reprise form is used in this setting also, however the scheme is more complicated. The first reprise includes the first two phrases, both in g minor, and ends in measure twelve. The X section begins with the phrase in E♭ and ends following the fourth phrase in measure twenty. During the fourth phrase there is a modulation back to the tonic key. Thus a modest key cycle is completed providing a perfect example of the small two-reprise form.

The tempo marking is Poco Adagio. The tempo which seems most appropriate is approximately ♩. =50.

The function of the accompaniment in this setting is more active than either the Zelter accompaniment or the one Beethoven created for setting III. The moving eighth-note bass which accompanies the first phrase helps to give a legato feeling to the melody which it requires and which is threatened by the wide skips which it contains. In the second phrase, beginning in measure five, the repeated motive in the voice part, probably intended to represent gusty little sighs, is underlined in the accompaniment with block chords. The eighth note accompaniment returns for the phrase in E♭ , a legato melody which is well served by the arpeggiated chords. The thick sixteenth and eighth note chords which accompany phrase four are vividly expressive of the rising

agitation of this climactic phrase. It is in measure nineteen that the Italian sixth chord occurs with the third syllable of "Eingeweide." Zelter uses the same harmony on the same syllable (see Figure 1, page 20). This is the most dissonant sound to be heard in either piece, and both composers probably use it to press the feeling of agitation reflected in the words at this point; however, in both instances what is implied by the dissonance is contradicted by a consonant climax in the following chord, on the fourth and final syllable of the word. The opening harmony then returns with the main theme with a few small changes appropriate to the final cadential preparation. These include the Neapolitan sixth chord which appears twice, once in measure twenty-five and again in measure twenty-seven.

The dynamic range in the setting extends from piano to forte. Most of the markings are indicated for the accompaniment, however, the dynamic level indicated for the accompaniment should be followed in the voice line.

The rhythm is clear and should remain steady throughout the piece. The increased motion in measure seventeen through nineteen should not become strident or overpower the voice line.

Franz Schubert created a total of six settings for Mignon's Lied, more than any other known composer, and he composed in a greater variety of forms. In addition to the solo settings, he set the poem once for men's voices and once as a duet for soprano and tenor. This present setting, Opus 62, No. 4, (Figure 4) is in the key of a minor. There is some repetition of the text. The first two lines of the poem are repeated in the opening section of the song and are repeated again

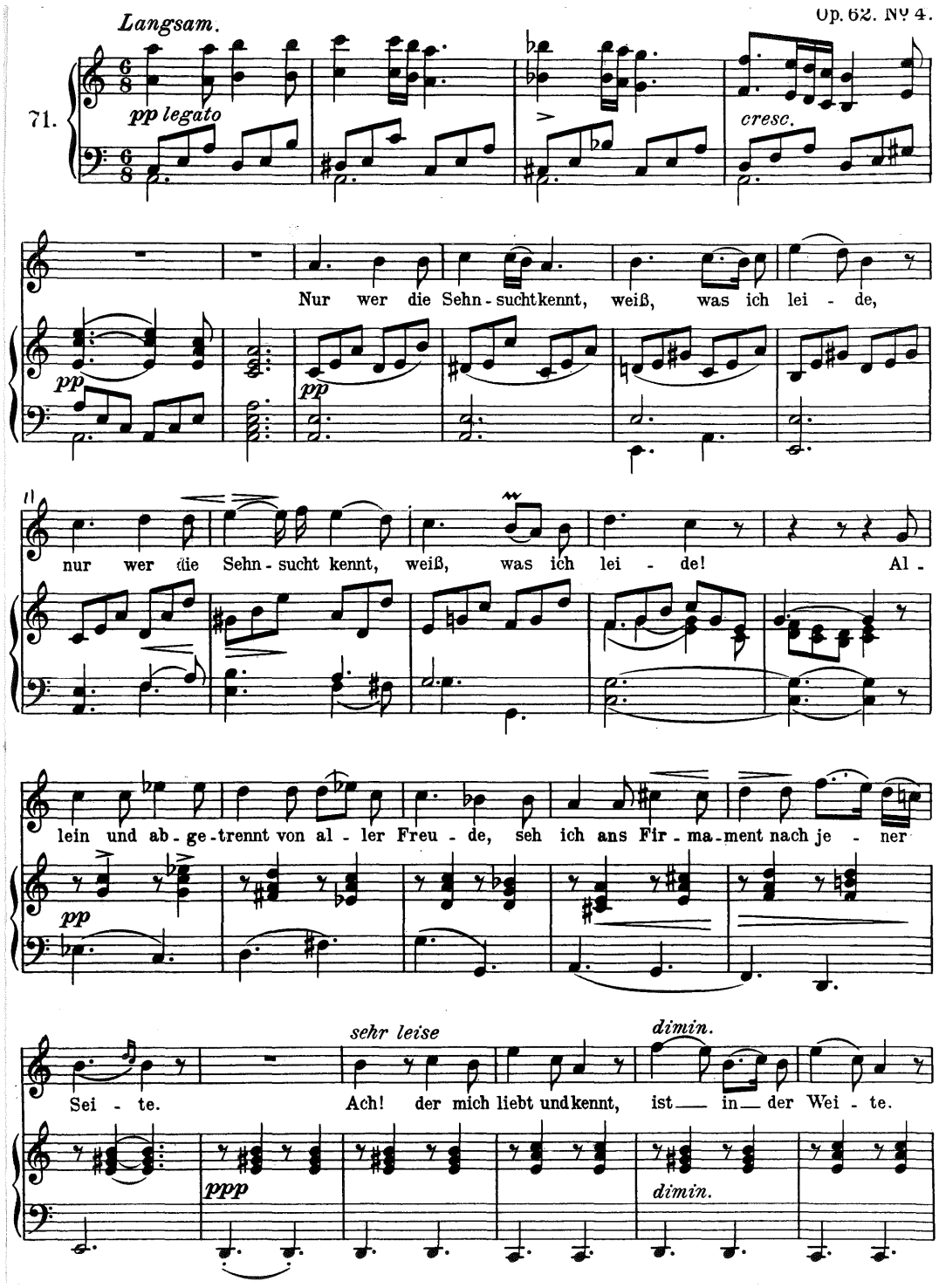
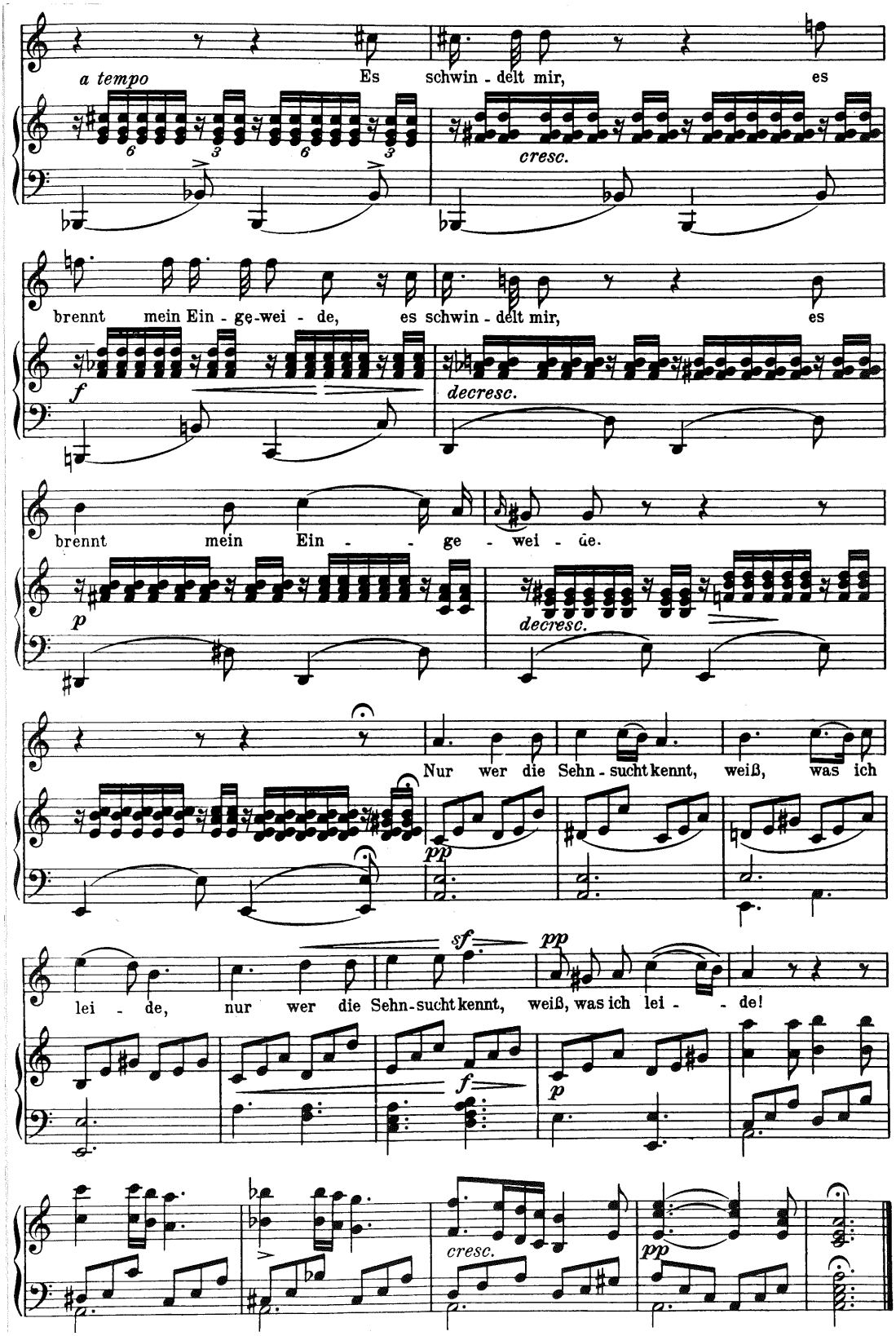


Fig. 4.--Lied de Mignon, a setting by Schubert

Fig. 4.--Continued


a tempo
Es schwin - delt mir, es
cresc.
brennt mein Ein - ge - wei - de, es schwin - delt mir, es
f
decresc.
brennt mein Ein - - ge - wei - de.
p
decresc.
Nur wer die Sehn - sucht kennt, weiß, was ich
pp
sf
pp
lei - de, nur wer die Sehn - sucht kennt, weiß, was ich lei - - de!
f
p
cresc.
pp

in the third section. Lines nine and ten are also repeated, but in all cases there is no feeling that the poem has been materially damaged by it.

The opening section, extending through measure fifteen is made up of an introductory passage of six measures, for the piano followed by two four-measure phrases for both voice and piano. The middle section, beginning in measure sixteen, is made up of two periods of contrasting length, the first being eleven bars and the second seven bars long. The closing section, beginning in measure thirty-four, begins with a repeat of the opening theme for voice and closes with the piano motive which is heard first in the opening section.

Approximately one out of every five syllables has motion. Consequently, the setting has a feeling of delicacy and lightness in spite of the sombre mood which it projects.

The melodic rhythm follows the poetic meter only moderately well. Schubert makes the distinction between those lines which open in the iambic meter and those which open with a trochee with great refinement, but his handling of the feminine endings is rather inconsistent. For the most part they suffer from too great a degree of stress caused by a weakening, through motion, of the stress vowel which precedes them and their coincidence with a metric accent.

Schubert's setting, since it is in the same key as Zelter's, invites comparison. A wide difference in pace is evident in the opening melodic arch. Zelter's rises and comes to rest again in eight beats. Schubert's opening period embraces two motives of eight beats each. The lines which Goethe chose to use twice are repeated, and in

doing so Schubert illustrates the prodigality of his melodic inventiveness. Schubert's second melodic arch, measures fifteen through twenty-one, is also made up of paired motives. This is true of Zelter's second melodic arch as well, but the comparison can not be carried structurally beyond this point. Zelter used a binary form which comes close to being strophic, and it is at this point in measure seven of his setting that the repetition of thematic material begins. What follows is a variation on section A which contains some small changes in melody and the alterations of harmony discussed above (see page 23). Where Zelter begins his variation, Schubert introduces a third theme "sehr leise" (very softly) in preparation for still another which is set in striking contrast.

The general contour of the melody is quite smooth; it is conjunct even in the portions where the greatest degree of excitement is reflected. The range is less than an octave, comprising a major sixth, and there is one full climax. This occurs in measure twenty-nine. In the opening period the melody has a feeling of plaintiveness which becomes rather stark in the second period. In contrast the third period is one of almost violent and grievous complaint. At first, the words come rapidly and in short bursts, but in measure thirty they begin at a slower pace as the spirit of resignation returns. In measure thirty-two a suspension creates the effect of a little melodic sigh as if the struggle were being given up as the voice part ends in this section. It is then left to the piano to complete the dramatic arch and lead the composition back toward the initial mood of the piece. Schubert chose two of the same lines from the poem that Beethoven did

to receive his dramatic climax. But Schubert repeats them with a fine sense of their dramatic potential. They are delivered first as a violent rejection of the work of the Fates and then as a humble and despairing acceptance.[14] In measure thirty-four the entering voice part restores the opening theme and its mood, but this time instead of the melodic decorations that lightened the melody in measures twelve and thirteen there is a sustained f' in measure thirty-nine and a suspension in measure forty in preparation for the final cadence.

Schubert used the ABA form. The A section begins in a minor and cadences in C Major in measure fifteen. The B section begins in c minor. There is repeated use of the E Major chord in measures twenty-one through twenty-five. A contrasting rhythmic and harmonic area, measures twenty-seven to thirty-three, ends on a dominant-seventh chord built on E. This completes Section B. The dominant-seventh chord which completed the section leads to the key of a minor in the return of section A. Section A goes on to a cadence in a minor.

The tempo indicated is Langsam (slowly). In this case a tempo of approximately ♩. =40 is most appropriate. A slower tempo would weaken the rhythmic pulse and a brisker pace would make the mood which is proper to the song difficult to achieve.

The accompaniment which Schubert wrote for this setting is quite important to the song as a whole, and it has its points of

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[14]Goethe presented his characters as being dominated by the Fates. They moved in an intricate pattern which was not of their own doing in its most essential respects. The separation and improbable reunion of characters such as Mignon and her father, the Harper, is a prominent feature of the story attributable only to the work of these lesser deities.

advancement over the accompaniments of Zelter and Beethoven. It provides an introduction, something that is not offered in the others, which helps to set the mood and tempo before the singer begins. It also has a certain degree of independence. Although there is some doubling in the X section, the accompaniment, for the most part, does not outline the melody as it does in Zelter's and Beethoven's work. The familiar arpeggiated bass which accompanies the opening legato section has already been mentioned as the catalyst of quiet and tender feelings. The listener knows, consequently, that the mood has changed when the block chords begin to sound. Beethoven does this with equal effectiveness in the opening periods of his fourth setting, but it is in the setting of the climactic lines that a most striking difference is evident. In Schubert's setting the voice falls silent while the piano once again introduces a section. When the voice part enters it tells in words what the piano part has presaged in wordless sounds. The words come intermittently while the piano continues to carry the composition forward. The scrscendo and decrescendo are heard first in the piano part, and it is the piano which completes the dramatic arch and concludes the section. Without the prominence given to the accompaniment the wide contrasts which appear in this song would be much less effective.

Robert Schumann's setting appeared in 1849 as Opus 98a, No. 3. It is titled Nur wer die Sehnsucht kennt. There is a high level of tension in the song from which the dramatic crises rise and fall. There are two statements of the text (Figure 5), the second of which is not complete. It is a partial reiteration of the preparation and delivery of the chief climax of the song and functions as an extended resolution

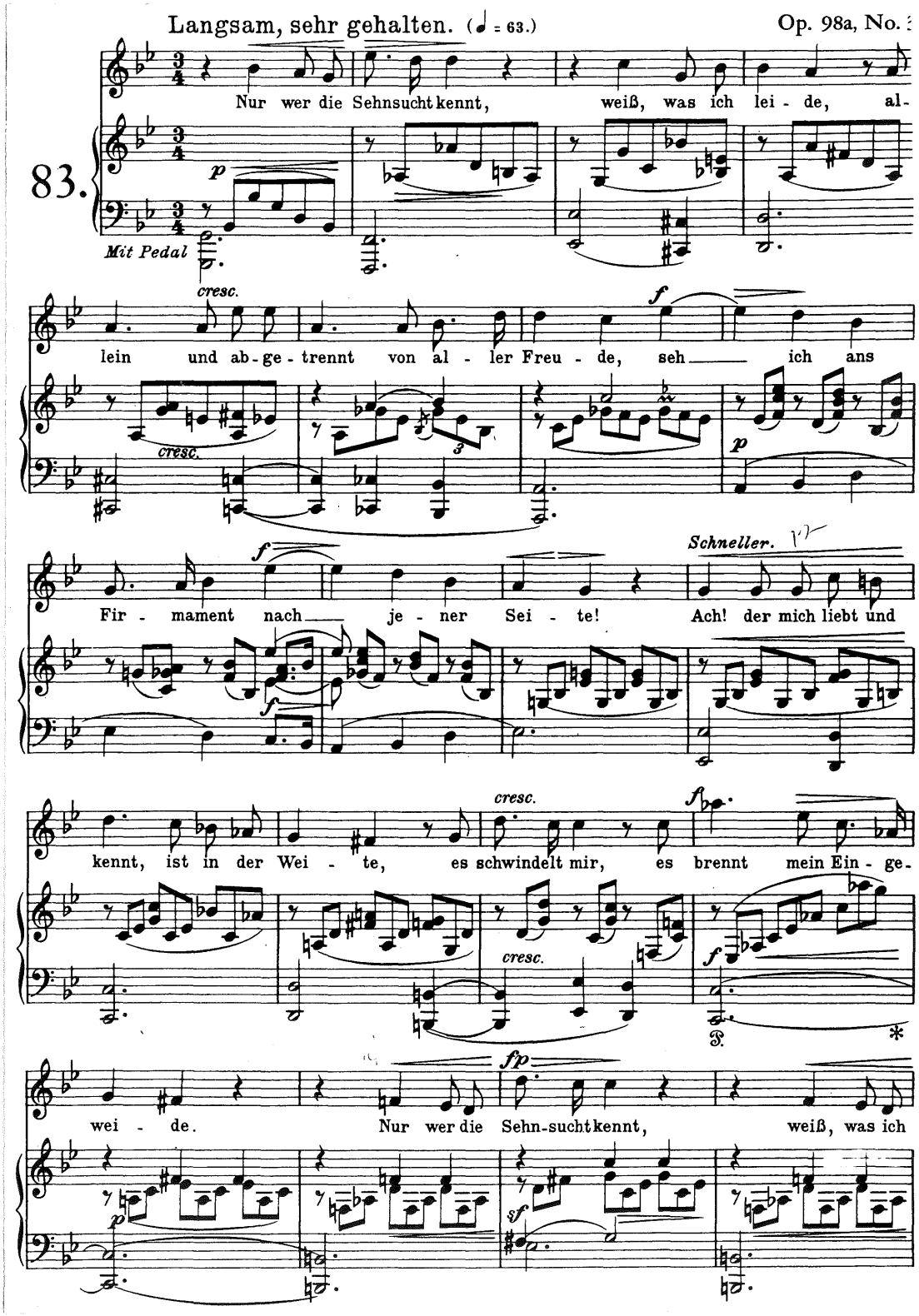
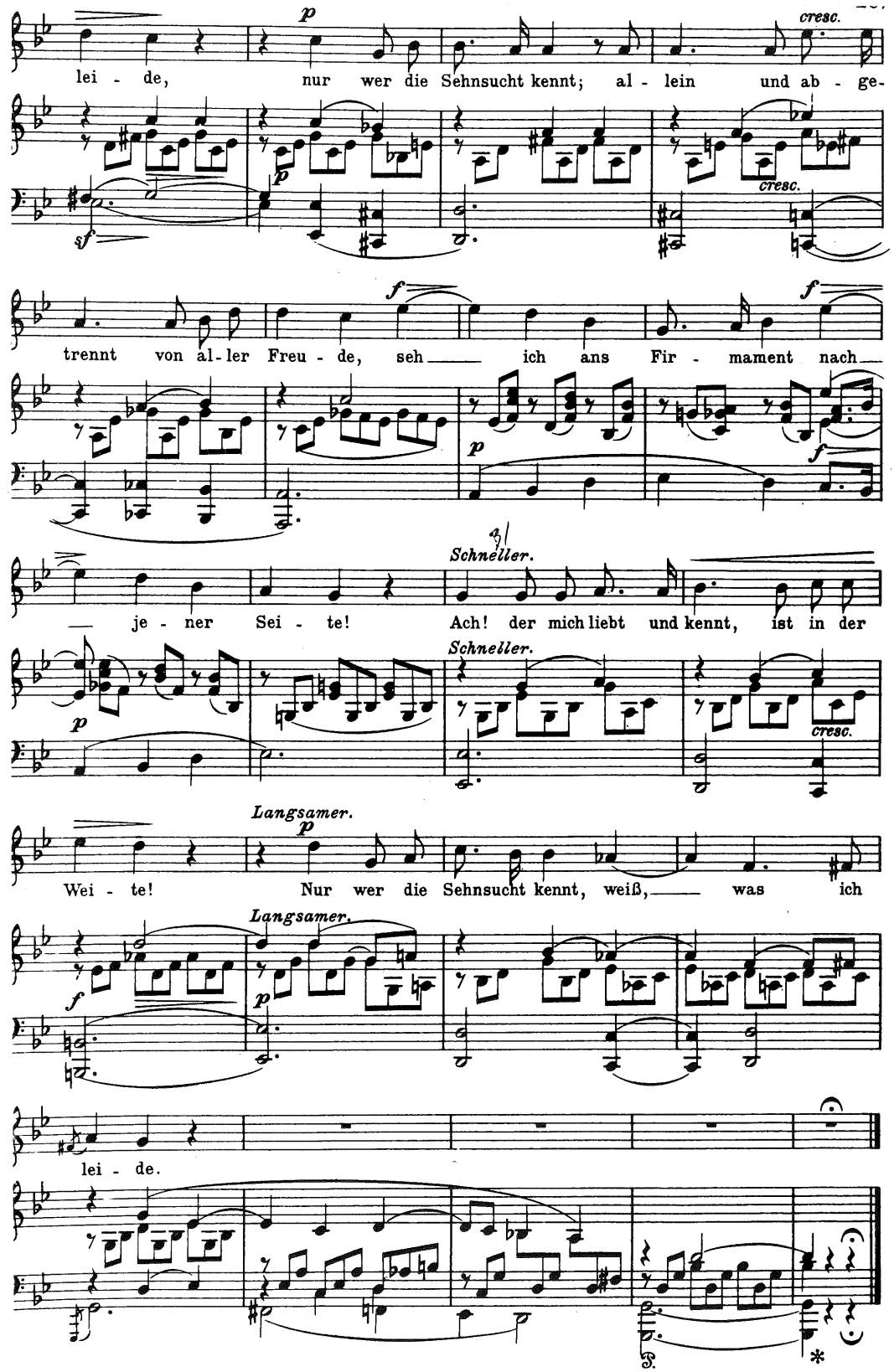


Fig. 5.--Nur wer die Sehnsucht kennt, a setting by Schumann

Fig. 5.--Continued


lei - de, nur wer die Sehnsucht kennt; al - lein und ab - ge-
cresc.
trennt von al - ler Freu - de, seh — ich ans Fir - mament nach —
— je - ner Sei - te! Ach! der mich liebt und kennt, ist in der
Schneller.
Wei - te! Nur wer die Sehnsucht kennt, weiß, — was ich
Langsamer.
lei - de.

to the dramatic tension generated by the initial statement. Schumann has created something in terms of form unlike anything that has been considered thus far. The song may be divided into sections labeled A B A B A. Unlike Zelter's threse portions of Schumann's setting are not simple, homogeneous divisions made up entirely of matching phrases which boast no particular contrast.

Section A begins in the key of g minor and ends in measure eleven on an E♭ Major chord. The B section begins in measure twelve and ends in measure seventeen on a leading tone diminished seventh of g minor. The A section begins again at measure eighteen. What follows is largely a repetition of the poem down as far as measure thirty. The B section returns shortened to half of its original length. Again it ends with a diminished-seventh chord; this time it is a secondary dominant of the subdominant of g minor. The final A section begins in measure thirty-four and ends the song in the tonic key of g minor.

Schumann chose lines nine and ten of the poem to receive the climax of the song as did Beethoven, Schubert, and Wolf. In delivering the climax he builds the tension rapidly with an increase in tempo and short successively rising phrases which culminate in the word "brennt" (burns). At each successive rise of the melody a word of the text is accented with a dotted rhythm, and declining from the major climax the first syllable of "Eingeweide" is accented with the same device.

The song is almost completely syllabic. As in the Zelter setting, there is motion on only one syllable. It occurs in measure thirty-seven as a grace note to the first syllable of "leide." Occurring as a short note on a strong beat it delivers a light but telling accent to

the word. The accompaniment moves independently of the melody and is a prominent feature of the song. The style is legato and there are no special keyboard effects. The triplets which begin in the piano part in measure six and continue throughout the setting provide much of the tension which pervades the song. This is true primarily because they move against the duple motion in the voice line. This a device which was used quite commonly by Schubert. It is particularly effective here where it is used with a shifting harmonic structure.

While the melody is in g minor throughout the piece Schumann demonstrates a great deal of harmonic freedom of motion. He uses the diminished seventh chord as a point of departure from which he moves to a wide variety of chords.

The postlude ends with the only strong tonic cadence in the piece. This lack of cadential formulae and the on-going nature of the harmonic structure contribute largely to the sustained tension which characterizes the piece.

Peter Ilyich Tchaikovsky is not remembered as a composer of Lieder and yet he created the best known and best loved of the more than half a hundred settings of Mignon's Lied which have been written. In the decade of the 1940's it was popular here in the United States under the title None but the Lonely Heart. The proper title of the song is Nur wer die Sehnsucht kennt, and it was written in 1869 during Tchaikovsky's twenty-ninth year of life, approximately ten years before he began to realize his full potential as a composer.[15]

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[15] The Music of Tchaikovsky, ed. Gerald Abraham (New York: W. W. Norton, 1946), p. 217.

Tchaikovsky was first attracted to the poems of Goethe through translations into his mother tongue, Russian, but when he set Mignon's Lied he used the language of the poet.

In setting the poem Tchaikovsky altered the arrangement of the lines and repeated some of them. This would not have come as a surprise to many of his critics. He was criticized severely during his lifetime for his free treatment of the texts of his songs.[16] Tchaikovsky answered his critics with utmost conviction.

> Absolute accuracy of musical declamation is a negative quality, and its importance should not be exaggerated. What does the repetition of words, even of whole sentences matter? There are cases where such repetitions are completely natural and in harmony with reality. Under the influence of strong emotion a person repeats one and the same exclamation and sentence very often. . . . But even if that never happened in real life, I should feel no embarrassment in impudently turning my back on "real" truth in favor of "artistic" truth. The two are completely different. . . . for people to confuse them when contrasting speech and song is simply dishonest.[17]

In answering as he did Tchaikovsky reaffirmed one of the notions that are basic to a common concept of the relationship which exists between the artist and his work. When Tchaikovsky speaks of artistic truth he means subjective artistic truth, a kind of truth which exists in all its fullness only in the mind of the artist himself and which is individual with him. He accepts the exactions of form, the ground rules of his art, and the expectations of the public, but within this general tether he must be free to implement his creative urges in a way that gives answer to the demand that sounds in his ears alone. Although the criticism which Tchaikovsky's detractors leveled at him and his work

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[16] Ibid., 197.

[17] Ibid., 198.

caused him considerable discomfort and frequent melancholy, he could not set out deliberately to compose in a manner that would have pleased them.[18] There were artistic values which he placed above accurate declamation, and it must be admitted that Tchaikovsky spoke well in his own defense.

The setting (Figure 6), though it reflects the musical loquacity which was charged against Tchaikovsky, does not detract from the beauty or effectiveness of the words of the poem. The lines which he chose to receive the climactic elements, numbers three and four, are set three times, whereas, the other composers being considered in this paper were satisfied with one statement of their chosen climactic lines. Each time these lines appear it is with greater emphasis until the supreme climax of the song is reached in measures thirty-eight to forty-three. The climax of this song is one of the finest in all vocal literature. He chose to dramatize the element in the poem which seems to have been most prominent in his own life. He never had a stable home life under normal family conditions, and his inability to relate normally to other people left him isolated and lonely much of the time. Following the climax, "Es schwindelt mir," which is set on a strong and rising dramatic inflection by each of the other composers whose work is being considered, begins unaccompanied, pianissimo, in a slow, subdued manner and continues in a long descending melodic line of resolution which concludes the piece.

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[18]Nicholas Rubenstein and his friend Hermann Laroche caused Tchaikovsky great sorrow through their public strictures. (See Percy Young's brief but highly readable account of the composer's life.) Their actions are difficult to understand, since Tchaikovsky thought of them as friends.

English version by Arthur Westbrook
after the German of Johann Wolfgang von Goethe

Peter Ilyitch Tchaikovsky, Op. 6, No. 6

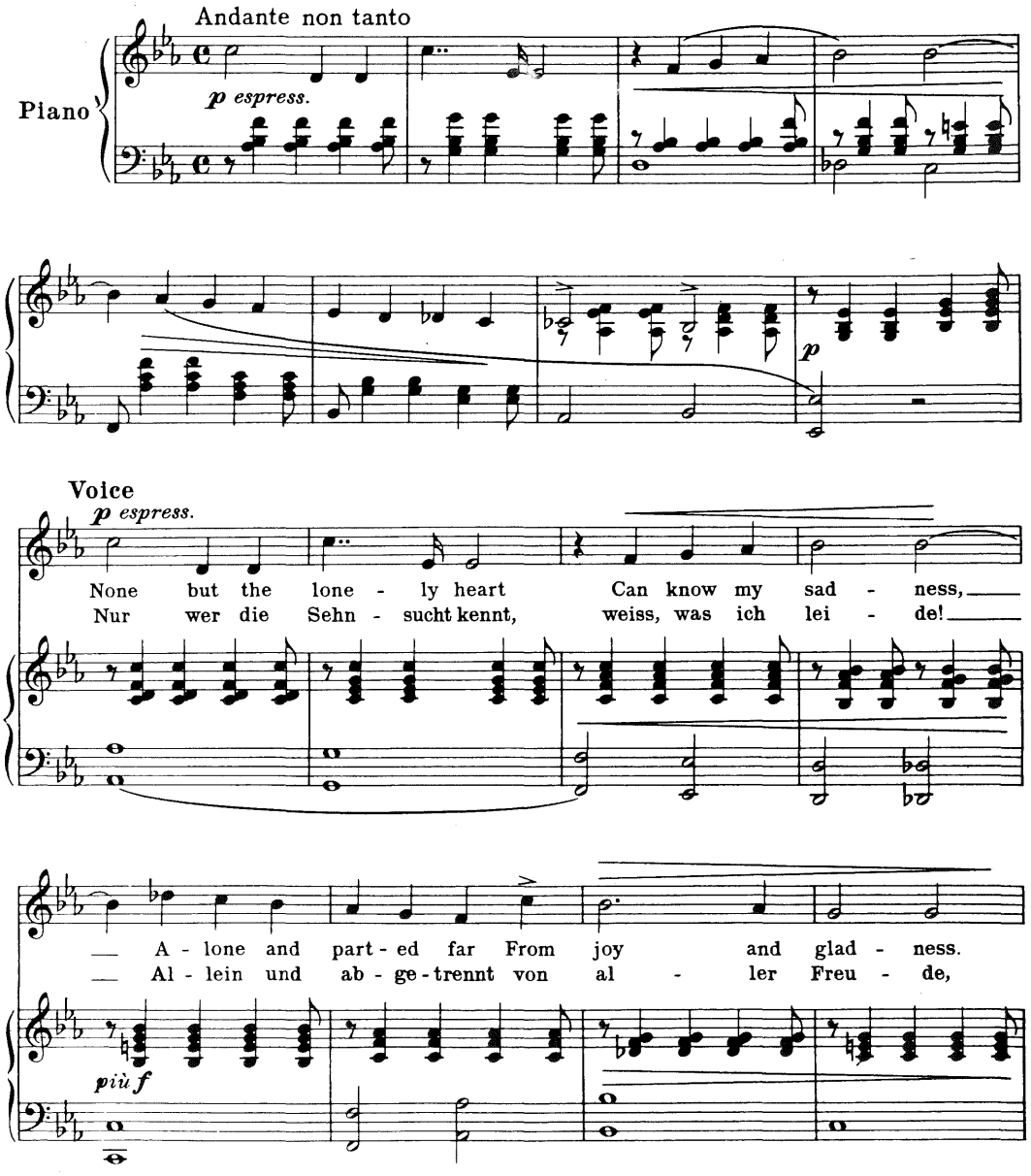


Fig. 6.--Nur wer die Sehnsucht kennt, a setting by Tchaikovsky

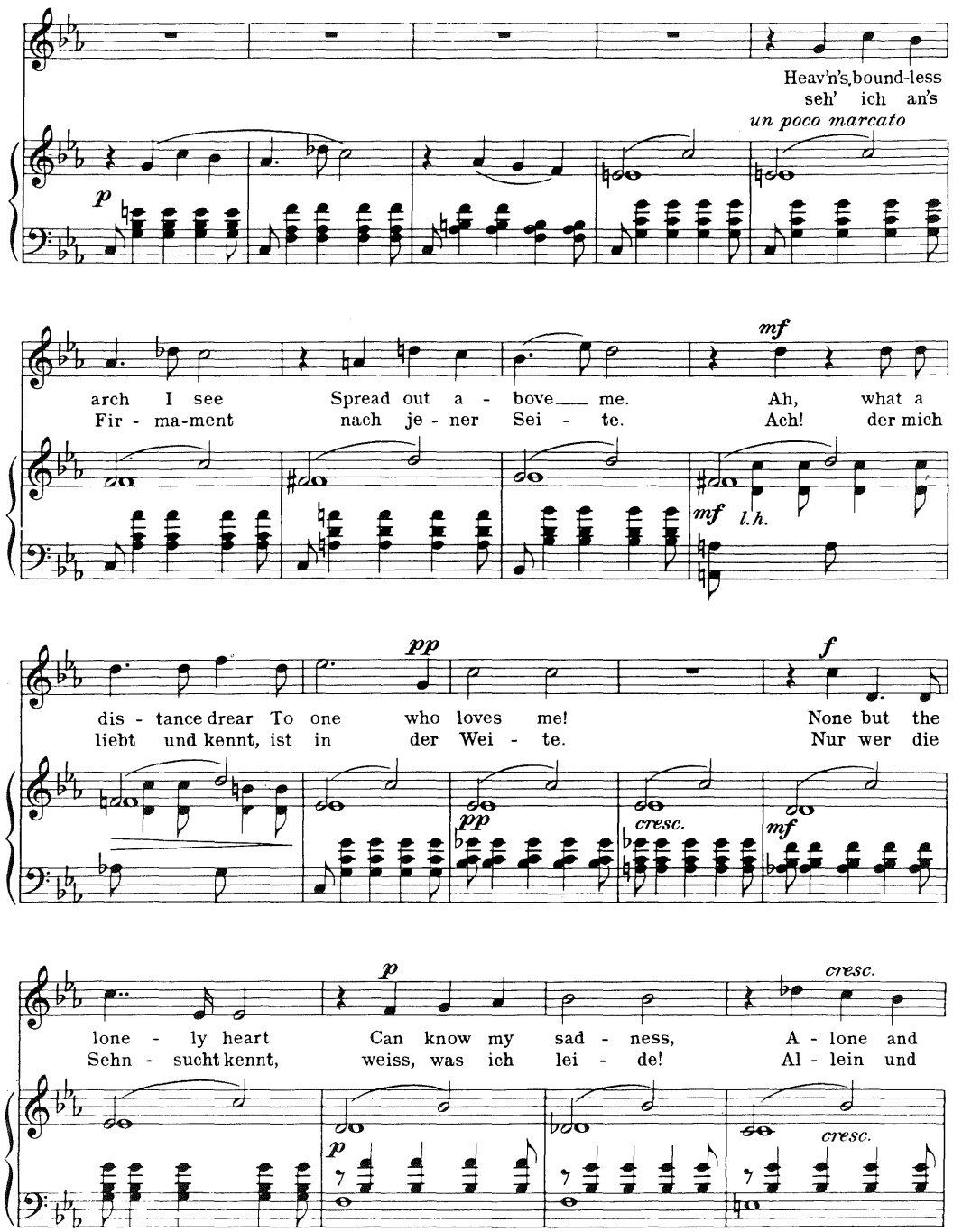


Fig. 6.--Continued

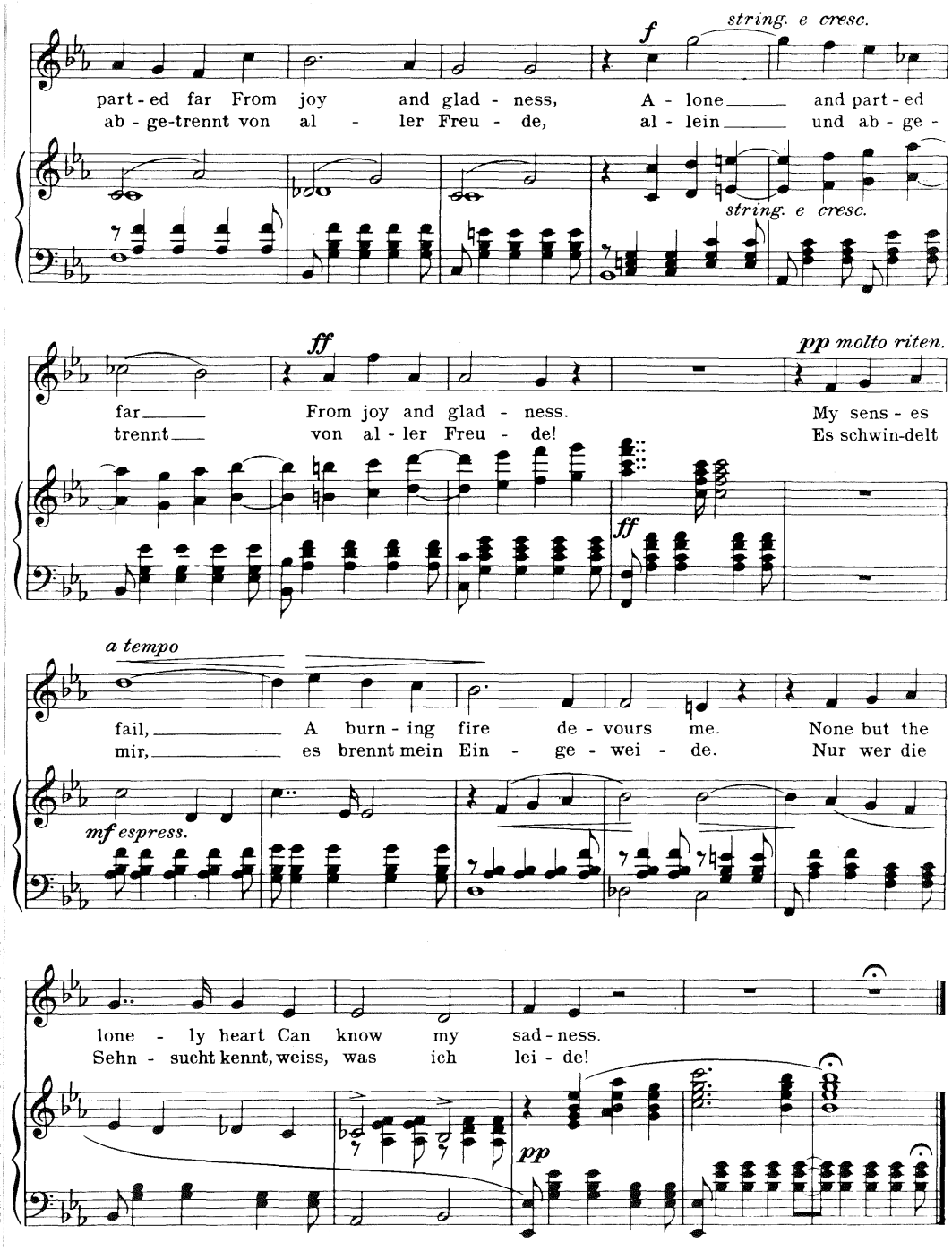
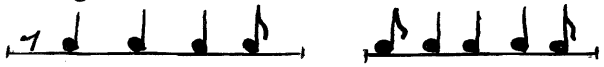


Fig. 6.--Continued

The form employed in this song indicates a division into six sections: A A B A C A. The first repetition of the A section begins in measure nine where the voice part begins. The B section begins in measure seventeen, the A section returns in measure thirty, the climactic C section begins in measure thirty-eight, and section A returns for the last time in measure forty-four. In terms of balance the setting is weighted in favor of the climactic section, but this is as it should be in view of the nature of the classic dramatic contour.

The harmonic structure of the piece involves two contrasting key areas which alternate throughout the song. The tonic key is E♭ Major. The piece opens in this key and continues in it to a point within the second A section where motion between the six chord and the two chord in the tonic key indicates a shift to the key of f minor. The B section is in the key of f minor except for a brief shift to g minor beginning in measure twenty-four, and the section ends with a leading tone diminished seventh of B♭ Major. Section A returns in E♭ major, but it seems to move once more to f minor at measure thirty-five. The C section beginning in measure thirty-eight begins in f minor and shifts back to E♭ Major. The A section, when it returns again in measure forty-five is in the tonic key of E♭ Major. The chief melodic phrase appears in the piano part while the voice line expresses a counter-melody.

Tchaikovsky's belief in the simultaneity of many of man's joys and griefs is illustrated in his choice of rhythm for his setting.  One or the other of these schemes of syncopation is present throughout the setting. One does not

ordinarily associate a displaced rhythmic accent with the mood of grief, it more readily expresses joy or animation, but Tchaikovsky, with his extraordinary sensitivity to both dispositions was quite aware of the possibility of drawing one mood over into the other.

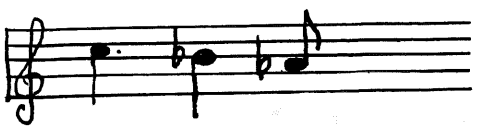
Tchaikovsky uses wide contrasts in tempo and dynamics. His dynamic markings seem to indicate a desire to achieve a maximum degree of difference wherever possible. The double piano marking in measure twenty-seven signals word painting which is used also by Schubert; the reduction of sound is to illustrate distance at "in der Weite." A difference that might be noted, however, is that Schubert fully prepares his double piano (sehr leise - very softly) while Tchaikovsky calls for his quite suddenly. The forte marking in measure thirty could have been prompted only by a desire to introduce a contrast in sound. This, in turn, necessitated a piano entrance in measure thirty-two which is not indicated by the words in order to prepare for the dramatic rise to the major climax. The first tempo change begins in measure thirty-eight and carries through with the accelerating crescendo to measure forty-three. At measure forty-four there is a sudden and complete silence as the spent emotion of the major climax falls away. Then the vocal line resumes, double piano, haltingly regaining the original tempo.

Hugo Wolf wrote his setting for Mignon's Lied in 1888 during the first of his two brief productive periods. He wrote nearly two hundred other songs during the same year, sometimes writing two or three in one day. His songs are admired for their literary perception

and their "fastidious" treatment of the text.[19] This setting is in 6/8 meter and there are no alterations or repetitions of the text. Its length, fifty-seven bars, is made possible by extended independent use of the piano.

Wolf commonly laced his songs with motives which he used to mirror certain emotions. These motives may appear in either the piano or the voice parts.[20] Wolf's sorrow motive is heard repeatedly in this setting.

> The basic idea is sorrow or despair induced by loss or privation; its musical expression is a recurring downward tending melodic line, in the piano right hand, moving by steps in tones or semitones, never more than three or four notes, never traversing more than a major third, thus:[21]



In this setting the motive is executed in octaves with an accompanying figure in thirds. In the portions of the song which are shared by the piano and the voice, twenty-five bars out of the total of fifty-seven, this rhythmic figure in thirds continues as an accompaniment to the motivic activity while the motive itself sometimes doubles and sometimes creates a counterpoint with the voice line (Figure 7).

While the piano is developing the motivic materials the vocal line sometimes moves with it, as in measures nine through twelve, or makes individual use of the sorrow motive, as in measures eighteen and

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[19] Eric Sams, The Songs of Hugo Wolf (London: Methuen and Company Ltd., 1961), p. 1.

[20] Ibid.

[21] Ibid., p. 7.

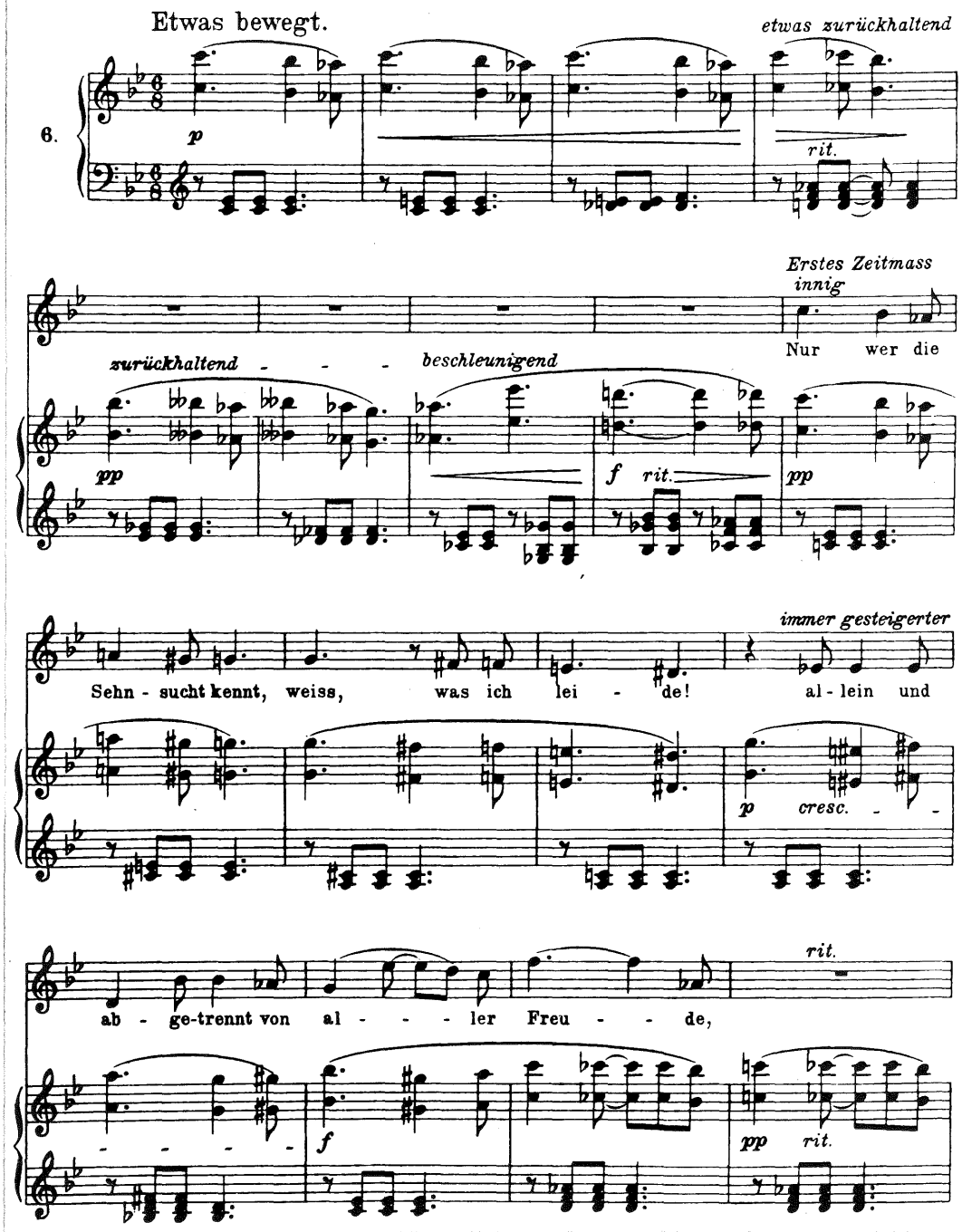


Fig. 7.--Mignon, a setting by Hugo Wolf

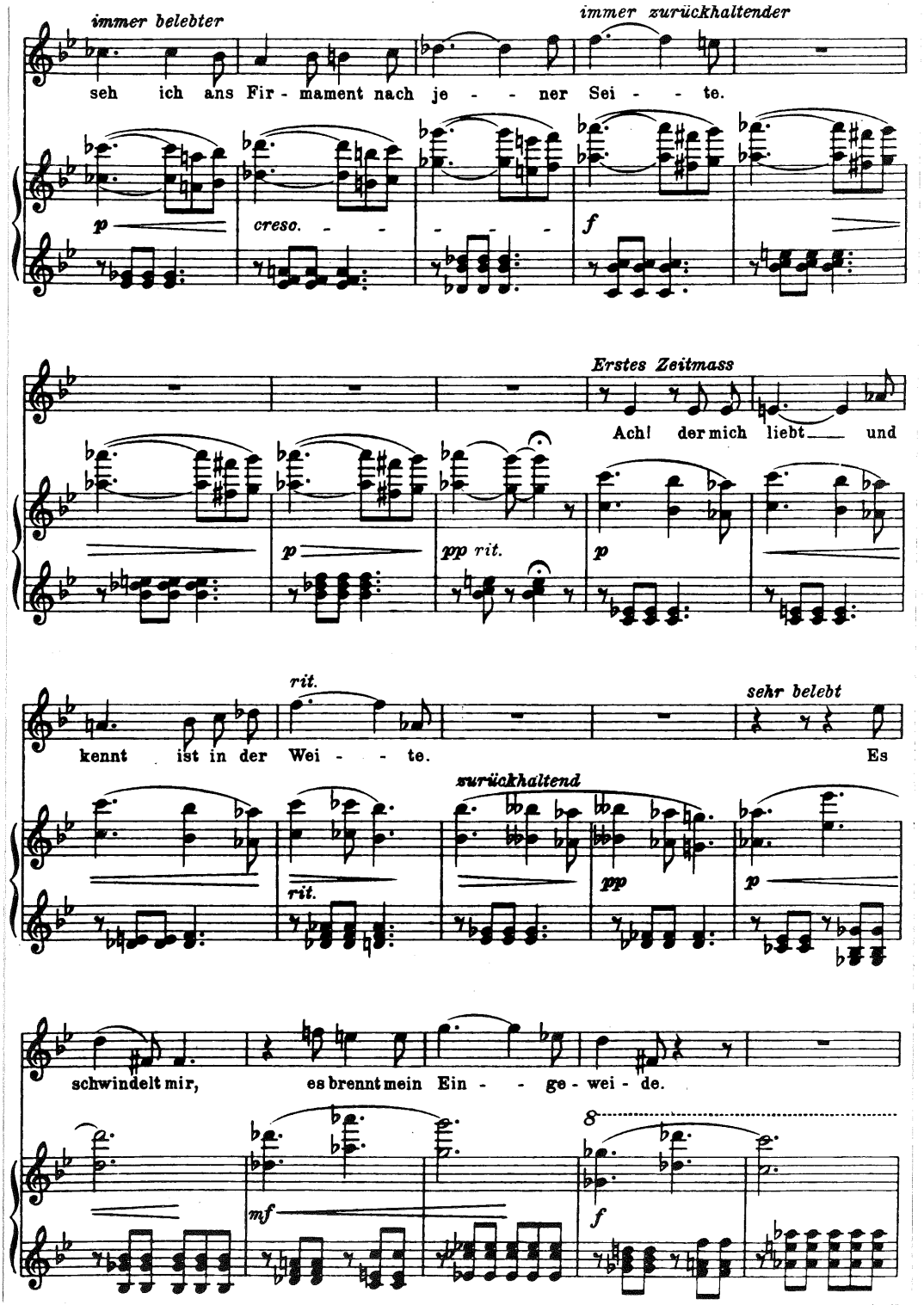


Fig. 7.--Continued

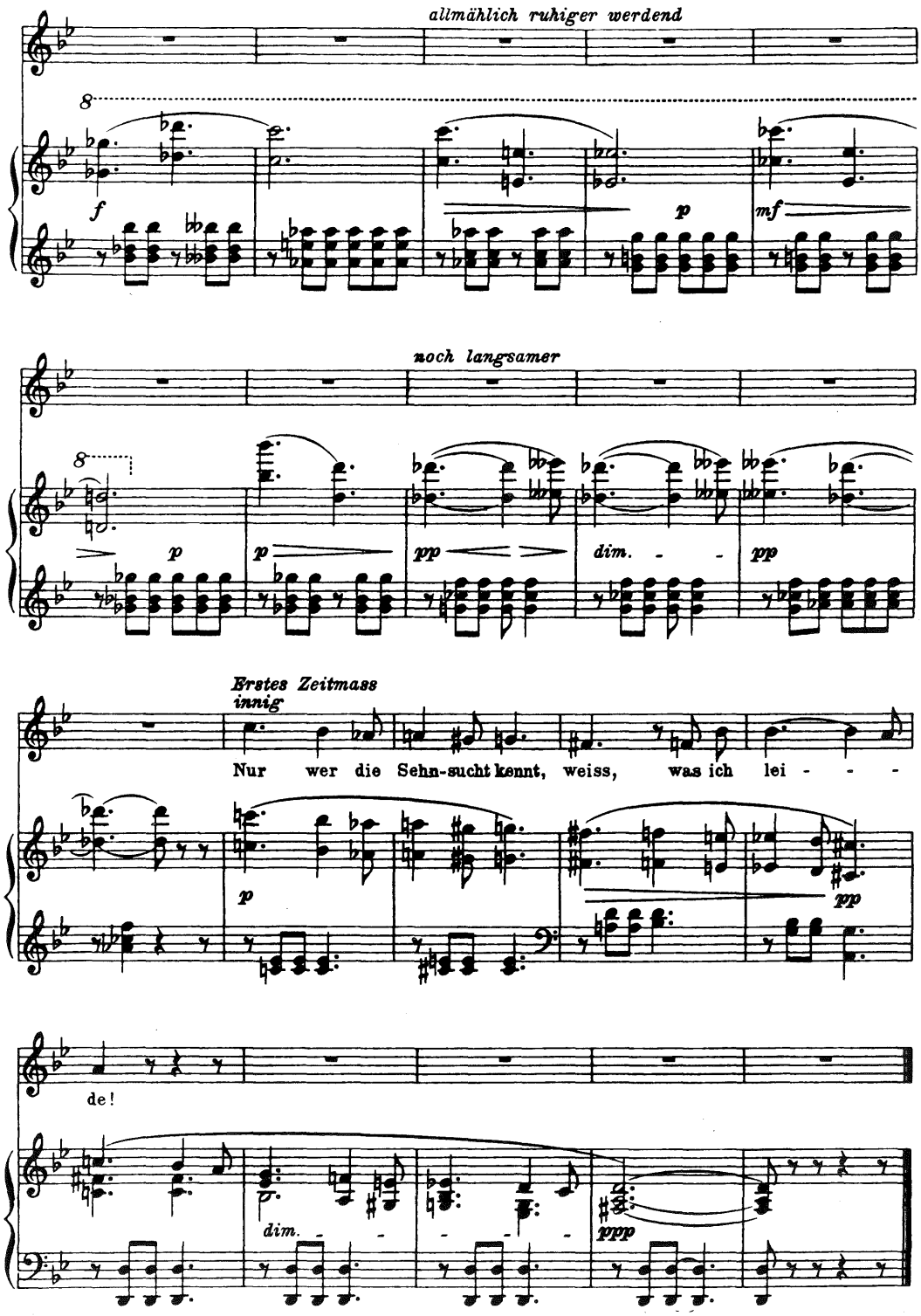
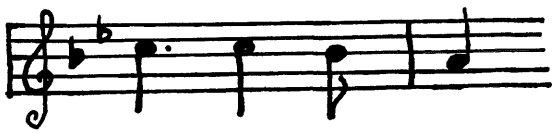


Fig. 7.--Continued

nineteen. The accompaniment is instrumental in character. It does not



give way when the voice part enters. It shares certain portions of the melody with the voice, but it does not quote from or develop any of the melodic material introduced in the voice line. It is highly chromatic and entirely chordal. The sound is in keeping with the image which the composer had in mind. There is a rhythmic motive which accompanies the sorrow motive, and therefore, is present almost throughout the song.

The song may be divided into sections that give the appearance of the rondo form with certain differences. The resulting scheme is A A B A C A; very much like Tchaikovsky's in outer structure. The A section undergoes some development when it returns with the voice part in measure nine. The B section begins in measure eighteen, and the A section returns in measure twenty-six in the piano part as it was first stated. The C section, which contains contrasting rhythmic as well as harmonic and thematic material, begins in measure thirty-two. When the A section returns for the last time in measure forty-nine it includes a portion of the material from the second statement and continues the scalewise motion downward to the final cadence.

Wolf avoids any definite key area until the last phrase of the piece. Then in the final phrase of the song he begins to move toward a cadence in D Major. The piece is highly chromatic. This chromaticism is its distinguishing characteristic in both voice line and accompaniment. All of the twelve tones of the chromatic scale are used. The

descending chromatic scale which appears in the first phrase for the voice is the central musical idea of the song. It is particularly associated with expressions of sorrow.

In creating the setting it was Wolf's intention to bring out the pathological element in Mignon's character.[22] He succeeded in this through an accompaniment which gives an impression of restless instability and a melody which is like an incoherent cry. "It is a wonderful little thing, strange, even rather repellent at first, then increasingly fascinating and convincing."[23] The constantly alternating tempo reflects the rapid fluctuation of mood and feeling which are common to the emotionally disturbed. The words come intermittently, softly at first and freighted with sorrow and then in brief, passionate outbursts, while the lapses in the voice line are filled with the sounding of the Goethean fates.

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[22]Frank Walker, Hugo Wolf (New York: Alfred A. Knopf, 1968), p. 245.

[23]Ibid.

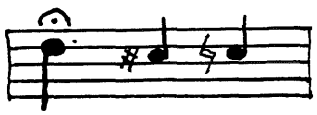
CHAPTER V

CONCLUSIONS

A composer who has an appreciation of the beauty of great poetry can bring out its meaning much more effectively than any amount of commentary simply by setting it to music. When words and music are placed together in some propitious combination there occurs an intensification of meaning and of pleasurable experience. Therefore, when a composer takes up a poem he knows that he has a good chance of succeeding in his design, but if he is alive to all the possibilities of words and music he knows also that there are definite devices of expression which limit his efforts and beyond which he may not reach. He may carry a word up the scale to excite or he may carry it down to relax his listeners. He can choose a fast tempo or a slow one and alter it when he sees fit. He can sing loudly and softly, and he can make expressive use of harmonies. Moreover, he can disperse the syllables of the poem as cunningly as possible and employ all manner of contrasts. All of the composers whose work has been included in this paper have made use of many of these devices and some have used them all. Zelter, having lived and worked in the least favored musical age represented here, presents the least resourceful of the settings. He presents a simple tune accompanied by limited chordal harmonies. His work follows the prescriptions of the Berlin School of which he was a member. He begins

and ends his vocal line on the tonic note and in between the melody rises to the dominant above and descends to the dominant below. He makes use of a minimum of motion and contrast, and his major climax is signaled modestly by a rising gesture to the sixth degree of the key on the only motion on a syllable in the entire setting.

Beethoven's third setting also tends to the greatest simplicity, but its lovely melody and graceful balance make it attractive. The fourth setting displays a greater range of the composer's resources. The German songmakers who did not feel bound by the strictures of the Berlin School were free to take advantage of the many new techniques that were being evolved out of past practices. Beethoven's first two settings being quite plain were probably a deep bow to the traditionalists and to Goethe in particular whose tastes in song were notably simple. In his third setting he might have thought still of catching the ear of the establishment, but in his fourth he expanded his form quite freely. He used alternation of conjunct and disjunct motion in his melody line, alternations in chordal texture and he even borrowed a decorative device from the Italian virtuoso aria, the descending half steps which follow the climactic note:



The full flowering of the nineteenth century song-writer's craft is seen in the work of Franz Schubert. Although it is not displayed fully in this present selection there is much to admire in Schubert's Lied der Mignon. He employs most of the techniques which

Beethoven used in his fourth setting, adds some and utilizes them all just a little more effectively. The contrasts are more sharply drawn in both melody and accompaniment and the growing sophistication of both the composer and the public toward which the music was directed is evidenced in the way in which the accompaniment subtly suggests but does not double the melody line as the piano part does in both Zelter and Beethoven.

That which comes after Schubert must not be thought of as anticlimactic in any sense. Schubert did not exhaust all of the possibilities of song. The importance which he gave to the piano accompaniment was added to in the work of Schumann. Schumann's melodies may seem contrived at times, this present melody does not suffer in this respect, but his accompaniments are almost universally admired. In his larger works he may be credited with a significant expansion in the techniques of harmonic motion, and a portion of this achievement is apparent in his vocal accompaniments. The accompaniment which he created for Mignon's Lied takes another step from the position of Schubert toward greater tonal sophistication. There is a lack of conventional key development and reinforcement, and at the same time one hears the melody in shadowy form appearing suddenly and then dissolving once more in shifting harmonies.

Wolf carries the growing importance of the piano in song literature to almost complete independence and the expression of keyboard harmony to the ultimate in non-directional subjectivity. Tchaikovsky's setting is less sophisticated in harmonic organization than Schumann's even though it appeared some twenty years later, and is more attuned to

the present day tastes of the average American than Wolf's setting which appeared twenty years closer to the present day. Tchaikovsky's piece is more popular because the average American still likes the songs best which have a strong key feeling and which have a good, easily remembered tune. The Mignon of both Schumann and Wolf have become items of educational music which are seldom heard. This is true of Schumann's song because it is a worthy example of the mature Lied, a type of song which is too little recognized or appreciated. Wolf's song bears it company because it represents an even less prominent type, that of the late Romantic Lied. Moreover, Mignon's state of being which Wolf's setting projects is beyond love or sorrow; it hovers close to illness--hardly a favorable subject for song. Tchaikovsky, on the other hand, sings of a sorrow which is not complete in a manner which makes commiseration a pleasure. One does not hesitate to embrace the creation of Tchaikovsky because it can be done without discomfort or any great effort. He makes no intellectual demands with obscure tonal organization nor does he conversely threaten the listener through the repeated use of common cadential formulae. The work of Schumann, as evidenced, has been of greater importance to the development of Western music. Wolf also more clearly expresses a stage of musical development which soon issued in the arid compositions of Gustav Mahler (1860-1911) and ultimately in the Sprechstimme, or "speech song," of early twentieth century Germany.

The intervalic material used in the vocal lines of the chosen selections alters significantly from the beginning of the represented period to the end. This is true of both the intervals used and their arrangement on the staff. There is also a difference in the number of

phrases, their pairing, and the degree of connection between them. In Zelter minor seconds, two thirds of them concentrated in the second section of the song, and major seconds make up the bulk of the intervalic material in the vocal line. Thirds and fourths and one minor sixth complete the count. There are six matched phrases, one for each couplet in the poem-one phrase of music for each line of verse. Beethoven's third setting, like Zelter's runs mostly to intervals of the second in the vocal line. Setting IV. expands to include a fifth, the same interval appears three times, and both settings have one each of the minor sixth. Again there are the six matched phrases, but a single phrase which is not paired with another is added in the final measures of setting IV.

In Schubert's setting the prevalent use of the minor and major second produces an extremely conjunct vocal line which is interrupted frequently by rests. This places it in contrast with the smooth reach of the vocal lines of both Zelter and Beethoven. In addition there are, because of the repetition of certain lines, three extra sets of matched phrases. Both Schumann and Tchaikovsky continue this license and Schumann extends the practice seen in Beethoven's fourth setting by placing an unprepared phrase in the opening measures of his second section.

The vocal line becomes increasingly disjunct as the settings move closer to the twentieth century. Schumann, Tchaikovsky, and Wolf continue the majority use of minor and major seconds, but their use of intervals larger than a third increases more than twenty times over the work of Zelter, Beethoven, and especially of Schubert whose intervalic material up to the interval of a third makes up some 93% of the total.

This results in a strikingly less conjunct line, and there is a greater variety of intervals.

There is a rather curious recurence of the minor sixth in all of the settings which are most closely allied to the classical era. In those of Zelter, Beethoven and Schubert, it appears once in each setting as if this were a recognized artistic standard. This is true of both of Zelter's settings, three out of Beethoven's four settings (the exception is II. which has too narrow a range to accommodate an interval of the sixth), and all three of the six Schubert settings which are available for examination. Because the melody lines employed in the Lieder of that period were largely conjunct in nature the minor sixth is usually approached in the available examples by a series of close intervals which afford the maximum contrast. The interval is usually reserved for the portrayal of some strong or poignant emotion. Later in the century when the use of wider intervals became more common the use of the minor sixth apparently lost its significance.

The provision of balance is one of the primary reasons for repetition in all art, and this is especially true of music.[1] Balanced phrases and periods form the natural divisions and articulations of music, and the major divisions of a song should balance also.[2]

Returning once again to Zelter's piece, each of its two sections has the same number of beats set in the same number of balanced phrases. There is no contrasting material within the sections. The construction

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[1]C. A. Harris, "The Element of Repetition in the Nature of the Arts," Music Quarterly, XVII, July, 1931.

[2]Hubert H. Perry, The Evolution of the Art of Music (New York: D. Appleton-Century, 1935), p. 123.

of the song being very simple and straightforward its balance may be plainly seen. Beethoven's third setting is in two-reprise form and thus has a middle section flanked by two statements of the same melody. The opening and the closing sections for each strophe are made up of balanced phrases of a lyric nature. The middle section is stronger thus providing a suitable contrast and creating a perfectly balanced setting. Beethoven's fourth setting is similar but is slightly more complicated. The opening phrase is extended when it returns, and the middle section is divided into two parts. These parts stand in contrast to the opening and closing sections and in contrast to one another.

A Section		X Section		A Section
Four Measures	Eight Measures	Four Measures	Four Measures	Eight Measures

Schubert's setting is ternary and shares some of the peculiarities of form of Beethoven's fourth setting, but its opening and closing sections are perfectly balanced not only in length but in dramatic appeal. In the Schubert setting the middle section is also divided into two parts of different length and intensity. The first part of the middle section beginning in measure fifteen is longer, but the second part beginning in measure twenty-seven is more intense. One part,

therefore, might be considered the equal of the other. In this way the balance of the piece is maintained.

Schumann's setting is the most involved in terms of proportional complication. If the first portion were left to stand alone the major climax would be too powerful and the resolution too abrupt, but with the addition of the second portion, where the tension is maintained and the general proportions are so refined and perfectly balanced, the balance and proper proportion of the whole is assured.

Balance is effected in the settings of both Tchaikovsky and Wolf through the repetition of phrases which appear first in the piano part. These phrases are heard alone, in unison with the voice, and in counterpoint with the voice line. In Wolf's setting, which stands the closest to us in terms of time, the piano is most prominent and is the instrument which puts the final ballast stone in place. Increasingly from the time of Schubert there is a sense of balance being worked out between the voice and its accompaniment. This trend continues until in Wolf there arrives a condition in which the piano seems dominant.

The use of tempo and dynamics altered greatly during the period covered by the settings. Zelter thought the proper tempo to be self evident and refused to indicate his choice. Dynamic levels were also left to the discretion of the performer, and one gets the impression from examining the literature of this period, and the Zelter settings in particular, that no wide contrasts in either tempo or dynamic level were intended by the composer. Schubert introduces the first really striking expressive contrasts, and Schumann makes the most extensive use of the various expressive devices available to the vocal solo art. Wolf makes

the greatest use of the various gradations of tempo, while Tchaikovsky produces the finest major climax of all by combining, as Schumann did, the elements of increased tempo and rising dynamic level.

Mignon's Lied survived nearly a century of changing musical practices and made its appeal felt to profoundly different men of music in each succeeding generation, and each composer left the imprint of his own time and of his own personal resources upon it.

APPENDIX A

TRANSLATIONS OF MIGNON'S LIED

A good deal of the worth of any written work of art is lost in the translation from one language to another. Mignon's Lied is no exception to the rule, and there have been innumerable attempts to correct the deficiencies which inevitably appear in even the best of translations. The translations which are presented here were selected on a random basis and are not intended to represent any particular strengths or weaknesses.

The author's translation is offered as an indication of his understanding of the poem. No attempt is made in the translation to reproduce the metric scheme of the original poem nor is there any attempt at rhyming. These very important aspects of the poem are set aside in favor of a literal rendering of the words in what appear to be their closest English equivalents.

I

Only one who knows what longing is
Knows what I suffer!
Alone and driven off
From all joy,
I look at the sky
On every side.
Ah! all that I know and love
Is far away.
It makes me dizzy,

It burns my insides.*
Only one who knows what longing is
Knows what I suffer!

Translated by the author.

*A colloquialism seems preferable at this point where the proper literal translation of "Eingeweide" would be "viscera," or "entrails."

II

Who knows what I suffer,
That has never never known the pangs of love-longing?
I look round on an empty earth, up to an empty heaven.
The beloved is far away.
My brain swims, my whole being quakes.
Who that has never loved and longed can know what
suffering is?

This rather free translation by Richard Capell may be seen in context in his Schubert Songs, op. cit., p. 219.

III

You never long'd and lov'd
You know not grief like mine:
Alone and far remov'd
From joys and hopes I pine:
A foreign sky above,
And a foreign earth below me,
To the south I look all day;
For the hearts that love and know me
Are far, are far away.
I burn, I faint, I languish,
My heart is waste, and sick, and sore;
Who has not longed in baffled anguish
Cannot know what I deplore.

This translation by Thomas Carlyle which is made less accurate by its rhyme scheme and the added line may be found in volume fourteen of The Harvard Classics Shelf of Fiction (New York: P. F. Collier & Son, 1917), p. 243.

IV

One who has yearn'd alone
Can know my anguish
Where ev'ry joy is flown
Forlorn I languish!

'Tis only yon I see
The skies above me;
Ah! far away is he
Who knows and loves me!
One who has yearned alone
Can know my anguish!
Where ev'ry joy is flown
Forlorn I languish!
With heart on fire
I swoon in endless anguish!
One who has yearn'd alone
Knows how I languish!

Translation by Dr. Th. Baker.

V

Only those who have known hopeless love can fathom grief like mine. Alone and sundered from all joy I scan the skies to the south, for he who loves and knows me is far away. My senses reel, my whole being burns.
Only those who have known hopeless love can fathom grief like mine.

Translation by Eric Sams.

This translation may be found in context in Sams' Hugo Wolf, op. cit., p. 121.

APPENDIX B

A TRANSLATION OF POEMS BY MATTHESON

I.

Nature that not only time
And eternity fulfills;
You, out of the great Perfection
From that sea that knows no time
Like a tiny brooklet swelling;
You the great and only Good:
Bring your reverence to my soul.

II.

You bright mirror of my suff'ring
Take you my warm tears as well.
Let the whispering crystal droplets
Soft, Oh soft descending fall!
You whose little silver wavelets
Comfort to my tears might me,
Turn them into pearls for me.

LOHENSTEIN

III.

Narcissus who had thought his thirst hereby
to slake,
Fell, when he saw himself from this bright stream
in love,
Thence cold and hot to grave. And then alone this
laughing creek,
Which had done him to death, wept freely for the
dead;
Declared how much she prized him while he lived,
and
So to flowers her waters gave, in which he would
return.

EBERT

IV.

Under this rich shadowed Linden,
Where my father has slept and sung,
In whose rough and brownish rind
Newly Phyllis' name I've flung,

In this clover, and by this stream,
Where my sheep have drink and shade,
Here I lie, play, sing, and dream,
And sleep when to content I've played.

I look upon my sheep a-grazing
And graze with them the meadow over.
I graze among a thousand joys,
And them amongst the juicy clover.
Oft let I voice and lyre ring,
Then slow they in their quiet eating,
And listen to the songs I sing,
And ask for more with plaintive bleating.

APPENDIX C

A PARTIAL LIST OF MUSICAL SETTINGS OF MIGNON'S LIED

Johann Friedrich Reichardt. In Wilhelm Meisters Lehrjahren, 1795. Solo 2. Lieder der Liebe und der Einsamkeit, Berlin, 1798, No. 40. Duet.

Karl Friedrich Zelter. Zwolf Lieder am Clavier zu singen, Berlin und Leipzig, 1796, No. 5 coll. 2. Neue Liedersammlung, Zurich, 1821, No. 8 Reprinted in Zelter's Sechs Deutschen Liedern, Berlin (no date).

Franz Danzi. 6 Lieder, Op. 14, Munchen, 1803.

Ludwig van Beethoven. Die Sehnsucht von Goethe mit vier Melodien nebst Clavierbegleitung, Vienna and Pesth, (No date, probably 1810) 4 settings for solo voice.

Franz Schubert. Nachlasse veröffentlicht, Leipzig, 1895. 2. Nachgelassene 40 Lieder, No. 13, Vienna, 1872. 3. Op. 62, No. 4, Peters Ed., New York, current. 4. Op. 62, No. 1, Peters Ed., New York, current. 5. Sehnsucht, Nachlasse, 1867. 6. Nachlasse veroffentlich, Leipzig, 1895. There were two settings written in 1815, one of which is not listed, because to our knowledge it has never been published. The settings listed as No's 1, 2, 3, and 6 are for solo voice. No. 4 is a duet for tenor and soprano, and No. 5 is a setting for two tenors and three basses.

Bernhard Klein. Gesange, Leipzig, (no date, probably 1819) No. 16.

Conradin Kreutzer. Op. 75. (no date or publication data)

Carl Loewe. Op. 9, 3. Heft, No. 5, 1819, pub. 1828.

Johann Christian Kienlen. Zwolf Lieder von Gothe, Leipzig, (no date) p. 6. Duet.

W. J. Tomaschek. Op. 54, No. 1. (no date or publication data)

Josephine Lang. Op. 10, No. 2, 1836.

Robert Schumann. Op. 89, No. 3, 1849.

Ferdinand Hiller. Op. 129, No. 3. (no date or publication data)

Peter Tschaikovsky. Op. 6, No. 6, G. Schirmer Inc., New York.

Hugo Wolf. Gedichte von Goethe, Peters Ed. current, New York.

APPENDIX D: PROGRAM FOR A LECTURE-RECITAL FROM THIS THESIS

THE UNIVERSITY OF NORTH DAKOTA
COLLEGE OF EDUCATION
Department of Music

LECTURE-RECITAL

A STUDY OF MIGNON'S LIED IN SELECTED SETTINGS

by

Robert Norton, *Tenor*

B.A., 1966, U.N.D.

assisted by

LOIS WARD, *Pianist*

Wednesday, July 22, 1970

Prairie Ballroom
8:15 p.m.

THE PROGRAM

The lecture is based on a thesis written by the candidate entitled

"A Study of Mignon's Lied in Selected Settings"

Solo vocal selections to be used as illustrations

SEHNSUCHT - - - - - - - Karl Friedrich Zelter (1758-1832)

SEHNSUCHT - - - - - - - Ludwig van Beethoven (1770-1827)
No. III
No. IV

LIED DER MIGNON, OP. 62, No. 4 - - - Franz Schubert (1797-1828)

NUR WER DIE SEHNSUCHT KENNT - - - Robert Schumann (1810-1856)
OP. 98a, No. 3

NUR WER DIE SEHNSUCHT KENNT - - Peter Tchaikovsky (1840-1893)
OP. 6, No. 6

MIGNON - - - - - - - - - - Hugo Wolf (1860-1903)

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