STRUCTURE, RHETORIC, IMAGERY:
INTERSECTIONS OF LITERARY EXPRESSION AND MUSICAL
NARRATIVE IN THE VOCAL WORKS OF BEETHOVEN

A thesis submitted to The University of Manchester for the degree of
Doctor of Philosophy
in the Faculty of Humanities

2012

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SCHOOL OF ARTS, LANGUAGES AND CULTURES
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List of Abbreviations

vv voices
S soprano
A alto
T tenor
B bass

Op. Opus
WoO Werke ohne Opuszahl
ms. manuscript
f. folio
st. stave

BH Beethoven Haus (Beethoven-Archiv), Bonn
BJ Biblioteka Jagiellonska, Krakow
BL British Library, London
BN Bibliothèque Nationale, Paris
DSB Deutsche Staatsbibliothek, Berlin
GdM Gesellschaft der Musikfreunde, Vienna
ÖNB Österreichische Nationalbibliothek, Vienna
RCM Royal College of Music, London
SPK Staatsbibliothek Preussischer Kulturbesitz, Berlin

EA- Emily Anderson, ed., The Letters of Beethoven, Vols. 1-3
TA- Theodore Albrecht, ed., Letters to Beethoven & Other Correspondence, Vols. 1-3

SV Hans Schmidt: ‘Verzeichnis der Skizzen Beethovens’, Beethoven-Jahrbuch VI (Bonn 1969)
Bia Giovanni Biamonti: Catalogo cronologico e tematico delle opera di Beethoven (Turin 1968)
Hess Willy Hess: Verzeichnis der nicht in der Gesamtausgabe veröffentlichten Werke Ludwig van Beethovens (Weisbaden 1957)

Specific pitches are designated as follows:

\[ \text{C, F, C} \]
\[ \text{B, c, b, e', b', e'', b'', e''', f', e'''', f'''} \]
Abstract

Beethoven’s vocal works are often neglected or overshadowed as a result of his prominent involvement with large-scale instrumental genres such as sonata, symphony, or string quartet. Nevertheless, he sustained throughout his life a significant interest in literature and poetry; his personal library, as well as his letters, Tagebueh, and conversation books all document this by way of numerous direct quotations from—and indirect references to—the literary materials that interested him. The numerous vocal works he produced between 1783 and 1826 are one relevant manifestation of this interest and engagement with words. Beethoven produced a significant body of vocal works, the majority of which have not received the same intensity of analytical treatment as the instrumental works.

Specifically, this study examines the relationship between words and music in the solo songs and other vocal works of Beethoven. The points of intersection between literary and musical expression are evaluated within four aspects of text setting: structure, rhythm, meaning, and narrative. Firstly, elements of derivation and deviation are explored to determine the diverse ways that he deliberately constructed musical structures in response to the poetic (and semantic) structures of each source text. Secondly, and by extension, rhythm and metre—and varying degrees of derivation, deviation, and manipulation—are assessed so as to demonstrate how these works illustrate Beethoven’s awareness of the expressive possibilities for adhering to or altering the relationship between poetic and musical metre.

Thirdly, various types of musical rhetoric—including Beethoven’s implementation of the conventions for affective tonality, as well as the reliance on both conventional and uniquely-Beethovenian depictive idioms and gestures—illustrate his response to various levels of semantic content. Fourthly, his response to individual (though interrelated) aspects of narrative in his selected texts are evaluated. Drawing concepts from key figures of narrative theory—including Gérard Genette, Roland Barthes, Mieke Bal, and others—this study assesses the narrative content in selected texts as a means by which to gauge Beethoven’s compositional response to aspects of temporality, focalisation, spatiality, and so forth, both individually and in combination.

Ultimately, this study demonstrates that—contrary to frequently voiced opinions—Beethoven responded quite closely and deliberately to the expressive implications of his selected texts, while aspects of poetic and musical structure, rhythm, syntax, imagery, and layers of meaning coalesce within complex narrative processes. Beethoven was aware of the inherent musicality of poetic texts and the significance of forging a close compositional relationship between words and music; thus he consistently demonstrated in composing these works his ideology—as professed in a letter dated 28 January 1812 to Breitkopf & Härtel—that within such vocal works ‘words and music form a unit’.
Declaration

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Acknowledgements

I would like to extend my warm thanks to Professor Barry Cooper for his unparalleled gift of time, support, and encouragement throughout the past four years. Countless ideas, suggestions, and a wealth of enthusiasm for the music of Beethoven and for this project and have all greatly facilitated the completion of this thesis.

I would also like to extend my thanks to my supervisory committee—Dr David Fanning and Dr Laura Tunbridge—for their time and assistance. Special thanks are in order to Dr Tunbridge for numerous contributions, from proofreading to a wealth of ideas and advice.

Special thanks must be extended to Dr Siân Derry and Dr Neil Newton for their generous assistance in preparing and editing the many music examples that are included in this document.

Many thanks as well to Dr Siân Derry and Erica Buurman for graciously proofreading and offering suggestions on numerous aspects of this research.

I am grateful to Dr Paul Ellison for kindly providing me with a copy of his PhD thesis *The Key to Beethoven: Connecting Tonality and Meaning in His Music*.

Lastly I would like to extend my thanks to my family and friends for their patience and understanding throughout the course of this research.
Chapter 1: Introduction

‘Words move, music moves only in time’¹

1.1—Assessing the Relationship between Words and Music

Words and music function expressively both independently and interdependently within the context of vocal music. Specifically, the Lied differs from other texted musical works in that the poetic material originated as ‘an independent work, complete in itself, created in most cases without thought of musical setting. . . [while] having poetic-musical elements of its own’, though it has come to be viewed as ‘a miniature Gesamtkunstwerk or fusion of two arts, poetry and music’.² What impact do such ‘poetic-musical’ elements—whether rhythm, rhyme, and sonority, or imagery and communicative or semantic elements—have within a musical setting? How might musical processes and rhetoric seemingly respond to, alter, or deviate from a text’s ‘musical-poetical’ elements (in response, for instance, to structural considerations)? What are the expressive possibilities—and potential limitations—of musical-textual interaction? Specifically, how may one define the fundamental relationship(s) between words and music as evident within the songs and other vocal works of Beethoven?

In a 1962 article entitled ‘Über das Verhältnis von Musik und Poesie’³ Albert Wellek argues that Beethoven’s weakness as a vocal composer is evident in the choral finale of the Ninth Symphony, wherein ‘the purely instrumental symphonic development is initiated and sustained in such a way that there is no doubt that this represents an instrumental—and in no way a musical-poetic—inspiration’.⁴ Despite Beethoven’s well-documented fascination with Schiller’s text, Wellek maintains that the substitution [Textunterschiebung] of the poem in this work⁵ eliminates the possibility for poetic-musical interaction, and he concludes that this fundamentally reflects Beethoven’s approach to vocal composition.⁶ Wellek’s assessment prompts several questions. What are the possible points of musical-textual intersection within this or other vocal works by Beethoven? By extension, what aspects of such interaction—

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² Stein, Poem and Music in the German Lied, 1.
³ Originally published in Studien zur musikwissenschaft bübete der Denkmaler der Tonkunst in Österreich Funfundzwanziger 25 (Graz: Bohlaus, 1962), 574-85, Wellek’s article was subsequently reprinted in Literatur und Musik, Steven Paul Scher, ed. (Berlin: E. Schmidt, 1984), 71-83.
⁴ Wellek, ‘Über das Verhältnis von Musik und Poesie’, in Literatur und Musik, 78-79. This and all subsequent translations of German-language texts are by this author unless otherwise indicated.
⁵ Substituted, arguably, for the texts that had been used previously with the similar melodic material in the Choral Fantasy (and prior to that, in the solo song Gegenliebe, WoO 118).
⁶ Wellek, 78-79.
whether structural, rhythmic, or semantic—might illuminate the relationship between words and music as demonstrated by Beethoven’s approach to text-setting?

The assessment of Beethoven’s vocal works is often restricted by the established viewpoint that they can be viewed solely in relation to his output as an instrumental composer. This view is sustained through much of Hans Boettcher’s 1927 study *Beethoven als Liederkomponist*, which comprises the first detailed examination of Beethoven’s solo songs. While one might agree with Boettcher that Beethoven at times turned to words ‘to express that which could not be expressed in instrumental terms or genres’, the assessment of the relationship between words and music in the vocal works cannot be viewed solely from the narrow perspective of their position as a sub-set or ‘layer of the instrumental works’. Surely Beethoven’s interest in vocal genres does not reflect so limited a motivation. Rather, his engagement with vocal genres might indicate several motivations: a desire to expand his compositional abilities or experience; a desire to capitalise through publication of such works (particularly solo songs); a response to direct commissions or to events in his personal life (as manifested through many of the single-movement occasional works); and most importantly, his desire to engage musically with poetry and other texts that in some way captured his creative attention.

Nevertheless, the prevailing view of Beethoven as an instrumental composer has often been reiterated (and as Boettcher acknowledges, this attitude was already evident during Beethoven’s lifetime). In particular, the value of the solo songs has typically been minimised. While William Kinderman acknowledges that the songs have been ‘overshadowed by his much larger production of instrumental music’, it is relevant—as Maynard Solomon has observed—that more than forty per cent of Beethoven’s Bonn works are for voice, while nearly fifty per cent of his compositional output consists of

7 Boettcher, *Beethoven als Liederkomponist*, 34.
8 Ibid., 32. Boettcher’s
9 Ibid., 98. Boettcher refers to the songs—particularly many of the extended through-composed songs—as an ‘Absenker des Instrumentalschaffens’.
10 See Boettcher, 9-12, for a discussion of the attitudes evident not only in nineteenth-century biographies of Beethoven, but also of numerous quotations from A. B. Marx and other critics who addressed the issue of Beethoven’s ‘failures at text declamation’, the ‘unsingability’ of his vocal writing, and his failed attempts to capture ‘the sublime and vastness of meaning’, which acted as a direct hindrance between ‘the words and the smaller musical forms’. See Dahlhaus (*Approaches to His Music*): aside from mentioning Abschiedsgesang an Wiens Bürger and Krieglied der Österreicher as ‘two occasional pieces [that] have little aesthetic merit’, he does not address Beethoven’s songs.
texted works. Lewis Lockwood emphasises the importance of Beethoven’s efforts at vocal composition. The apparent lack of attention reinforces a historical tendency to undervalue Beethoven as a composer for whom vocality and melodic quality were of steady and vital importance, however much his developmental, processive procedures dominate our perception of his talent.

As a fusion of music and text, Beethoven’s vocal works must be assessed differently from his instrumental works. This study therefore seeks to explore several aspects of the relationship between text and music in Beethoven’s songs and other vocal works.

1.2—Primary Focus of this Study

To what degree do Beethoven’s vocal works reflect his awareness and musical reinforcement of structural, rhythmic, and semantic features, and specifically, of the subtle narrative implications transmitted by each text? We proceed with the assumption that most vocal composers of Beethoven’s day would be likely to respond musically to some attributes—whether rhythmic, structural, or semantic—of a source text. And, as demonstrated by several comments in his letters, Beethoven obviously felt that he must forge a close connection between words and music in his vocal works. Furthermore, once established, this close relationship should not be altered regardless of the quality of the source text. In an 1811 letter to Breitkopf and Härtel, for instance, Beethoven discusses the revisions to Christus, noting that the text must remain in its original form. I know that the text is extremely bad. But once one has thought out a whole work which is based even on a bad text, it is difficult to prevent this whole from being destroyed if individual alterations are made here and there. And although it may only be the case of one single word to which sometimes great significance has been attached, well then, that word must stand. And he is a poor composer who is neither able nor anxious to extract as much good as possible even from an inferior text. And if he can’t do this, alterations will certainly not improve the whole. In a letter to the publishers the following year, Beethoven repeats a request that the text for ‘Wir haben Ihn gesehn’ from Christus should not be altered from its original form, despite apparent flaws, while asserting that ‘music and words form a unit’. He writes:

In the name of Heaven, do people in Saxony really believe that the words make the music? If an unsuitable word can ruin the music, which is quite certain, yet one should be delighted whenever one finds that music and words form a unit; and although the verbal expression in it may be commonplace, one should not want to improve any word or passage.

From Beethoven’s perspective it would seem that text quality has no bearing on the fundamental relationship between text and music, and additional letters substantiate

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13 ‘Naturally, statistics do not properly express the relative importance [or length! of various works, but they do indicate that Beethoven was drawn to the voice throughout his career’. Solomon, Beethoven, 67.
15 EA-323.
16 EA-345.
this. In a letter to Röckel, for instance, Beethoven discusses the possibility for a German translation of the text for the Mass in C, noting that ‘the translation need not be a masterpiece, provided the words really fit the music’. And, with regard to the Choral Fantasy, Beethoven suggests to Breitkopf and Härtel that perhaps they would like to have a different text, since both the text and the music were composed at top speed. . . . But if a different text were used, the word ‘Kraft’ would have to be retained or replaced by some other exactly similar expression.

While Beethoven obviously placed great importance on such points of expressive contact between music and text, the following questions arise. To which aspects of a text did Beethoven respond—whether structural, rhythmic, or semantic? Four issues must be considered. Firstly, how closely does Beethoven derive various levels of musical structure from a poetic text, and alternatively, to what degree do his vocal works reflect partial or complete deviation from inherent text structures? Secondly, what degree of rhythmic and metric derivation, deviation, or other forms of manipulation is evident? Thirdly, how does Beethoven manipulate musical rhetoric in response to imagery and text meaning(s), whether affective or literal? And fourthly, does Beethoven’s compositional response to a multitude of textual meanings—in conjunction with deliberate structural manipulation—indicate his awareness and reinforcement of individual aspects (or implications) of poetic narrative? In order to answer these questions, this study examines Beethoven’s approach to text setting in the solo songs for voice and piano, as this diverse body of works offers significant scope for a comparative assessment of structure, rhythm, and semantic issues; secondary examples from choral and dramatic genres—despite obvious differences in terms of structure, scoring, vocal ranges, and so forth—are at times incorporated so as to highlight points of consistency or divergence across other genres.

1.3.1—Beethoven’s Engagement with Text: Literary Interests

As documented by his personal library and numerous comments and quotations found in the letters and his Tagebuch of 1812-18, Beethoven had a lifelong interest in diverse forms of literary expression and the ideas and imagery contained therein. While numerous studies have offered brief surveys of Beethoven’s literary interests, the most

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17 EA-187.
18 EA-272.
19 See for instance, Cooper, ‘Literature’, in The Beethoven Compendium, 148-50; and Reid, (‘Texts-contexts-subtexts’) The Beethoven Song Companion, 2-8; the major biographical studies—including Cooper, Lockwood, Kinderman, Solomon, and Thayer—include passing comments about Beethoven’s literary and poetic interests, though no comprehensive overview is offered.
detailed and comprehensive account is by Hans Boettcher. His assessment of Beethoven’s choice of texts consistently emphasises the issue of diversity—diversity of literary sources, of poets, of poetic sub-genres and styles, of topical perspectives and ideals, and so forth—a concept that is relevant when evaluating the wide range of styles and idioms embodied within Beethoven’s songs and other vocal works. Thus, Beethoven’s vocal works stand as documentation not only of his general literary interests, but also of his active engagement with and musical ‘reading’ of selected texts.

There are numerous points of overlap between Beethoven’s documented literary interests and the texts he selected to set musically; that said, he set (or sketched) texts by numerous authors that fall outside the documented range of his primary interests, while such ‘favourite’ authors as Schiller, Klopstock, or Shakespeare are almost entirely absent from his vocal oeuvre. As indicated in a letter to Breitkopf and Härtel of 8 August 1809, Beethoven identified his favourite poets and his desire to set their words to music:

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Perhaps you could arrange for me to receive editions of Goethe’s and Schiller’s complete works—Such works flow into your literary coffers as a matter of course; and then in return for several works of that kind I will send you something which will flow out into the whole world—These two poets are my favourites, as are also Ossian and Homer, though unfortunately I can read the latter only in translation—Since all you have to do is to hand out these two poets—Goethe and Schiller—from your literary treasury, you will afford me the greatest pleasure.
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While Beethoven set numerous Goethe texts—including in addition to the incidental music for *Egmont* and possible plans to set *Faust*, Part I, the completed and sketched settings of 22 poetic texts—Schiller stands as an obvious point of discrepancy between his declared literary interests and his compositional output.

From the early ‘Zehrgarten’ *Stammbuch* of October-November 1792—compiled in anticipation of Beethoven’s departure for Vienna—in which his friends copied four excerpts from Schiller’s *Don Carlos* (as well as quotations from Herder and Klopstock), to the three entries he copied into the *Tagebuch* between 1812 and 1818 (including two quotations from *Wilhelm Tell* and one from *Die Braut von Messina*), to the numerous

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21 EA-224. Coincidentally, Beethoven’s request for the works of Schiller and Goethe corresponds with his sketched attempt to set Schiller’s *Das Mädchen aus der Fremde* in 1809-10 and the Opp. 75 and 83 Goethe settings (including *Aus Goethes Faust, Kennst du das Land, Neue Liebe, neues Leben, Sehnsucht* (Op. 83), *Wonne der Wehmut*, and *Mit einem gemalten Band*).
See also Unger, *Ein Faustopernplan Beethovens und Goethes*.
23 See Reid, *The Beethoven Song Companion*, 275-88, for a list of poets whose texts Beethoven set or sketched as solo songs; Reid also includes a brief biography for each.
24 TA-13 (individual entries listed from 13a-13n).
extracted quotations from or references to works of Schiller in his letters. Beethoven sustained a life-long interest in Schiller’s writings. Nevertheless, aside from extracting portions of ‘An die Freude’ for the finale of the Ninth Symphony and twice sketching ‘Das Mädchen aus der Fremde’ in 1809 and 1810, Beethoven did not attempt any other settings of Schiller texts. And in a conversation with Czerny, Beethoven allegedly acknowledged the vast difference between setting Schiller and Goethe: ‘Schiller’s poems are extremely problematic for musical setting. The composer must know how to elevate the poet. Who can do this with Schiller? With Goethe it is much easier’.

The issue is more complex than Beethoven’s stated interests, however, and his engagement with (and apparent attitudes toward) literature may be documented in several ways. At the time of his death Beethoven owned a small personal library. This included such diverse authors as Kant, Seume, Kotzebue, Sailer, Schenk, Müller, Lafontaine, Tiedge, Matthisson, Goethe, Schiller, Klopstock, Hölt, Nägeli, and Weissenbach, as well as individual parts of Guthrie and Gray’s World History, several volumes of Shakespeare plays, Cicero’s Epistolai, Plutarch’s Lives, Burney’s A General History of Music, and a French translation of the Bible. In addition to the numerous Schiller quotations mentioned above, a significant number of letters contain direct quotations or literary references, or reflect Beethoven’s desire to obtain works from various writers, poets, or publishers, thereby indicating his broader awareness of literature then available. Furthermore, Beethoven’s Tagebuch contains numerous quotations from a variety of literary sources: This document is unsurpassed as a record of Beethoven’s intellectual interests; it superbly documents the intermingling of classical, Enlightenment, and Romantic threads among his literary influences. His devotion to Homer, Plutarch, Schiller, and Christian Sturm’s Betrachtungen is known from other sources, but it is only from the Tagebuch that one learns the extent (and in some instances even the existence) of Beethoven’s attraction to Indian philosophy and literature, to the poetry

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25 See, for instance, Anderson, nos. 4 (Don Carlos), 21 (Don Carlos), 296 (Jungfrau von Orleans and a reference to ‘Die Flüsse’), and 948 (a reference to Maria Stuart).
26 Discussed in Reid, 92-93. Additionally, there are indications that Beethoven had attempted setting ‘An die Freude’ as early as 1793: Bartholomäus Ludwig Fischenich wrote to Schiller’s wife Charlotte on 26 January 1793, indicating that Beethoven was intending to set ‘each and every verse’ of ‘An die Freude’; brief melody sketches of the words ‘Muß ein lieber Vater wohnen’ seemingly for voice and piano have been dated to 1798-99; Ferdinand Ries also listed ‘An die Freude’ in a letter of 1803 to the publisher Simrock as intended for inclusion in the Op. 52 songs, though of course it was not included and no setting has survived. See Reid, 56-57.
29 See TA-483, for a reproduction of the ‘Appraisal Proceedings’ of the books belonging to Beethoven’s estate. Albrecht also includes a detailed description of each of the 44 entries in the Nachlass.
30 Selected examples include: Anderson, nos. 114, 220, 224, 245, 258, 263, 297, 335, 374, and 708 (indications of a desire to obtain and/or read specific authors or works; nos. 4, 21, 258, 296, 1357, and 1484 (direct quotations); and nos. 427, 483, 619, 642, 930, 948, 1056, 1168, 1325, 1387, 1438, and 1472 (indirect references to literary works).
of Herder, the *Fiabe* of Gozzi, the dramas of Alfieri, the ‘Fate tragedies’ of Zacharias Werner and Adolf Müllner, and the cosmological speculations of the young Kant.  

Solomon maintains that Beethoven’s ‘intellectual inclinations were firmly in the mainstream of contemporary taste, and all his enthusiasms were shared by many educated men and women of his time’, and he notes that many passages—including those by Müllner, Werner, Homer, Herder, and Schiller—were likely copied with the intention of setting them musically.

Beethoven also acquired many poetic texts from literary almanachs, journals, and ‘Taschenbüchern’: for instance, from the Göttingen *Musen-Almanach* Beethoven selected several texts for musical setting: *Minnelied, Gegenliebe, An Amarant, Edone, Seufzer eines Ungeliebten, Das Liedchen von der Ruh*; and, from Johann Heinrich Voss’s (Hamburg) *Musenalmanach* he located such texts as *An Laura, Urians Reise um die Welt, Adelaide, Opferlied, Wunsch, Der frei Mann, and Gretels Warnung*.  

Beethoven’s original sources for many other song texts are not known, as they were not contained in almanacs he is known to have accessed, nor contained in his personal library at the time of his death.

As documented by letters, Beethoven at times borrowed from and lent books to his friends or patrons. Several letters to his friend Nikolaus Zmeskall illustrate this: in a letter of 1810 Beethoven writes, ‘In regard to your Iphigenie the position is as follows: that is to say, I have not laid eyes on it for at least two and a half years; I lent it to someone, but to whom?’; in 1816 he again wrote to Zmeskall, acknowledging that ‘I can’t spare the books by Tiedge and Frau von der Recke any longer, for I must account for them in some way’; and in 1817 he wrote to Zmeskall of Aloys Weissenbach’s *Meine Reise zum Kongress* (published in Vienna in 1816), indicating that ‘This is a very interesting book, but I cannot spare it for long. The person who wrote it has sent it to me. And in the meantime I have promised it to other lovers of reading as well’.

Many additional letters indicate Beethoven having lent and borrowed books, or his literary recommendations to others, or even his efforts to acquire books and collections from

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32 Ibid., 207-08.
33 See Boettcher, 39-40 for further discussion of specific literary sources.
34 EA-263. Anderson suggests that the work mentioned was possibly either Gluck’s French opera ‘Iphégénie en Tauride’ produced in Paris in 1779, or a copy of Goethe’s verse drama ‘Iphigenie in Tauris’, also written in 1779.
35 EA-446.
36 EA-756.
37 See EA-1398 and 1401, which indicate Beethoven’s efforts to retrieve a borrowed book from his brother Johann in order to return it to its owner.
38 See, for instance, EA-258, in which Beethoven asked Therese Malfatti if she had read Goethe’s *Wilhelm Meister or Shakespeare* in August Wilhelm von Schlegel’s recent translations that were published between
And Beethoven was in direct contact with several poets whose texts he set (or considered setting), and thus he at times received books or collections directly from such authors: for example, in an 1800 letter to Friedrich von Matthisson, Beethoven not only emphasises the dedication of his setting of *Adelaide* to the poet, but also suggests that Matthisson send him similar texts for future musical settings:

> My most ardent desire will be fulfilled if my musical setting of your heavenly Adelaide does not entirely displease you and if it inspires you to write another similar poem. Provided you do not consider my request immodest, I ask you to send me your next poem immediately; and I will then strive to the utmost to make my setting worthy of your beautiful poetry.

Despite the apparent sycophantic tone of Beethoven’s letter, he seems to have appreciated Matthisson’s poems, as he subsequently set ‘An Laura’, ‘Andenken’, further settings of ‘Opferlied’, and sketched ‘Badelied’ and ‘Wunsch’.

Beethoven acknowledged his own literary aspirations in a letter to Breitkopf and Härtel from 1809. He writes:

> One more thing: there is hardly any treatise which could be too learned for me. I have not the slightest pretension to what is properly called erudition. Yet from my childhood I have striven to understand what the better and wiser people of every age were driving at in their works. Shame on an artist who does not consider it his duty to achieve as much.

Although little is known of Beethoven’s reading habits early in life—and Beethoven’s letter is arguably an idealised representation of himself—it does serve as a reminder that after meeting Franz Wegeler and the von Breuning family in approximately 1784, he was exposed to a considerable quantity of German and Classical literature and poetry, thereby contributing to his life-long love of poetic language. While his English remained limited throughout his life—*La tiranna*, WoO 125 was his only English setting—he was able to read French adequately, as well as some Latin and Italian. (Beethoven felt it necessary to emphasise his awareness of ‘foreign literature’ in a letter to Breitkopf and Härtel dated 5 July 1806: ‘Be so kind as to give my compliments to Herr von Rochlitz...Tell him that I am not quite so ignorant about foreign literature as not to

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1798 and 1810. Or, in letter no. 941 (dated spring 1819) Beethoven sends his spare copy of a volume of Goethe to the wife of Matthias von Tuscher.

39 See Anderson, nos. 72, 220, 224, 245, 297, and 308, in which Beethoven discusses the acquisition of literary materials and texts from Breitkopf and Härtel, or no. 708, in which he requests recent editions of Klopstock and Gleim from Steiner.

40 EA-40. See Reid, 35-36 for a discussion of Matthisson’s indirect response via the Appendix of the 1811 republication of his poems. For additional examples of Beethoven corresponding with poets, see Anderson, nos. 326 (having received the poems of Elise von der Recke), 335 (requesting copies of Tiedge’s *Urania*), and 814 (thanking Treitschke for the copy of his poems).

41 EA-228.

42 Cooper, *Beethoven*, 16. See also Kinderman, 146-48 and 153 for a discussion of his contact with writers and poets via the Brentano family.

43 Cooper, ‘Literature’, in *The Beethoven Compendium*, 149. As mentioned in the letter to Breitkopf and Härtel from 8 August 1809 (EA-224, as cited above), Beethoven lamented the fact that he could only read the works of Homer and Ossian in translation.
know that Herr Rochlitz has written some very fine articles’.44 In addition to borrowing books from his friends, Beethoven may also have had access to literary works in his patrons’ libraries; consider, for instance, an 1819 letter to Archduke Rudolph, in which he writes ‘I was in Vienna in order to collect in Y.I.H.’s library what was most useful for me’.45

Beethoven engaged closely with his reading material; books from his personal library ‘testify to his intense personal engagement with what he read, with turned-town corners, bold underlinings of key passages and marginal exclamation marks and comments—generally, an affirming ‘ja’!’46 Such markings strikingly indicate Beethoven’s response—in an immediate sense—to a given phrase or passage of text, and reinforce his well-documented fascination with revolutionary ideals, freedom, contemplation of nature (particularly as linked to spirituality), and of course, unattainable love of a distant beloved.47 The scope of this study does not permit a comprehensive examination of poetic topics; rather, it addresses Beethoven’s musical response to topics or imagery within individual textual and musical contexts. Perhaps more important than such indications of Beethoven’s literary interests or access to works or authors is his documented response to the literary quality of specific texts. In a few instances, Beethoven wrote directly of the inherent musicality—and thus suitability for musical setting—of certain poetic texts. For instance, in a letter of introduction written for Herr von Kandler in 1817, Beethoven wrote:

Admittedly it is the duty of every composer to know all the old and modern poets and to be able himself to select for singing what are the best and most suitable poems for this purpose. But as this is not the common practice, Herr von Kandler’s [sic] anthology will always be useful and to be recommended to those who desire to compose for the voice. Moreover it will act as an incentive to better poets to produce something for this purpose.48

Beethoven reiterated the importance of the inherently musical quality of a poetic source in an 1811 letter to Breitkopf and Härtel, suggesting: ‘If the poems you want to send me are both musical and poetical, I would probably condescend to set them to music’.49

44 EA-132. Also, a letter to Schlesinger from 1821 (EA-1050) is indicative of his awareness of such English authors as Lord Byron and Walter Scott.
45 EA-955. Notably, in this letter Beethoven offers the Archduke three poems and suggests that he might choose one of them to set to music—perhaps a surprising suggestion for 1819, at a time when his own activities as a song composer had decreased (though not entirely stopped).
47 Anderson, Appendix E, no. 3, page 1415 (‘testimonials and letters of introduction’). Anderson suggests that this was likely Franz Sales Kandler (1792-1831): although he had an appointment in the Imperial War Council, Kandler was also active with literary work and writing about music, and notably, he translated the text of Christus for the 1828 Italian edition; nothing is known of Kandler’s anthology, but before his departure for Italy in May 1817 Beethoven wrote for his album the a cappella setting of the Gesang der Mönche (WoO 104) from Schiller’s Wilhelm Tell.
48 EA-297.
Furthermore, in a letter to Alexander Macco from 1803, Beethoven wrote that

Meissner’s offer is very welcome to me. There is nothing I could desire more than to receive such a poem from him who is so honoured as a writer and at the same time understands musical poetry better than any of our writers in Germany.50

On the other hand, Beethoven was at times quick to dismiss texts for their lack of poetic quality. In a letter to Rochlitz (4 January 1804), Beethoven writes of his abandoned efforts to set Schikaneder’s libretto for *Vestas Feuer*, as it consisted of ‘language and verses such as could proceed only out of the mouths of our Viennese apple-women’.51 (In 1811, Beethoven suggested to Count Pálffy that ‘It is very difficult to find a good libretto for an opera. Since last year I have turned down no less than twelve or more of them. I even paid for them out of my own pocket and yet was not able to find one I could use’; although likely an exaggeration, such a comment is nevertheless indicative of Beethoven’s awareness of the importance of obtaining a quality libretto before embarking on a large-scale operatic project.) In contrast with the comments above about the desired ‘musicality’ of certain poetic texts, in July 1817 Beethoven directly rejected the poems of Wilhelm Gerhard as unsuitable for musical setting:

You once honoured me with a request that I should set to music a few of your anacreontic songs. As I was very busy, it was more through physical impossibility than lack of courtesy that I did not send you a reply. It was even more difficult to comply with your wishes, for those particular texts you went me were really the least suitable for singing. The description of a picture belongs to painting.53

And, in the frequently-cited letter (23 January 1824) in which Beethoven identifies his ‘immortal poets’, he also rejects the possibility of setting Bernard’s oratorio libretto ‘Der Sieg des Kreuzes’:

For although the subject is very well thought out and the poetry has some merit, yet it cannot remain as it is at the present. ‘Christus am Ölberge’ was completed by myself and the poet in a fortnight. But the poet was musical and had already written several works to be set to music. And I could discuss our undertaking with him at the moment. Well, we need not enquire into the value of poems of this kind. We all know how to deal with them. The good lies here in the middle. But so far as I am concerned, I prefer to set to music the works of poets like Homer, Klopstock and Schiller. For at any rate, even though in their works there are difficulties to overcome, these immortal poets are worth this trouble.54

50 EA-85. August Gottlieb Meissner had offered to write the text for an oratorio on the persecution of Christians under the reign of Nero.
51 EA-87a. Notably, in the same letter Beethoven suggests that he cannot set Rochlitz’s libretto due to the subject matter: ‘If your opera had not been an opera with magic, I would have snatched it with both hands. But the public here is now as prejudiced against a subject of that kind as it formerly looked for and desired it’. (Later in the letter Beethoven adds: ‘Pray do not let yourself be put off by this opinion, but as soon as you have written another opera, which however, would have to be a complete one, send it to me’.)
52 EA-312.
53 EA-788.
54 EA-1260. Beethoven only briefly sketched a few isolated texts or text fragments by Homer and Klopstock, and as cited above, he only attempted one other setting of Schiller aside from ‘An die Freude’.
Thus, it is plainly evident that Beethoven considered the selection of poetic texts and librettos quite carefully, and was not hesitant to identify a text’s poor quality as a fundamental reason for abandoning or avoiding entirely a musical setting of it. Curiously, however, this stands in contrast with Beethoven’s comment above about retaining an inferior text once it had been set to music, at which point the preservation of the relationship between text and music must take precedence over the inherent poetic or musical qualities of the text.

1.3.2—Beethoven’s Engagement with Text: The Vocal Works

Beethoven’s vocal works require consideration as one manifestation of his lifelong engagement with literary and poetic texts. Despite professing his admiration for the works of Goethe, Schiller, Klopstock, and Homer, Beethoven set a wide variety of texts (poetic, prose, and dramatic). Nevertheless, Boettcher notes the varying degree of engagement with the content of his selected texts: ‘Beethoven can set all types of texts, and all of them that he set carry the mark of his personality, though the degree of inner involvement is quite varied in terms of how he complied with the text content.’

Despite Rochlitz’s indication that Beethoven allegedly revealed to him in 1822 that he did not gladly compose songs—stating ‘Ich schreibe nur nicht gern Lieder’—his compositional output does not support this, as he composed songs throughout his career. Additionally, Boettcher suggests that these words are not literally Beethoven’s, but rather indicate an already-established bias against him as a song composer.

From 1783 until nearly the end of his life Beethoven completed (or sketched) a significant number of vocal works. While chorales and other religious genres are notably absent, he composed in nearly all other available vocal genres and idioms of the time.

The solo vocal works include: 88 songs for voice and piano (including one song cycle); 179 folksong settings; and nine works for voice and orchestra (including the concert arias, insertion arias, duet and trio). In addition—and despite the fact that Denis McCaldin suggests that Beethoven’s choral output is surprisingly small, with ‘scarcely a

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55 Boettcher, 53.
56 Rochlitz, Für Freunde der Tonkunst (Leipzig, 1832), Vol. IV, 357.
58 See Appendix 1 for a categorical listing of Beethoven’s vocal works.
59 This includes 38 strophic, 16 varied-strophic, and 33 through-composed settings: see Appendix 1a-1c.
60 For a complete list see Cooper, Beethoven’s Folksong Settings: Chronology, Sources, Style, Appendix 1 (‘Chronological List’), 211-20.
61 For the classification of these works see Herttrich, Beethoven Werke, X, 3—Arien, Duett, Terzett, xi-xviii.
dozen of any real significance”—Beethoven completed 54 canons and musical jokes, 23 Italian part-songs, 12 single-movement cantatas (including the Choral Fantasy and the two alternative versions of Opferlied and Bundeslied), and the more commonly discussed multi-movement cantatas (the 1790 ‘Joseph’ and ‘Leopold’ cantatas, WoO 87 and 88, Der glorreiche Augenblick, Op. 136, and Meeresstille und glückliche Fahrt, Op. 112), the two masses (Mass in C, Op. 86 and Missa Solemnis, Op. 123), and the choral finale of the Symphony No. 9, Op. 125. And, in addition to the free-standing dramatic texts mentioned above, Beethoven completed one oratorio (Christus am Ölberg) and various other operas or dramatic works (including Fidelio, Op. 72, Die Räven von Athen, Op. 117, König Stephan, Op. 113, and several incidental works).

While Orrey and McCaldin both characterise many of these works in terms of their ‘unevenness’, it is relevant to consider an alternative viewpoint. Given what is perhaps a smaller number of solo and choral works (in comparison with Mozart, Haydn, or Schubert), it is more difficult to categorise these works formally or stylistically; and as many of the choral works were written for specific occasions or events, such diversity of motivation might contribute also to such unevenness or ‘stylistic incongruity’.) As Paul Reid observes, even within the solo songs considerable diversity is evident:

In Beethoven’s songs, the mild expressive adornments of Classical song gradually give way to bold harmonic contrasts and a complex system of rhetorical gesture, expressing and developing nuances of sentiment and meaning through a wide variety of tonal analogue, while forms and devices from Italian opera add to the new repertoire of expressive techniques.

Of course, one might question how ‘gradually’ some of these advancements became manifest in Beethoven’s songs; while he continued to compose strophic songs until the late 1810s, it is notable that many of his earliest songs from the early 1790s—consider Klage, Senfger eines Ungeliebten—Gegenliebe, or Adelaide—arguably demonstrate a highly sophisticated approach to text setting that is considerably removed from the aesthetic conventions of the preceding generation of song composers.

Additionally, the chronological position of Beethoven’s career contributed to the plurality of idioms and styles with which he engaged compositionally. His earliest surviving song—Schilderung eines Mädchens—dates from approximately 1783, while his final published solo song—Der Kuß—was completed in December 1822. Despite

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63 Orrey, 411 and McCaldin, 388.
64 Reid, 8.
Kerman’s assertion that after 1816 Beethoven ‘abandoned song composition’, 65 Beethoven continued to engage with texted works, sketching several unfinished songs until as late as 1826, completed over 40 vocal canons between 1815 and 1826, and during the early 1820s he dedicated considerable attention to the Ninth Symphony and Missa Solemnis. Extant sketches attest that—despite completing few songs after 1817 and publishing none after Der Kuss (1822)—he actively engaged with text compositionally until the end of his life, while he also made various (if at times tenuous) plans to compose additional large-scale vocal works (see below).

In The Beethoven Song Companion Reid includes entries for 46 sketched songs—a considerable number in relation to the 88 completed settings. 66 Among these diverse sketches one encounters attempted settings of texts by Goethe (9), Schiller (1), Matthíasson (2), Bürger (2), Metastasio (2), Herder (1), Goeckingk (2), and Klopstock (3), as well as sketches of extracted lines from Homer and from sonnets by Petrarch, and so forth. (See Appendix 2: 2a contains a categorical listing of the sketches, while 2b contains a complete chronological listing.) Aside from two ‘lost works’—the aforementioned setting of An die Freude, Hess 143 and a possible setting of Ich wiege dich in meinem Arm, Hess 137—the remaining sketches are highly varied. (Sketches for Badeleid appeared on page 5 of the now-lost Boldrini pocket sketchbook, and thus only Nottebohm’s transcription of the incipit survives.) 67 Aside from ‘lost works’ and ‘lost sketches’, two attempts must be classified as ‘indecipherable sketches’: Das Rosenband and Einsam wall ich. 68 Several texts included by Reid may be identified not as sketched songs, but in actuality as ‘other works’, while the remaining sketches may be grouped as either ‘single line’ sketches (5), ‘fragmentary sketches’ (11), ‘multiple varied fragments’ (5), ‘extended sketches’ that still contain gaps (3), and ‘nearly complete sketches’ (9). 69

Although it is beyond the scope of this study, these numerous sketches deserve further consideration to assess why Beethoven abandoned them prior to completion. While some were merely single-line settings, capturing a specific experience, a moment in time, others clearly could have become complete song settings—specifically the numerous fragmentary sketches, varied fragments, and nearly-complete settings. But, some factor—whether a decline in interest or the lack of time, or perhaps irregularities

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66 Each sketch is discussed individually throughout the alphabetical configuration of Reid’s book.
67 Reid, 80. The incipit appears in Nottebohm, Zweite Beethoveniana, 350.
68 Three bars of the former were transcribed by Nottebohm from the now-indecipherable six-bar sketch.
69 Some of this latter group have been reconstructed and included in Lühning, ed., Beethoven Werke: Lieder und Gesänge mit Klavierbegleitung, in the appendix (‘Entwürfe und Fragmente’): see entries 98-107.
in the poetic metre (consider, for instance, Klopstock’s ‘Die frühen Gräber’) or an irregular poetic structure (as in Goethe’s ‘Gesang der Geister über den Wassern’, which contains six stanzas of 7, 10, 5, 5, 4, and 4 lines each that are also metrically irregular), or due to changing political circumstances (as for ‘Östreich über alles’\textsuperscript{70}). On the other hand, in a few rare instances Beethoven repeatedly returned to texts such as Goethe’s ‘Heidenröslein’, producing numerous fragments between the years 1796 and 1822.\textsuperscript{71}

In addition to the above-mentioned completed works (and sketched songs), Beethoven made plans to set other texts (particularly in the late 1810s and 1820s). Aside from the oratorio \textit{Der Sieg des Kreuzes}, he considered several operatic subjects—including Macbeth, Faust, Bacchus, ‘Les Ruines des Babylone’, Romulus, Melusine, Drahomira, and so forth\textsuperscript{72}—as well as at least one additional mass setting after the \textit{Missa Solemnis} (a mass in C-sharp minor\textsuperscript{73}), and possibly even a Requiem mass.\textsuperscript{74} Thus, it is apparent that Beethoven read actively throughout his life, thereby developed strong attitudes toward writers and poets regarding the quality (or viability for musical setting) of their texts. Of the 47 poets whose texts Beethoven set for solo voice and piano (or 38 if one discounts the 9 poets whose works remained in the sketch stage), Goethe is the most prevalent with 22 settings (or sketches); several other poets appear prominently: Reissig (8 settings), Bürger (6 settings), Gellert (6 settings), Matthisson (6 settings), and Jeitteles (6 texts—set as one song cycle). Many others—Carpani, Collin, Halem, Haugwitz, Herrosee, Höltz, Lappe, Lessing, Mereau, Rousseau, Rupprecht, Sauter, Stoll, and so forth—are represented by only one completed setting, despite the fact that most were widely published poets during Beethoven’s day. As Solomon reminds us, the songs ‘are important in revealing Beethoven’s literary leanings, which largely reflect the humanist sentiments and aesthetic tastes of the intellectual circles in which he moved’.\textsuperscript{75}

Beethoven engaged with text through composition throughout his life—as evident in completed works, sketches, and projected works. A musical setting, however,

\textsuperscript{70} Reid, 231-33.
\textsuperscript{71} Ibid., 178-80.
\textsuperscript{72} Many indications of Beethoven’s operatic plans are contained in the letters. See also Anderson, ‘Beethoven’s Operatic Plans’, published as \textit{Proceedings of the Royal Musical Association}, 88th Session (1961-62), 61-71, for a detailed chronological account of Beethoven’s numerous aborted operatic attempts and projected operatic works.
\textsuperscript{73} Letters to Peters, Dietrichstein, and Simrock from 1822 and 1823 (Anderson, nos. 1106, 1170, 1145, 1153, and 1158) indicate his intentions to compose at least one (and possibly two) additional masses. Sketches in C-sharp minor are discussed by Nottebohm in \textit{Zweite Beethoveniana}, 152, 541, and 543.
\textsuperscript{74} In a price list from Tobias Haslinger to Beethoven from 1822 numerous unidentified vocal works are listed, including in addition to a ‘Greater Oratorio’, a ‘Smaller Oratorio’, a ‘Graduale’, ‘Offertorium’, ‘Te Deum Laudamus’, ‘Requiem’, an ‘Opera Seria’, and various works with piano accompaniment. TA-288.
\textsuperscript{75} Solomon, \textit{Beethoven}, 67.
cannot tell us exactly why Beethoven selected the text for musical setting. On one level, it suggests some degree of interest, or contextual motivation (or perhaps financial motivation for song publications). However, it is difficult to ascertain exactly what aspects of a specific text first captured his attention and motivated him to complete a musical setting. Clearly, Beethoven read a wide enough range of works to have developed a sense of what he considered to be either distasteful subjects or poor quality poetry, while in many instances he acknowledged not only his favourite poets, but also drew attention to those that were inherently the most musical and thus the most suited for musical settings. The numerous sketches for solo songs indicate some degree of his interest in a particular text, though they also suggest some potential compositional difficulties, a decline in interest, or merely a passed opportunity. As Reid writes,

If Beethoven felt that he could not improve on the original work of art, the poem, his fierce artistic integrity prevented him from composing a text. Thus, there are no completed solo songs to texts of Homer, Klopstock or Schiller, whom Beethoven called the ‘immortal poets’; in each case, unfinished sketches show that he could not resist the temptation to attempt settings of these poets, but failed utterly to find worthy musical equivalents for their verse.\(^7\)

It is difficult, however, to accept fully Reid’s assessment that Beethoven merely ‘failed utterly’ in such instances; rather, as suggested above by Boettcher, one may consider that Beethoven did attempt to set all types of texts, seeking alternative solutions for best expressing the content of each.\(^7\)

1.4—Genre as a Determining Factor

Boettcher attributes the apparent ‘lack of unity’ (particularly in Beethoven’s earlier songs) to his ‘experimentation’ with a mixture of song, aria, and instrumental styles and forms.\(^7\) While Beethoven did appropriate and often blend numerous attributes from diverse genres and styles, to qualify this as mere ‘experimentation’ overlooks the relevance of Beethoven’s textual motivations for such hybridisation.\(^7\) Clearly, he also viewed genres (or at least their designations) as somewhat flexible, particularly when publication or other marketing concerns were involved. Consider, for instance, his designation of the *Missa Solemnis* as a ‘grand oratorio’ when offering it for

\(^7\) Reid, 7.
\(^7\) Boettcher, 53.
\(^7\) *Ibid.*, 85. See also Marjorie Wing Hirsch’s *Schubert’s Dramatic Lieder*, which addresses examples of negative criticism of genre mixing in the solo songs of Schubert. As Hirsch observes, ‘In the 1820s, the strophic Lied, with its strong link to the German folk tradition, was still in various quarters regarded as the aesthetic ideal against which all songs should be measured. The mixture of genres was generally frowned upon’. Hirsch, 10.

\(^7\) See Boettcher, 139-42 for a detailed discussion of Beethoven’s appropriation of various vocal genres and sub-genres, including everything from narrative songs, to ballads, convivial songs, spiritual songs, didactic songs, and lyrical songs. See also Parsons, ‘The Eighteenth-Century Lied’, in *The Cambridge Companion to the Lied*, 35-62.
subscription, or referring to individual mass movements as ‘grand hymns’ in order to accommodate certain performance contexts or restrictions. Nevertheless, individual genres certainly ‘are hermeneutic tools: rules-of-thumb of regulative principles (in the Kantian sense) to guide interpretation’. These must be distinguished from mere forms insofar as they also carry an implicit or sociological content. A schematic form becomes a genre when we also attend to its social and cultural ramifications. . . . Musical genres inevitably implicate communities of listeners. . . [and they] transform over time and differ from place to place. They are not static entities. Rather they are elaborate constellations of norms and traditions.

Thus, when considering the relatively narrow range of sub-genres embodied by Beethoven’s solo songs, one must bear in mind the structural and expressive parameters implicit in each, and the way that this potentially affects the corresponding points of expressive intersection between words and music.

In his study of the poetic and musical traditions that culminated in the chorale finale of Beethoven’s Ninth Symphony, James Parsons acknowledges that ‘genre guides us by certain conventions that help us to organise our responses’. As discussed in subsequent chapters, the sheer diversity of simultaneous structural principles and vocal idioms within this work—specifically within the context of a genre that had hitherto been characterised as solely instrumental—significantly muddies the analytic waters and our ability to qualify each of Beethoven’s compositional choices. It is in light of this that one might amend Hepokoski’s suggestion that ‘in any composition there are at least two voices: the composer’s voice and the genre’s voice’. As Edward T. Cone writes, the ‘art of song. . . exploits a dual form of utterance’, though ultimately there is ‘a triad of personas, or persona-like figures, involved in the accompanied song: the vocal, the instrumental, and the (complete) musical’.

Within a texted work there is also the added ‘voice’ of the text—arguably mediated also by its associated poetic genre and attendant structural and semantic properties—as well as by potentially one (or more) ‘voices’ in the form of poet-protagonists (who potentially assert different levels of discourse). Furthermore, a work’s musical ‘voice’—while mediated as Hepokoski suggests by the ‘voice’ of the genre—

See EA-1260 (as well as 1134, 1135, 1136, 1278, 1292, and so forth). Compare also his description of Opp. 113 and 117 as ‘short operas’ in an 1822 letter to his brother Johann (EA-1087) with his indication that the texts were set as melodramas in offering them to Peters the following year (EA-1153). And, consider the flexibility with which Beethoven describes his alternate settings of Opferlied and Bundeslied in offering them—alongside the ‘rather elaborate arietta’ Der Kuss—to Peters for publication (EA-1137).

Ibid., 606.

Parsons, Ode to the Ninth, 223.

Hepokoski and Darcy, 606.

may take on two additional forms: first, the literal musical rhetoric and its related connotations, and second (and in conjunction with the composer's 'voice'), the points of interpretive intersection or possibly tension that are forged between the text and music as the text is removed from its original mode of (spoken) discourse. With regard to this spoken-sung discursive shift, Lawrence Kramer maintains that 'song is a partial dissociation of speech', and that no matter how 'muted or naturalised' it may be, song consistently results in a 'topological distortion of utterance under the rhythmic and harmonic stress of music: a pulling, stretching, and twisting that deforms the current of speech without negating its basic linguistic shape'. As discussed in Chapter 3, the degree of distortion differs greatly when comparing strophic with through-composed songs (or arias or choral works). An awareness of the unique differences among vocal genres—and the plurality of textual, musical, and compositional 'voices'—thus offers a point of departure from which to assess apparent differences in Beethoven’s approach to text setting, and ways that he may adhere to or deviate from established conventions.

1.5—General Literature Review

In light of the long-established view of the superiority of Beethoven’s instrumental works, the vocal works have received far less critical attention. While considerable attention has been given to works such as the Ninth Symphony, Missa Solemnis, and Fidelio, the remaining choral and solo works have been discussed much less. (Comparatively speaking, the Mass in C and the oratorio Christus am Ölberge have typically been overshadowed by the Missa Solemnis and Fidelio.) The remaining multi-

86 Kramer, Music and Poetry, 130.
movement cantatas are often discussed with regard to their relevance as historical documentation of specific contexts in which Beethoven composed these works; that said, while the 'Joseph' and 'Leopold' cantatas of 1790 are often described as important anticipations of many subsequent developments in Beethoven’s style, the cantata Der glorreiche Augenblick—composed for the Congress of Vienna in 1814—is often characterised as the nadir of his artistic achievements: such attitudes are evident, for instance, in Solomon, Lockwood, and notably, in Kinderman’s detailed assessment, less explicitly of the music or text-setting, but rather of the work’s problematic position as an overtly patriotic and public work that does not sit well within the parameters of an established middle-period paradigm. Despite (or perhaps because of) the specificity of historical circumstances out of which they originated, Beethoven’s remaining single-movement choral works have received little attention. The Italian part-songs and the arias and other semi-dramatic genres with which Beethoven grappled throughout the 1790s and early 1800s prior to the composition of Christus and Fidelio—undoubtedly important indicators of his efforts to come to terms with Italian text declamation in the former, and dramatic and expressive conventions and possibilities of the latter—are rarely mentioned. Furthermore, aside from Cooper’s detailed exploration of the sketches for Meeresstille und glückliche Fahrt, there has been little discussion of the relationship between words and music in these works.

The solo songs have fared only slightly better. Aside from brief surveys by Orrey, Cooper, and Glauert, only two studies address Beethoven’s songs in detail. Although not widely available, Boettcher’s 1927 monograph Beethoven als Liederkomponist contains many invaluable insights not only into individual songs, but also offers a broader assessment of Beethoven’s approach to song composition, the songs in

90 See Cooper, Beethoven, 29-33, or Kinderman, Beethoven, 24-31; while Cooper focuses primarily on key indications of Beethoven’s musical originality, Kinderman primarily emphasises Beethoven’s re-use of ‘rhetorical models’ over a decade later in Fidelio.
92 See McCaldin’s essay ‘The Choral Works’, in The Beethoven Companion, 387-410, for a cursory examination of Beethoven’s choral works; aside from accounts of the two masses and a brief assessment of the above-mentioned multi-movement cantatas, the remaining choral works apparently fall outside McCaldin’s designation of ‘scarcely a dozen of any real significance’ and are not discussed.
93 See Herttrich’s commentary on the concert arias, duet (WoO 93) and trio (Op. 116) in Beethoven Werke, X, 3—Arien, Duett, Terzett, xi-xviii.
96 Reprint editions were produced in 1974 and 1985 by Sändig (Wiesbaden).
relation to the instrumental works, and the historical significance of Beethoven’s songs in relation to his predecessors, contemporaries, and subsequent Romantic Lied composers. Boettcher’s examination of the songs falls into three beneficial sections: Beethoven’s selection of texts for musical setting (‘Die Wahl der Texte’, 37-55), a survey of the many structural approaches he employed (‘Die Wahl der Formen’, 56-121), and the issue of tonal symbolism and the choice of key (‘Die Wahl der Tonarten’, 122-38). The most substantial portion of Boettcher’s study is concerned with musical form: while he offers structural analyses of many of the songs in relation to poetic structure—as well as some discussion of rhythmic variants in sketches or in comparison with settings of the same texts by other composers—there is little emphasis on the poetic content or semantic meaning in relation to musical structure.

By contrast, Paul Reid’s recent (2007) The Beethoven Song Companion consists of a comprehensive survey of the songs (and numerous identified song sketches). Organised alphabetically, Reid includes for each song the complete text and translation, and a brief discussion of Beethoven’s source for the text (if known), relevant contextual and publication information, and notable stylistic features of the setting. This approach does not allow for extensive consideration of Beethoven’s approach to song composition in relation to other eighteenth- or nineteenth-century composers. Although he has been acknowledged as a significant figure in the birth of the Lied,97 Beethoven (as a song composer) is ‘unfairly judged by standards defined by his large-scale works’, while he ‘suffers from expectations which the post-Romantic generation harbours regarding ‘the German Lied’.98 Surprisingly, discussions of Beethoven’s songs are often embedded within discussions of ‘the Lied before Schubert’, or are conspicuously absent from surveys of nineteenth-century German Lieder (despite a proclaimed emphasis on Romantic poets, many of whose poems were set by Beethoven).99

While the position of Beethoven in the chronological and stylistic development of the Lied may be difficult to quantify—as Stein observes, Beethoven’s songs ‘clearly represent a break with the past, [while] their individuality is so powerful as to separate them as much from Schubert and his successors as from Zelter and his predecessors’100—it is perhaps surprising that recent collections such as Jürgen Thym’s

97 Lockwood, 274.
98 Reid, 1.
99 See, for instance, surveys such as Stein, Poem and Music in the German Lied; Brody and Fowkes, The German Lied and its Poetry; Smed, The German Song and its Poetry: 1740-1900; Gorrell, The Nineteenth-Century German Lied; Hallmark, ed., German Lieder in the Nineteenth Century, and Thym, Of Poetry and Song.
100 Stein, 57.
Of Poetry and Song likewise sidesteps this issue. As a point of introduction, Rufus Hallmark observes that ‘Mozart clearly read his poetry carefully and sensitively and set it to music accordingly; so did Schubert’. Yet, it is plainly evident that between these two composers there lies the silent figure of another song composer working in Vienna—Beethoven—whose blatant omission would seem to indicate (by implication) that he in fact did not so effectively integrate poetic and musical expressivity. It is thus that a detailed examination of Beethoven’s approach to text-setting will clarify the expressive intensity of his songs, and thereby offer a better perspective from which to evaluate his position in the development of the nineteenth-century Lied.

1.6—Approaches to Text Setting and Word-Music Relationships

Are text and music truly equal partners, a balanced synthesis of verbal and musical rhetoric and expression—a ‘fusion’ as suggested above? In analysing the fundamental relationship between words and music—particularly in solo song—numerous alternative theories have been proposed. ‘Is the poem’, Hallmark asks, ‘as a pre-existent literary creation, the primary ingredient, and should a song therefore be judged on how clearly and faithfully it reflects the poem on which it is based?’ Or, ‘is a song primarily a musical composition, to which the words, though first in existence, are almost subordinate?’ Such a hierarchical assessment recalls the ‘assimilation model’ of Suzanne Langer, who writes that ‘[w]hen words and music come together in song, music swallows words; not only mere words and literal sentences, but even literary word-structures, poetry. Song is not a compromise between poetry and music. . .song is music’. In other terms, does the act of song composition—the bringing together of two disparate modes of expression—truly epitomise either the ‘collaboration of or the battle for supremacy between words and music’?

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101 Hallmark, ‘On Schubert Reading Poetry’ in Of Poetry and Song, 5.
102 Ibid., 6. Such an attitude is strongly evident, for instance, in the analytical writings of Jack Stein.
104 Langer, ‘The Principle of Assimilation’, in Feeling and Form, 152. Langer’s theory is discussed by Agawu in ‘Theory and Practice in the Analysis of the Nineteenth-Century Lied’, in Music Analysis, Vol. 11, No. 1 (1992), 3-36, and more recently by Suzanne M. Lodato in ‘Recent Approaches to Text/Music Analysis in the Lied’, in Word and Music Studies: Defining the Field, 95-112. Agawu—who additionally traces the ‘assimilation’ principle back to concepts outlined by Nietzsche in Über Musik und Wort and subsequently by Schoenberg in ‘The Relationship to the Text’—draws attention to Langer’s lack of a concrete analytical demonstration, while raising several additional questions about how the listener may perceive a text (and its inherent ‘musical’ and ‘non-musical’ elements) as it is assimilated within a musical context. See Agawu, 5-6 (and 33).
Or, on the other hand, as Hallmark asks, can a song be viewed as falling between these two extremes, thus producing an amalgam ‘of words and music, an artistic creation that somehow transcends both poetry and music and is greater than the sum of its parts?’ This possibility leads, however, to two alternative considerations. Do words and music—as argued by Lawrence Kramer—achieve such equality, as a poem ‘is never really assimilated into a composition; it is incorporated, and it retains its own life, its own ‘body’, within the body of the music’, while the music ‘appropriates the poem by contending with it, phonetically, dramatically, and semantically’?106 In such a view, words and music may not exist within a hierarchical relationship, though they would seemingly coexist as what Kofi Agawu terms an ‘irreducible combination’.107

By contrast, Agawu has proposed two additional conceptual methodologies by which to evaluate the relationship between words and music. The first is a ‘pyramidal model’ wherein song

is interpreted as a compound structure in which words, lying at the top, provide access to meaning, while the music lies at the base and supports the signification of the text. This is a paradoxical formulation which gives priority to either or both systems: music is the indispensable foundation of song structure, but song only means through its words, which provide access to the semantic dimension.108

Unlike those proposed by Langer or Kramer, Agawu’s analytic construct allows for greater interaction between words and music, though as he admits, this model is ‘totally constrained by the words’, and the obvious emphasis is on meaning and the ‘semantic dimension’. By contrast, Agawu’s second model offers the greatest range of possibilities from an analytical perspective. As a ‘confluence of three independent but overlapping systems’, he represents this model as three partially overlapping circles, the first representing words, the second music, and the third ‘song’. Thus,

some aspects of the function of words may be explained exclusively in terms of the poem, just as the music may also have independent existence outside song. At the same time, the explanatory domains of both words and music retain a degree of autonomy—words need not always be tied to musical functions, just as interesting or striking musical features need not be explained away as motivated by the words. . . Song retains an ultimate identity that is not reducible to word influence or musical influence, but acknowledges the sphere of influenced exercised by both domains.109

While potentially avoiding the ‘difficult question: what is song apart from the two acknowledged inputs?’, Agawu’s model highlights one vital consideration—‘song as

106 Kramer, Music and Poetry, 127. Agawu discusses this further in ‘Theory and Practice’, though he suggests that Kramer’s theory ‘leaves open the nature of the interaction between the two systems, only stressing the fact of interaction. . . [and it thus] fails to account for the exact nature of the resulting ‘alloy’.

107 Ibid., 7.

108 Ibid., 6-7.

109 Ibid., 7.
process, not product’. As this study explores aspects of narrative in song—which, as argued below, does not exist as a static structure but rather a teleological process involving the perception of numerous individual components—this latter model will serve as a point of departure.

For Beethoven, texts nearly always served as the initial point of compositional departure. An obvious exception is the Choral Fantasy, for which the music was likely completed prior to the addition of the text. Conceived as a set of variations on the theme Beethoven had used in approximately 1794 for his setting of ‘Gegenliebe’, Czerny reported that

the poet Kuffner was engaged at the last minute to write new words for the Choral Fantasy, following hints given by the composer. Beethoven probably conceived much of the music before the text was completed, since the words are missing from his sketches.

In assessing Beethoven’s vocal works, however, musical rhetoric and processes require equal consideration in order to ascertain his conception of the musical framework for a text. One must consider, as Parsons suggests, that ‘music “translates” text into a new mode of communication’. This term is particularly significant, as it recalls Beethoven’s statement in a letter to Kotzebue regarding an opera libretto. He writes: ‘I shall gratefully accept the text, whatever the subject may be, provided that it comes from you and that it is the creation of your poetical mind, which I can translate [übertragen] into my musical mind’. This new mode of communication—or fundamental discursive shift—produced by the combination of words and music must necessarily contribute to the expressive identity of the resultant ‘song’.

A ‘song’ may be viewed in part as the composite of two ingredients; but, it may also be viewed as embodying the characteristics of a given (sub-)genre, which is reliant neither solely on a text, nor on the music which contains (or perhaps sustains) it; rather, as an active, performative ‘product’, a synthesising musical-textual process, a song implicates (as Hepokoski suggested above) ‘communities of listeners’ (and arguably, communities of performers and performance contexts). As such, the independence and interrelatedness of text and music offer within the context of a song—ultimately perceived through the audible process of performance—a key consideration for assessing Beethoven’s approach to text-setting, and as discussed further below, the ways

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110 Ibid.
111 Kinderman, Beethoven, 155.
112 Parsons, Ode to the Ninth, 200.
113 EA-344.
that he responds to the similarly independent and interdependent components and processes of which implied narrative structures are comprised (and perceived).

1.7—Methodology: Four Primary Points of Intersection

In order to assess Beethoven’s approach to text setting and the apparent points of intersection between text and music, four aspects are addressed: structure, rhythm, meaning, and narrative. Each serves to illustrate individual aspects of Beethoven’s varying levels of musical engagement with a text, as he employed alternative degrees of derivation and deviation, or at times even more extreme manipulation or musical ‘superimposition’; such derivation or deviation (or manipulation) will reveal the ways in which he ‘read’ his source texts.

Boettcher isolates a fundamental issue concerning the relationship between text and music: song composers can shape or structure a work independently of the inherent poetic form and thereby emphasise individual points of meaning [Inhalt des Textes], or, they may respond musically to the poetic form as a means of musically shaping the inclusive content [Gesamtgehalt des Textes] beyond the emphasis of individual words and meanings. It seems prudent to consider that Beethoven may have employed varying degrees of each approach, attending to individual words (and their syntactic, semantic, and rhythmic properties—the ‘Inhalt’—while in other instances pursuing musical-textual uniformity (or expressive homogeneity) by adhering to the given poetic structure in order to transmit the total substance of the text—the ‘Gehalt’. Much like narrative (discussed below), music is a process (and structure) that relies on the individual components or content of which it is comprised. But, for the purposes of this study—and in order to explore each of these complexly interrelated issues more comprehensively—aspects of ‘structure’ and ‘content’ are addressed in isolation. Thus, structure, rhythm (arguably a localised facet of structure), meaning, and narrative (arguably a structural manifestation of multiple points of localised meaning) are examined in four separate chapters.

1.7.1—Chapter 2: Structure—Derivation, Deviation, Manipulation

Structure is arguably the most fundamental point of contact between a text and its musical setting—the ‘external’ framework that can either derive from or deviate from the attributes of a source. One can begin with the assumption that Beethoven’s musical structures in the vocal works will in some way reflect the underlying structures—either poetic or semantic—of the texts. Of course, the structural limitations of a work are in

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114 Boettcher, 37.
part dependent on the text itself: for instance, while a strophic text may produce a through-composed setting, un-patterned or prose texts or short ‘single-strophe’ poems of course are not suitable for strophic musical settings.\textsuperscript{115} Thus, while there may be a high degree of choice involved in determining how to manipulate a text in response (or in opposition) to its stanzaic or other structural attributes, there may be some obvious structural restrictions.

Vocal works—and in particular songs—can be qualified as representing a spectrum of structural correspondences and divergences. While some works may directly reflect the poetic structure—for instance, replicating each poetic stanza (or quatrain, sestet, or octet) with a correspondingly consistent musical structure—others may completely reject or deconstruct it, with seemingly innumerable possibilities for localised or sectional deviation between these two extremes. In light of such potential structural discrepancy, one must question Beethoven’s expressive motivations. To what degree do his structural choices reflect an awareness of and response to aspects of text structure (and musical genre)? By extension, are there instances in which Beethoven reflects in musical-structural terms a text’s semantic structure in opposition to a seemingly more obvious poetic structure? Lastly, and with consideration of the frequent criticism of Beethoven’s songs as overtly reflecting his involvement with purely instrumental forms,\textsuperscript{116} it is relevant to consider his incorporation of fundamentally non-vocal principles such as canonic technique or sonata form within the confines, for instance, of a solo song.

\textbf{1.7.2—Chapter 3: Metre and Rhythm—Derivation, Deviation, Manipulation}

As an extension of poetic structure, metre and rhythm stand as a second prominent point of contact between text and music. Metre and rhythm are two fundamental (and interrelated) aspects of musical rhetoric through which a composer may engage with a text—replicating or subverting patterns and expectations—and thereby manipulating the way in which these patterns function as the framework for a text’s syntactic and semantic content. As Yonatan Malin observes, metre refers to ‘recurring patterns that set up expectations’, while ‘rhythm’ more specifically ‘refers to

\textsuperscript{115} As Hallmark observes, ‘For the distinction ‘through-composed’ to be meaningful, the poem in question must be susceptible of a strophic setting’. Hallmark, 28.
\textsuperscript{116} As frequently suggested by Orrey, Boettcher, and Reid. Reid includes in \textit{The Beethoven Song Companion} (pages 8-14) a brief summary of Beethoven’s reliance upon strophic, varied-strophic, and through-composed forms. The most detailed discussion of structure in Beethoven’s songs is that offered by Boettcher (‘Die Wahl der Formen’, pages 56-121) in \textit{Beethoven als Liederkomponist}; but, Boettcher’s analyses focus primarily on the phrasal, periodic, and tonal structures of each setting in relation to the stanzaic (and when relevant, syntactic) aspects of each text, with little discussion of semantic content.
the individuality of stress or durational patterning’.\textsuperscript{117} Metre in German poetry—given the language’s inherent ‘accentual-syllabic’ properties—may be quantified by two elements: (1) the patterning of accented and unaccented syllables, and (2) the line length measured in the number of accented syllables or ‘poetic feet’, both of which ‘may be either regular or irregular’.\textsuperscript{119}

While one may quantify the metric features of both a text and its musical setting, Malin cautions that ‘[at] a basic level, poetic meter is not the same as musical meter. The patterns of accented and unaccented syllables do not typically form regular (i.e., perceptually isochronous) pulses like those of musical metre’.\textsuperscript{120} Thus, there is potentially a tenuous relationship between poetic and musical metre, and there is not necessarily a constant or direct correlation between them.\textsuperscript{121} Calvin Brown maintains that one alternatively encounters elements of ‘collaboration’ and ‘conflict’ (or in other words, a ‘struggle for supremacy’ between music and text, metre and declamation).\textsuperscript{122} Although the relationship between textual and musical metre may fluctuate within a musical setting, Brown’s proposed dichotomy of collaboration and conflict perhaps minimises the composer’s role. The terms ‘derivation’ and ‘deviation’ more relevantly characterise the role of the composer in affecting (or altering) this relationship. This study examines whether Beethoven’s vocal works reflect a compositional approach wherein poetic and musical metre—despite elements of metric tension or rhythmic deviation—retain a close symbiotic relationship, with the latter determined by or manipulated around aspects of the former.

As with the relationship between poetic and musical structure, the issue of metre and verbal rhythm is complex, though one may identify common characteristics among the poems set by Beethoven. The most comprehensive assessment of the typical metric

\textsuperscript{117} Malin, 9. Malin’s study—\textit{Songs in Motion: Rhythm and Metre in the German Lied} (2010)—is the most recent comprehensive account of the issue of metre and rhythm in German song; while noting that there are ‘voices left out in this history’—he mentions Clara Schumann and Liszt, and later figures such as Mahler, Strauss, and Schoenberg—Malin’s study commences with the ‘earliest’ examples of German \textit{Lied} by Schubert from the 1810s, and Beethoven’s approach to rhythm and metre is omitted. Malin, vii. His study includes many beneficial theoretical concepts about this particular aspect of the relationship between text and music that serve as a point of departure in assessing Beethoven’s vocal works.

\textsuperscript{118} In order to limit the scope of this chapter—and focus more expressly on commonalities and divergences in Beethoven’s approach to text setting—solely German texts are considered; Beethoven’s Latin, Italian, English, and French settings raise additional issues with regard to verbal rhythm and metre, and require further consideration beyond this present study.

\textsuperscript{119} \textit{Ibid.}, 4-5.

\textsuperscript{120} \textit{Ibid.}, 3-4.

\textsuperscript{121} \textit{Ibid.}

\textsuperscript{122} Brown, ‘Theoretische Grundlagen zum Studium der Wechselverhältnisse zwischen Literatur und Musik’, 34.
characteristics of the period is offered by Malin, who suggests that one may typically quantify several aspects of poetic texts—including accented and unaccented syllabic patterns, patterns of line length and their common grouping as couplets and quatrains, consistent rhyme schemes, and so forth; such elements, he argues, often equate directly with features of Lieder settings, which are predominantly syllabic with accented syllables falling on primary beats within a given metric context. Such features may be common to much poetry of the period, but Beethoven also set numerous texts that feature prominent metric and syllabic irregularities (and even a few that are entirely devoid of metric patterns), and it is necessary to explore instances in which Beethoven’s settings deviate from the expectations offered by Malin.

Chapter 3 examines the rhythmic-melodic manipulation of texts within musical contexts. Specifically, it explores to what degree Beethoven’s vocal works reflect his awareness of and attention to inherent poetic metre and rhythmic attributes of a text, framed within a fundamental spectrum reflecting alternative extremes: first, the degree of musical-metrical derivation from and rhythmic adherence to the metric properties of a poetic text, and second, the degree of deviation as evident in various forms of rhythmic distortion or manipulation. (By extension, one may consider what impact the uniformity or irregularity of a poetic text seemingly had on Beethoven’s compositional choices.) The primary focus is the solo songs, so that the metric commonalities and divergences within this sub-set of poetic texts may be used as a basis for assessing how these correspond with Beethoven’s compositional choices; additional choral or dramatic works are included so as to illustrate similarities or divergences across the spectrum of Beethoven’s vocal works.

1.7.3—Chapter 4: Meaning—Affective Tonality and Localised Depiction

The issue of meaning is undeniably complex: it often becomes problematic if one attempts to pinpoint a single precise ‘meaning’ in a given text or musical work. As Robert Hatten proposes in his model for assessing musical meaning in the instrumental works of Beethoven, one must consider multiple levels of musical discourse—from the localised to the structural—while bearing in mind the expectations for a given musical

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124 Malin, 3.
genre, and while considering the relevance of particular historical contexts and cultural
‘style systems’. (And, as has been aptly noted, ‘musical works should not be supposed
to contain only one correct meaning. . . . Instead they house multiple, sometimes
conflicting strata of meaning(s) to be drawn forth through differing readings’.)
Numerous writers have grappled with the issue of ways that music is able to convey
meaning; most, however, have dealt primarily with the issue of abstract meaning in the
context of instrumental works. Assessing meaning in vocal works—in this case, those
of Beethoven—is both facilitated and made increasingly problematic by the presence of
text (which potentially contains numerous layers of meaning).

The inherently heightened level of discourse of poetry may contain a limited
range of poetic imagery and sensory content (the sights, sounds, smells, textures,
flavours, and so forth, by which a poet-protagonist perceives or interacts with aspects of
the physical world), limited aspects of character or personification, a limited number of
actions or motions, and a limited set of emotional conditions, moods, or atmospheric
qualifiers. A musical setting of such a text, however, likely will not consist merely of a
‘parallel’ or analogous musical representation of such content. Rather, a composer may
only selectively reflect, manipulate, and reinforce aspects of such meaning(s), while
musical processes and considerations may also determine the musical content (even if
this disregards or contradicts aspects of the text content). While the countless variables
of textual and musical meaning seem impossible to quantify comprehensively, it is
nevertheless possible to examine those points at which Beethoven’s compositional
choices are clearly a conscious by-product of his engagement with his selected texts, and
thereby identify how and when the musical-rhetorical content of a work intersects with
the affective and semantic content of the source text.

Such points of textual-musical intersection may reflect to some degree how
Beethoven perceived (or ‘read’) poetic meaning in a text, and in turn how he translated
it into music. Relevant considerations include: how Beethoven’s musical rhetoric
potentially alters the perception of a text; how genre (or structure) may limit the musical
response to (or depiction of) aspects of meaning; and whether Beethoven responds to

125 Hatten, Musical Meaning in Beethoven, 276.
126 Hepokoski and Darcy, 608.
127 In addition to Hatten’s Musical Meaning in Beethoven and Interpreting Musical Gestures, Topics, and Tropes:
Mozart, Beethoven, Schubert, other significant contributions to the issue of musical meaning include: Leonard
Meyer, Emotion and Meaning in Music; Jenefer Robinson, Music and Meaning; Charles Rosen, The Frontiers of
Meaning: Three Informal Lectures on Music; Daniel Chua, Absolute Music and the Construction of Meaning; Byron
Almén and Edward Pearsall, eds., Approaches to Meaning in Music; and Lawrence Kramer, Musical Meaning:
Toward a Critical History.
multiple semantic levels simultaneously, either in isolation or pervasively. While there may be numerous points of semantic intersection between text and music, certain aspects of text meaning—literal, affective, or metaphoric—may be conveyed without such musical reinforcement, just as music may be said to assert its own discursive or rhetorical ‘meanings’—including style, structure, syntax, and so forth—that exist independently of text content. Thus, one must ask: does Beethoven ever utilise musical rhetoric that merely transmits a text and its meaning in an entirely passive manner? Or, what aspects of a text are conspicuously not reinforced by musical rhetoric?

In order to answer such issues, Chapter 4 contains an assessment of two aspects of Beethoven’s response to textual meaning: affective tonality and localised depiction. Three primary studies have addressed the issue of Beethoven’s choice of keys in relation to their affective meanings as documented by numerous theorists of the eighteenth and early-nineteenth centuries: Beethoven als Liederkomponist,\footnote{Boetcheer offers a substantial 16-page discussion of Beethoven’s choice of keys, which discusses many (but not all) keys commonly employed in the songs: ‘Die Wahl der Tonarten’, 122-38.} The Beethoven Song Companion,\footnote{Reid includes a brief summary (pages 14-20) of Beethoven’s affective use of keys, which is drawn predominantly from Boetcheer and from Rita Steblin’s survey A History of Key Characteristics.} and Paul Ellison’s recent PhD thesis (2010) The Key to Beethoven: Connecting Tonality and Meaning in His Music.\footnote{See Ellison, 9-32 for a summary and assessment of all major literature that addresses—directly or indirectly—the issue of tonality and expressive affect with regard to the works of Beethoven.} The latter offers a comprehensive account of Beethoven’s choice of key in relation to the theoretical writings of his day, cataloguing a multitude of theoretical writings for all major and minor keys, while proposing a series of multiple praxes by which to qualify the different nuances of meaning associated with each.\footnote{See Ellison (Chapter 2: ‘Keys and their Meaning for Beethoven’), 75-141.}

While Ellison’s multi-praxis system offers many valid points from which to evaluate the degree and intensity of Beethoven’s use of affective tonality, additional considerations are relevant. Can tonality—as Ellison argues—be viewed as purely affective, with each localised modulation or key area corresponding consistently with the aforementioned praxes? Does Beethoven ever approach tonality purely from a structural standpoint? Is there ever a discernible combination of these two extremes? What relevance do key relationships—including key areas such as the dominant that are at times avoided—and the duration and intensity of each modulation assert when viewed in conjunction with a theory of affective tonality? The examination of Beethoven’s use of tonality falls into two sections: the first accounts for Beethoven’s familiarity with concepts of affective tonality and his appropriation of such concepts in
the songs; the second explores the significance of affective tonality at the local level, wherein there may be a finer line between affective meaning and structural process.

Secondly, this chapter examines the types of musical rhetoric that Beethoven employs in order to respond to imagery and text content at the immediately perceptible local level. How does musical rhetoric—whether rhythmic duration, melodic contour, accompanimental figuration, or other forms of registral, textural, dynamic, and sonorous detail, or even expressive silences—demonstrate Beethoven’s response to aspects of text meaning? Many isolated comments regarding Beethoven’s use of depictive musical rhetoric may be found in biographical studies, while intermittent observations also appear throughout the above-mentioned studies of the songs. This study offers a categorical assessment of the types of imagery—spatial or directional elements, words that suggest relative duration, elements in the natural world and sound imitation, and silence of the expressive absence of sound—that are (or can be) treated depictively within solo songs or other vocal works.

1.7.4—Chapter 5: Narrative

Chapter 5 examines discrete aspects of textual narrative (or narrative process) in selected texts that Beethoven set so as to identify ways in which numerous musical processes—structural, rhythmic, affective, and depictive—respond to and reinforce such narrative implications. Aspects of narrative in Beethoven’s works have primarily been discussed in relation to instrumental or symphonic works. Furthermore, there has been minimal discussion of the role of music in supporting the inherent narrative structures in Fidelio, and no notable accounts of the relationship between textual narrative and musical process in dramatic works such as Christus am Ölberge or Beethoven’s other stage works and incidental music. What is more, aside from various

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narrative readings of *An die ferne Geliebte*, there has been no exploration of Beethoven’s musical response to narrative content in the texts he set for voice and piano.

As this study addresses the apparent points of intersection between textual and musical narrative, the issue of ‘absolute’ musical narrativity remains peripheral. This undeniably complex issue has been much discussed in recent years, and the relevant literature is extensive. While individuals such as Fred Everett Maus and Peter Kivy have taken the stance that narrative in music—while present to a degree—must be viewed as closer to drama than true narrative, as enactment or illustration rather than narration, critics such as Lawrence Kramer and Carolyn Abbate have argued against immanent narrative in (instrumental) music, citing its inherent lack of self-reflexivity or a past tense, while Jean-Jacques Nattiez maintains that ‘music is not a narrative and that any description of its formal structures in terms of narrativity is nothing but superfluous metaphor’. Werner Wolf reiterates several key points argued by Nattiez, suggesting that

> the principle of organisation of musical signs is almost exclusively intramusical and self-referential. This leads to a propensity to ‘verbatim’ repetitions, which creates an additional structural discrepancy between music and the linear, usually non-repetitive development of narratives.

Wolf acknowledges, however, that music does possess ‘crucial qualities which are typical of narrativity’, including temporality and the potential for teleology, the possibility for suggesting experientiality, the evocation of different ‘voices’ through the presentation, combination, and juxtaposition of instruments, while music ‘can also suggest ‘events’,

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137 Maus, ‘Music as Drama’, in *Music Theory Spectrum*, x (1988), 56-73; Maus, ‘Narrative, Drama, and Emotion in Instrumental Music’, in *Journal of Aesthetics and Art Criticism*, ix (1997), 293-303; and Kivy, ‘Music as Narration’, in *Sound and Simulacra: Reflections on Musical Representation*, 159-96. This view is also espoused by Abbate, who acknowledges that there are similarities between ‘certain linear elements of music...and the events in a dramatic plot; that is, music has been perceived as enactment, as analogous to the event-sequences of theatrical or cinematic narrative’. Abbate, x.


139 Abbate, 52-54, 177-89, and so forth.


141 Wolf, ‘Music and Narrative’, 327. The issue of musical repetition is discussed also by Abbate in *Unsung Voices*. Abbate, 175-77.
conflicts and the overcoming of obstacles indicated by, for instance, surprising developments, sudden rests, and climactic progressions'.

Wolf’s comments identify key aspects of (textual) narrative—experientiality, ‘voices’ or focalisation, successive events within a teleological framework—that are examined (in Chapter 5) in relation to Beethoven’s songs. In exploring narrative and narration in nineteenth-century opera, Abbate admits that ‘music will have its nonnarrative expanses as well as its moments of narration’; however, she maintains that music ‘is not narrative, but it possesses moments of narration, moments that can be identified by their bizarre and disruptive effect’. While this study is not concerned directly with such musical narration—one must consider whether such forms of disruption appear in conjunction with textual ‘disruptions’ (or caesuras, points of syntactic close, shifts in time, condition, or focus, and so forth), and by extension, how these may reinforce a teleological narrative thrust as suggested by Wolf. In examining Beethoven’s awareness of narrative content in his source texts, this study focuses on the points of intersection between aspects of textual narrative expression and his application of musical rhetoric and processes—specifically within the solo songs, or what Steven Paul Scher terms the ‘plurimedial combination’ of music and text—and thus inherent narrativity in ‘absolute’ music is not directly relevant.

What is narrative—specifically from a literary perspective—and how do we perceive its content or processes within poetic texts? As Roland Barthes has observed, Narrative is often defined as a process which requires some form of perception. But how do we define such narratives, and specifically, the processes by which they are perceived? And how do we distinguish—as Mieke Bal has discussed—between ‘narrative’ and ‘non-narrative’ texts (the latter which may display the necessary

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143 Abbate, xi and 28-29.
146 Bal, Narratology, 37. Narratives are comprised of events that ‘have been defined as processes. A process is a change, a development, and presupposes therefore a succession in time or a chronology’, as the events happen ‘during a certain period of time’ and ‘in a certain order’.
147 Or, as Bal suggests, subjective perception is a complex issue, and there is the added concern that as readers ‘search for a logical line’ in a text, they may if necessary (and unintentionally) ‘introduce such a line themselves’. Ibid., 12.
characteristics of narrative, but in the case of poems, for instance, may display ‘other, more salient characteristics, namely poetic characteristics’? Arguably, such a distinction can never be absolute, while we can only specify a corpus of texts in which the narrative characteristics are so dominant that their description may be considered relevant. Another possibility is to use the theory to describe segments of non-narrative texts as well as the narrative aspects of any given text.

It is this latter aspect that is utilised in this study.

Although sidelined for most of the twentieth century, the issue of ‘narrative aspects or dimensions’ of lyric poetry has received renewed interest in recent years. Peter Hühn and Roy Sommer argue that poems ‘represent organised sequences and thus relate ‘stories’, albeit with certain genre-specific differences, necessarily mediating them in the manner of presentation’; furthermore, lyric poetry ‘typically features strings of primarily mental or psychological happenings perceived through the consciousness of single speakers and articulated from their position’. While isolating temporal sequentiality and mediation as two relevant aspects of poetic narrative, such comments also draw direct attention to the issue of focalisation and the possibility for successive emotional conditions. Most importantly, Brian McHale’s recent (2009) article outlines many key issues relevant to the issue of narrativity in poetry, while asserting that ‘many poems are narratives. . .and many narratives are poems’, while in fact ‘most poems before the nineteenth century, and many since then, have been narrative poems’.

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148 Ibid., 8-9.
149 Ibid., 9. See also Abbott, The Cambridge Introduction to Narrative Theory: Abbott discusses the possibility of seeking out narrative within ‘non-narrative’ lyric poems, which may be ‘dominated not by a story line but by a single feeling’. Abbott, 2. See also Fludernik’s Towards a Natural Narratology, which proposes a general move away from the concept of ‘plot’ and a move toward a broader understanding of ‘experientiality’, which is indeed beneficial to an examination of the narrative content in lyric poetry. As Fludernik writes, there can be ‘narratives without plot, but there cannot be any narratives without a human (anthropomorphic) experience of some sort at some narrative level’. Fludernik, 13 and 28-30.
151 Hühn and Sommer, ‘Narration in Poetry and Drama’, paragraph 2.
152 McHale, ‘Beginning to Think about Narrative in Poetry’, in Narrative, Vol. 17, No. 1 (January 2009), 12. One differentiation, however is that ‘narrative lends itself to summarisation’, whereas a lyric poem ‘is simply the vast metaphor of a single signified and to summarise it is thus to give this signified, an operation so drastic that it eliminates the poem’s identity’. Barthes, 120-21.
As such, Chapter 5 examines the points of intersection between musical process and the individual components by which a narrative structure is perceived. Such components are primarily evident at the fabula level of the narrative process—perceived through successive events, various levels of focalisation, complex aspects of temporality and successive conditions or emotional states, spatiality, and so forth; the analyses identify the individual narrative components in each relevant text and then explore how these are reflected in musical rhetoric (or through Beethoven’s configuration of analogous musical structures). Kinderman emphasises the ‘dramatic narrative continuity’ of Beethoven’s works, as they ‘display an immediate expressive character while also conveying a narrative thread, whereby a succession of expressive states come to represent a whole greater than the sum of the parts’.153 Although he primarily argues this with regard to symphonic works,154 Kinderman’s comments draw attention to the possibility for structural-narrative readings in other (vocal) genres, combining musical-structural principles (as discussed in Chapter 2) with aspects of rhythmic manipulation (Chapter 3) and musical-rhetorical enhancement of aspects of text meaning (Chapter 4) in order to assess the processes by which Beethoven’s music sustains such ‘narrative continuity’ in conjunction with underlying textual narrative processes.

The first section examines ways in which musical structure and rhetoric may reinforce successive points along a clear temporal trajectory that is given textual manifestation through shifting verb tenses and the delineation of concrete events (5.3). By contrast, the second section addresses ‘static narrative fragments’: these may be defined as those isolated points within a broader (perhaps only implied) narrative context that may contain one or more narrative ‘elements’ (as defined by Bal, Barthes, and others), but which lack other relevant aspects of change, choice, and confrontation that bring about further progression within a narrative structure (5.4).

The third section examines Beethoven’s response to elements of focalisation and shifting levels of perspective or poetic discourse, specifically when most evident in the form of ‘external’ narration or implied interaction in the form of dialogue (literal or imagined) (5.5). By extension, the fifth section explores aspects of linear change as evident not in the form of concrete temporal events—and by implication, the completion of successive ‘events’ within a fabula or narrative structure—but when expressed in terms of discernible changes in emotional or conditional moods or states;

such change—arguably an extension of focalisation, albeit emotive or cognitive rather than spatiotemporal—155—is indicative of a broader narrative context (and/or a poet-protagonist’s response to previous events or ‘others’), while serving to intensify the immanence of subsequent narrative events (5.6).

Although often argued as less necessary from a narrative standpoint,156 the relevance of spatiality and the musical reflection of poetic landscapes will be addressed in the fifth section. As Bal acknowledges, ‘events always occur somewhere’,157 and this sense of place provides a framework within which narrative events can unfold and against which they can be gauged; in many of the poetic texts set by Beethoven, the shifting sense of place is often given expression through the metaphorical representation of the sights, sounds, smells, and tactile experiences by which a given location may be perceived or interpreted (5.7). The next section (5.8) includes a brief discussion of An die ferne Geliebte as a synthesis of all of these different aspects of narrative process within a musically unified cyclic structure. Possible narrative considerations for other (non-solo) vocal works of Beethoven are be proposed in Section 5.9. There is necessarily a degree of overlap amongst these categories, specifically as it is arguable that every poetic text asserts some degree of focalisation and temporality; nevertheless, Beethoven’s response to the more prominent features of individual texts are discussed categorically.

1.8—Conclusion

As evident in his numerous letters and the Tagebuch, Beethoven engaged with words and texts throughout his life; his numerous vocal works are one important manifestation of this. Despite general documentation of his apparent literary predilections and ideological opinions, a closer examination of his approach to text-setting and the numerous musical processes by which he ‘read’ and engaged with each text and its content will supplement (and extend) the current understanding of Beethoven, both as a vocal composer and in terms of his comprehension of poetic ideas and imagery. Specifically, the analyses in this study seek to examine the numerous points of musical and textual intersection—structural, rhythmic, and semantic—in Beethoven’s songs (and other vocal works), while exploring ways that his text-setting demonstrates his acknowledgement and reinforcement of those aspects of narrative content or

155 See Toolan,73, for a discussion of the differences between spatiotemporal, cognitive, emotive, and ideological focalisation.
156 As suggested by Genette (see above).
157 Bal, 7.
structure inherent in each source text. In considering several disparate (though interrelated) facets of the relationship between text and music, this study employs a unique methodology in order to characterise more fully Beethoven's approach to text setting and the many processes involved therein, while the concept of musical narrative has been broadened so as to consider alternative degrees of narrative intensity in other, non-dramatic vocal genres. It has been suggested that the study of text-setting may conveniently be divided into two broad areas: the syntactic and the semantic. Syntactic questions involve musical and verbal structures, and include relations between the overall form of a setting to that of the text, between individual textual and musical phrases, and between verbal and musical accentuation patterns. Semantic questions involve the relation of the setting to the meaning of the text.158

This study, however, offers a more in-depth reading of Beethoven’s musical engagement with text by examining both syntactic and semantic issues.

In combining aspects of syntax and semantics, this study seeks to explore the tenuous boundary between structure and content—between form and meaning159; rather than merely identifying ‘ad hoc’ points of correspondence between textual ideas or imagery and musical rhetoric,160 it explores a network of interdependent and interrelated textual and musical processes: structure, meaning, narrative. Thus, this study does not propose to assert a single interpretive reading of each work in question; rather, it offers textual and musical analyses individually and in combination so as to identify ways in which the musical-rhetorical content of Beethoven’s vocal works reinforces inherent aspects of narrative content and structure in the source texts.

Arguably, the perception of an implied narrative structure (or process) relies on the subjective assimilation and interpretation of the individual components of which it is comprised—a process tied to time and rooted in memory:

[I]ndividual moments of the music do not die away into loss once they have been replaced by the next audible module. They continue to exist in our memory, creating an ongoing string of contexts, the conditions for the existence of what is currently being sounded. From this perspective, listening to a musical work is a process of accumulation over time.161

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159 As Barthes writes, ‘Language [langue] proper can be defined by the concurrence of two fundamental processes: articulation, or segmentation, which produces units (this is what Benveniste calls form), and integration, which gathers these units into units of a higher rank (this being meaning). This dual process can be found in the language of narrative [la langue du recit] which also has an articulation and an integration, a form and a meaning’. Barthes, 117.
160 What Agawu criticises as often unearthing ‘certain ‘marriages of convenience’ between musical dimensions. Agawu, 9. (Or, what Hallmark refers to as the ‘naive level’ of musical-textual analysis. Hallmark, ‘On Schubert Reading Poetry’, 6.)
Indeed, there is a striking similarity between this and the perception of narrative structures as an accumulation of countless individual images, actions, events, states, and perspectives, which must be retained and perceived as a cumulative interpretive process. The subjectivity of narrative synthesis is echoed by Nattiez, who, in arguing that ‘music is not a narrative’, admits that it is the fundamental linearity of music that is ‘an incitement to a narrative thread which narrativizes music’: the narrative, ‘strictly speaking, is not in the music, but in the plot imagined and constructed by the listeners from functional objects’.162

‘Words move, music moves / only in time’: Eliot’s words from ‘Burnt Norton’ echo thus, in our methodological minds. Within the fusion of text and music in a song, words and music may be expressive, indicative, and affective—a communicative function embodied through the act of performance and reception; on the other hand, as two discrete discursive systems words and music (and their meanings) often remain transitory and fluid: thus the subjective waters of interpretation are quickly muddied as ‘Words strain / crack and sometimes break, under the burden, / under the tension, slip, slide, perish, / decay with imprecision, will not stay in place, / will not stay still’.163 Nevertheless, interdependent and interrelated musical and textual processes unfold for our analytical consideration in the vocal works of Beethoven.

162 Nattiez, 249.
Chapter 2: The Relationship between Textual and Musical Structure

2.1—Introduction

Although there are many points of contact between text and music, structure is the feature that indicates Beethoven’s overarching approach to setting a text. The decision to set a poem for solo voice and piano can have several possible structural outcomes. Within solo song, three approaches (or sub-genres) may be identified: strophic, varied-strophic, and through-composed. As Boettcher writes, an overview of the song forms

\[\text{demonstrates how in Beethoven’s songs nearly all formal song categories are represented: from simple folksong to the fully-developed three-part du capo aria (such as G"osang aus der Ferne), and his songs encompass everything from conventional bipartite strophic songs to song cycle.}\]

Such structural diversity is indicative of the chronological position of Beethoven’s career, reflecting the ‘gradual evolution of German song: from the eighteenth to the nineteenth century, from Classical to Romantic’.\(^\text{165}\) While late-eighteenth century composers did begin to turn to through-composed song composition, the retention of strophic simplicity had long been the pervasive approach to solo song in Austro-Germanic lands. Recall Heinrich Christoph Koch’s definition of ‘Lied’ in his 1802 Musikalisches Lexicon: ‘Lied. With this name there is generally designated any lyrical poem with many strophes that is intended for song and with a melody repeated for each strophe’.\(^\text{166}\) Like his contemporaries, Beethoven composed many strophic settings; of the 88 songs for voice and piano, 38 are strophic, while 16 may be qualified as varied-strophic, and 33 are through-composed. These different approaches reflect an important point of compositional mediation between poetic and musical structure, and the use of a strophic or through-composed structure certainly allows for very different expressive outcomes, while affecting the relationship between words and music.

A brief comparison of structural approaches illustrates such diversity. Compare, for instance, Beethoven’s setting of Urians Reise um die Welt (probably written in the early 1790s\(^\text{167}\)) with such expansive through-composed settings as Adelaide or Seufzer eines Ungeliebten—Gegenliebe (both written in 1794–95): while the latter songs deviate

\(^{164}\) Boettcher, 61.

\(^{165}\) Reid, 8–9. It is relevant to consider that the development of the Lied during the period from ca. 1770-1820—particularly with regard to differences evident in comparing North German and Viennese approaches to song—would benefit from closer examination; in particular, Beethoven’s position within this period—and his affinity with North-German song ideals as transmitted through Neefe—has yet to be clearly defined.

\(^{166}\) Koch, Musikalisches Lexicon, 902–4. Koch’s definition captures also the contemporary view that the poem itself is fundamentally encapsulated within the designation of ‘Lied’, or song.

\(^{167}\) Ibid., 265.
considerably from the inherent poetic structures of their source texts, *Urians Reise* demonstrates Beethoven’s complete adherence to the structure of Claudius’s poem.

```plaintext
Wenn jemand eine Reise tut,            When someone makes a journey,
So kann er was verzählen;              Thus he can recount it;
Drum nahm ich meinen Stock und Hut    So I took my stick and hat
Und tät das Reisen wählen.             And chose to make such a journey.
(tutti)                                (13 additional stanzas)
Da hat er gar nicht übel dran getan,  Since it was no unpleasant thing to do,
Verzähl Er doch weitem, Herr Urian!    Tell us more, Herr Urian!168
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Within Beethoven’s 12-bar musical structure—which has no prelude, postlude, or interlude to augment the poem—the poetic structure remains clearly audible as the same musical strophe is reiterated for all 14 stanzas. Each line of text produces uniform, two-bar musical phrases: thus, each quatrain is replicated in four corresponding two-bar phrases, and the recurring refrain couplet produces a four-bar ‘choral refrain’. The tonal structure is punctuated by tonic cadences in bars 2, 8 and 12 and dominant cadences in bars 4 and 10, and the ‘refrain’ features a modal shift from A minor to A major.

**Example 2.1—*Urians Reise um die Welt*, bars 1-12**

![Example 2.1—*Urians Reise um die Welt*, bars 1-12](image)

168 All translations of texts are by this author unless otherwise indicated.
In contrast, multi-sectional songs as those mentioned above are often structurally more expansive, utilising aspects of repetition, recapitulation, and augmentation through vocal codas, instrumental preludes, postludes, and interludes. As discussed below, most through-composed songs—in contrast with compact strophic settings such as *Urians Reise*—incorporate numerous changes of key, tempo, and character: the four stanzas that comprise *Gesang aus der Ferne*, for example, are manipulated into a substantial ternary musical structure, with each section delineated by tempo and metric changes, while a 23-bar prelude contributes to the expansive 146-bar musical structure; and the four stanzas of Matthisson’s poem *Adelaide* are manipulated to produce a large bipartite structure—3 stanzas + 1 stanza, with the latter twice repeated and considerably augmented through internal repetition.

The relationship between text structure and musical structure is often complex. This chapter addresses the following fundamental question: how closely does Beethoven construct each musical structure in response to—or in disregard of—the structures of his selected texts? (Recall that musical structure is often limited by the structure of a poetic text; for instance, a short, through-composed text cannot be set strophically.169) By extension, three additional issues arise. Firstly, what is the degree of Beethoven’s structural deviation in those songs that do not precisely reflect the underlying poetic structure? (Is it merely subtle structural manipulation—through localised repetition or the inclusion of minimal structural additions—or is it indicative of a complete structural re-working of a text?) Secondly, are Beethoven’s structural choices at times motivated not by a given poetic structure, but rather in response to a semantic structure or narrative trajectory? And thirdly, how often does Beethoven utilise structural procedures that do not derive from the text’s structure (including arias or instrumental forms such as sonata), and how do select vocal works reflect the simultaneous appropriation of multiple structural procedures?

Chapter 2 first examines Beethoven’s strophic settings to ascertain the degree of correspondence within such ‘limited’ structural confines. Varying levels of ‘uniformity’ and ‘irregularity’ are proposed with regard to the configuration of each stanza (within what may be at the macro level a fundamentally uniform strophic poem); by extension, the strophic songs are discussed in four categories in terms of their adherence to or deviation from such uniformity or irregularity (2.2). Secondly, aspects of structural variation are discussed with regard to the varied-strophic settings (2.3). Thirdly, five

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sub-categories of through-composed song structures are proposed, defined, and discussed; these include hybrid structures, single-strophe settings, and bipartite, ternary, and multi-sectional settings, with a more in depth consideration of apparent semantic motivations behind instances of more extreme structural deviation or manipulation (2.4). Fourthly, the issue of Beethoven’s appropriation of ‘instrumental’ forms within the solo songs is assessed (2.5). And fifthly, the relationship between textual and musical structure is explored within the context of large-scale works that potentially display a plurality of structural approaches; this includes such works as An die ferne Geliebte, the Choral Fantasy, and the Ninth Symphony, and suggests ways that such considerations may enhance or obscure a text’s inherent structural-rhetorical impact (2.6).  

2.1.1—Methodology: Assessing Structure

Text and music both exhibit multiple levels of structure, with each relying on several indicators. As the solo songs—and in fact, the majority of Beethoven’s vocal works—contain poetic rather than prose texts, these may be assessed in terms of ‘external’ poetic features: the fundamental stanzaic or sectional distribution of text units; the poetic metre or metres that govern the distribution of successive lines, couplets, quatrains, and so forth; and by extension, the degree of syllabic patterning and distribution within these textual subsections—all of which is typically supported by a corresponding rhyme scheme that reinforces the sense of syllabic, metric, and declamatory expectation within the poetic structure. (Arguably, such patterning exerts a stronger influence in poetic works than syntactic or grammatical structures, which may or may not consistently conform to the contours and segments determined by the overarching metric structure.) Many poetic texts may be characterised by a secondary semantic structure that is shaped by shifts in temporality, imagery, or perspective across many successive stanzas (the configuration of which may not necessarily correspond with the sectional delineation of poetic segments). Such semantic structures must be considered as possible motivations for Beethoven’s structural choices.

Within the comparatively small-scale confines of solo song, musical structure is perhaps less complex than that of large-scale instrumental works. The perceptibility of each unique musical structure is reliant on several characteristics. First and foremost,
the elements of phrase structure and periodicity are vital aspects of Classical forms, in vocal as well as instrumental works. While there is considerable variety among phrase units—particularly when comparing simple, folk-like strophic settings with expansive through-composed songs (or even arias)—the duration of melodic phrase units obviously corresponds (typically) with successive lines, couplets, or quatrains of text. Additionally, phrase structure is governed somewhat by the capabilities of the human voice and lungs: ‘breath measures, and stages, the beginning, middle and end of every phrase, in language as in song’. Classical and early-Romantic structures demonstrate a strong preference for structural clarity—sustained typically by a succession of two- and four-bar phrase units that combine to produce eight- or sixteen-bar periodic strophes (which are strongly punctuated by prominent cadences).

At a fundamental level (and given the expectations of late-eighteenth and early-nineteenth century song composition in Austro-Germanic lands), tonality plays a key role in clarifying such phrasal and periodic boundaries. (While tonality assists in delineating and reinforcing musical structure, the issue of the structural tonality is addressed in Chapter 4 in relation to Beethoven’s affective use of individual keys.) Given the tonal practice favoured during Beethoven’s lifetime, it is apparent that tonality creates specific expectations, at times producing varying degrees of stability or instability, forward motion or the cessation of motion, and may thereby enhance or reinforce points of musical closure. Thirdly, aspects of musical uniformity or contrast additionally characterise the boundaries between sections in many of the larger multi-sectional (or multi-movement) works; thus, not only tonal contrast, but also shifts in metre or tempo, and alterations of vocal scoring, texture, or accompaniment may also delineate structurally-relevant points within a work. (Note that the primary focus here is musical structure at the ‘macro’ or sectional level, and less so at the syntactic or more localised level, as poetic units—most typically quatrains—are translated into musical strophes or half-strophes, or other discrete sections within more substantial through-composed settings; the issue of localised ‘structure’ at the level of the individual word or poetic line is addressed more specifically in Chapter 3.)

2.2—Strophic Settings

While strophic song composition may imply a complete musical adherence to the structural attributes of a poem, an examination of Beethoven’s strophic settings suggests that there are in fact points of subtle structural deviation between poetic and

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musical structure. Notably, Beethoven ‘did not reject strict strophic settings as his songwriting career progressed, but continued to use it as he deemed appropriate until 1817 (for So oder so)’. What is relevant is that the three ‘formal types’ coexist throughout his career, suggesting Beethoven’s awareness of the best expressive solution for setting a given text. While a through-composed approach offered Beethoven the possibility for a subjective musical response to the details of the text content, the strophic song represented for Beethoven an objective form wherein all poetic stanzas ultimately are set down within the same musical substance [Gehalt]. Each song strophe is a common denominator in which all text strophes must be made to fit.

Boettcher suggests that in many of the early strophic songs (particularly those published as Op. 52), Beethoven chose this structural approach because the text content of these works was not ‘personally resonant’ enough for him, and thus strophic song form represented two alternative approaches: either an objective musical framework ‘devoid of the musical expression of the poetic content’, or as a ‘single-strophe’ song, in which the music corresponds quite closely to only one stanza. One might consider, however, that there are additional levels of musical-textual interaction between the extremes of entirely neutral or semantically specific: for instance, a pervasive musical tone that is characterised as ‘cheerful’ or ‘sad’ may not be strictly neutral, but may generally support any text that falls within such affective extremes; or, more specific musical rhetoric (characterised as ‘pastoral’ or ‘breathless urgency’, for instance) may more expressly reinforce only a select number of texts with corresponding content or imagery.

Regardless of Beethoven’s apparent intentions with regard to poetic content, the 38 strophic settings may be assessed in terms of the structural relationship between text and music. As music and text may both exhibit subtle degrees of irregularity, four categories of structural correspondence are evident: 1. settings with ‘uniform’ text structures and correspondingly uniform musical structures; 2. settings with ‘irregular’ poetic structures that are replicated in similarly irregular musical structures; 3. settings with irregular poetic structures over which Beethoven superimposes a conventionally uniform musical structure; and 4. settings in which a uniform poetic source produces an irregular musical structure.

All such texts are fundamentally ‘uniform’ in that they contain successive stanzas of equal length and structure. Such uniform texts feature a predominant reliance

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173 Reid, 9.
174 Boettcher, 83.
175 Ibid. Boettcher cites the first and third settings of Sehnsucht as representative of this latter approach, as well as Der Jüngling in der Fremde, which he suggests is ‘undoubtedly a setting of the second text strophe’. This is discussed below with regard to the Gellert songs.
on 4- or 8-line stanzas, which are typically comprised of couplet groupings that sustain a consistent distribution of syllables and poetic feet: aside from a few exceptions of texts with a uniform syllabic distribution—such as 11 11 11 11 (as in *Feuerfarb’* and *Der Jüngling in der Fremde*) or 8888 (as in *Der Mann von Wort*)—line lengths typically vary slightly and one often encounters, for instance, a syllabic alternation of 8787 (as in *An einen Sängling*) or 7676 (as in *Der Zufriedene*); by extension, eight-line stanzas likewise reflect such patterning (such as with *Des Kriegers Abschied* 8787 8787 or *Der Liebende* 8787 8877 or *Punschlied* 8686 8888. A few examples of six-line stanzas are qualified as ‘uniform’ if the lines are distributed in a duple (such as 4 + 2) rather than a triple (such as 3 + 3) configuration. Texts such as *Die Liebe des Nächsten* (8787 88) or *Vom Tode* (7878 77) reflect such a pattern (though as will be discussed below, Beethoven obscures the regularity in both settings).

Greater irregularity occurs in the form of syllabic disparity of more than two syllables between adjacent lines, or as successive lines that change by more than one metric foot (i.e. alternating lines of pentameter and trimeter or dimeter, instead of the more conventional alternation between tetrameter and trimeter). For instance, a song such as *Die Ehre Gottes aus der Natur* contains a change of three syllables between adjacent lines (11 8 11 8), though the alternation between amphibrachs and iambics nevertheless produces a consistent pattern of four poetic feet per line. (Such metric patterns are typically reinforced also by patterned rhyme schemes: aabb or abab predominate, though one occasionally encounters an inverted rhyme scheme (abba), and with such a configuration the possibility for corresponding ‘rhyming’ rhythmic-melodic phrase terminations is reduced.)

Such poetic uniformity can conceivably be transferred directly into a symmetrical distribution of uniform phrases, most commonly in the form of four-bar phrases (or as two- and eight-bar phrases that ‘function much like the four-bar phrase’). Yonatan Malin also acknowledges that

other phrase lengths and irregular phrases also occur, especially in ballad settings and declamatory styles from circa 1850 on. Irregularities of phrase rhythm may emerge due to irregularities in the poetic metre, or for musical and expressive reasons.

But, does such phrasal ‘regularity’ predominate in Beethoven’s 38 strophic settings? Perhaps surprisingly—of the 35 texts—16 are entirely uniform, whereas 19 may be

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176 Malin, *Songs in Motion*, 51. Poetic lines may be set in individual measures of quadruple metre (4/4 or 12/8), and the couplet/musical phrase then spans two measures; alternatively, poetic lines may be set in four-measure phrase segments, and the couplet/musical phrase then is eight measures long.

177 Ibid.
qualified as irregular. With regard to the settings, there is again a nearly-even
distribution, with 18 ‘uniform’ musical structures and 20 ‘irregular’ musical strophes.

1. Uniform text structure—Uniform musical structure: 7 settings
2. Irregular text structure—Irregular musical structure: 8 settings
3. Irregular text structure—Uniform musical structure: 11 settings
4. Uniform text structure—Irregular musical structure: 12 settings (of 9 texts)

These four categories thus suggest the degree of structural derivation (and deviation)
evident among Beethoven’s strophic settings. The first two categories are indicative of
the former, whereas the latter two reflect some minimal degree of structural disparity or
deviation. In light of Classical preferences for phrasal symmetry, one might expect that
the first and third categories would occur most frequently, while the fourth category
conspicuously contradicts such expectations. A closer inspection of these four
categories is necessary to ascertain how Beethoven’s strophic structures correspond
with their musical sources, while considering possible motivations for his choice to
deviate from the structure of a text.

2.2.1—Category 1: Uniform Text Structure—Uniform Musical Structure

The first category consists of those songs in which Beethoven has derived a
symmetrical musical structure directly from a source text. Perhaps surprisingly, this is
the smallest of the four categories, and with the exception of Der Jüngling in der Fremde,
all of these songs were completed early in Beethoven’s career (by 1795).

Table 2.1—Strophic Songs: Uniform Text Structure—Uniform Musical Structure

<table>
<thead>
<tr>
<th>Strophic Song</th>
<th>Date</th>
<th>Poet</th>
</tr>
</thead>
<tbody>
<tr>
<td>An einen Säugling, WoO 108</td>
<td>ca. 1784</td>
<td>Johann von Döring</td>
</tr>
<tr>
<td>Punschlied, WoO 111</td>
<td>ca. 1791</td>
<td>Unknown</td>
</tr>
<tr>
<td>Feuerfarb', Op. 52, No. 2</td>
<td>1792-93</td>
<td>Sophie Mereau</td>
</tr>
<tr>
<td>Urias Reise um die Welt, Op. 52, No. 1</td>
<td>pre-1793</td>
<td>Matthias Claudius</td>
</tr>
<tr>
<td>Mollys Abschied, Op. 52, No. 5</td>
<td>ca. 1795</td>
<td>Gottfried August Bürger</td>
</tr>
<tr>
<td>Das Blümchen Wunderhold, Op. 52, No. 8</td>
<td>ca. 1795</td>
<td>Gottfried August Bürger</td>
</tr>
<tr>
<td>Der Jüngling in der Fremde, WoO 138</td>
<td>1809</td>
<td>Christian Ludwig Reissig</td>
</tr>
</tbody>
</table>

Beethoven’s second completed solo song, An einen Säugling, has a consistent and
uniformly symmetrical text structure that corresponds precisely with a well-delineated,
symmetrical musical structure. (Along with Schilderung eines Mädchens, this setting was
published in the Neue Blumenlese für Klavierliebhaber in 1784; both songs originally
appeared with only a single stanza printed below the music, while the remaining stanzas
were included in a separate collection of texts to accompany the songs published in

178 This takes into account the three strophic settings of Sehnsucht and the two settings of Merkenstein.
Beethoven likely located the copy of Döring’s text in the Göttingen Musen-Almanach for 1779.\textsuperscript{180} The poem is notable for the consistency of its four-line structure, which is reinforced by the utter regularity of its scansion, syllabic distribution, and rhyme scheme.

Noch weißt du nicht, welches Kind du bist,  
Wer dir die Windeln schenket,  
Wer um dich wacht und wer sie ist,  
Die dich erwärmt und tränket.

You do not know yet, whose child you are,  
nor who changes your dressing,  
who watches over you and who she is,  
who warms and suckles you.

(3 additional stanzas)

All four stanzas of this poem are patterned around alternating lines of iambic tetrameter and iambic trimeter, with this structure further reinforced by an abab rhyme scheme.

<table>
<thead>
<tr>
<th>Rhyme Scheme</th>
<th>Syllables</th>
<th>Scansion\textsuperscript{181}</th>
<th>Poetic Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>8</td>
<td>- / - / - / -   /</td>
<td>4</td>
</tr>
<tr>
<td>b</td>
<td>7</td>
<td>- / - / - /</td>
<td>3</td>
</tr>
<tr>
<td>a</td>
<td>8</td>
<td>- / - / - / -   /</td>
<td>4</td>
</tr>
<tr>
<td>b</td>
<td>7</td>
<td>- / - / - /</td>
<td>3</td>
</tr>
</tbody>
</table>

The song’s four symmetrical four-bar phrases correspond precisely with the text structure, with each line reinforced by alternating tonic and dominant harmonies (and cadences). The fourth phrase bears a striking melodic resemblance to the first phrase to reinforce a necessary sense of closure. The underlying rhyme scheme is emphasised melodically, with appoggiaturas resolving on ‘bist’ and ‘ist’, while Beethoven likewise closes the second and fourth phrases with similar descending melodic motion and the parallel placement of trills on ‘schenket’ and ‘tränket’. An einem Sängling includes no final coda or additional internal interlude material, though it is brought to a close by way of a concise four-bar postlude—functioning as a ‘strophic interlude’ between each successive stanza—constructed around a succession of tonic-dominant reiterations that culminate with a brief melodic echo of the termination of the fourth phrase.

The postlude does not quote (but only alludes to) the semiquaver figuration introduced in the song’s opening prelude. While the song’s four phrases and the postlude all appear in precise four-bar units, it is the song’s nine-bar prelude—in actuality, one of the few ‘closed’ preludes employed for a strophic song—wherein Beethoven deviates slightly from the song’s subsequent symmetrical distribution. The prelude material loosely anticipates intervallic features of the subsequent vocal line and introduces the sonority of the parallel thirds and sixths featured throughout much of

\textsuperscript{179} Reid, 67–68.
\textsuperscript{180} Ibid., 67.
\textsuperscript{181} Numerous symbols exist for identifying strong and weak syllables in analysing the scansion of a poetic text: a hyphen (-) will be used to indicate a weak(er) syllable, whereas a forward slash (/) will indicate a strong(er) syllable. Metre and verbal rhythm are examined in Chapter 3.
the song (though it also introduces several bars of semiquaver figuration that does not appear in any form in conjunction with the vocal line, but which resurfaces only in fragmentary form within the postlude). As in Urians Reise um die Welt, Das Blümchen Wunderhold, and the other songs in this category, An einen Säugling demonstrates Beethoven’s reliance on the musical-structural ideals of the latter decades of the eighteenth century—ideals in which textual regularity and the regularity of phrase construction correspond quite closely in a song characterised by the directness of its expressive idioms.

2.2.2—Category 2: Irregular Text Structure—Irregular Musical Structure

In the second category of strophic songs, Beethoven’s structures demonstrate an internal irregularity of phrasal and periodic structure in response to the syntactic irregularity evident in the texts. Eight songs fall within this category.

Table 2.2—Strophic Songs: Irregular Text Structure—Irregular Musical Structure

<table>
<thead>
<tr>
<th>Strophic Song</th>
<th>Date</th>
<th>Poet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Der freie Mann, WoO 117</td>
<td>1792; 1794</td>
<td>Gottlieb Conrad Pfeffel</td>
</tr>
<tr>
<td>Opferlied, WoO 126</td>
<td>1792-94; 1801-02</td>
<td>Friedrich von Matthisson</td>
</tr>
<tr>
<td>O dare selve, WoO 119</td>
<td>ca. 1794</td>
<td>Pietro Metastasio</td>
</tr>
<tr>
<td>Bitten, Op. 48, No. 1</td>
<td>1801-02</td>
<td>Christian Fürchtegott Gellert</td>
</tr>
<tr>
<td>Gottes Macht und Vorsehung, Op. 48, No. 5</td>
<td>1801-02</td>
<td>Christian Fürchtegott Gellert</td>
</tr>
<tr>
<td>Man strebt die Flamme zu verhehlen, WoO 120</td>
<td>ca. 1802</td>
<td>unknown</td>
</tr>
<tr>
<td>Der Bardengeist, WoO 142</td>
<td>1813</td>
<td>Franz Rudolph Hermann</td>
</tr>
<tr>
<td>So oder so, WoO 148</td>
<td>1817</td>
<td>Karl Lappe</td>
</tr>
</tbody>
</table>

Such poetic ‘irregularity’ is most apparent as an odd number of poetic lines; for instance, the texts for Der freie Mann and Der Bardengeist each contain five lines, while Bitten has seven lines. Such poetic ‘imbalance’ obviously would require some degree of rhythmic augmentation or compression (and/or text repetition) to produce a symmetrical periodic musical strophe. Additionally, several of these texts contain prominent syllabic irregularities or considerable disparity of line length; consider, for instance, Gottes Macht und Vorsehung (syllables: 4 7 11 8; poetic feet: 2354), Schilderung eines Mädchens (syllables: 7474; poetic feet: 4242), An den fernen Geliebten (syllables: 11 4 11 4; poetic feet: 5252), or in a more extreme case, Gretels Warnung (syllables: 8686 4464 486; poetic feet: 4343 2232 243). The settings in this category are fundamentally ‘uniform’ in the sense that they present recurring musical strophes for each successive stanza, however, the deviations in internal stanzaic uniformity require further consideration.

In the case of Opferlied, each stanza of Matthisson’s poem contains six lines, though these do not consist of three couplets (as did the six-line poems mentioned previously), but rather two groups of three lines each: 887 887. (Recall the distribution of the six lines of text in Urians Reise um die Welt: 8787 10 10.)
Die Flamme lodert, milder Schein
Durchglänzt den duster Eichenhain,
Und Weihrauchdufte wallen.
O neig ein gnädig Ohr zu mir
Und laß des Jünglings Opfer dir,
Du Höchster, wohlgefallen!

Sei stets der Freiheit Wehr und Schild!
Dein Lebensgeist durchatme mild
Luft, Erde, Feu’r und Fluten!
Gib mir, als Jüngling und als Greis,
Am väterlichen Herd, o Zeus,
Das Schöne zu dem Guten!

May freedom ever be defence and shield!
Gently breathe thy spirit of life
through air, earth, fire and flood!
Give me, in youth and in age,
At the paternal hearth, O Zeus,
Beauty to one who is good!

(As mentioned in Chapter 1, Beethoven completed three additional settings of Matthisson’s poetry and sketched two more: notably, these five poems all contain five-line stanzas and/or irregular scanion, and it is thus not surprising that Adelaide, Andenken, and An Laura are all through-composed settings, whereby such textual irregularities do not result in immediately-apparent structural idiosyncrasies.) Although the WoO 126 version of Opferlied was published in 1808 by Simrock, it was likely completed in 1798, with fragmentary sketches dating from 1794.182

Matthisson’s poem is comprised of only two six-line stanzas—both of which were written out in their entirety in Beethoven’s setting—and each of which exhibits a patterned distribution of syllables and feet. The possibility for two- or four-bar symmetrical phrase units is hampered by the poem’s distribution as two three-line syntactic units, which is further reinforced by the metric pattern:

<table>
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<td>3</td>
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<td>7</td>
<td>- / - / - / - / - / -</td>
<td>3</td>
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</table>

Beethoven alters the text structure by repeating the third and sixth lines, and by incorporating internal word repetition (partly in combination with subtle rhythmic augmentation). The line repetition should arguably contribute to a more symmetrical eight-line text (and corresponding) musical structure, though in this instance it does not, while the internal word repetition in line 4 of the first strophe (‘ein gnädig’) and in lines 4 (‘als Jüngling’) and 5 (‘o Zeus’) of the second further alters the distribution of the phrase structures. Boettcher acknowledges the lack of structural symmetry in

182 Ibid., 228. Beethoven subsequently expanded the setting in 1822 for three soloists, choir and orchestra, and yet again in 1825 for soprano solo, choir and orchestra (Op. 121b); additionally, he set the final line of the poem twice as a canon in September 1823 (WoO 202) and in May 1825 (WoO 203). In each of these settings the musical structure deviates from the original two-stanza structure of Matthisson’s poem.
Beethoven’s setting, suggesting that, while ‘the textual caesuras are musically observed, the individual ‘limbs’ are freely stretched with the consideration of the content (bars 12 and 19) and there are word repetitions (bars 11, 16, 25) at the cost of a strong eight-bar symmetry’; instead, the avoidance of ‘compulsory strophic formal parameters’ allows Beethoven to reflect more effectively the ‘affective line’ [Affektlinie], with the poetic and musical climaxes coinciding in bar 14.\(^\text{183}\)

_Opferlied_ commences with an eight-bar period that closes on the dominant B major and contains two symmetrical four-bar sub-phrases; with the repetition of the third line, however, Beethoven produces a five-bar phrase containing two- and three-bar sub-phrases. Surprisingly, the subsequent placement of the rhyming couplet (cc)—with its internal word repetition producing nine rather than the poem’s original eight poetic feet—results in yet another asymmetrical seven-bar phrase unit that cadences on the submediant C-sharp minor. Beethoven then expands slightly the setting of the sixth and final line (and its repetition), but rather than producing a phrase that corresponds with its rhyming counterpart from line three, this final couplet of repeated lines produces two parallel four-bar phrases that differ only in the final cadential close of the strophe. Despite the obvious textual and musical irregularities apparent in these elongated phrase groupings, _Opferlied_ reflects Beethoven achievement of a much more sophisticated manner of melodic writing seemingly seamless in the way in which it continuously unfolds without pause prior to the crotchet rests at bar 24.

Boettcher concludes that in this setting—unlike many of the strictly-strophic convivial songs, which are ‘constrained by their constancy’ [Unveränderlichkeit] and respond to a ‘specific text form rather than specific text content’—demonstrates Beethoven’s ‘dependency [Abhängigkeitsverhältnis] upon the text content’.\(^\text{184}\) A similar approach is evident in the other songs in this category, as irregularities of line length or number are in turn reflected musically as correspondingly asymmetrical phrase units.

**2.2.3—Category 3: Irregular Text Structure—Uniform Musical Structure**

By contrast, the third and fourth categories reflect some (often minimal) degree of structural manipulation, either to create a symmetrical musical structure around an irregular text, or perhaps unexpectedly, to produce an irregular strophe structure _despite_ the uniformity of the source text. In the third category, one encounters those songs wherein Beethoven’s desire for internal uniformity in the musical structure has motivated his deviation from a text’s subtle irregularities.

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\(^{183}\) Boettcher, 84-85.

\(^{184}\) Ibid.
Beethoven’s first published song—Schilderung eines Mädchens—offers evidence of his attempts to force a somewhat irregular text into a symmetrical strophic song, and as Table 2.3 indicates, this category of songs more uniformly spans Beethoven’s career than the previous categories. Completed when Beethoven was eleven or twelve years of age (and published in 1783), this song’s text is characterised by a notable discrepancy in the distribution of poetic feet and syllables between the first and second (and similarly, the third and fourth) lines, while the irregularity of scansion additionally stands in opposition to the inverted rhyme scheme (abba).

<table>
<thead>
<tr>
<th>Strophic Song</th>
<th>Date</th>
<th>Poet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schilderung eines Mädchens, WoO 107</td>
<td>ca. 1783</td>
<td>Unknown</td>
</tr>
<tr>
<td>Marmotte, Op. 52, No. 7</td>
<td>ca. 1790-92</td>
<td>Johann Wolfgang von Goethe</td>
</tr>
<tr>
<td>Die Liebe, Op. 52, No. 6</td>
<td>pre-1793</td>
<td>Gotthold Ephraim Lessing</td>
</tr>
<tr>
<td>Abschiedsgesang an Wien’s Bürger, WoO 121</td>
<td>1796</td>
<td>Josef Friedelberg</td>
</tr>
<tr>
<td>Königtod der Oesterreicher, WoO 122</td>
<td>1797</td>
<td>Josef Friedelberg</td>
</tr>
<tr>
<td>An die Hoffnung, Op. 32</td>
<td>1804-05</td>
<td>Christoph August Tiedge</td>
</tr>
<tr>
<td>Gretel’s Warnung, Op. 75, No. 4</td>
<td>1795; 1809</td>
<td>Gerhard Anton von Halem</td>
</tr>
<tr>
<td>An den fernen Geliebten, Op. 75, No. 5</td>
<td>1809</td>
<td>Christian Ludwig Reissig</td>
</tr>
<tr>
<td>Der Gesang der Nachtigall, WoO 141</td>
<td>1813</td>
<td>Johann Gottfried Herder</td>
</tr>
<tr>
<td>Ruf vom Berge, WoO 147</td>
<td>1816</td>
<td>Friedrich Treitschke</td>
</tr>
<tr>
<td>Auf, Freunde, Singt dem Gott der ehren, WoO 105</td>
<td>1819</td>
<td>Anton Joseph Stein</td>
</tr>
</tbody>
</table>

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Schildern, willst du, Freund, soll ich
Dir Elisen?
Möchte Uzens Geist in mich
Sich ergießen!
Wie in einer Winternacht
Sterne strahlen,
Würde ihrer Augen Pracht
Oeser malen.

Do you desire, my friend, that I shall describe
Elise for you?
Would that the spirit of Uz
Pour itself upon me!
As during a winter night
stars beam,
So the splendour of her eyes
Would Oeser paint.

(9 additional stanzas)

The poet for this oddly irregular text remains unknown, and with regard to the literary quality of the poem Reid observes:

Even the invocation of the Anacreontic poet Johann Peter Uz (1720-96) and the Hungarian-born painter Adam Friedrich Oeser (1717-99) fails to raise the tone of the verse, and the awkward syntax of the verse is immediately problematic. Orrey indicates that both Schilderung eines Mädchens and An einen Säugling ‘reflect the beneficent influence of Neefe’, though he offers no specific examples to clarify this influence. As such, it is unfortunate that neither sketches nor an autograph have survived for Beethoven’s setting of Schilderung eines Mädchens, as these may have revealed

Reid, 246.
not only how he attempted to grapple at such a young age with such an uneven text source, while they also may have ‘helped us to identify improvements which the teacher [Neefe] may have recommended to his pupil’.  

As mentioned, the second and fourth lines containing only two poetic feet in comparison with the four feet contained in the first and third lines. (Most commonly, even-numbered lines contain one less poetic foot, with couplets characterised by the alternation of four and three feet.)

<table>
<thead>
<tr>
<th>Rhyme Scheme</th>
<th>Syllables</th>
<th>Scansion</th>
<th>Poetic Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>7</td>
<td>/ - / - / /</td>
<td>4</td>
</tr>
<tr>
<td>b</td>
<td>4</td>
<td>/ - / -</td>
<td>2</td>
</tr>
<tr>
<td>b</td>
<td>7</td>
<td>/ - / - / /</td>
<td>4</td>
</tr>
<tr>
<td>a</td>
<td>4</td>
<td>/ - / -</td>
<td>2</td>
</tr>
</tbody>
</table>

The two poetic feet in the second and fourth lines—with the corresponding four syllables each—are insufficient to balance melodically the seven syllables in the first and third lines. Furthermore, as the poem is comprised of eleven relatively short verses, Beethoven also combines two textual stanzas to form each complete musical strophe (as he does in *Feuerfarb*, *Das Liedchen von der Rabe*, and *Die Ehre Gottes aus der Natur*). This serves to expand the structure of each musical strophe, though it does not compensate for the awkward three-bar vocal phrases that result from the stunted second and fourth lines of text. Beethoven utilises each complete couplet of text as the basis for each three-bar phrase, with the exception of the second phrase, wherein he slightly elongates the final word ‘ergießen’ so as to position the syllable on the downbeat of bar 8, rather than compressing the two poetic feet into a single bar of melodic material as he does in bars 3, 13, and 17. Curiously, the fourth and final phrase does not parallel the second, but rather Beethoven terminates the vocal line weakly on the sixth quaver of the bar. (Also, this is one of only three strophic songs that ends on a melodic pitch other than tonic, and in fact is the only song to end on the dominant note (D), while the solo version of *Merkenstein* and *Ruf vom Berge* both end on the mediant scale degree.)

In the case of *Schilderung eines Mädchens*, Beethoven relies upon the addition of material within (and around) the phrase units that comprise the strophic form in order to achieve a symmetrical musical structure. He compensates for the textual irregularity by inserting one additional bar after each phrase to produce four-bar groups, though oddly, the inclusion of a two-bar strophic interlude and the two-bar internal interlude that precedes the second half of the song produces a slightly unusual 19 bar structure. These examples of cadential elongation—located in bars 4 and 14—both reiterate

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187 Orrey, 418.
minimally-ornamented versions of the melodic and harmonic material heard in the preceding bars, and function to punctuate the clear tonic and dominant cadences in each. Alternatively, the two-bar internal interlude located at bars 9-10 provides a point of structural transition over the prolonged dominant D-major harmony, and anticipates the melodic material of the subsequent phrase.

While Beethoven does not include a prelude or introductory material to initiate the song, he does include a postlude (bars 18-19), and this echoes the termination of the fourth and final phrase of the vocal line. In the final cadential approach, the descending melodic fragment extracted from the preceding vocal line is shifted to the second half of the bar so that the final tonic arrival is positioned on the downbeat of bar 19, rather than resolving somewhat weakly in the second half of the bar as it had previously done. The brief postlude also reasserts the precise registral sonority (and actual chord voicing) in preparation for the immediate return of the opening phrase in the subsequent strophes; in essence, this contributes a textural and figurative point of reference to frame each strophe, and is significant from a functional standpoint as well, as this reasserts the precise pitches for the vocal entrance of the subsequent strophes positioned an eleventh above the final pitch d’ at the end of bar 17.

_Schilderung eines Mädchens_ illustrates an approach to structure aligned with the strophic traditions of the eighteenth century, (and in aesthetic terms as well, as it was printed on the customary two staves and exhibits a rather unsophisticated accompaniment): in this and other songs in this category, Beethoven has manipulated the source texts so as to produce periodic regularity _in spite of_ notable poetic asymmetry, utilising line repetition and melodic elongation to achieve complete phrasal uniformity.

### 2.2.4—Category 4: Uniform Text Structure—Irregular Musical Structure

In the fourth and final category—including three of the Gellert songs and other songs written after 1801—Beethoven has emphasised an element of internal structural irregularity in opposition to entirely uniform poetic texts.

**Table 2.4—Strophic Songs: Uniform Text Structure—Irregular Musical Structure**

<table>
<thead>
<tr>
<th>Strophic Song</th>
<th>Date</th>
<th>Poet</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Die Liebe des Nächsten</em>, Op. 48, No. 2</td>
<td>1801-02</td>
<td>Christian Fürchtegott Gellert</td>
</tr>
<tr>
<td><em>Vom Tod</em>, Op. 48, No. 3</td>
<td>1801-02</td>
<td>Christian Fürchtegott Gellert</td>
</tr>
<tr>
<td><em>Die Ehre Gottes aus der Natur</em>, Op. 48, No. 4</td>
<td>1801-02</td>
<td>Christian Fürchtegott Gellert</td>
</tr>
<tr>
<td><em>Sehnsucht</em>, WoO 134 (1st setting)</td>
<td>1807-08</td>
<td>Johann Wolfgang von Goethe</td>
</tr>
<tr>
<td><em>Sehnsucht</em>, WoO 134 (2nd setting)</td>
<td>1807-08</td>
<td>Johann Wolfgang von Goethe</td>
</tr>
<tr>
<td><em>Sehnsucht</em>, WoO 134 (3rd setting)</td>
<td>1807-08</td>
<td>Johann Wolfgang von Goethe</td>
</tr>
<tr>
<td><em>Der Liebende</em>, WoO 139</td>
<td>1809</td>
<td>Christian Ludwig Reissig</td>
</tr>
<tr>
<td><em>Der Zufriedene</em>, Op. 75, No. 6</td>
<td>1809</td>
<td>Christian Ludwig Reissig</td>
</tr>
<tr>
<td><em>Das Kriegers Abschied</em>, WoO 143</td>
<td>1814</td>
<td>Christian Ludwig Reissig</td>
</tr>
<tr>
<td><em>Merkenstein</em>, WoO 144</td>
<td>1814</td>
<td>Johann Baptist Rupprecht</td>
</tr>
</tbody>
</table>
For example, the fourth Gellert song—*Die Ehre Gottes aus der Natur*—illustrates how Beethoven constructed a long (and atypically sectionalised) strophic form with slightly irregular phrases, a point of unexpected melodic recapitulation, and notable text repetition; these factors produce a musical structure quite removed from that of Gellert’s poem.

Die Himmel rühmen des Ewigen Ehre,  
The heavens proclaim the glory of the eternal one,  
Ihr Schall pflanzt seinen Namen fort.  
Their sound reproduces his name.  

Ich rühmt der Erdkreis, ihn preisen die Meere;  
The round earth praises him, the seas praise him;  
Vernimm, O Mensch, ihr göttlich Wort!  
Hear, O man, their divine word!

Wer trägt der Himmel unzählbare Sterne?  
Who bears through the heavens the countless stars?  
Wer führt die Sonn’ aus ihrem Zelt?  
Who leads the sun out of its tent?

Sie kommt und leuchtet und lacht uns von ferne  
It comes and beams and laughs to us from afar  
Und läuft den Weg gleich als ein Held.  
And runs its course just like a hero.

(4 additional stanzas)

Gellert’s poem has a uniform four-line structure containing two rhyming couplets (abab); there is an uneven distribution of eleven and eight syllables in each couplet—with two dactylic feet interjected within the first and third lines among the nearly pervasive iambic units—although these additional syllables in the first and third lines curiously produce four lines of text, each with a uniform distribution of four poetic feet.

<table>
<thead>
<tr>
<th>Rhyme Scheme</th>
<th>Syllables</th>
<th>Scansion</th>
<th>Poetic Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>11</td>
<td>- / - / - / - / - / - / - / -</td>
<td>4</td>
</tr>
<tr>
<td>b</td>
<td>8</td>
<td>- / - / - / - / - / - / - / -</td>
<td>4</td>
</tr>
<tr>
<td>a</td>
<td>11</td>
<td>- / - / - / - / - / - / - / -</td>
<td>4</td>
</tr>
<tr>
<td>b</td>
<td>8</td>
<td>- / - / - / - / - / - / - / -</td>
<td>4</td>
</tr>
</tbody>
</table>

An inspection of Beethoven’s setting—with its two-bar introduction, two-bar interlude, and two-bar postlude—might suggest a compositional endeavour toward formal symmetry. However, a closer inspection of the two halves of each musical strophe—expanded so as to contain two verses of text—reveals the unconventional way in which Beethoven has configured the entire strophe. Much like *Vom Tode*, the first half of *Die Ehre Gottes aus der Natur* establishes a symmetrical succession of four- and eight-bar phrase units, each punctuated by dominant and tonic cadences (with fermatas).

In contrast, the second half commences with a *subito pianissimo* tonal shift to E-flat major—pivoting directly from the preceding unison-G octaves at the cadence in bar 18—aftor which the intervalllic angularity of the opening section is momentarily abandoned in the two subsequent vocal phrases supported by static octave-chord figuration (in response to the second verse’s reference to ‘unzählbare Sterne’). The irregularity of these three-bar phrases seems irrelevant, as the accompaniment sustains
the repeated chords to complete the eight-bar period. Curiously, Beethoven then interjects an unexpected recapitulation of the song’s opening two phrases—corresponding with the second rather than the first couplet within the poem’s verse structure—though motivated by the description of the sun beaming and laughing (Sie kömmt und leuchtet und lacht’) as it emerges from the slumber of its nocturnal tent (‘die Sonn’ aus ihrem Zelt’). Beethoven extends the last phrase with an additional cadential reiteration of the final line of text, allowing for a bold C-major (and sforzando-reinforced fortissimo dynamic) depiction of the sun’s heroic course (‘und läuft den Weg gleich als ein Held’) as the vocal line arrives at the song’s melodic pinnacle (g’). This structural return of the opening melodic material provides a direct point of musical reference to the entire poem’s fascination with aspects of nature (‘. . .die Wunder der Werke / Die die Natur dir aufgestellt!’), while it correlates musically with the eternal glory (‘des Ewigen Ehre’) emphasised at the song’s opening.

All of the songs in this category demonstrate similar structural procedures. Die Liebe des Nächsten and Vom Tode, for instance, could easily have achieved periodic symmetry through the repetition of the final couplet: 8787 88[88] and 7878 77[77]. Instead, Beethoven employs other structural means by which to reflect the text and its content. As such, the Gellert songs may perhaps be viewed not as conventional strophic settings, but rather as single-strophe through-composed structures wherein ‘the musical expression of the content in the first strophe is so closely bound, that the ‘citation’ of the remaining stanzas is prohibited, despite the fact that they exhibit the same formal structure’.188 It is easy to agree with Boettcher, who asserts that one can ‘barely speak of ‘Liedform’ in relation to these songs’, as they are fundamentally shaped as ‘einstrophisch’ settings, wherein Beethoven renounces the simple symmetrical melodic period in order to emphasise word meaning.189

2.3—Varied-Strophic Songs and Structural Deviation

While many of the songs discussed above reflect some degree of structural manipulation, few offer a musical reflection of poetic content. While the varied-strophic songs (and indeed, the through-composed settings) may be said to elevate content and meaning above the mere reiteration of a structural template, one must question how much these (particularly the varied-strophic songs) actually demonstrate structural

188 Boettcher, 85. In this instance, Boettcher writes specifically of Bitten, though the same argument can be made for the remaining four ‘strophic’ settings of Gellert’s texts.
189 Ibid., 166-67.
derivation or deviation. Beethoven completed 11 varied-strophic settings, while five of the songs in *An die ferne Geliebte* may also be qualified as such.

Table 2.5—Varied-Strophic Settings

<table>
<thead>
<tr>
<th>Varied-Strophic Song</th>
<th>Date</th>
<th>Poet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elegie auf den Tod eines Pudels, WoO 110</td>
<td>ca. 1790</td>
<td>Unknown</td>
</tr>
<tr>
<td>Erhebt das Glas mit fröher Hand, WoO 109</td>
<td>ca. 1792</td>
<td>Unknown</td>
</tr>
<tr>
<td>Das Liedchen von der Ruh, Op. 52, No. 3</td>
<td>1793</td>
<td>Hermann Wilhelm Franz Ulzen</td>
</tr>
<tr>
<td>Maigesang, Op. 52, No. 4</td>
<td>1796</td>
<td>Johann Wolfgang von Goethe</td>
</tr>
<tr>
<td>Als die Geliebte sieh trennen wollte, WoO 132</td>
<td>1806</td>
<td>Stephan von Breuning</td>
</tr>
<tr>
<td>Kennst du das Land, Op. 75, No. 1</td>
<td>1793; 1809</td>
<td>Johann Wolfgang von Goethe</td>
</tr>
<tr>
<td>Aus Goethes Faust, Op. 75, No. 3</td>
<td>1809</td>
<td>Johann Wolfgang von Goethe</td>
</tr>
<tr>
<td>Sehnsucht, Op. 83, No. 2</td>
<td>1810</td>
<td>Johann Wolfgang von Goethe</td>
</tr>
<tr>
<td>Das Geheimnis, WoO 145</td>
<td>1815</td>
<td>Ignaz Heinrich Carl von Wessenberg</td>
</tr>
<tr>
<td>Sehnsucht, WoO 146</td>
<td>early 1816</td>
<td>Christian Ludwig Reissig</td>
</tr>
<tr>
<td><em>An die ferne Geliebte</em>, Op. 98 (songs 1-5)</td>
<td>April 1816</td>
<td>Alois Jeitteles</td>
</tr>
<tr>
<td>-‘Auf dem Hügel sitz ich spähend’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-‘Wo die Berge so blau’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-‘Leichte Segler in den Höhen’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-‘Diese Wolken in den Höhen’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-‘Es kehret der Maien’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Abendlied unterm gestirnten Himmel, WoO 150</td>
<td>1820</td>
<td>H[einrich?] Goebel</td>
</tr>
</tbody>
</table>

These songs may be viewed as a structural extension of strophic song form; despite internal variation—in the form of rhythmic, melodic, and accompanimental deviations motivated by a desire to respond musically to nuances of declamation or semantic content—these songs predominantly rely on strophic musical confines that correspond directly with the structural attributes of the poetic sources. It is perhaps difficult to accept Stein’s suggestion that the ‘possibility of a close parallel between musical and poetic form would seem greater in the varied strophic form than with the strict strophic repetitions’. By implication, Stein seems to suggest that the flexibility of a varied-strophic approach would allow for a closer musical reflection of a text’s semantic structure; the underlying relationship between poetic and musical structure, however, is essentially the same in both approaches, with structural derivation and deviation evident in both approaches, while both retain the strophic delineation of the text.

Despite subtle rhythmic adjustments in stanzas two to four of *Das Liedchen von der Ruh*, for instance—discussed further in Chapter 3—this song retains the external guise of a strophic song. In only a few isolated instances does Beethoven truly incorporate ‘structural’ variation—specifically as strophic musical circularity dissolves to reveal end-oriented song structures. Consider *Sehnsucht*, Op. 83, No. 2, or *Elegie auf den Tod eines Pudels*: in these songs Beethoven not only shifts to the parallel major mode (B minor to B major in the former, and F minor to F major in the latter), but in the case of...

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190 Stein, 16.
Elegie, he also introduces new melodic material and a new tempo indication (shifting from the opening Maestoso to Andante ma non troppo) for the final two stanzas. In both instances, such musical-rhetorical deviations are motivated by changes in poetic emphasis or tone, though the actual degree of structural variation remains quite minimal, as the altered melodic material of Elegie retains in the final two stanzas a precise four-bar melodic representation of each line of text; thus, the final two stanzas are reflected structurally as two sixteen-bar periods, identical to the periodic structure used for the first six stanzas. The only structural deviation takes the form of an eight-bar extension of the final stanza, as Beethoven incorporates a varied reiteration of the final couplet, which functions as a brief codetta to the final pair of stanzas (which in essence functions as a coda to the entire song).

By extension, even a song such as Abendlied unterm gestirnten Himmel—which contains a high degree of rhythmic and melodic variation (discussed in Chapter 4)—does not completely cast off the inherent periodic confines of Goeble’s stanzaic poem, despite the addition of a brief coda section. In these varied-strophic songs, it is evident that Beethoven has retained a close correlation between textual and musical structure, with no greater degree of structural deviation or manipulation than that evident internally within many of the strophic songs.

2.4—Through-Composed Songs

In comparison with strophic or varied-strophic songs, a through-composed approach would likely allow Beethoven the most significant degree of flexibility for partly or entirely deviating from the inherent structure of a text. As Stein indicates,

The through-composed song was introduced late in the eighteenth century by the Second Berlin School of composers, although used sparingly until the days of Schubert. It adheres to no formal pattern, and treats each successive poetic idea, even single words, in a relatively independent way. The technique allows much greater flexibility in musical delineation of the details contained in the poem.191

While the potential for the expressive musical enhancement of poetic content is indisputable, the issue of musical structure requires further consideration, and two primary questions arise. Firstly, what types of musical structures does Beethoven employ in his through-composed settings? Even a cursory examination of the through-composed settings reveals significant structural diversity. But, is such structural diversity indicative of Beethoven’s complete disregard for text structure in the appropriation of what have often been described as ‘instrumental-formal’ procedures, or do the more

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191 Ibid., 17
extreme examples of structural manipulation reflect Beethoven’s acknowledgement of a text’s underlying semantic structure (or narrative implications)?

As demonstrated below, the latter issue is often at the forefront, with varying opinions as to whether structural flexibility (and in particular, repetition) reflects a response to a text and its meaning, or whether it reflects Beethoven’s reliance on developmental or instrumental procedures. Nevertheless, through-composed ‘forms’ reflect a far more complex point of intersection between poetic, semantic, and structural ideals, although one often encounters conflicting accounts of Beethoven’s treatment of text within these songs. As J. W. Smeed writes, Beethoven’s

finest achievement in Durchkomponieren is...his setting of Goethe’s ‘Neue Liebe, neues Leben’—at least, if one disregards the rather cavalier treatment of the text. . . .It would be accurate to describe this work as on the borderline between through-composed song and aria.192

By comparison, Reid suggests that Neue Liebe, neues Leben marks a further progression in through-composition, as Beethoven manages here to reflect the twists and turns of the text. . . .This move away from bipartite or episodic structure to a consistent underlying musical pulse which characterises the whole poem anticipates one of the principal features of many of Schubert’s greatest songs. . . .The whole song, in the manner of a rondo, is unified by its basic musical pulse.193

In fact, Beethoven’s setting of Goethe’s poem demonstrates a unique manipulation of three eight-line stanzas into a quasi-ternary musical structure wherein the first two stanzas are repeated: Beethoven’s setting consists of stanzas 1, 2, 1, 2 and finally stanza 3 to comprise the final section. Within this, Beethoven utilises the direct reiteration of music as well (derived from the first stanza), though ultimately he creates a linear structure containing prominent tonal digressions to dominant and subdominant key areas, as well as conspicuous points of tempo fluctuation or interruption. Arguably, such structural flexibility allows (as Reid suggests, though in contradiction with Smeed) for a musical reflection of the text.

Immediately apparent are the complexities of attempting to categorise a song such as this based on its structural attributes: although structurally ‘continuous’, Neue Liebe, neues Leben obviously reflects a rondo-like succession of sections, and imbedded quasi-cadenza passages are indicative of a possible appropriation of aria-like forms, while an underlying sonata-like tonal structure further compounds the issue of how this reflects Beethoven’s approach to ‘through-composed song form’. Furthermore, it is difficult to accept Boettcher’s comment that this song—as well as the majority of Beethoven’s through-composed structures, and particularly those from the 1790s—may

192 Smeed, German Song and its Poetry, 96-97.
193 Reid, 13.
be viewed as ‘merely a layer of his instrumental creations’. Boettcher further qualifies Beethoven’s approach(es) to through-composed form, suggesting that there are those songs ‘in which the text is directly involved in the musical events, and songs in which the text content merely “dresses itself” in the musical events’.194

As such, there are perhaps fewer specific structural expectations by which to gauge Beethoven’s approach to through-composed composition. Nevertheless, in the majority of these settings one encounters a preference for symmetrical phrase structures and periodic units reinforced by clear points of cadential arrival; although more linear in effect, such structures often utilise a well-delineated succession of stanzas or sections derived from text units. But, as discussed below, some of these songs demonstrate the appropriation of ‘non-vocal’ formal concepts, the reliance on hybrid structures, and by extension, diverse vocal styles borrowed freely from both Germanic and Italianate vocal models, as Beethoven endeavoured to unify poetry and music within works that either suggest utter simplicity of expression, or conversely, in complex musical configurations that demonstrate considerable sophistication in the manipulation of many aspects of structural and musical-rhetorical expression.

The stylistic and structural diversity of Beethoven’s through-composed settings is far removed from that in the strictly strophic songs, and as Helga Lühning notes, the fundamental diversity within this ‘non-uniform body of songs’ raises pivotal questions regarding Beethoven’s perception of the genre of the Lied. As Lühning observes,

> the diversity is so great, that it is often difficult to identify the boundary between different groups or genres of solo vocal works (such as the aria, the canzonetta, the multi-voice song), and above all, how Beethoven perceived the ‘Lied’.195

The sheer diversity of structural approaches in Beethoven’s 33 through-composed songs suggests that he viewed the Lied as a flexible genre, and was likely motivated first and foremost by each individual text, its structural attributes and its content, rather than by a preconceived structural template. As with strophic song, Beethoven utilised a through-composed approach throughout his (song-writing) career, from the very early Klage of 1790 to the revised ariette Der Kuß completed in 1822; of these, the majority of the most structurally adventurous (and most extended) songs date from the 1790s.

**Table 2.6—Through-Composed Settings**

<table>
<thead>
<tr>
<th>Through-Composed Song</th>
<th>Date</th>
<th>Poet</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Klage</em>, WoO 113</td>
<td>ca. 1790</td>
<td>Ludwig Höltz</td>
</tr>
<tr>
<td><em>An Laura</em>, WoO 112</td>
<td>ca. 1792</td>
<td>Friedrich von Matthiessen</td>
</tr>
<tr>
<td><em>Ein Selbstgespräch</em>, WoO 114</td>
<td>ca. 1792</td>
<td>Johann Wilhelm Ludwig</td>
</tr>
</tbody>
</table>

194 Boettcher, 110.
<table>
<thead>
<tr>
<th>Title</th>
<th>Year(s)</th>
<th>Composer/Translator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gedichte meins!, WoO 130</td>
<td>ca. 1804-5; 1819-20</td>
<td>unknown</td>
</tr>
<tr>
<td>In questa tomba oscura, WoO 133</td>
<td>1806-7</td>
<td>Giuseppe Carpani</td>
</tr>
<tr>
<td>Nebensucht, WoO 134</td>
<td>1807-8</td>
<td>Johann Wolfgang von Goethe</td>
</tr>
<tr>
<td>Andenken, WoO 136</td>
<td>1808</td>
<td>Friedrich von Matthisson</td>
</tr>
<tr>
<td>Gesang aus der Ferne, WoO 137</td>
<td>1809</td>
<td>Christian Ludwig Reissig</td>
</tr>
<tr>
<td>Neue Liebe, neues Leben, Op. 75, No. 2</td>
<td>1809</td>
<td>Johann Wolfgang von Goethe</td>
</tr>
<tr>
<td>Dimmi, ben mio, che m’ami, Op. 82, No. 1</td>
<td>1809</td>
<td>unknown</td>
</tr>
<tr>
<td>T’indendo o, mio cor, Op. 82, No. 2</td>
<td>1809</td>
<td>Pietro Metastasio</td>
</tr>
<tr>
<td>L’amante impaziente, Arietta tufia, Op. 82, No. 3</td>
<td>1809</td>
<td>Pietro Metastasio</td>
</tr>
<tr>
<td>L’amante impaziente, Arietta assai seria, Op. 82, No. 4</td>
<td>1809</td>
<td>Pietro Metastasio</td>
</tr>
<tr>
<td>Odi l’aura che dolce suspira, Op. 82, No. 5</td>
<td>1809</td>
<td>Pietro Metastasio</td>
</tr>
<tr>
<td>Wenne der Weltmut, Op. 83, No. 1</td>
<td>1810</td>
<td>Johann Wolfgang von Goethe</td>
</tr>
<tr>
<td>Mit einem gemalten Band, Op. 83, No. 3</td>
<td>1810</td>
<td>Johann Wolfgang von Goethe</td>
</tr>
<tr>
<td>An die Geliebte, version 1 (C major)</td>
<td></td>
<td>Joseph Ludwig Stoll</td>
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<tr>
<td>An die Geliebte, WoO 140, version 2 (D major)</td>
<td>1811</td>
<td>Joseph Ludwig Stoll</td>
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<tr>
<td>An die Geliebte, WoO 140, version 3 (D major)</td>
<td>1811; 1814</td>
<td>Joseph Ludwig Stoll</td>
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<tr>
<td>An die Hoffnung, Op. 94</td>
<td>1815</td>
<td>Christoph August Tiedge</td>
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<tr>
<td>Die laute Klage, WoO 135</td>
<td>ca. 1815</td>
<td>Johann Gottfried Herder</td>
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<tr>
<td>An die ferne Geliebte, Op. 98 (No. 6): ‘Nimm sie hinenn, diese Lieder’</td>
<td>April 1816</td>
<td>Alois Jeitteles</td>
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<tr>
<td>Resignation, WoO 149</td>
<td>1817</td>
<td>Paul Graf von Haugwitz</td>
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The relationship between text and music takes on new dimensions within such stylistically and formally flexible parameters, particularly when compared with the inherent limitations of the strophic *Lied* (or even the expressive possibilities of a varied-strophic approach), and as Cooper notes, a fundamental advantage lies in ‘the still greater opportunities for expressing individual words’.\(^{196}\) The close attention to the text-music relationship in these songs goes beyond the mere musical expression of individual words’ rhythm, contour, or meaning, for as Reid suggests, the attention to individual words allows (particularly in extended musical structures such as *Der Wachtelschlag*, *An die Hoffnung*, and so forth) that Beethoven ‘not only pay close attention to the varying moods of the poem but to reinforce and cross-reference them’,\(^{197}\) an important factor when considering the ways that simultaneous layers of textual and musical meaning may impact or contribute to points along a linear narrative construct.

\(^{196}\) Cooper, *The Beethoven Compendium*, 263.

\(^{197}\) Reid, 12.
The through-composed songs embody several diverse types of structure, each of which deviates to a greater or lesser degree from the poetic structure. Five broad categories may be identified, and each of these is examined in turn to determine the degree of musical-structural derivation or deviation from the source texts:

1. Hybrid structures
2. Single-strophe settings
3. Bipartite structures
4. Ternary structures
5. Multi-sectional structures

Conceivably there is a small degree of overlap amongst these, with a few songs reflecting aspects of more than one category; these are identified when relevant, though the songs are otherwise discussed in terms of their predominant adherence to one of the given structural approaches. A sixth and final category—

6. Other structural principles

—addresses structural principles that are less common in solo song and which often occur in conjunction with other structural approaches.

2.4.1—‘Hybrid’ Through-Composed Settings

The first subcategory of through-composed songs consists of ‘hybrid structures’, songs which yet retain some semblance of underlying strophic structure, though which Beethoven has subsequently altered, abandoned, or at least developed so extensively that—unlike the varied-strophic songs—throughout a disproportionately substantial part of the song any semblance of underlying stanza structure has been rejected in favour of textual development or some secondary formal or expressive effect. There are five songs in this category, and each is unique in the way that it adopts aspects of strophic structure while evading categorisation as a varied-strophic song; these include: *An Laura*, *Lebensglück*, *Andenken*, *Bußlied*, and ‘Nimm sie hin denn, diese Lieder’ (from *An die ferne Geliebte*). (Curiously, Boettcher refers to *Andenken* and *Lebensglück* as ‘freidurchkomponierte Strophenlied’.) While not constructed in a manner similar to the five varied-strophic songs that precede it in the cycle, ‘Nimm sie hin denn’ is decidedly through-composed, though it does retain some sense of the underlying stanzaic structure of the poem; however, given the emphatic way in which this song recapitulates material from the cycle’s opening song in an extended coda, the fundamental emphasis of this hybrid structure—with its overarching coda-like function

198 See Boettcher, 56-61 for a categorical listing of the song by structural type. Aside from these hybrid forms, Boettcher predominantly differentiates only between the small, single-strophe settings and the large-scale ‘mehrgliedrigen’ through-composed structures.
within the entire cycle’s narrative—makes it nearly impossible to assess independently from the preceding five songs.

In An Laura, Beethoven sets up an expectation with the precise strophic repetition of the first two stanzas—the only through-composed hybrid that actually utilises a repeat sign in the manner of a conventional strophic song—only to interject a passage of recitative at the start of the third stanza. By inserting such a passage, Beethoven rejects the established ‘circular’ repetition of the musical structure, while unexpectedly superimposing a point of temporal immediacy that effects one’s perception of what suddenly appears as a progression of concrete dramatic events, and provides the necessary musical context by which one may better comprehend the poetically projected future salvation of the title ‘character’ Laura.

Each of the remaining three hybrid structures suggests slightly different motivations for the uniqueness of Beethoven’s structural approach. With Lebensglück, Beethoven employed a similar approach to that of Elegie, as he incorporates two poetic stanzas into each complete musical ‘strophe’. In this instance, however, the unknown poet completed five stanzas, and this thereby leaves Beethoven with a single odd-numbered stanza that necessitates the addition of text—a recapitulation of the first stanza in this particular instance—to complete the musical structure. Rather than simply repeat it directly, however, Beethoven develops this segment of text in a manner much like the codas of the varied-strophic songs—while simultaneously drawing on aria-like conventions of pervasive word repetition and elements of quasi-recitative writing—and thereby extends this material to the point that it nearly equals the combined length of the first two ‘strophes’. This twenty-three bar ‘extension’, Reid notes, ‘changes the character of the song beyond redemption’, and with this unusual merging of two different genres, the song ‘is neither German Lied nor Italian aria, but it has now approached more nearly to the latter’.

Similarly, with its regularity of scansion and metre, the song Andenken could have merely remained uniformly strophic throughout (or perhaps varied-strophic with the musical depiction of the vivid imagery in each successive verse). Like Lebensglück, Andenken commences with a prominently reiterated structure for the first three stanzas, at which point Beethoven abandons the established musical pattern to exploit fully the fourth and final stanza’s shift in perspective from ‘Ich denke dein’ to ‘O denke mein’. Reid offers the following assessment of these songs:

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199 Reid, 203.
When Beethoven begins to think as a pianist and instrumental composer, a song which started out as a gently attractive strophic composition can lose its way. Cases in point are *Andenken* and *Lebensglück*, in both of which the final stanza is elaborately varied and expanded into a coda, with excessive word repetition which leaves the actual meaning of the text out of account. Beethoven was to bring vocal techniques into his instrumental music to great effect... but the use of extended quasi-instrumental codas in his songs often adds little of formal merit and can detract from the whole.

In overemphasising the ‘instrumental’ use of repetition, Reid (echoing the sentiments of Orrey) ironically minimises the fact that such repetitive codas are seemingly not derived from instrumental practice, but rather from the conventions and vocal idioms of aria and dramatic writing. Consider, for instance, the pervasive text repetition found in each of Beethoven’s—or indeed, Mozart’s—free-standing concert arias, or notably in the more substantial arias of Leonore and Florestan in *Fidelio*.

While significantly affecting the structural attributes in relation to the text, such concentrated musical interruption reinforces the text’s shift in perspective and demonstrates Beethoven’s awareness of not only the poem’s structure, but also of the most effective musical means by which to emphasise the poem’s fundamental ‘goal’: it is not merely the poet’s endless contemplation of the beloved that is the purpose of the poetic and musical discourse, but rather the hoped-for reciprocation of the sentiment. In merely perpetuating the strophic reiteration through to the final stanza the music would obviously have disregarded the poetic shift of perspective; conversely, for Beethoven to have utilised an entirely through-composed structure probably would also have lessened the impact of this textual shift, and once again the unexpected denial of musical expectations (or sense of musical-textual structural ‘tension’) functions to bring this textual concept to the immediate forefront of the poet’s ‘dialogue’.

**2.4.2—‘Single-Strophe’ Through-Composed Settings**

The most easily discernible category of through-composed songs is comprised of the ‘single-strophe’ songs, which derive their structure directly from short (often one- or two-stanza) poems. When faced with the apparent limitations—or impossibility—of superimposing a strophic or varied-strophic musical structure upon a quite concise one- or two-stanza poem, Beethoven must have immediately accepted that there was no alternative but to exploit the formal flexibility and expressive potential inherent in through-composed structures. At the most compact end of the structural spectrum,

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200 Ibid., 10.
201 Orrey, 420.
202 See Appendix 3 for illustrations of this principle in Beethoven’s concert aria *Erste Liebe*, WoO 92 and Florestan’s scene and aria ‘Gott! welch’ Dunkel hier!’—‘In des Lebens Frühlingsstagen’. Compare with the similar repetition in Beethoven’s setting of *Adelaide*: see Chapter 5 (Section 5.7).
these ‘single-strophe’ songs include, for instance, Romance, with its exceedingly concise stanzic structure (derived from an unknown poetic source\(^{203}\)), and the three similar settings of An die Geliebte, a single-strophe structure comprised of two poetic stanzas.\(^{204}\) In contrast, one must acknowledge the expressive intensity of a setting such as Wonne der Wehmut, which exhibits a very concise (though exceptionally developed) musical structure derived from the three asymmetrical couplets that comprise Goethe’s poetic soliloquy (discussed in Chapter 5).

Additionally, one will perceive subtle variety in the way Beethoven has constructed a musical structure from the three couplets that comprise Die laute Klage, retaining a concise single-strophe structure despite repeating the third couplet and including further cadential repetition; in contrast, the two irregular stanzas of La partenza suggest little other than a compositional exercise in Italian text setting, with no apparent interest in manipulating or extending this concise text.\(^{205}\) And finally, one must consider the ‘single-strophe’ approach utilised for the fourth and ‘final’ setting of Sehnsucht, WoO 134. This setting and the second setting of An die Hoffnung, Op. 94 are conspicuously the only two through-composed songs that exist in previous strophic settings. Unlike the second setting of An die Hoffnung, this version of Sehnsucht in fact derives much of its musical content from the three other attempts (see Chapter 4), not least of which is an audible ternary structure, a feature certainly indebted to the textual reiteration inherent in the original six couplets. It is easy to conclude that such ‘single-strophe’ settings reflect a close structural derivation from their source texts partly out of necessity given the restrictive confines of the text. (On the other hand, recall that Beethoven constructed a substantial ternary structure for Elegischer Gesang, which contains only two brief, un-patterned sentences.)

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\(^{203}\) As Lühning indicates, ‘The source and author of the text have not been determined. The verses are known only from Beethoven’s setting’. Lühning, Beethoven Werke. Abteilung XII, Band 1: Lieder und Gesänge mit Klavierbegleitung (Kritischer Bericht), 86. As the source for the poem remains unidentified, one might speculate that there could have been additional stanzas that may have been comfortably suited to the short, stanzaic structure of this song.

\(^{204}\) Reid suggests that the poem may have been written for Beethoven, which ‘is supported by a note on the Bonn sketch [Beethovenhaus: Bodmer, Mh59]: ‘Nb: wenn noch 2 strophen dazu kamen, würde es noch schöner seyn’ (NB: If there were to be a further two stanzas, it would be even more beautiful), which seems to be addressed directly to Stoll, although no further stanzas were forthcoming’. Reid, 58. One can only speculate as to how the addition of two more stanzas may have affected the final musical structure, or if Beethoven merely intended to include them within an already completed setting as a second strophic repetition (thereby altering the song’s designation from through-composed to strophic), or if he intended to produce a more extended through-composed structure.

\(^{205}\) It is noteworthy that Beethoven set only two of the original fourteen stanzas, though Reid asserts that it ‘seems unlikely that Beethoven knew the other twelve stanzas. These first two stanzas had been set by many composers, both in their original form and in a free German translation by Johann Joachim Eschenburg (1743-1820) under the title ‘Die Trennung’ (Separation). It was this translation, where Nice becomes Germanised as Daphne, which Beethoven’s teacher Neefe had set in 1776.’ Reid, 197.
2.4.3—Bipartite Through-Composed Settings

Beethoven’s approach to through-composed song composition drew from a range of formal templates and vocal genres. As they incorporate several-stanza poetic sources devoid of any textual irregularities, one might consider that the remaining songs could hypothetically have been strophic; in each case, however, Beethoven has elected—sometimes overtly, sometimes subtly—to utilise many different formal approaches within a range of songs that include everything from concise to extended structures, and from what is seemingly the most simplistic to the most overtly sophisticated degree of musical-rhetorical detail. The remaining through-composed songs may be assessed within three broad categories of structural organisation, as exhibiting aspects of a fundamentally bipartite structure, an underlying ternary structure, or a more expansive multi-sectional approach.

In addition to the bipartite structure of the hybrid song Bußlied, one may also identify three unique and forward looking songs: the relatively compact Klage of 1790, the undeniably lyrical and spacious Adelaide of 1794-5, and the formally adventurous song pairing Seufzer eines Ungeliebten—Gegenliebe, also completed in 1795. Each of these, despite the commonality of an underlying bipartite formal design, demonstrates Beethoven’s remarkable structural inventiveness. In Klage, the binary division is marked by the notable harmonic shift from E major to E minor and a corresponding adjustment to the tempo, the only such song of Beethoven to utilise a shift from the major to the minor, though clearly a shift that responds directly to the poem’s shift in tense and tone (discussed in Chapter 5). This song sharply contrasts with most of Beethoven’s conventional strophic settings from the early 1790s. With Adelaide, Beethoven emphatically elaborates the setting of Matthisson’s four stanzas, creating a remarkably extended bipartite structure with a marked tempo increase and stylistic shift for the latter half. As Reid writes, an unexpected pause at the end of the Larghetto makes way for an extended second and final section, Allegro molto. Beethoven’s decision to interrupt himself in full flow and create a bipartite song akin to operatic models seems almost perverse, although the poem, with its change of emphasis from present joy to the anticipation of future events, seems to invite such a process.206

Boettcher suggests that Adelaide—like many of Beethoven’s through-composed songs—completely disregards the poetic form in favour of the semantic content, though one could also argue that the semantic (and temporal) trajectory of Matthisson’s poem

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206 Ibid., 36-7. Reid expresses uncertainty regarding Beethoven’s decision to include such a notable stylistic shift at this point in the song, suggesting that whether ‘the poem’s final stanza, speaking of flowers on the poet's grave, merits such a buoyant musical finale is questionable’ (see Chapter 5).
reflects an alternative form of structure.\textsuperscript{207} Reid further critiques Beethoven’s setting for its incongruity with the text:

Having allowed the music to follow closely the emotional contours of the poem in the first section, Beethoven then creates an inescapable contradiction by inclining to pure music in the second section; the words, freely repeated, are largely ignored as such and become the excuse for a purely musical excursion.\textsuperscript{208}

While Reid perhaps overstates how ‘freely repeated’ the words are in the song’s final section—in fact the song’s latter half contains a conventional, aria-like double reiteration of the final stanza—Boettcher strongly argues that the repetition of complete sections of text (specifically in \textit{Gegenliebe}, \textit{Adelaide}, and \textit{Neue Liebe, neues Leben}) in no way serves to ‘elevate the text content’ (as, for instance, the ‘reiteration of the second part of the strophe in \textit{An die Hoffnung}, Op. 32 had done’), but rather serves ‘to complete the musical form’.\textsuperscript{209} While such repetition may be qualified as ‘structural’, it is also arguable that it serves a dramatic function and is deliberately employed for semantic emphasis (see Chapter 5).

Lastly, the extended song pairing \textit{Seufzer eines Ungeliebten—Gegenliebe} may be described as bipartite in several respects. As Orrey writes, \textit{Seufzer eines Ungeliebten} is paired with \textit{Gegenliebe}, to make up a ‘recitative and bipartite aria corresponding to the typical cavatina-cabaletta of Italian opera’.\textsuperscript{210} Curiously, the two poems that Beethoven set were likely written independently and originally published separately (though after the initial publication of each, subsequent editions of Bürger’s poetry feature them consecutively\textsuperscript{211}); Reid maintains that it ‘seems certain that Bürger conceived \textit{Seufzer} as a prelude to \textit{Gegenliebe}, as the word ‘Gegenliebe’ appears twice in the later poem’\textsuperscript{212}; despite this textual link, however, each poem utilises a different poetic metre and syllabic distribution. Glauert suggests that, when Beethoven set the two poems in 1794, ‘he probably knew the simple settings by Schulz. . . .[yet] he chose to adopt an exaggeratedly operatic idiom for his setting of the first poem, complete with \textit{opera-seria}-style recitative’.\textsuperscript{213} As indicated by sketches in the ‘Kafka Miscellany’,\textsuperscript{214} Beethoven’s

\textsuperscript{207} Boettcher, 98-99. Boettcher offers a lengthy discussion \textit{Adelaide}, emphasising how Beethoven’s setting differs considerably from those of other composers: he cites Schubert’s compact ABA setting, and settings by Reichardt, Zumsteeg, Pilz and Jenson that feature two-part strophic forms with eight-bar periods.

\textsuperscript{208} Reid, 10.

\textsuperscript{209} Boettcher, 109.

\textsuperscript{210} Orrey, 419.

\textsuperscript{211} Reid, 255.

\textsuperscript{212} Ibid.

\textsuperscript{213} Glauert, ‘Beethoven’s Songs and Vocal Style’, 193. Glauert also suggests that Beethoven’s structural choice immediately gives the impression of formality, and that ‘the style of the song is actually very close to the concert aria \textit{Ab! Perfido} Op. 65’.
initial intention was a bipartite setting with a connective transition utilising the words ‘wüsst ich’ in anticipation of the second song; however, as Reid comments, these initial sketches offer

no hint of the opening recitative which is a striking feature of the published version and a definite improvement on the composer’s original idea of setting the whole of the first song in 3/4 time, which presented problems of prosodic declamation.215

While these large-scale bipartite structures illustrate Beethoven’s appropriation of aria conventions,216 they also suggest that the issue of structure is nevertheless a two-sided coin: repetition may be ‘structural’—serving to expand the overall parameters of a musical structure—though as argued in Chapter 5, it can also (perhaps simultaneously) fulfil an expressive or dramatic role, conveying intensity of perspective or desire.

2.4.4—Ternary Through-Composed Settings

Several songs exhibit an underlying ternary structure, though these are varied in terms of the scope and logic behind this formal delineation. For instance, one encounters everything from the subtly-effective ABA (plus coda) structure of Ich liebe dich composed in 1795, to the very concise fourth setting of Sehnsucht, with its predetermined ABA poetic and musical phrase structure, to the highly sophisticated ternary form utilised in Resignation of 1817, a structure that Martin Just suggests is motivated by the poem’s structure.217 One also encounters much more expansive ternary structures within songs that directly or indirectly assert their structural indebtedness to operatic models. These include the concise arietta In questa tomba oscura and Beethoven’s only setting of an English language text, La tiranna, both of which exhibit remarkably unambiguous da capo-like ternary structures. Despite the apparent ternary structure of Gesang aus der Ferne, Reid suggests that it ‘has more in common with the aria than with the home-grown Lied’, and one might consider that ‘Gesang’ is ‘an appropriate catch-all term for a longer song, which avoids categorisation’.218

Perhaps more relevantly, Cooper cites the difference between the incomplete strophic setting of Lied aus der Ferne, WoO 138 and the significantly more elaborate Gesang aus der Ferne, WoO 137, emphasising that in this particular instance ‘the term ‘Gesang’ is significant, for it denotes a more elaborate setting than a ‘Lied’’.219 Lühning

215 Reid, 256.
216 See Boettcher, 159 for a discussion of the structural ‘limitations’ of north and south German song styles, and Beethoven’s ‘necessary turn’ toward the formal possibilities of opera and aria styles.
218 Reid, 171.
219 Cooper, Beethoven, 188.
suggests that the oft-apparent discrepancy of vocal form or the underlying tension produced by the simultaneous adoption of characteristics from disparate vocal genres—including all aspects of solo song composition—is not surprising as many of these individual genres did not achieve their fully developed ‘identities’ until Schubert and Schumann, and that it is therefore natural that Beethoven could have so freely appropriated aspects of each in keeping with this evolutionary continuum.²²⁰ (Lastly, while *Ein Selbstgespräch* and *Mit einem gemalten Band* draw stylistic and formal inspiration from ternary aria form, these are discussed below with regard to their reliance on an underlying sonata-like harmonic structure.)

Such ternary structures perhaps reflect a primary reliance on structural prototypes in direct conflict with an underlying structure (particularly as poems typically do not utilise such ternary structural divisions). Is such musical ‘circularity’—while comparatively more linear than a strophic setting—indicative of a disregard for text structure, and merely an acknowledgement of (and appropriation of) aria-like da capo structures within a solo song? Or, does this structural approach reflect Beethoven’s attention to semantic (or narrative) content rather than ‘external’ poetic structures? A structural indebtedness to ternary da capo aria-like form is nowhere more apparent than in *In questa tomba oscura*; as Reid observes, Beethoven’s setting ‘is a very controlled and restrained affair...[avoiding] the mannerisms associated with Italian aria, such as the overuse of expressive melisma, sighing appoggiaturas and frequent word repetition’.²²¹

Of the 63 settings initially published in Giuseppe Carpani’s collection,²²² Beethoven’s is surprisingly one of only a few to utilise a ternary structure: nearly one half of the settings retain the direct bipartite structure of Carpani’s text as ‘two-part aria forms’;


²²¹ This arietta was first published by Mollo in Vienna—sponsored by the Countess Alexandria Rzewuska and with a dedication to Prince Lobkowitz—as the final contribution in a collection containing 63 settings of Carpani’s text by a total of 46 different composers. See Reid, 187; Boettcher, 116. The complete collection of the 68 settings is published in the *Denkmäler der Tonkunst in Österreich* (Band 140 and 141).

²²² Reid, 187. See Reid for a full account of the historical circumstances of the text and its publication history.
almost one fourth of the settings are ‘freely constructed aria forms’, while several others augment the text beyond the point of structural recognition, producing massive, multi-sectional aria structures wherein pervasive repetition and melodic development obliterate any sense of structural correspondence between text and music. Fewer than ten of the settings utilise a ternary structure, and of these, the majority only contain a truncated reprise of the opening A section (often eliminating the final couplet). As Beethoven’s setting recapitulates the precise melodic, harmonic, and pianistic figuration of the entire A section (without any melodic embellishment), it is easy to agree that of all the settings it demonstrates ‘the greatest unity and conciseness’.

Such reiteration of the first half of the text indicates the operatic conventions that motivated the structural approach to this transparent and deceptively simplistic ABA song structure. On one hand, the two ‘halves’ of this text are not structurally opposed, nor do they contain a striking degree of contrasting imagery or a shift in tone. Rather, both strophes reiterate a topical association voicing a desire for death (poetically shaded in terms of rest and peace), and despite references to the unseen ‘other character’ in this microscopic drama, Carpani’s text does not deviate from a tone of severity and bitterness. There thus might seem to be little motivation for the superimposition of a ternary musical structure upon this text, other than to bow to the expectations for a simple Italianate arietta. However, text and music dance a rather carefully staged dance in this work, with the song’s sectional parameters derived from the two symmetrical stanzas of the source text, while Beethoven’s choice to manipulate a bipartite text into a ternary musical form has altered the final perception of each of these concise dramatic declamations. (One might recall Mieke Bal’s assessment of repetition—discussed further in Chapter 5—in which the reiteration of previous events ‘serves to change, or add to, the emphasis on the meaning of that event’, while it is thus ‘both identical and different: the facts are the same, but their meaning has changed’.)

The build to a bold climax at the close of the central section—with insistent dotted semiquaver rhythms on the static pitch C in bar 19 at the words ‘E non bagnar mie ceneri d’inutile velen’—is underscored by a rapid and thunderous outburst of hemidemisemiquaver figuration in the piano accompaniment. Beethoven provides greater scope for comprehending the deeper meaning of the text, as the musical and textual return to immediacy of the ‘dark tomb’ reflects (in comparison with the

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223 See Boettcher, 116, for further commentary on the structures of the settings by other composers.
224 Ibid.
225 Bal, 61.
momentary outburst in bars 16-19) the seemingly self-imposed emotional limitations of the song’s poet-protagonist; the return from the distant E major to the home key of A-flat—combined with a return to the static melodic line heard in the opening section—allows the listener to ‘re-hear’ these words a second time, while reflecting on their full significance only in relation to the previous moment of seemingly unsuccessful emotional catharsis. As the song trails rather sombrelly to its conclusion, Beethoven inserts two additional reiterations of the word ‘ingrata’ extracted from the third line of the text—a rare instance of such extraction and alteration of the fundamental word order—and these final words dissolve into silence on an unresolved dominant pitch E-flat, illustrating one final time the juxtaposition between the sought-after repose of death and the yet-lingering sentiments of bitter scorn. Ultimately, such structural manipulation is indicative of Beethoven’s close ‘reading’ of Carpani’s text, as he emphasises the expressive nuance of these discrete semantic units, and employs an appropriate ternary structure to focus the aural perception of each in succession. (This setting is discussed further in Chapter 5.)

2.4.5—Multi-Sectional Through-Composed Settings

Aside from the arias, there are very few extended through-composed songs that do not demonstrate some reliance on a ternary structure. One exception is the Adelaide, with its fundamental bipartite (slow-fast) structural configuration, and which perhaps surprisingly is the only song that was originally designated as a cantata at its initial publication by Artaria in 1797.²²⁶ But, the most decidedly sectionalised song is Der Wachtelschlag (which arguably owes more to solo cantata form than Adelaide). Der Wachtelschlag—designated by Beethoven not as a cantata, but merely as ‘ganz durch komponiert’²²⁷—may be characterised by a complex musical structure featuring a considerable number of sections, each characterised by changes in tempo, metre, textural intensity, and vocal style. (In contrast with the small-scale through-composed structures, Boettcher describes such expansive songs as reflecting a ‘multi-limbed song form’ [mehrgliedrigen Liedform]; this includes the above-mentioned songs, as well as An die Hoffnung, Op. 94 and the song pairing Seufzer eines Ungeliebten—Gegenliebe.)

Beethoven’s multi-sectional configuration of Der Wachtelschlag stands in opposition to the relatively-consistent distribution of a three-stanza poem. Sauter’s poem—likely based on pre-existing folksong versions in Des Knaben Wunderhorn²²⁸—has

²²⁶ Lühning, Kritischer Bericht, 16.
²²⁷ ‘Entirely through composed’. EA-81.
²²⁸ Reid, 118.
a somewhat irregular poetic structure, while it also contains sufficiently evolving semantic associations to warrant a through-composed approach:

Ach, wie schallt's dorten so lieblich hervo!
Oh, how yonder sound so delightfully resounds!
Fürchte Gott!
Fear God!
Fürchte Gott!
Fear God!
Ruft mir die Wachtel ins Ohr.
The quail calls out to me.
Sitzend im Grünen, von Halmen umhüllt,
Sitting in the field, enveloped by the grass,
Mahnt sie den Horcher im Schattengefild:
She reminds this eavesdropper in the shadows:
Liebe Gott!
Love God!
Liebe Gott!
Love God!
Er ist so gütig, so mild.
He is so kind, so gentle.

(Across the trajectory of the three stanzas, the reiterated quail call evolves from ‘Fürchte Gott!’ to ‘Liebe Gott!’ to ‘Lobe Gott!’ and ‘Danke Gott!’ in the second stanza, and finally to ‘Bitte Gott!’ and ‘Traue Gott!’ in the final stanza.) Beethoven also incorporates recitative—not introductorily as in An die Hoffnung or Seufzer eines Ungeliebten—but rather internally at the song’s dramatic evocation of storms and war (bars 45 and 56 respectively), a choice Reid describes ‘a calculated risk, as the flow of the music is interrupted’.229 However, as with so many works of Beethoven, contrast would seem the fundamental motivation behind this interruption, as it provides the necessary stylistic, textural, and dynamic contrast to offset the subsequent exclamations of ‘Bitte Gott!’ and ‘Traue Gott!’.

Additionally, Reid suggests that ‘the stylisation of the quail’s song [in the final section], here assimilated to 6/8 time, can cause the music to wind down rather too early’.230 The quite high reiterations of the ‘quail song’ in the accompaniment not only form a dialogue with the vocal line, but also provide a textural and figurative counterpart to the low, sustained rumbling figuration that characterised the previous passage’s depiction of ‘Schreckt dich im Wetter der Herr der Natur’. It is apparent that Beethoven’s reconfiguration of Sauter’s text responds to the evolving semantic content, while the structural flexibility allows for a concentrated musical-rhetorical acknowledgement of a conceptual trajectory of successive poetic ideas and images.

2.5—Other Structural Types: ‘Instrumental Forms’

Lastly, in several songs Beethoven has appropriated ‘instrumental’ structural concepts—such as binary or sonata form—within the context of a vocal work. Only a limited number of through-composed songs reflect such an approach. For instance, consider Gedenke mein!, a song comprised of a simple binary form (with each half

229 Ibid., 119.
230 Ibid.
repeated) and with the first half rather abruptly closing on the mediant G major. Each
couplet of the poem’s single stanza has been twice reiterated to augment slightly (and to
complete harmonically) each symmetrical half of the song. While the anonymous short
text is certainly an unlikely choice for a strophic setting, the question remains as to why
Beethoven structured the song in this manner. The text has only four lines:

Gedenke mein! Remember me!
Ich denke dein! I (shall) think of you!
Ach, der Trennung Schmerzen Ah, the pain of separation
Versüßt nur die Hoffnung. Is sweetened only by hope.

The peculiarity of the structural setting is perhaps explained by the historical
circumstances of its completion in 1820. As Reid writes:

The autograph is lost, but a faithful copy survives in Bonn (BH: NE 167). . . The Bonn copy is
dated ‘Mödling, am 11t September 1820’ and the inscription translates: ‘Prior to the departure of
his Imp. Highness, the most serene Archduke Rudolph, an exercise for his Imp. Highness, or
well-beloved Archduke Rudolph, from L. v. Beethoven’.  

Despite the possible intention for the song to serve as the basis for compositional
exercises or variations, the binary form and archaic minuet-like character seem quite
removed from the text itself.

Secondly, Beethoven very selectively employed an underlying sonata structure
within a few through-composed songs: consider the second version of Neue Liebe, neues Leben. Interestingly, the first version (WoO 127) less emphatically asserts a sonata-like
principle, for although it ‘has the same essential outline as the familiar [Op. 75, No. 2]
version’, it lacks the ‘parenthetical repetition of the first line to introduce the
recapitulation of the first two stanzas’; however, the incorporation of this brief
passage in the second setting functions much like a harmonic re-transition within an
early Classical sonata structure, propelling the song back into the textual and musical
recapitulation that comprises the song’s second half.

Ein Selbstgespräch more prominently exploits a sonata-like structure, with the
second stanza emphatically modulating (in conjunction with an increase in text
repetition) toward a clear cadential arrival in the dominant B major. After a brief piano
interlude reinforcing the newly-established dominant, Beethoven shifts unexpectedly to
the submediant G major (and the start of the third stanza) for a ‘development’ section
characterised by pervasive text repetition and considerable harmonic instability as the
music propels toward a temporary pause (marked by a fermata at bar 102) on an F-

231 Reid, 224. ‘[T]he ‘exercise’ takes the form of a song, upon which His Imperial Highness could
compose variations’, which as he notes, has precedent with the set of 40 variations by Archduke Rudolph
on ‘O Hoffnung’ (WoO 200) published the previous year (in 1819).
232 Ibid.
sharp dominant seventh chord. After this dramatic pause Beethoven includes a nine-bar interlude with a B-dominant pedal at the bottom of the texture, which cleverly provides the harmonic impetus to direct back into the song’s recapitulation; after this the expected prolongation of the tonic E major sustains the sonata structure throughout the return of the first two stanzas and the concise concluding coda.

One can also detect a similar formal template in An die Hoffnung, and despite (or perhaps, in addition to) its bipartite structure and cantata designation, Cooper also suggests that one might perceive such harmonic structuring in Adelaide, wherein ‘the key scheme resembles that of sonata form, with a first section that modulates to the dominant, a middle section that wanders through various remote keys and a final section that stays mainly in the tonic’. Adelaide is a particularly beneficial example that unmistakably reveals the complexity of Beethoven’s approach to through-composed song form, as it effectively combines aspects of a sonata-like harmonic structure beneath the fundamentally bipartite structure of an extended German Lied (uniquely designated as a cantata upon its first publication). What also remains at the forefront of this song, however—despite such convoluted structural influences—is Beethoven’s interest in the relationship between the text and music as demonstrated by his efforts to construct the most effective musical context by which to deliver it. Thus, an underlying sonata structure reinforces in this context a point of musical arrival that corresponds with the textual shift to a hypothetical future (see Chapter 5).

2.6—Large-Scale Works and a Plurality of Structural Approaches

The discussion of Adelaide points to a striking feature of many of these songs (and in fact, Beethoven’s vocal works as a whole)—the appropriation of a plurality of structural approaches simultaneously within a single work. One might also consider the song cycle An die ferne Geliebte as reflecting the coexistence of multiple structural levels. Although it may be qualified as an integrated song cycle with transitional interludes that sustain the overarching linear trajectory—what Ruth Bingham refers to as a ‘musically constructed cycle’234—there are additional levels of internal structure. As suggested above, the first five songs are varied-strophic, whereas the final song (‘Nimm sie hin denn’) is through-composed; in addition to containing an extended coda, the sixth song functions as a coda to the entire cycle, while cyclically recapitulating material from the opening song (‘Auf dem Hügel’). By contrast, Boettcher suggests that one view this

233 Cooper, The Beethoven Compendium, 263.
cycle not as six interconnected songs, but rather as ‘like one enormously extended song’
[gleichsam ein ungeheuer erweitertes Lied], and he draws attention to the work’s
‘architectonic-symmetrical configuration’, wherein metre, tonality, and the underlying
ternary configuration of songs 2 and 5 reflect a conscious manipulation of the texts.

What is perhaps most relevant is that the individual song structures—as well as
the macro, cyclic trajectory of the work—reflect Beethoven’s musical acknowledgement
of the structural properties of the Jeitteles’s texts. As Kerman notes, both the ‘content
and form. . .would have interested Beethoven’, and

it was very likely the hint of ‘cyclic’ form—the plain invitation in the poem number 6 to make a
da capo of song number 1—that started him thinking. This was the thread around which the
large-scale musical form of the song cycle would rapidly crystallize.

While retaining the clear parameters and strophic delineation of the individual poems,
Beethoven utilises a multi-sectional musical structure that reinforces the poems’
overarching narrative trajectory (discussed in Chapter 5).

Such plurality of structural approaches is also evident in other large-scale vocal
works by Beethoven, and the derivation of a macro-musical structure—such as a
cantata, oratorio, mass, or opera—may be motivated by a source text, while the
individual movements or even sub-sections of movements may employ a multitude of
diverse structural properties. For instance, Lockwood offers an account of the
relationship between textual and musical structure in Fidelio. This work, he writes,

is ambitious and progressive for 1805-6 because the project compelled Beethoven to adapt to
the necessities of operatic discourse. . .Text-derived sectional forms [my emphasis] and large-scale
statements and counterstatements here replace the formal traditions of sonata form, rondo, and
variations that he had long been accustomed to deal with in instrumental works. Achieving
large-scale growth and musical connection without the concept of a ‘movement’—now always
an operatic ‘number’—was for him a new challenge.

While Lockwood astutely draws attention to the fact that musical structure is reliant on
the inherent structural (and/or dramatic) properties of a text, he does not sufficiently
acknowledge that no two ‘operatic numbers’ are identical: one might consider, for
instance, the structural differences evident between the arias of Marzelline and Leonore,
or Rocco and Florestan, wherein complexities of character and the intensity of a given
dramatic situation necessitate varying degrees of structural simplicity or complexity in
relation to the text. Furthermore, Lockwood perhaps overemphasises the ‘new

235 See Boettcher, 66-68 for a detailed discussion of the ways in which Beethoven’s song cycle differs
from those of subsequent Romantic composers such as Schubert, Schumann, Wolf, and so forth.
236 Ibid., 67. The symmetrical configuration of the six songs has been reiterated by Kerman (’An die ferne
Geliebte’, in Beethoven Studies I) and Reid.
237 Kerman, 136.
238 Lockwood, Beethoven, 260.
challenge’ presented by Beethoven’s first (completed) operatic effort, for in reality he had intermittently worked throughout the previous fifteen years at coming to terms with the challenges and possibilities in setting dramatic (or semi-dramatic) texts: consider the two Bonn cantatas WoO 87 and 88 (1790)—which contain arias, duets, and trios—the five concert (and insertion) arias (ca. 1790-1803), the duet and trio (WoO 93 and Op. 116) composed in conjunction with Beethoven’s informal studies with Salieri, the aborted attempt to set _Vestas Feuer_ (1803), and the oratorio _Christus am Ölberge_ (1803; revised 1804). In structural terms, each of these diverse works demonstrates that Beethoven was aware of—and already engaging with—the possibilities (and potential pitfalls) of setting freely- or variably-structured dramatic texts long before he completed the first version of _Fidelio_ in 1805.

By contrast, other works such as the Choral Fantasy and the Ninth Symphony reflect a far more complex approach to textual and structural manipulation, with multiple structural principles affecting the perception of the text and its content. In the Choral Fantasy—which, according to Czerny was composed as the ‘glänzendes Schlußstück’ (‘brilliant concluding piece’) of the 22 December 1808 concert at the Theater an der Wien—one encounters aspects of both choral cantata and piano concerto, all embedded within a large theme and variation structure. Despite the rapidity with which the work was written, Cooper emphasises that this work is successful in combining nearly all of the performing forces already used in the concert, including solo piano, full orchestra, solo voices, and choir.

As it appropriates many structural approaches, the Choral Fantasy is difficult to assess formally, in part because of the way in which the musical structure (or at least a significant part of it) reflects the poetic source’s strophic structure, while it also reflects the musical manipulation of a text within a larger (and decidedly convoluted) form. As such, the final section closely resembles a strophic song setting—and as Boettcher suggests, specifically the directness of approach common to many settings of ‘convivial’ texts—an approach used when Beethoven ‘desired to give expression to communal feelings’ [ein Gemeinschaftsempfinden zum Ausdruck bringen will]. Thus Beethoven retains the structure of the poem’s six stanzas (paired as three large units exactly as in

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239 Cited by Raab in the _Gesamtausgabe_, p. IX [as taken from _Czernys Erinnerungen an Beethoven_ taken from the Neues Beethoven-Jahrbuch IX, 1939, 57].

240 Cooper, _Beethoven_, 193.

241 Boettcher, 81-82. Boettcher notes the 8-bar periodic symmetry—as well as the (duple) metric similarity and ‘direct rhythmic character’—common to such songs as _Gegenliebe_, _Das Glück der Freundschaft_ (or _Lebensglück_), the wedding cantata _Hochzeitslied_, _Maigesang_, the choral setting of _Bundeslied_, and the choral finale of the Ninth Symphony.
the solo setting of *Gegenliebe*), though now transferred to a choral context; the division of female and male soloists and the *tutti* choir perpetuates the theme and variation process set in motion earlier in the work (albeit a process that incorporates aspects of piano concerto and symphonic forms).

**Table 2.7—Text-Music Structure in the Choral Fantasy (final section)**

<table>
<thead>
<tr>
<th>Bars</th>
<th>Text Content</th>
<th>Vocal Scoring</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>409-10</td>
<td>‘Schmeichlend hold’</td>
<td>SSA, then TTB</td>
<td>-two introductory reiterations of ‘Schmeichlend hold’—rhythmic motive derived from alternation between horns and oboes in bars 53-58 and taken up by the piano in bars 58-60 to herald the first statement of the them starting in bar 60)</td>
</tr>
<tr>
<td>411-27</td>
<td>stanzas 1 and 2</td>
<td>SSA soloists</td>
<td>-16-bar ‘strophe’ (piano and timpani accompaniment)</td>
</tr>
<tr>
<td>427-44</td>
<td>stanzas 3 and 4</td>
<td>TTB soloists</td>
<td>-16-bar ‘strophe’ (piano and pizzicato strings accompaniment)</td>
</tr>
<tr>
<td>444-460</td>
<td>stanzas 5 and 6</td>
<td>tutti chorus</td>
<td>-16 bar ‘strophe’ (full orchestral accompaniment, minus piano)</td>
</tr>
<tr>
<td>461-596</td>
<td>stanza 6</td>
<td>tutti chorus (and two brief solo passages)</td>
<td>-coda</td>
</tr>
<tr>
<td>461-74</td>
<td>lines 1 and 2</td>
<td>tutti chorus</td>
<td>-increasing degree of text fragmentation and developmental repetition</td>
</tr>
<tr>
<td>474-82</td>
<td>lines 1 and 2</td>
<td>solo ‘canonic’ entrances (TS)</td>
<td>(shift to Presto at bar 490)</td>
</tr>
<tr>
<td>482-94</td>
<td>lines 1 and 2 (compressed)</td>
<td>“</td>
<td>-3x repetition and elongation of ‘Kraft’</td>
</tr>
<tr>
<td>496-502</td>
<td>line 3</td>
<td>“</td>
<td>-3x repetition of final line</td>
</tr>
<tr>
<td>503-318</td>
<td>line 4</td>
<td>“</td>
<td></td>
</tr>
<tr>
<td>519-30</td>
<td>line 3</td>
<td>“</td>
<td></td>
</tr>
<tr>
<td>531-46</td>
<td>line 4</td>
<td>“</td>
<td></td>
</tr>
<tr>
<td>547-54</td>
<td>lines 1 and 2</td>
<td>solo ‘canonic’ entrances (TS)</td>
<td>-3x repetition and elongation of ‘Kraft’</td>
</tr>
<tr>
<td>556-62</td>
<td>lines 1 and 2 (compressed)</td>
<td>“</td>
<td>-3x repetition of final line</td>
</tr>
<tr>
<td>563-78</td>
<td>line 3</td>
<td>“</td>
<td></td>
</tr>
<tr>
<td>579-96</td>
<td>line 4</td>
<td>“</td>
<td></td>
</tr>
<tr>
<td>597-612</td>
<td>-</td>
<td>-</td>
<td>-brief orchestral postlude</td>
</tr>
</tbody>
</table>

Ultimately, these quite disparate factors all coalesce into a massive choral finale that functions both as a coda to the Fantasy itself, and a coda designed to conclude the entire concert at which it premiered, cleverly utilising in a single grandiose compositional gesture the inclusive performing forces previously featured throughout the concert.

The Ninth Symphony similarly illustrates such structural plurality; while simultaneously reinforcing aspects of the poetic structure, the musical structure also deviates considerably from the original text so as to reinforce Beethoven’s own poetic
‘narrative’. Schiller’s poem is of course consistently strophic, and thus Beethoven’s setting is a profound deviation from this, as well as from the majority of other settings of this text: of the more than thirty settings compiled by James Parsons, almost all are simple strophic settings, with the exception of the through-composed settings by Tepper von Ferguson and Peter von Winter and the modified strophic setting by Franz Ignaz Danzi.\footnote{242 See Parsons, \textit{Ode to the Ninth}, 325 (Appendix B).} By contrast, Beethoven almost completely abandons the inherent strophic delineation of Schiller’s poem: the text is absorbed within the context of a symphonic finale, as he extracts, re-orders, and develops 36 lines of Schiller’s original 108-line poem. (See Appendix 5 for Schiller’s text as extracted and set by Beethoven.)

Nevertheless, there is yet some degree of structural correspondence between Schiller’s text and Beethoven’s music. The first three stanzas are essentially strophic, with a periodic structure that is augmented through the reiteration of the second half of each stanza; despite some changes in vocal scoring—a bass solo, a gradual entrance of the full choral forces, and four solo voices—Beethoven otherwise retains the same melodic and harmonic framework for these three stanzas. It is in the march section, however, wherein the preceding strophic confines are cast off at the entrance of the tenor, whose solo passage interrupts the ‘song’ with an extended aria-like section containing considerable additive repetition. After this point, the linearity of the structure takes precedence over the poem’s stanzaic structure, and throughout the remainder of the movement there is an increasing degree of repetition and text fragmentation, to the point that Beethoven completely abandons the periodicity and audibility of the text structure. Thus, this ‘choral’ song is continually developed within the symphonic context, as it evolves into solo aria, and finally choral cantata, while simultaneously sustaining aspects of variation, sonata, and multi-movement form(s). As the movement draws to a close, the linearity is given fullest expression in the form of a double fugue, as structure becomes process. Beethoven entirely erodes the structural confines of Schiller’s text, necessarily abandoning the strophic structure of its poetic origins, as this point of tremendous structural momentum also involves the reassertion of the text from the opening stanza, and thus the structure achieves a culmination through circular return and the conceptual merging of two disparate textual ideas.

How do we come to terms with such profound structural disparity and a remarkable plurality of structural processes? Can this movement be said to have a
particular ‘form’?²⁴³ Boettcher maintains that the symphonic finale is fundamentally a ‘folksong’—‘in which the simple form of folksong has achieved its greatest elevation and expansion’²⁴⁴—yet this raises a question: can this be perceived as a ‘folksong’—regardless of the degree of ‘elevation and extension’—within the context of a symphony? Indeed, it would seem that ‘folksong’ is not the sole structural focus of this movement (or work), but merely one of many points of musical, textual, and contextual reference. Or, can we merely categorise such a work as a structural hybrid? Perhaps even this would not fully account for the structural complexity evident in a symphonic context wherein one encounters numerous simultaneous layers of meaning(s)—textual, contextual, poetic, genre-derived, vocal, instrumental, and so forth. Lastly, one must evaluate this movement not in isolation, but also in relation to the symphony’s preceding three movements, thereby suggesting an addition layer of structural significance. In assessing the ‘subjective process of memory in music’, Hepokoski characterises the construction of a ‘meaningful whole’ in listening to a multi-movement work. He writes:

> Entering the acoustic surface of a second movement, we can draw the memory of the first into it: the first movement’s ideas and grounding tonality remain present as a tacit backdrop against which the otherwise self-contained processes of the second movement can be read...Entering the third movement, we can draw the first and second into it; and it is possible to make the first, second, and third movements dwell tacitly in the sounding fourth, which may be understood as a reaction or response to what has preceded it.²⁴⁵

While he cites the Eroica Symphony as an example of this process, Hepokoski’s comments could well be applied to the Ninth Symphony, although in a context wherein there are both tacit and explicit points of reference to the preceding movements, and wherein the fourth movement fundamentally must be understood as ‘a reaction or response’ to the teleological process sustained throughout the first three movements: a literal textual and musical acknowledgement of that which preceded (and planted the musical seeds for) the choral finale.

### 2.7—Conclusions

We now return to the question posed at the beginning of this chapter: to what degree are the musical structures in Beethoven’s vocal works fundamentally related to the structure of their source texts? As the examples above demonstrate, Beethoven’s musical structures typically acknowledge at both the micro and macro levels some aspect of text structure, whether poetic or semantic. On some level this is not surprising

²⁴³ Numerous commentators discuss various interpretations of this movement’s structure: see biographies by Cooper, Lockwood, Kinderman, and Solomon, as well as detailed studies by Levy, Bueh, Schenker, and so forth.
²⁴⁴ Boettcher, 63.
²⁴⁵ Hepokoski and Darcy, 342.
as most of these works reflect the expected structural properties associated with each of their respective genres (or sub-genres). What is perhaps surprising is how few works sustain a musical structure that directly parallels the underlying poetic structure (as evident in only a few of the strophic settings or the single-strophe through-composed settings). Rather, most of these works deviate at least minimally—or at times entirely—from the text structure for apparent expressive purposes. Such deviation can take many forms, as Beethoven utilises everything from quite localised text repetition to large-scale sectional recapitulation of text and/or music within the solo songs (and in fact, many of the structurally ‘simple’ strophic songs reflect such subtle manipulation of the text within the phrase and period structures).

Perhaps more relevantly, Beethoven’s use of structural deviation—and the resulting musical-textual ‘tension’ that is produced—is at times not motivated purely by a desire for contrast or variety, but rather as a means of illuminating a text’s semantic structure, particularly as it may not parallel the more apparent rhyme scheme, syllabic distribution, or strophic distribution of the text. As proposed above, Beethoven frequently affords greater structural attention to a text’s semantic content, and as a result, poetic structure is not the primary influence on the final musical structure; likewise, within the context of a musical setting a text structure may become considerably obscured or entirely altered. Despite this, however, all of these works do in fact reflect some aspect of their texts, whether in terms of ‘external’ poetic or ‘internal’ semantic structure. Furthermore, the superimposition of sonata-like musical structure (as in *Ein Selbstgespräch* or *Mit einem gemalten Band*), or in more extreme instances, the use of theme and variation or even a plurality of approaches within a multi-sectional or multi-movement work (as in the Choral Fantasy or Ninth Symphony) demonstrates Beethoven’s reliance on musical processes that seem to disregard the inherent poetic structures entirely. However, in incorporating such formal principles within vocal works—and seemingly in opposition to the most obvious strophic structure likely suggested by these poetic texts—Beethoven demonstrates a diversity of structural approach certainly intended to respond to—and in turn, musically shape—the perception of the text content.

In acknowledging that Beethoven’s musical structures are almost universally conceived in response to structural attribute evident in his source texts, another issue emerges: what is the expressive function of the musical structures and structural manipulation; and more specifically, does Beethoven’s manipulation of structure reflect
his interest in drawing out narrative content? It is certainly evident that—though these may have isolated relevant narrative indicators in terms of key, verbal rhythm, descriptive contours, accompanimental commentary, and so forth—a genre such as strophic song fundamentally relies on the circular reiteration of identical musical strophes that are seemingly unable to contribute to a progressive musical narrative (although arguably issues concerning subtle variation in emphasis or delivery remain relevant when such songs are viewed within a performative context). Such genres as vocal canons, unaccompanied part-songs, strophic folksong settings, or even Choral ‘Lieder’ such as Bundeslied likewise have such a non-linear structural limitation. An examination of the varied-strophic and through composed songs, however, suggests that Beethoven utilised such structural approaches in response to the text content—as discussed in Chapter 5—in order to emphasise and give musical direction to implicit elements of textual narrative: recall, for instance, Beethoven’s choice to configure a ternary structure around Carpani’s In questa tomba oscura (or even Haugwitz’s poem Resignation), with a textual and musical recapitulation serving aurally to enhance the perception of narrative departure and return. Although at times expressively ‘confined’ by the circumstances of their historical contexts (such as in Elegischer Gesang or Abschiedsgesang) or the brevity of their structure (such as in Gesang der Mönche)—or perhaps superseded by the expressive conflict created by multiple structural procedures working simultaneously (as in the Choral Fantasy and Ninth Symphony)—many choral works likewise demonstrate a fluidity of structural approach that allows for the incorporation of shifts in tonality, texture, scoring, and tempo in transmitting what Beethoven apparently perceived as the narratively-charged features of each text. (See Chapter 5.)

In composing these works, Beethoven obviously felt it unnecessary to rely solely on poetic structure, rhyme scheme, or a particular number of strophes in determining the best musical context by which to deliver a text and its content. As many vocal works demonstrate, the decision to alter a text’s original structure in configuring the musical setting was motivated by Beethoven’s desire to emphasise content over structure; and, if the resulting structures seemingly do not directly or consistently project a sense of musical narrative, they nevertheless incorporate shifting degrees of internal contrast and emphasis in shaping the perception of the text. On the other hand, Beethoven wrote many of these works with an obvious awareness of the structural (and stylistic) conventions associated with different genres—particularly with the solo songs and arias, which in many ways do constitute a natural progression from their late eighteenth-
century predecessors. With the varied-strophic and many of the through-composed songs, however, Beethoven explored new expressive possibilities in anticipation of the fully-developed nineteenth-century Romantic Lied. This appropriation of diverse structural approaches reaffirms that Beethoven’s career prominently bridged between evolving late-eighteenth and early-nineteenth century musical traditions. In assessing Beethoven’s approach to ‘Lied form’, Boettcher maintains that it was ‘not the literary-musical form of simple songs, but rather the complex, dramatic-musical form after which Beethoven sought’: while his contemporaries set such texts as Bußlied, Seufzer eines Ungeleibten, Der Wächterschlag, and An die Hoffnung as simple strophic songs, ‘merely slipping a musical guise over the text’, Beethoven instead turned his attention to complex forms, ‘which afforded him the opportunity to dissect, delineate, and enhance the text, its individual segments (and thoughts), and the relationships contained therein’.246

Fundamentally, the sheer diversity of subtle structural approaches evident in Beethoven’s solo songs indicates his close attention to the source texts. It is apparent that many very similar texts—even those with transparent and consistent poetic structures—may be manipulated to produce a wide range of musical structures. Nearly all of these settings reflect a carefully balanced relationship between textual and musical structure, with decisions to deviate from an inherent poetic structure most often motivated by a desire to give greater expressive relevance to the semantic content. Ultimately, each text and its structure and poetic content implies—certainly in conjunction with a pre-determined genre—a distinct musical-structural approach; on the other hand, the structural diversity and stylistic fluidity evident in Beethoven’s vocal settings demonstrate the expressive potential for his compositional readings of these texts in shaping and at times altering the fundamental perception of their content and trajectory.

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246 Boettcher, 111.
Chapter 3: Metre and Rhythm—Derivation, Deviation, Manipulation

‘Poetic and musical rhythms of course do not always align.’

3.1—Introduction

Verbal rhythm and metre are vital considerations for song composers. That said, different genres have different rhythmic conventions: one need only compare a syllabic ‘Volkslied’ with a melismatic and self-consciously virtuosic aria from the late-eighteenth or early-nineteenth century. The former are typically syllabic, with basic patterns derived from the natural speech-like rhythms and declamatory contours of a text, with the musical setting conceived as an unobtrusive musical vehicle intended to transmit a text in the simplest and most neutral manner possible: consider the even quaver rhythms that pervade the simple strophic setting of Das Blümchen Wunderhold. By contrast, arias (or extended through-composed songs) often utilise a highly varied rhythmic vocabulary that greatly deviates from or distorts the inherent rhythms of a text. (Within choral or dramatic works the issue of metre is further compounded, as considerable repetition, or delays, interruptions, and forms of prolongation, or even varied textures and simultaneous texts may significantly alter inherent metric patterns.)

As Italian and French texts present different metric considerations, this study assesses the implications of Beethoven’s German-language settings. An examination of the relationship between the inherent metric and verbal rhythms of a source text and the rhythmic and metric aspects of Beethoven’s settings provide several points of intersection by which to assess how he constructed musical rhythms in response to predetermined verbal-rhythmic patterns. (Although meaning is discussed in Chapter 4, the assessment of metre and rhythm occasionally raises questions as to whether Beethoven’s apparent deviation reflects his efforts to shape through nuance of contour and emphasis the perception of poetic content, imagery, or points of narrative relevance.)

Firstly, Beethoven’s response to poetic metre in the context of strophic songs is addressed (Section 3.2) to reveal how Beethoven derives his melodic rhythms from inherent rhythmic patterns and inflections in a poetic text. Section 3.3 discusses the implications of sketches for selected vocal works: firstly (3.3.1), are Beethoven’s extensive rhythmic sketches indicative of compositional difficulty, or of his attempts to capture a nuanced rhythmic treatment of a text?; secondly (3.3.2), how does Beethoven...

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247 Malin, *Songs in Motion*, xii.
accommodate syllabic irregularities within varied-strophic songs?; and thirdly (3.3.3), do sketches reveal Beethoven’s deviation from a text’s metric properties to produce contrasting musical characters? The third section (3.4) examines the metric and rhythmic discrepancies evident in multiple settings of the same text. Section 3.5 explores Beethoven’s approach to metre and rhythm in large-scale multi-sectional or multi-movement works: firstly (3.5.1), what is the expressive role of rhythm and metre in An die ferne Geliebte?; secondly (3.5.2), what is the role of metric contrast and rhythmic manipulation in arias?; and thirdly (3.5.3), how is rhythmic and metric manipulation pushed to the extreme in masses or the Ninth Symphony?

3.2—Metre and Rhythm in Strophic Settings

This section assesses how closely Beethoven’s derives melodic rhythms from a poetic text. Is there absolute metric and rhythmic ‘derivation’ within simple strophic settings? Do Beethoven’s selected time signatures fully replicate the poetic metre as simply and directly as possible, while avoiding any obvious manipulation or distortion of the text’s metric and rhythmic patterns? To answer these questions, we must pause to consider the most common metric patterns evident in the poems Beethoven set. Texts for choral and dramatic works are momentarily excluded: while these at times contain sections of metrically regularity, they tend to consist of many sub-sections comprised of shifting metres or entirely irregular text. This is not to suggest that there is not a correlation between textual and musical metre in such works, but that such expansive structural parameters—often involving pervasive text repetition and manipulation through elongation and/or melismatic treatment—allow for far greater rhythmic and metric diversity that is completely removed from the metric framework provided by a uniform succession of couplets, quatrains, and strophes; as Latin mass texts are notably entirely devoid of metric or syllabic regularity—and historically have been freely adapted by countless composers into a multitude of metric contexts—the evaluation of such texts remains an issue for future consideration.

Most of Beethoven’s selected poetic texts are metrically uniform. German-language poetry relies on various duple and triple metric groupings. While iambic (weak-strong) and trochaic (strong-weak) patterns are fairly common, dactylic (strong-weak-weak), amphibrachic (weak-strong-weak), and anapaestic (weak-weak-strong) occur less frequently. Of over 100 (German-language) texts that Beethoven set (or sketched) as solo songs, iambic metre is the most prevalent, with over 50 settings. Although less
common than iambic in both German and English, trochaic poetry likewise occurs frequently, and Beethoven selected approximately 30 song texts that (predominantly) retain this strong-weak metric emphasis.

Trisyllabic metres are less common: Beethoven set only ten amphibrachic texts, including ‘Es kehret der Maien’, Der Jüngling in der Fremde, Feuerfarb’, and Gesang aus der Ferne, while there are extant sketches for Badelied, An die Menschengerichte, and Flüchtigkeit der Zeit. Other trisyllabic metres are still rarer among Beethoven’s settings. Only three dactylic texts were selected by Beethoven: Freudvoll und liedvoll (from Egmont), Der Gesang der Nachtigall, and the sketched Wechsellied zum Tanze. Only one song—‘Wo die Berge so blau’—has an anapaestic metre. Beethoven sketched or set very few texts for which there is no primary metric pattern evident. (See Appendix 4 for a table of poetic metres in the texts that Beethoven set or sketched for solo voice and piano.)

Are there time signatures that are best suited to these metric patterns, and do Beethoven’s metric choices reflect such inclinations? A cursory examination of the songs reveals that this is not the case, as Beethoven utilises many different time signatures for each of the above-mentioned metres. Consider the range of time signatures employed in completed iambic settings: while there are thirteen settings in 2/4 and eight in 4/4, there are also nine in 2/2, nine in 3/4, and nine in 6/8; the only notable exception is the single setting of Resignation in 3/8. Obviously, Beethoven freely adapts iambic texts in various duple and triple time signatures, and there is seemingly not a direct correlation between poetic and musical metre (or, that other considerations are involved in the process of selecting a work’s time signature). While dactylic and amphibrachic metres may more strongly imply a musical metre with a similar triplet emphasis (such as 3/4 or 6/8), Beethoven’s settings do not always reflect this; many dactylic and amphibrachic texts utilise triplet time signatures, though there are exceptions such as ‘Es kehret der Maien’ in 4/4 and Freudvoll und liedvoll in 2/4.

The strophic songs of Op. 52 allow for a comparison of the relationship between poetic and musical metre.

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Metric Style</th>
<th>Time Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Urians Reise um die Welt</td>
<td>iambic</td>
<td>3/4</td>
</tr>
<tr>
<td>Feuerfarb</td>
<td>amphibrachic</td>
<td>6/8</td>
</tr>
<tr>
<td>Das Liedchen von der Rube</td>
<td>iambic</td>
<td>2/2</td>
</tr>
<tr>
<td>Maigesang</td>
<td>iambic</td>
<td>2/4</td>
</tr>
</tbody>
</table>

249 Malin, 6.

250 One also encounters a few other texts that intermittently incorporate isolated dactyls, but which have another dominant metric emphasis: consider the poem Minnelied.

251 See Malin, 14-15. In a section entitled ‘Basic-Level Musical Rhythms’ Malin defines the primary rhythmic possibilities associated with disyllabic and trisyllabic feet, comparing the most common ways that each may be distributed to accommodate different groupings of iambic, trochaic, or dactylic syllables.
Maigesang and Das Blümchen Wunderhold—both iambic—reflect a directness and simplicity of approach consistent with eighteenth-century strophic songs: in each, a succession of predominantly syllabic melodic units—with a narrow rhythmic vocabulary—offers a transparent (or neutral) musical reflection of the underlying metric framework. The 6/8 time signature of Feuerfarb’ reinforces the trisyllabic emphasis of Mereau’s poem, while the Allegretto 6/8 setting of Marmotte derives its lilting rhythmic character from the iambic poem; in the latter, Beethoven reinforces the inherent duple division of the text, while the frequent crotchet-quaver rhythmic groupings and/or two-note quaver melismas on the downbeat emphasise the relative weight of the successive long and short syllables.

Example 3.1—Marmotte, bars 1-6

![Marmotte example]

In einer mäßigen, geschwinden Bewegung mit einer komischen Art gesungen

252 Ibid., 5.
By contrast, in many subsequent strophic settings Beethoven deviates from or somehow manipulates a given metric pattern. In addressing such ‘metric tension’, Boettcher compares *Kriegslied der Österreicher* and *Der Mann von Wort*; while both texts are iambic tetrameter, the former is set in 4/4 and the latter in 3/4. As Boettcher observes, one might expect Beethoven to set the iambic text of the latter (composed *ca.* May 1816) in 4/4 as he had previously in *Kriegslied* (written in early 1797); instead of utilising ‘analogous musical-rhythmic values’, however, Beethoven forces each group of two syllables in each half of the line to generate uneven musical-metric units. The triplet musical metre enables Beethoven to produce a sharp sense of caesura not only between the successive couplets, but also internally within the lines, thereby ‘achieving an exposure of the particular speech-like phrases that a regular, metrically-even setting would not allow’.

The shifting emphasis is increasingly apparent in the second half, wherein the caesura after the words ‘Du kamest nicht’ is enhanced by the inclusion of a quaver rest in bar 7 (corresponding with a semicolon), while Beethoven extends ‘Mann’ as a dotted crotchet on the second beat of bar 8.

Example 3.3—*Der Mann vom Wort*, bars 1-11

Gemäß dem verschiedenen Ausdruck in den Versen piano und forte

In light of such manipulation of Kleinschmid’s metrically straightforward poem, one must question why Beethoven chose a duple metre for *Kriegslied* and a triple metre for *Der Mann von Wort*. Given the topical association of the former, Beethoven was seemingly motivated by a desire to enhance the fundamental musical character, and that 4/4 is appropriate to support the march-like or militaristic tone of the *Kriegslied*, whereas the 3/4 metre of *Der Mann von Wort* allows for a more effective musical reflection of speech-like rhythms. Also, there is a high concentration of punctuation throughout Kleinschmid’s poem, including the commas that separate the three sub-sections of the opening phrase: Beethoven’s rhythmic distribution thus produces what Boettcher terms the ‘stronger caesura’ that exposes the ‘individual grammatical units [or clauses]’; what Boettcher does not acknowledge, however, is the punctuation that corresponds with

253 Boettcher, 76.
254 Ibid.
these points of caesura and melodic elongation. While Beethoven’s metric configuration may be motivated by a desire to capture the poem’s speech-like qualities, it also effectively reflects the rhythmic nuance implied by the punctuation and syntactic structure, and allows for the relevant elongation of the key words ‘nicht’, ‘Mann’, and ‘Wort’. (See Example 3.3 above.) Metric friction—as labelled by Boettcher— in this setting does not betray Beethoven’s compositional ignorance, but rather illustrates one of the fundamental communicative divides between a written (or spoken) poetic idiom and its musical equivalent, particularly once the former is embedded into the framework of a song with its corresponding ‘obligations’ (what Boettcher calls its ‘liedmäßiger Bindung’). Metric friction is only one aspect of the complex relationship between a text, its metric structure, its semantic content, and the musical language by which Beethoven attempts to navigate amongst these without either destroying metric structure or minimising the relevance of the poetic content.

As such, musical character and speech-like declamation are two possible motivations for Beethoven’s metric choices. One must also assess Beethoven’s manipulation of key words within a metric hierarchy, and the musical-poetic metric dissonance that may result. Boettcher similarly assesses Beethoven’s 6/8 strophic setting of Der Liebende, emphasising how it conflicts with the poem’s underlying trochaic tetrameter by placing the initial accented poetic foot before the first downbeat, thus creating the illusion of anapaestic groupings with the quaver-quaver-crotchet anacrusis to bars 5, 9, 11, and 17.

Welch ein wunderbares Leben, What a wonderful life,
Ein Gemisch von Schmerz und Lust, A blend of pain and pleasure,
Welch ein nie gefühltes Beben What a never-before-felt trembling
Walte jetzt in meiner Brust! Now presides over my heart!
Herz, mein Herz, was soll dies Pochen? Heart, my heart, what is this pounding?
Deine Ruh’ ist unterbrochen; Your peace has been disrupted;
Sprich, was ist mit dir geschehn? Speak, what has happened to you?
So hab’ ich dich nie gesehn. Never before have I seen you like this.

As Boettcher writes, Beethoven’s setting does not submit to or subordinate the textual formal properties, but rather attempts to enhance musically and thereby elevate the content. [Beethoven] achieves this by creating a strong tension in the transmission of the poetic metre.

Due to the accumulation of rhythmic energy initiated in the five-bar prelude—clearly derived from the poem’s metre—Boettcher suggests that Beethoven’s disruption of the
metric regularity necessitates two reiterations of the final line of text in order to re-establish some semblance of metric stability at the song’s close. (Boettcher focuses on the structural delineation of the song into two ten-bar halves and does not evaluate the metric and rhythmic contours in relation to the text.)

Beethoven’s inclusion of a melodic anacrusis259 might seemingly deviate from the underlying trochaic metre, while it more relevantly allows for continuous forward melodic motion; had Beethoven initiated each of the poem’s short lines of text consistently on strong downbeats, a rather static melodic character constrained within two- and four-bar units would have resulted. By initiating each phrase on a downbeat, the 6/8 time signature would necessitate that Beethoven terminate each phrase on a weak beat rather than a strong beat. As with *Urians Reise um die Welt*, the extra weak syllable at the end of lines 1 and 3 perpetuates the sense of forward rhythmical motion (at ‘Leben’ and ‘Beben’ in bars 7 and 11), whereas the lack of such a weak terminal syllable in lines 2 and 4 assures a firm metric cessation to close each melodic couplet (at ‘Lust’ and ‘Brust’ in bars 9 and 13). This metric displacement lets Beethoven place key words (and syllables) on strong downbeats, which would otherwise fall on weaker, secondary beats: ‘Leben’ (bar 7), ‘Lust’ (bar 9), ‘jetzt’ (bar 12), ‘Brust’ (bar 13), ‘Herz’ (bar 17), and so forth. Arguably, however, Beethoven’s ‘deviation’ from the poem’s metric pattern in effect emphasises musically the third and seventh syllables in each line, thereby reinforcing the implied metric (and semantic) hierarchy of the text.

Example 3.4—*Der Liebende*, bars 5-15

Beethoven’s subtle rhythmic alteration of the anacrusis figures throughout the course of the song reflects his awareness of the text’s metric and rhythmic implications. While the first four figures (bars 5, 7, 9, and 11) begin with two quavers, in bar 13—with the reiteration of the line ‘waltet jetzt in meiner Brust’—Beethoven alters this figure to produce a crotchet-quaver pairing. This figure becomes the predominant upbeat figure in the song’s second half (with the exception of ‘Deine Ruh’ in bar 19). It seems plausible that this subtle elongation is in response to the opening words of the first

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259 This specific type of metric dislocation is referred to as metric ‘foreshortening’, whereby ‘prominence is given to the second foot, which is often the first substantive in the line’. See Hallmark and Fehn, ‘Text and Music in Schubert’s Settings of Pentameter Poetry’, in *Of Poetry and Song*, 160.
strope’s second half—‘Herz, mein Herz’—which would sound awkward if compressed into two even quavers\textsuperscript{260}; the comma between ‘spricht’ and ‘was’ in bar 21 is also a logical motivation for the elongation of the upbeat figure. With the resulting rhythmic uniformity (of predominantly crotchet and quaver pairings), Beethoven achieves a fluid transition from a slightly more rushed, out-of-breath character in the first half to that of a stable rhythmic contour in the second (a feature that is relevant if we recall Boettcher’s suggestion regarding the rhythmic propulsion that is set in motion with the song’s prelude and brought smoothly to a close with the three reiterations of the final line in bars 23-29).

Example 3.5—\textit{Der Liebende}, bars 17-29

One further issue bears consideration: how close is the relationship between musical metre and poetic syntax in a strophic setting? As suggested in Chapter 2, Beethoven’s Gellert songs reflect a unique approach to the musical structuring of a poetic text: but what is the apparent degree of manipulation evident at the metric and rhythmic level in such settings? The poem for \textit{Die Liebe des Nächsten} alternates between tetrameter and trimeter, while a six-line stanza implies the need to reiterate the final couplet to produce four corresponding four-bar phrases. Gellert’s poem is metrically consistent—

\begin{verbatim}
So jemand spricht: Ich liebe Gott!
Und haßt doch seine Brüder,
Der treibt mit Gottes Wahrheit Spott
Und reißt sie ganz darnieder.
Gott ist die Lieb’ und will, daß ich
Den Nächsten liebe, gleich als mich.

If someone pronounces: I love God!
And yet hates his brothers,
He makes a mockery of God’s truth
And utterly debases it.
God is love, and desires, that I
Love my neighbour, exactly as myself.
\end{verbatim}

\begin{tabular}{|l|l|l|l|}
\hline
Rhyme Scheme & Syllables & Scansion & Feet \\
\hline
a & 8 & - / - / - / - / & 4 \\
\hline
b & 7 & - / - / - / - / & 3 \\
\hline
a & 8 & - / - / - / - / - / & 4 \\
\hline
b & 7 & - / - / - / - / - / & 3 \\
\hline
c & 8 & - / - / - / - / & 4 \\
\hline
c & 8 & - / - / - / - / - / & 4 \\
\hline
\end{tabular}

\textsuperscript{260} As Reid notes, there seems to be a direct reference on the part of Reissig to Goethe’s \textit{Neue Liebe, neues Leben} with the phrases ‘Herz, mein Herz’ and ‘das sich nicht zerreissen lässt’. Reid identifies the rhythmic similarities between the settings of the words ‘Herz, mein Herz’ (consistently set as crotchet-quaver pairings and as an anacrusis figure in 6/8 time). (While Beethoven completed the first version of \textit{Neue Liebe, neues Leben}, in 1798-99, the revisions date from 1809, the same year as \textit{Der Liebende.}) Reid, 114.
—though Beethoven’s setting demonstrates subtle irregularity in the third phrase. Surprisingly, he does not repeat any of the text, thereby preserving the six-line text structure (and the three-couplet arrangement) as three corresponding phrases. The initial bars of each contain nearly identical rhythmic groupings, and in the first two, a parallel melodic contour. Closer inspection reveals that the third phrase rejects the previously-established distribution of material at the sub-phrase level. The first two phrases contain six bars each, with an identical distribution of four- and two-bar sub-phrases; by contrast, the second half of the final couplet (cc) contains one additional syllable (and foot), and from this Beethoven constructs a seven-bar phrase with asymmetrical three- and four-bar sub-phrases.

Example 3.6—Die Liebe des Nächsten, bars 1-22

Notably, this melodic line more closely reflects the actual poetic syntax than Gellert’s syllabic distribution within the rhyming couplet, as Beethoven shifts the two final words of the fifth line (‘daß ich’) into the secondary sub-phrase, thereby truncating the expected four-bar sub-phrase that would otherwise correspond with the distribution of four poetic feet; effectively, Gellert’s symmetrical pairing of eight poetic feet has been manipulated into two melodic units containing three and five feet. Additionally, Beethoven’s seven-bar phrase elongates the word ‘liebe’ in bar 20, thereby placing the
final accented foot (‘mich’) on a downbeat. For poetic emphasis, Beethoven also abandons in the third phrase the crotchet rhythm evident in the upbeat figure of the first two phrases to emphasise (with a semibreve) the starkly-accompanied entrance at the word ‘Gott’. As Reid notes, the enjambment of the fifth and sixth lines proves problematic for the remaining thirteen stanzas, as the syntactic units—and indeed, punctuation—do not correspond with this.  

Beethoven further delineates the entrance of the third phrase by interjecting a two-bar interlude as a point of structural division between the song’s two ‘halves’. This interlude reiterates the harmonic progression of the previous two bars—at a *subito piano* dynamic in contrast with the preceding *forte*—over which Beethoven positions a seemingly unrelated melodic fragment comprised of parallel sixths and thirds, but which twice reiterates the semi-tone descent from G-flat to F—an echo of the immediately preceding word ‘darnieder’. Structurally, this two-bar interlude does not balance the irregularity of the surrounding phrase groups, but rather functions as an unexpected interjection anticipating the expressive intensity of the subsequent *pianissimo* declamation of ‘Gott ist die Lieb’. Boettcher effectively characterises Beethoven’s treatment of the text’s ‘Lehrsätze’ (morals), maintaining that in setting Gellert’s texts Beethoven limits his musical means so as to emphasise the declamation:

> [T]he pure speech-like declamation of the texts is so clearly moved into the foreground, that they move to the very border of the concept of ‘Lied’, particularly if we have a main criterion for songs that there be a reciprocal adherence [gegenseitig Bindung] of textual and musical form. The singularity is evident, how Beethoven as a song composer treats song texts almost as prose.

A decrease in the number of poetic feet offers two possible solutions: Beethoven could employ rhythmic elongation of shorter lines to produce symmetrical melodic phrase (as discussed with *An einen Säugling* in Chapter 3), or, alternatively he may redistribute the metric units at the sub-phrase level so as to reflect more closely the text’s syntax and meaning (as in *Die Liebe des Nächsten*). Varying degrees of metric and rhythmic derivation are evident among the strophic settings. Perhaps surprisingly, many of these ‘simple’ structures illustrate Beethoven’s incorporation of ‘metric tension’, seemingly motivated by a desire to manipulate the perception of key words within a hierarchical musical-metric context. Although Beethoven seems in such settings to deviate from his source texts, it is apparent that he is aware—and actively responds to—the metric implications of such deviation.

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262 Boettcher, 92.
3.3.1—The Sketching of Rhythm and Metre

As illustrated above, different metric alternatives offer very different musical outcomes; this suggests that a metric choice may not only enhance character, but also allow for the positioning of prominent words on metric strong points, and the reinforced speech-like declamation of syntactic units. What do Beethoven’s extensive rhythmic sketches—for instance, those for Sehnsucht, WoO 146—tell us about his approach to metre and rhythm? Located in the Scheide sketchbook, these sketches were initially transcribed (in part) by Nottebohm, who identified and catalogued 16 variant sketches.263 Subsequently, Lockwood transcribed 31 discrete sketch fragments distributed over five pages of the sketchbook (pages 60-64), plus additional ‘jottings on a sixth page’ (page 65).264

These sketch fragments consist almost entirely of rhythmic and metric ideas for the first couplet:

Die stille Nacht umdunkelt
Erquickend Tal und Höh’... 

The silent night enshrouds in darkness
refreshingly the valley and peak... 

While Reissig deviates slightly from the rhyme scheme (abab cced) in the first and third stanzas, he retains a precise alternation of syllables within the iambic trimeter lines (7-6, 7-6, and so forth). As Lockwood notes, in two previous settings of texts with an identical 7-6 syllabic alternation—Aus Goethes Faust and Der Zufriedene—Beethoven opted for a 2/4 time signature.265 Therefore, it is perhaps surprising that he selected 3/4 for Reissig’s text.

The sketches reveal that Beethoven considered numerous metric alternatives, including 2/4, 3/4, and 6/8. As sketches A to G indicate—Lockwood labels each fragment alphabetically from A to X266—Beethoven initially favoured 2/4, with C merely a momentary attempt in a compound 6/8. From H to J Beethoven turned his attention to possible 3/4 configurations, though in K to O he returned to 2/4. Two additional (and very brief) 6/8 sketches appear at P and Q, after which he settled on 3/4: sketches R to W all proceed with the triple metre as in the final version.267 Thus, Beethoven

264 Lockwood, ‘Beethoven’s Sketches for Sehnsucht (WoO 146)’, in Beethoven: Studies in the Creative Process, 103. After ‘subtracting from these what might be considered truly minor variants, we can distinguish twenty-three entries...all but three of which include portions of the vocal line’. Lockwood, 104.
265 Ibid., 100.
266 See Lockwood, 106-12, for a facsimile and Lockwood’s transcription of the sketches; page 104 details the content of the sketches, the location of each, and the bars to which each fragment corresponds; the table on page 116 (‘Rhythm in the sketches for Sehnsucht’) contains entries A to R, with the final six entries omitted.
267 The only possible exception is T, which contains two bars that are rather ambiguous, suggesting a possible 4/4 metre. Lockwood suggests that these are notational oversights, and that Beethoven likely
considered 2/4 for 11 sketches, 3/4 for 9 attempts, and 6/8 only briefly in three short fragments.

These sketches indicate ‘not a single mode of compositional procedure but a broad spectrum of structural problems to which a variety of approaches must have been necessary’.\(^{268}\) Lockwood counters the ‘prevailing view’ of Beethoven’s compositional process, a view discernible in Nottebohm’s interpretation that these sketches reveal a ‘steady metamorphosis’ by which only after ‘assiduous, continuous labour’ do the ‘emerging fragments weld themselves together and group themselves together, first into a smaller, then a larger entity’.\(^{269}\) In response to Nottebohm, Lockwood writes:

> It is not so much that Nottebohm’s paragraph is ‘incorrect’ as a commentary on these entries, but . . . [to] speak of a series of variants merely as being gradually ‘gathered together’ to form a melodic totality means little without careful discrimination between those elements in the series that remain more or less constant and those that are decisively subjected to transformation.\(^{270}\)

Reid also emphasises the importance of Beethoven’s investigation of rhythmic and metric possibilities for this setting, stating that it ‘retains an identical vocal stanza throughout, leaving modification to the accompaniment’; this oversimplification disregards the expressive relevance of the song’s subtle rhythmic adjustments and the depictively relevant rests inserted within such key words and phrases as ‘einen Wonnentraum’, ‘daß edle Lieb’ entglüht!’, and ‘wie seh’n ich mich nach dir’.\(^{271}\)

Furthermore, it is impossible to accept Reid’s assertion that these sketches demonstrate Beethoven’s lack of ‘instinctive feeling for poetic metre’\(^{272}\)—particularly as they do not reflect a lack of understanding, but rather his fascination with the expressive potential of different metres to accommodate (metrically) while expressing (rhythmically) the directness of poetic discourse. As Boettcher observes, *Sehnsucht* simultaneously betrays both simplicity and complexity as it passively reveals—and actively expresses—Reissig’s poem: ‘Here one encounters the pure speech-emphasis of the words, which is musically portrayed, as well as the concrete meaning of the words, which likewise can be detected musically’.\(^{273}\) Boettcher emphasises that it is through the intended semiquavers in place of some of the quaver rhythms. See stave 7 of page 62 at the words ‘Verstummt sind in den Zweigen die Sänger der Natur’; while the substitution of two semiquavers at the end of the first bar would create a rhythmic pattern that closely resembles several previous sketch attempts (and in fact, the final version: see bars 3 and 5), the second bar—with four quavers followed by a dotted crotchet and quaver—is more difficult to explain.

\(^{268}\) Ibid., 96.
\(^{269}\) Ibid., 109-10.
\(^{270}\) Ibid., 110-11.
\(^{271}\) Reid, 248. Beethoven’s use of rests inserted both around and within individual words is discussed in connection with the reflection of text meaning in Chapter 4.
\(^{272}\) Ibid.
\(^{273}\) Boettcher, 114.
nuanced rhythmic and metric treatment of Reissig’s text that Beethoven effectively captures both the ‘spoken accentuation’ [sprachliche Betonung] and the ‘concrete meaning’ [konkrete Bedeutung], thereby producing a musical setting in which the poem’s rhythm and meaning are actively reinforced while also passively allowed to remain evident. Beethoven’s setting of Sehnsucht, WoO 146 thus offers vital insight into how his song writing developed to a degree of complexity wherein he effectively combined the attention to rhythmic variation evident in many of his earliest solo settings, with the depictive and narrative features increasingly prevalent in the songs from the 1810s.

3.3.2—Accommodating Metric and Syllabic Irregularities in Varied-Strophic Settings

The poems discussed above retain consistent metric and syllabic patterns. Beethoven also set a few texts with subtle metric and syllabic irregularities. Even minimal or isolated irregularities may potentially pose a problem for song composers, particularly within a strophic setting; thus, either varied-strophic or through-composed song forms would be the likely choice. It is not surprising that—with the exception of Elegie auf den Tod eines Pudels and the second, fourth, and fifth songs from An die ferne Geliebte—some degree of rhythmic variation occurs in nearly all of the varied-strophic songs, demonstrating Beethoven’s desire to capture the inherent rhythmic and metric aspects of his poetic source. Surprisingly, however, very few of these texts—Das Liedchen von der Ruhe, Aus Goethes Faust, and Als die Geliebte sich trennen wollte, for instance—actually have such inconsistencies.

Das Liedchen von der Ruhe exhibits one of the earliest ‘functional’ (albeit remarkably subtle) implementations of rhythmic variation. Though not published until 1805, sketches in the ‘Kafka Miscellany’ indicate that it was fully outlined by 1793.\(^{274}\) While each stanza retains the same number of syllables as the first (alternating couplets of 8-7 syllables, with the third couplet containing 8-8), the metric emphasis deviates very slightly in the third line. While stanzas 2 to 4 consistently retain Ueltzen’s iambic tetrameter pattern—

\[- / - / - / - /\]

‘Bei dir, Elise, find’ ich wohl’ (stanza 2)
‘Hier ist das Herz oft kummervoll’ (stanza 3)
‘Im Arm der Liebe ruht sich’s wohl’ (stanza 4)

— first stanza’s third line presents a more ambiguous succession of syllables:

‘Ob’s dort noch oder hier sein soll’ (stanza 1).

Thus, Beethoven writes out the second musical strophe as derived from the metre of the final three stanzas—easily accommodated within the 2/2 time signature and with metric foreshortening that positions ‘Liebe’ prominently on the first downbeat—while the first strophe contains the subtle adjustments necessary to accommodate the slight deviation from the iambic metre.

Compare bars 5 and 26: the rhythm adjustment in the latter avoids what would produce in the first stanza an awkward and undesirable dotted-crotchet elongation at the word ‘oder’; such elongation better reflects the speech rhythm of the name Elise (stanza two) and the words ‘Herz’ and ‘Liebe’ (in stanzas three and four respectively). The addition of a crotchet rest in bar 5 avoids the unnecessary emphasis of the syntactically weak word ‘oder’, while it simultaneously gives greater musical emphasis to the poetic dichotomy introduced in the opening couplet (‘rest in the arms of love’ versus ‘rest found in the bosom of the earth’); these juxtaposed images are reinforced melodically in the third line by the addition of space between the words ‘here’ and ‘there’, an interruption of the vocal line that does not match the syntax of the subsequent stanzas.

Example 3.7a—*Das Liedchen von der Ruhe*, bars 5-6

Example 3.7b—*Das Liedchen von der Ruhe*, bars 26-27

Sketches in the ‘Kafka Miscellany’ illustrate how Beethoven attempted various alternative rhythms for the first stanza; as there are no surviving sketches for the other stanzas, he seemingly settled on the rhythmic-melodic contours that would suit these, and then focused his attention on solving the problem of the first stanza. An attempt on stave 1 of page 52v utilises quavers and crotchets, thereby placing greater emphasis on the words ‘noch’ and ‘hier’, though this rhythmic configuration is not suitable for the remaining stanzas.

Example 3.8—Sketches for *Das Liedchen von der Ruhe* (‘Kafka Miscellany’), page 52v, stave 1
An alternative attempt in 3/8 on stave 9 (of page 52v) shifts the metric emphasis to ‘dort’ and ‘hier’, with each falling on successive downbeats and prominently separated by rests.

**Example 3.9—Sketches for Das Liedchen von der Ruhe (‘Kafka Miscellany’), page 52v, stave 9**

Despite melodic discrepancies in the first few bars and additional melismas in the fourth phrase, a more extended version on stave 9 of page 53r illustrates Beethoven’s final solution: ‘dort’ and ‘hier’ are positioned on the downbeats of bars 5 and 6, while the crotchet rest (perhaps derived from the 3/8 sketch) on beat three allows for the effective rhythmic de-emphasis of ‘oder’ as two quavers on beat four.

**Example 3.10—Sketches for Das Liedchen von der Ruhe (‘Kafka Miscellany’), page 53r, stave 9**

As these sketches demonstrate, Beethoven carefully sought a suitable solution to compensate for one minimal metric irregularity. Varied-strophic settings such as *Aus Goethes Faust* and *Als die Geliebte sich trennen wollte* reflect similar accommodation of far more pervasive syllabic irregularities. These songs—despite various forms of rhythmic, melodic, or accompanimental variation—still retain the fundamental strophic framework of their source texts. It is also notable that such rhythmic alteration or accommodation is present, though typically less immediately apparent in the through-composed songs and arias, where greater phrasal and structural flexibility (and a higher concentration of repetition, melisma, and elongation) minimise its audibility.

### 3.3.3—Sketching Metric Contrast and Character

In setting the poems ‘Meeresstille’ and ‘Glückliche Fahrt’ as a two-movement cantata, Cooper emphasises that for Beethoven ‘the main attraction was the contrast of moods—the contrast between stillness and movement’, a conceptual approach acknowledged by Beethoven in a letter to Goethe from 1823. Beethoven writes:

> I trust that you received the dedication to Your Excellency of ‘Meeresstille und Glückliche Fahrt’ which I have set to music. By reason of their contrasting moods these two poems seemed to me very suitable for the expression of this contrast in music.  

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275 Cooper, *Beethoven and the Creative Process*, 216.
276 EA-1136.
Thus the element of metric juxtaposition seems a primary musical feature by which Beethoven could capture the text’s inherent contrast. As Cooper observes,

The falling rhythm of the trochaic metre in ‘Meeresstille’ creates a static effect directly opposed to the forward motion produced by the upbeat rhythm of ‘Glückliche Fahrt’; and the metres themselves imply a change from duple to triple time—from 4/4 to 6/8.\(^{277}\)

These two poems are structurally, metrically, and topically very different. ‘Meeresstille’ exhibits a uniform trochaic tetrameter throughout, despite the alternation between 8 and 7 syllables in each couplet (which results in two adjacent accented syllables at the end of each couplet and the start of the next).

<table>
<thead>
<tr>
<th>Rhyme Scheme</th>
<th>Syllables</th>
<th>Scansion</th>
<th>Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>8</td>
<td>/ - / - / -</td>
<td>4</td>
</tr>
<tr>
<td>b</td>
<td>7</td>
<td>/ - / - / -</td>
<td>4</td>
</tr>
<tr>
<td>[a]</td>
<td>8</td>
<td>/ - / - / -</td>
<td>4</td>
</tr>
<tr>
<td>b</td>
<td>7</td>
<td>/ - / - / -</td>
<td>4</td>
</tr>
<tr>
<td>c</td>
<td>8</td>
<td>/ - / - / -</td>
<td>4</td>
</tr>
<tr>
<td>d</td>
<td>7</td>
<td>/ - / - / -</td>
<td>4</td>
</tr>
<tr>
<td>c</td>
<td>8</td>
<td>/ - / - / -</td>
<td>4</td>
</tr>
<tr>
<td>d</td>
<td>7</td>
<td>/ - / - / -</td>
<td>4</td>
</tr>
</tbody>
</table>

Beethoven derives the movement’s 2/2 time signature from the text, thereby emphasising the duple division throughout (while only incorporating a few subtle triplet rhythmic figures in bars 41, 45, 49).

‘Glückliche Fahrt’, by contrast, is in amphibrachic dimeter and the syllabic count drops only slightly in the fourth and tenth lines (though the dimeter pattern is retained).

<table>
<thead>
<tr>
<th>Rhyme Scheme</th>
<th>Syllables</th>
<th>Scansion</th>
<th>Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>6</td>
<td>/ - / - / -</td>
<td>2</td>
</tr>
<tr>
<td>b</td>
<td>6</td>
<td>/ - / - / -</td>
<td>2</td>
</tr>
<tr>
<td>c</td>
<td>6</td>
<td>/ - / - / -</td>
<td>2</td>
</tr>
</tbody>
</table>

\(^{277}\) Cooper, *Creative Process*, 216.
<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>5</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>b</td>
<td>6</td>
<td>- / - / -</td>
<td>2</td>
</tr>
<tr>
<td>c</td>
<td>6</td>
<td>- / - / -</td>
<td>2</td>
</tr>
<tr>
<td>d</td>
<td>6</td>
<td>- / - / -</td>
<td>2</td>
</tr>
<tr>
<td>e</td>
<td>6</td>
<td>- / - / -</td>
<td>2</td>
</tr>
<tr>
<td>f</td>
<td>6</td>
<td>- / - / -</td>
<td>2</td>
</tr>
<tr>
<td>g</td>
<td>6</td>
<td>- / - / -</td>
<td>2</td>
</tr>
</tbody>
</table>

As one might expect, the trisyllabic metre is appropriately set in 6/8 time. (Notably, each amphibrach could have been set as a group of even quavers within the 6/8 metre; Beethoven instead elongates the first substantive of each line as a dotted crotchet, thereby emphasising the hierarchical relevance of 'Nebel', 'Himmel', 'Aeolus', 'ängstliche', and so forth.) In contrast with the accented cessation at the end of each couplet in 'Meeresstille', the metric propulsion of 'Glückliche Fahrt' is enhanced through the continuous succession of amphibrachs, with points of metric interruption located at the ends of lines four and ten with terminations on accented syllables.

While the choice of time signature 'was bound to be heavily dependent on the metre of the poems'—and 'the obvious solution would be duple time for the first movement and quick triple or compound duple for the second'—Cooper maintains that Beethoven 'was not one to adopt the obvious until less orthodox alternatives had been tried'.

It is thus not surprising that of the thirteen attempts of the opening phrase of 'Meeresstille', Beethoven contradicted the duple poetic metre with several sketches in 3/4 and one in 3/2; such attempts show some difference in melodic contour but their main differences lie in their rhythms. Beethoven was apparently trying the text in a number of rhythms to see which was the most effective, and nearly all of these sketches are rhythmically distinctive.

As contrast of metric character was a central concern, the early efforts to set the first movement in a triple metre were balanced by efforts to sketch 'Glückliche Fahrt' in duple time (with one extended attempt reaching approximately thirty bars). During the sketch process a metric reversal took place, with Beethoven deciding on '6/8 for the second movement at about the same time as he decided on 2/2 for the first movement'.

Clearly Beethoven derived the work’s time signatures from Goethe’s poems during the sketch process. While his consideration of contrasting time signatures may suggest deviation from the poetic metre and inherent rhythmic qualities, it is evident that Beethoven’s awareness of poetic metre remained at the forefront of the work’s

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278 Ibid., 222.
279 Ibid.
280 Ibid.
conception. Through conscientious attention to rhythmic possibilities at the level of the individual word and the insistence on large-scale metric contrast—reinforced by contrasting tempos (*Poco sostenuto* and *Allegro vivace*)—Beethoven demonstrates how either adherence to or divergence from the metric implications of a text may produce strikingly distinct musical characters in adjacent movements (or sections) of a work. (This is addressed below with regard to *An die ferne Geliebte* and the Ninth Symphony.)

### 3.4—Metric Contrast in Multiple Settings of a Text

Beethoven occasionally set texts multiple times, often with very different metric and rhythmic results. Alternative versions of a setting may refine melodic or accompanimental content while retaining the original time signatures (as in *Neue Liebe, neues Leben, Opferlied, In questa tomba oscura*, and so forth). While *Que le temps me dure* remained as two contrasting sketched versions dating from early 1793—the first in 6/8 (C minor) and the second in 2/4 (C major)—two additional texts were completed and published in very different versions. Beethoven also set Tiedge’s *An die Hoffnung* twice—the first (Op. 32) a strophic setting (late 1804-05) and the second (Op. 94) an extended through-composed setting with recitative (spring 1815).

Aside from differences of vocal range, tonal complexity, and accompanimental involvement, Beethoven first set Tiedge’s iambic (pentameter/tetrameter) lines in 3/4, whereas the second version (Op. 94) utilises 4/4 (and 2/2 for the opening recitative section, which includes a metrically contrasting stanza in trochaic pentameter).

```
 Die du so gern in heil'gen Nächten feierst       You who revel in the holiness of the night
 Und sanft und weich den Gram verschleierst,    And who softly and tenderly conceal the sorrow
 Der eine zarte Seele quält,                     Which afflicts a gentle soul,
 O Hoffnung! laß, durch dich emporgehoben,     O Hope! let, as uplifted by you,
 Der Dulder ahnen, daß dort oben                The patient sufferer sense, that there above
 Ein Engel seine Tränen zählt.                  An angel counts his tears.
```

In the 3/4 setting the ‘iambic metre is entirely freely handled’, and Beethoven conceals [or overrides] it in his continuous [melodic] flow. The musical rhythm in Beethoven’s version is not derived from the poetic metre, but rather he independently traces [or follows] the affect of the words in the first text-strophe. From the ‘Affektlinie’ of the text Beethoven derives the rhythm [dotted-crotchet followed by three quavers] which dominates the entire song.281

The rhythmic figures are quite diverse—with crotchets, quavers, semiquavers, dotted-quavers, triplet quavers, dotted crotchets, and so forth—and they do not blatantly reinforce the iambic structure of the text; nevertheless, they emphasise (and de-emphasise) through elongation, metric placement, and registral placement the speech-like contours of Tiedge’s text. Metric foreshortening also allows for emphasis of the

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281 Boettcher, 88.
words ‘gern’, ‘Nächten’, and ‘feierst’, whereas the more expansive 4/4 version (Op. 94) emphasises solely ‘du’ and ‘Nächten’ in the opening phrase, thereby minimising ‘gern’ and ‘feierst’:

Example 3.11a—An die Hoffnung, Op. 32, bars 4-7

Example 3.11b—An die Hoffnung, Op. 94, bars 28-30

(In the latter three lines (of Op. 94) Beethoven eliminates the foreshortening, thereby reinforcing the titular word ‘Hoffnung’ metrically and registrally on e” at the downbeat of bar 15.)

More than seven pages of sketches exist for the Op. 32 setting in the ‘Leonore’ sketchbook in Berlin (SPK: Mendelssohn 15), and as Cooper observes, Beethoven made six ‘more or less complete drafts of the first verse of the song. . .and the first is almost completely different from the final version’.282 Op. 32 and Op. 94 are expressively quite different, despite the rhythmic and melodic nuances of the former, and the recitative-aria structure of the latter—which Reid qualifies as ‘a song of operatic proportions which works none the less as a German Klavierlied283—and which adopts a quasi-sonata tonal structure. As with Meeresstille, it is evident that Beethoven’s employment of rhythmic and temporal contrast has greatly altered the rhetorical discourse of the latter setting, while the expansive structure of Op. 94 allows for far greater text manipulation than the closely-derived first stanza of the Op. 32 setting.

The degree with which Beethoven explores alternatives for derivation and deviation is also evident in the four settings of Sehnsucht (WoO 134). These offer a rather ambiguous case for the metric relationship between a text and its musical setting, and it is not known whether all four truly represent ‘completed’ songs, or if Beethoven intended that the fourth version would reflect his ‘final word’ on the matter.284 Nor do Beethoven’s comments clarify the situation. The autograph in Bonn (BH: Bodmer

282 Cooper, Creative Process, 137-38.
283 Reid, 65.
284 ‘At least the first three of Beethoven’s four settings of Goethe’s text were probably written expressly for the periodical Prometheus, in which the first setting appeared. The editors, Leo von Seckendorf and Joseph Ludwig Stoll, clearly commissioned a song from Beethoven, although we cannot know whether they also determined the text.’ Ibid., 249. See Reid, 248-50, for further commentary on Goethe’s text and the publication history of the four songs. Ute Jung-Kaiser, ‘Wer weiß ich leide?—Beethovens Sehnsucht’ in 1808 – Ein Jahr mit Beethoven offers a detailed account of the settings.
Mh33) contains all four settings, and in the margin Beethoven wrote ‘Nb: Ich hatte nicht Zeit genug, um ein Gutes hervorzubringen, daher Mehrere Versuche’ [I did not have time to produce one good one, so here are several attempts]. This comment ‘suggests that Beethoven was meeting a tight deadline and did not have the time required to refine a single masterpiece’, an argument that is reinforced by a comment in the sketches (BH: Bodmer Mh75), where Beethoven wrote ‘Es mangelte an Zeit, um diese Lied nur einmal zu kürzen’ [There was no time to shorten this song even once].

Derived from Goethe’s *Wilhelm Meisters Lehrjahre*, this brief text lacks metric regularity, alternating between couplets of iambic tetrameter and trimeter (lines 3-4, 5-6, and 9-10), and couplets containing dactyls and trochees in trimeter and dimeter alternation (lines 1-2, 7-8, and 11-12).

Nur wer die Sehnsucht kennt, Only one who knows longing,
Weiβ, was ich leide! Knows what I am suffering!
Allein und abgetrennt Alone and separated
Von aller Freude, From all joy,
Seh’ ich ans Firmament I look toward the heavens
Nach jener Seite, In yonder directions.
Ach! Der mich liebt und kennt Ah! He who loves and knows me
Ist in der Weite. Is far away.
Es schwindelt mir, es brennt I become dizzy, there is burning
Mein Eingeweide. In my bowels.
Nur wer die Sehnsucht kennt, Only one who knows longing,
Weiβ, was ich leide! Knows what I am suffering!

Nevertheless, some sense of structure is implied by Goethe’s use of the recurring couplet (lines 1-2) to conclude the poem (lines 11-12). With no pronounced metric organisation, Beethoven was free to explore several possibilities.

It remains unclear, however, whether Beethoven viewed his efforts as four discrete *settings* or merely four successive *attempts* (or even three attempts and a fourth, ‘final’ setting), and Cooper acknowledges that

[i]the first three are indeed little more than amplified sketches—short, strophic settings of only eleven bars each. The fourth, however, composed slightly later and perhaps after the inscription, is richer and more profound. It is through-composed, with close portrayal of individual words, a reprise of the opening, and a highly poignant A-flat four bars from the end, substituted for the expected A-natural and recalling earlier uses of the note in the central section in E flat major.

The fourth setting contains several features reminiscent of the previous three. Firstly, the key of G minor is used for Nos. 1, 2, and 4; the E-flat major central section of No. 4 recalls the E-flat tonality of No. 3; and, Beethoven features a brief passing tonicisation

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285 Reid, 250.
286 Since ‘the fourth and most extended setting of the song is on a separate bifolium, it may be that this version was finished later at leisure and may not have been offered to Seckendorf with the others’. It was this version that was published in *Prometheus* in April 1808. *Ibid.*
287 Cooper, *Beethoven*, 186.
of C minor in bars 5-6 of the first setting that recurs in a structurally similar position in bars 17-19 of the fourth setting. Secondly, the tempo is slowest in the final setting, with the *Andante poco agitato* and *Poco andante* of Nos. 1 and 2 evolving into the *Poco adagio* and *Assai adagio* of the third and fourth settings.

Thirdly, aspects of the vocal line and accompanimental figuration are evident in versions 1-3. While No. 3 spans a tenth (e-‘flat’-g”), the vocal ranges of the other versions are nearly identical: while No. 2 spans merely a perfect fifth (g’-d”), No. 1 spans a minor sixth (g’-e-‘flat’), and No. 4 expands this only slightly to a diminished seventh (f-sharp-‘e-‘flat”), thereby incorporating the F-sharp leading tone into the melodic line. The exposed descending chromatic line in bar 7 of the vocal line of No. 1 appears conspicuously at bar 20 of No. 4 as a structural indicator announcing the return of the opening melodic line (and text). With this reprise, Beethoven reinforces the underlying ternary structure—even within the strophic confines of No. 1—and this is certainly motivated by the aforementioned return of the final couplet at the poem’s end. Additionally, the ascending (triplet) melisma on the third beat of bar 5 in No. 3 is easily adapted within the 6/8 metric context of No. 4 and appears in bars 3, 23, and 25. The repeated chordal figuration of No. 1 is echoed in the brief passage of chordal figuration in bars 17-20 of No. 4, whereas the otherwise prevalent triplet broken-chord figuration is almost identical to much of the figuration in No. 2; lastly, Beethoven replicates the exact chord spacing of the two final chords of No. 1 to conclude the fourth setting.

In addition to this network of rhetorical connections, the fourth setting seemingly derives its 6/8 time signature from No. 2. As Goethe’s text contains a mixture of disyllabic and trisyllabic units, Beethoven could have manipulated the poem to fit either duple or triple metres, and the four settings reflect this, with one in 3/4, one in 4/4, and two in compound 6/8.

<table>
<thead>
<tr>
<th>Setting</th>
<th>Tempo indication</th>
<th>Time signature</th>
<th>Tonality</th>
</tr>
</thead>
<tbody>
<tr>
<td>First setting:</td>
<td><em>Andante poco agitato</em></td>
<td>4/4</td>
<td>g(c)g</td>
</tr>
<tr>
<td>Second setting:</td>
<td><em>Poco andante</em></td>
<td>6/8</td>
<td>g(B-flat)g</td>
</tr>
<tr>
<td>Third setting:</td>
<td><em>Poco adagio</em></td>
<td>3/4</td>
<td>E-flat(B-flat)E-flat</td>
</tr>
<tr>
<td>Fourth setting:</td>
<td><em>Assai adagio</em></td>
<td>6/8</td>
<td>g/E-flat(c)/g</td>
</tr>
</tbody>
</table>

The metric placement (and emphasis) of words on successive downbeats is also relevant. As Jung-Kaiser acknowledges, each of the four versions emphasises different words within Goethe’s compact poetic lines. As Jung-Kaiser’s chart illustrates, Beethoven alternatively positions different words on successive downbeats.\(^{288}\) For instance, the 4/4 context of the first version features the words ‘Nur’, ‘Sehnsucht’, ‘weiß’, and ‘leide’ on

\(^{288}\) See chart in Jung-Kaiser, 137.
successive downbeats. The word ‘Nur’ on the first downbeat is significantly elongated as a minim tied to a quaver in the first version; in the three subsequent versions Beethoven retains this downbeat placement, while reducing its rhythmic duration (and emphasis).

Example 3.12—Sehnsucht, WoO 134 (No. 1), bars 1-4
Andante poco agitato

\[ \text{Nur, } \text{wer die Sehnsucht kennt, } \text{weiß, } \text{was ich leide!} \]

In the 6/8 second version, Beethoven substitutes ‘was’ for ‘weiß’ on the downbeat of the third bar (thereby minimising ‘weiß’ as a passing quaver at the end of the previous bar), while ‘Nur’ and ‘Sehnsucht’ remain prominently positioned on the downbeats of bars 1 and 2, and ‘leide’ is likewise slightly displaced, so that only its second syllable lands on the downbeat of bar 4.

Example 3.13—Sehnsucht, WoO 134 (No. 2), bars 1-4
Poco andante

\[ \text{Nur, } \text{wer die Sehnsucht kennt, } \text{weiß, } \text{was ich leide!} \]

For the 3/4 setting in E-flat major, Beethoven eliminates the previous emphasis of ‘Sehnsucht’, ‘weiß’, and ‘was’, thereby producing a compact, three-bar phrase with ‘Nur’, ‘kennt’, and ‘leide’ positioned on successive downbeats.

Example 3.14—Sehnsucht, WoO 134 (No. 3), bars 1-3
Poco adagio

\[ \text{Nur, } \text{wer die Sehnsucht kennt, } \text{weiß, } \text{was ich leide!} \]

By contrast, the fourth setting (once again in 6/8) consolidates all of the previous rhythmic emphases: while ‘Nur’, ‘Sehnsucht’, ‘weiß’, and ‘leide’ are positioned prominently on downbeats, ‘wer’ and ‘was’ are melismatically emphasised on the second half of bars 1 and 3, and ‘kennt’ is given prominence as a dotted crotchet completing the second half of bar 2. Thus, in the opening phrase of the fourth setting, the words ‘die’ and ‘ich’—positioned as the final quaver in bars 1 and 3—are the only two words which do not receive some manner of metric or rhythmic emphasis.

Example 3.15—Sehnsucht, WoO 134 (No. 4), bars 1-4
Assai adagio

\[ \text{Nur, } \text{wer die Sehnsucht kennt, } \text{weiß, } \text{was ich leide!} \]
Beethoven’s manipulation of the text in the fourth setting—in a manner somewhat like the second version, with its straight-forward declamatory syllabic emphasis—effectively emphasises all relevant words.

Given the rhythmic and melodic nuance evident in these four versions, it would seem prudent to view all of them as viable settings of Goethe’s text. This stands in opposition to Lühning’s suggestion that Beethoven had difficulty in setting Goethe’s text, and that the four settings reflect his dissatisfaction with each of the outcomes; Lühning suggests that it was only with the through-composed fourth version—in contrast with the three strophic attempts—that Beethoven ‘finally discovered the only suitable form for the setting’.289 With regard to Beethoven’s aforementioned comment about lacking the necessary time to compose a ‘good’ setting, Cooper adds:

[Beethoven] evidently did have sufficient time to make sketches for at least two of the four settings, so one might easily assume that he simply produced four settings as a kind of experiment. . . . He had no difficulty in thinking up several quite different melodies for the same text; the real problem lay in deciding which of them was the best and then refining that one, and this is what he apparently did not have time for in the case of ‘Sehnsucht’.290

Had Beethoven truly viewed the four settings as incomplete or inferior, he surely would not have sent them Seckendorf for publication in Prometheus in 1808.291

While the fourth version may indeed cast off the strophic confines (while consolidating multiple musical-rhetorical details) of the first three versions, it is difficult to view this as the only ‘complete’ setting, while relegating the previous ‘attempts’ to a status of little more than preliminary sketches. Rather, one might view these four variant settings of Sehnsucht as finished works, albeit more or less successful settings wherein Beethoven demonstrates how different musical metres may effectively accommodate a given poetic metre without unnecessarily distorting the rhythmic attributes of the text, while simultaneously offering alternatives for the declamatory emphasis of different words within the poetic source.

3.5.1—Rhythmic and Metric Manipulation in An die ferne Geliebte

We turn now to the question of contrasting metres within a multi-sectional works such as An die ferne Geliebte, a cyclic setting of six metrically regular poems. As

290 Cooper, Creative Process, 137.
291 As Jung-Kaiser reflects, if one interprets Beethoven’s comment about the four versions as demonstrating his dissatisfaction, then surely he would have sent only the fourth and ‘final’ version, later revising or destroying the previous three. Jung-Kaiser, 132.
Kerman observes, the metres of these poems are individually uniform, while they also reflect a symmetrical distribution of contrasting metres\textsuperscript{292}.

### Table 3.1—Poetic and Musical Metres in *An die ferne Geliebte*

<table>
<thead>
<tr>
<th>Song</th>
<th>Poetic Metre</th>
<th>Stanzas</th>
<th>Lines per Stanza</th>
<th>Musical Metre</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Auf dem Hügel sitz’ ich spähend</em></td>
<td>trochaic tetrameter</td>
<td>4 (+1)</td>
<td>4</td>
<td>3/4</td>
</tr>
<tr>
<td><em>Wo die Berge so blau</em></td>
<td>anapaestic dimeter</td>
<td>3</td>
<td>6</td>
<td>6/8</td>
</tr>
<tr>
<td><em>Leichte Segler in den Höhen</em></td>
<td>trochaic tetrameter</td>
<td>5</td>
<td>4</td>
<td>4/4</td>
</tr>
<tr>
<td><em>Diese Wolken in den Höhen</em></td>
<td>trochaic tetrameter</td>
<td>3</td>
<td>4</td>
<td>6/8</td>
</tr>
<tr>
<td><em>Es kehret der Maien</em></td>
<td>amphibrachic tetrameter/tetrameter</td>
<td>3</td>
<td>6</td>
<td>4/4</td>
</tr>
<tr>
<td><em>Nimm sie hin denn, diese Lieder</em></td>
<td>trochaic tetrameter</td>
<td>4</td>
<td>4</td>
<td>2/4; 3/4</td>
</tr>
</tbody>
</table>

Four slight discrepancies are immediately evident in Kerman’s evaluation of the symmetry embedded in Jeitteles’s cycle. Firstly, ‘Wo die Berge so blau’ deviates minimally, as the third and sixth lines contain dactyls rather than anapaests, though the fundamental dimeter distribution is retained. Secondly, while ‘Es kehret der Maien’ contains trisyllabic metric groupings, Kerman misidentifies it as anapaestic, when in fact it is amphibrachic.\textsuperscript{293} Despite this slight deviation—and the subtle insertion of dactyls in the second song—the fundamental symmetrical distribution of duple and triple metres is evident across the cycle.

Thirdly, Kerman argues that Beethoven added the final stanza to the first song (to reinforce a textual connection with the final song), thereby disrupting the inherent symmetry by increasing the number of stanzas to five.\textsuperscript{294} It is easy to agree with Reid, who argues that Kerman’s theory is ‘based on the flimsiest of circumstantial evidence’.\textsuperscript{295} Reid also rejects Kerman’s suggestion that Beethoven tampered with his original literary material [Kerman, 126], suggesting this ‘is misleading, as significant instances of this are very rare’.\textsuperscript{296} And fourthly, Kerman suggests that the third and fourth poems originated as a single poem, and thus the number of stanzas would be 8 with the two central songs combined.\textsuperscript{297} Despite the metric uniformity and symmetry, Beethoven’s setting contains several points of subtle metric deviation from the directness of Jeitteles’s poems.

First and foremost, the third and fourth songs illustrate different solutions for setting texts with identical metres (trochaic tetrameter). Reid reiterates Kerman’s suggestion that these two texts originated as a single eight-stanza poem, suggesting that

\begin{itemize}
  \item \textsuperscript{292} Table adapted from Kerman, ‘*An die ferne Geliebte*’, in *Beethoven Studies* 1, 126.
  \item \textsuperscript{293} Ibid.
  \item \textsuperscript{294} Ibid.
  \item \textsuperscript{295} Ibid, 48.
  \item \textsuperscript{296} Ibid.
  \item \textsuperscript{297} Kerman, 126-27. (Discussed further below.)
\end{itemize}

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they ‘can be thought of as a continuum, sharing the common key of A flat, the same poetic metre and similar natural images’. As Beethoven set these texts in 6/8 and 4/4 respectively, one must question whether or not they truly are a single text, and by extension, if merely the contrast of adjacent ‘movements’ was Beethoven’s primary motivation for such contrast (as in *Meeresstille*). By extension, one might consider that such continuous metric contrast—evolving linearly from 3/4, to 6/8, to 4/4, to 6/8, to 4/4, to 2/4 (and then back to 3/4)—serves to inform the listener’s perception of the cycle’s poetic-narrative process.

The two poems retain the same trochaic tetrameter and uniform syllabic distribution, and both sustain a similar poetic tone, with corresponding topical reference to clouds, streams, birds, winds, and so forth. Compare the first stanza of each:

<table>
<thead>
<tr>
<th>Original Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leichte Segler in den Höhen</td>
<td>Light clouds up in the heights,</td>
</tr>
<tr>
<td>Und du, Bächlein, klein und schmal;</td>
<td>And you, little brook, small and narrow;</td>
</tr>
<tr>
<td>Könnt mein Liebchen ihr erspähen,</td>
<td>If you can catch sight of my sweetheart,</td>
</tr>
<tr>
<td>Grüßt sie mir viel tausendmal!</td>
<td>Greet her for me many thousands of times!</td>
</tr>
<tr>
<td>. . .</td>
<td>. . .</td>
</tr>
<tr>
<td>Diese Wolken in den Höhen</td>
<td>These clouds up in the heights,</td>
</tr>
<tr>
<td>Dieser Vöglein muntrer Zug</td>
<td>These birds in their merry flight</td>
</tr>
<tr>
<td>Werden dich, o Huldin! Sehen –</td>
<td>Shall see you, o gracious one! –</td>
</tr>
<tr>
<td>‘Nehmt mich mit im leichten Flug!’</td>
<td>‘Take me along in your easy flight!’</td>
</tr>
</tbody>
</table>

Examination of the third and fourth poems, however, reveals some syntactic and semantic subtleties that contradict Kerman’s supposition. Aside from the isolated instance of slant rhyme in the first stanza of ‘Leichte Segler’, the remaining four stanzas sustain a strong rhyme scheme (abab); by contrast, all three stanzas of ‘Diese Wolken’ consistently feature slant rhyme (abcb). ‘Leichte Segler’ refers to the beloved indirectly as ‘ihr’ or ‘sie’ or merely as ‘my sweetheart’ or ‘my beloved’, whereas ‘Diese Wolken’ addresses the beloved directly as ‘you’ (with ‘du’, ‘dich’, and ‘dir’): thus, the fourth poem features a shift from the third-person ‘her’ to the second-person ‘you’ (entirely absent since the final couplet of the second song).

Thirdly, the fourth poem delineates the ‘dialogue’ through speech marks; while Reid suggests that these were possibly added by Beethoven, the implied dialogue is nevertheless marked by these as well as hyphens that precede each quotation in all three stanzas of the fourth song. Furthermore, this dialogue reflects a significant poetic shift, and a changing emphasis in the poetic discourse that produces a poetic consolidation of

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298 Kerman’s view that they might have been a single long stanza... is fully credible and supported by the fact that Ludwig Nohl (in *Eine stille Liebe zu Beethoven*, Leipzig 1875) printed these two stanzas as one, although without quoting his authority for this. Reid, 48.
299 Ibid.
textual elements, wherein the second person ‘du’ of song No. 2 and the direct address of the natural elements only described in song No. 3 now appear side by side within all three stanzas of No. 4. With such discrepancies, these two texts—though clearly related and forming a prominent central position within the cycle’s trajectory—cannot be viewed as a single poem. (As each of the other five poems range from only three to five stanzas each—and with a total of only 16 to 20 lines—it seems unlikely that Jeitteles would have included an eight-stanza poem containing 32 lines, thereby unsettling the structural uniformity of the poetic cycle.)

We return now to the issue of the respective 4/4 and 6/8 metres of these adjacent songs. While the 4/4 metre of No. 3 is underscored in the first, second, and fifth stanzas by triplet figuration in the accompaniment—which proceeds fluidly into No. 4—it is the vocal line in the latter that is affected by the change to a 6/8 time signature. The entire melodic line of No. 3 consists of evenly distributed crotches and quavers—with the latter separated by quaver rests, so that the fundamental rhythmic contour never deviates from four words or syllables per bar except to pause momentarily on a minim at cadences, as in bar 107 and 111 (and so forth).

Example 3.16—An die ferne Geliebte (‘Leichte Segler’), bars 104-11

Leichte Segler in den Höhen und du Bachlein, klein und schmal:

können mein Leibchen ihr erspähen, grüßt sie mir viel tausendmal!

In contrast, the vocal line in No. 4 shifts to a nearly-pervasive reliance on lilting, crotchet-quaver groupings.

Example 3.17—An die ferne Geliebte (‘Diese Wolken’), bars 155-64

Diese Wolken in den Höhen, dieser Vöglein munterer Zug werden

dich, o Heldin! sehen. „Nehmt mich mit im leichten Flug!“

Throughout ‘Diese Wolken’, Beethoven only deviates from this minimally, most notably to incorporate a cessation of rhythmic motion and frame each of the fragments of ‘dialogue’: see bars 162-64, 173-75, and so forth. (See bars 162-64 in Example 3.17 above.) Each of these ‘spoken’ fragments of text betrays a subtle urgency through the subtly syncopated entrances on the third quaver of the bar (rather than solidly on the
second primary beat). This suggests that metric character is central, particularly within the immediate confines of a song cycle, with Beethoven utilising metric contrast to emphasise the larger picture—in this case, a cohesive narrative trajectory—rather than merely adhering to the primary emphasis of the given poetic metre. (Such metric contrast is similarly evident in Beethoven’s multi-movement instrumental works.)

Aside from the metric contrast evident in the two central songs—and the cycle’s succession of duple and triple time signatures—a comparison of the first and final songs reveals an additional layer of metric dissonance initiated from the cycle’s point of departure. As with *Der Mann von Wort*, Beethoven sets the trochaic tetrameter ‘Auf dem Hügel’ in 3/4 rather than in the more immediately plausible 2/4. As such, the metric position and emphasis of words is significantly affected. Boettcher acknowledges that this song betrays Beethoven’s close involvement with and manipulation of the text at multiple levels, particularly as it deviates from the metric expectations suggested by Jeitteles’s text.300 Clearly a ‘conventional’ trochaic setting in a duple metre would emphasise all four poetic feet in each line: (accented syllables indicated in bold)

*Auf dem Hügel sitz’ ich spähend*

*In das blaue Nebelland,*

*Nach den fernen Triften sehend,*

*Wo ich dich, Geliebte, fand.*

Beethoven’s choice of 3/4 immediately reduces the number of primary downbeat emphases to only two per line (rather than four), and the following words (or syllables) are emphasised:

*Auf dem Hügel sitz’ ich spähend*

*In das blaue Nebelland,*

*Nach den fernen Triften sehend,*

*Wo ich dich, Geliebte, fand.*

Beethoven does not initiate the melodic line on the first downbeat; instead he employs metric foreshortening to place ‘Hügel’ in a position of greater metric prominence on the first primary downbeat while effectively deemphasising relatively less important words such as ‘Auf’, ‘In’, ‘Nach’, and ‘Wo’. Thus, Beethoven’s apparent ‘deviation’ (like that demonstrated with *Der Liebende above*) actually reflects a closer musical representing of the metric hierarchy of Jeitteles’s poem. (See example 3.18 below.)

As suggested previously, Beethoven often deviates from the most obvious placement of poetic lines in conjunction with metric units (typically, initiated on downbeats so as to utilise complete bars), thereby altering (or re-directing) the perceived metric hierarchy within a seemingly direct, patterned poetic text.

300 Boettcher, 97.
Coincidentally, Beethoven employs metric foreshortening in twenty songs (or sketched songs); perhaps surprisingly, no single poetic metre seems to motivate this, and it occurs in settings of iambic and trochaic poetry, as well as with the dactylic and trochaic emphasis of texts such as *Der Wachtelschlag* or with the uncommon amphibrachic dimeter of *Flüchtigkeit der Zeit*. The resulting metric emphasis of substantives, however, is evident in these settings.

### Table 3.2—Solo Songs with Metric Foreshortening

<table>
<thead>
<tr>
<th>Song</th>
<th>Poetic Metre</th>
<th>First Line(s) [with musical emphases in bold]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abendlied unterm gestirnten Himmel</td>
<td>trochaic tetrameter</td>
<td>‘Wenn die <em>Sonne</em> nieder sinket’</td>
</tr>
<tr>
<td>Abschiedsgesang an Weins Bürger</td>
<td>trochaic tetrameter</td>
<td>‘Keine <em>Klage</em> soll erschallen’</td>
</tr>
<tr>
<td>Adelaide</td>
<td>Sapphic ode (many irregularities, but predominantly pentameter)</td>
<td>‘Einsam <em>wandelt</em> dein <em>Freund</em> im Frühlingsgarten’</td>
</tr>
<tr>
<td>Als die Geliebte sich trennen wollte</td>
<td>iambic pentameter (many slight deviations)</td>
<td><em>‘Der Hoffnung letzter Schimmer sinkt dahin’</em></td>
</tr>
<tr>
<td>An die Hoffnung, Op. 32</td>
<td>iambic pentameter/tetrameter</td>
<td>‘Die du so <em>gern</em> in heil’gen <em>Nächten feierst</em></td>
</tr>
<tr>
<td>Auf dem Hügel sitz’ ich spähend</td>
<td>trochaic tetrameter</td>
<td>Auf dem *Hügel sitz’ ich spähend</td>
</tr>
<tr>
<td>Der Kuß</td>
<td>iambic tetrameter/trimeter</td>
<td>‘Ich war bei <em>Chloe</em> ganz allein’</td>
</tr>
<tr>
<td>Der Liebende</td>
<td>trochaic tetrameter</td>
<td>‘Welch ein <em>wunderbares Leben</em>’</td>
</tr>
<tr>
<td>Der Wachtelschlag</td>
<td>irregular (dactylic and trochaic, with lines of dimeter, trimer, and tetrameter)</td>
<td>‘Ach, wie schallt’s dorten so lieblich hervor?’ ‘Fürchte <em>Gott!</em> Fürchte <em>Gott!</em>’</td>
</tr>
<tr>
<td>Die laute Klage</td>
<td>irregular metre (but alternation of hexameter and pentameter)</td>
<td>‘Turteltaube, du klagest so laut und raubest dem <em>Amen</em>’</td>
</tr>
<tr>
<td>Flüchtigkeit der Zeit (sketch)</td>
<td>amphibrachic dimeter</td>
<td>‘Denn flüchtigen <em>Tagen</em> Wehrt eine <em>Gewalt</em>’</td>
</tr>
<tr>
<td>Gott allein ist unser Herr (sketch)</td>
<td>trochaic tetrameter</td>
<td>‘Gott allein ist unser Herr’</td>
</tr>
<tr>
<td>Gritzen am Spinnrade (sketch)</td>
<td>irregular (mostly iambic, mostly dimeter lines)</td>
<td>‘Meine <em>Ruh</em>’ ist <em>hin</em>, ’Mein <em>Herz</em> ist <em>schwer</em>’</td>
</tr>
<tr>
<td>Man strebt, die Flamme zu verhehlen</td>
<td>iambic tetrameter</td>
<td>‘Man strebt, die <em>Flamme</em> zu <em>verhehlen</em>’</td>
</tr>
<tr>
<td>Mit einem gemalten Band</td>
<td>trochaic tetrameter</td>
<td>‘Keine <em>Blumen</em>, kleine <em>Blätter</em>’</td>
</tr>
<tr>
<td>Mollys Abschied</td>
<td>trochaic pentameter</td>
<td>‘Lebe <em>wohl</em>, du Mann der Lust und <em>Schmerzen</em>’</td>
</tr>
<tr>
<td>Nähe des Geliebten (sketch)</td>
<td>iambic pentameter/dimeter</td>
<td><em>‘Ich denke <em>dein</em>, wenn mir der <em>Sonne</em> Schimmer vom <em>Meere</em> strahlt</em> (only internal displacement)*</td>
</tr>
<tr>
<td>Neue Liebe, neues Leben</td>
<td>trochaic tetrameter</td>
<td>‘<em>Herz</em>, mein <em>Herz</em>, was soll das <em>geben</em>?’</td>
</tr>
</tbody>
</table>
The metric foreshortening in ‘Auf dem Hügel’ has two prominent outcomes. As mentioned, it reduces the number of metrically emphasised feet in each line from four to two; while semantically less important words such as ‘auf’, ‘in’, and ‘nach’ are deemphasised, the remaining downbeat emphases of ‘Hü-’ and ‘spä-’; ‘blau-’ and ‘-land’, ‘fer-’ and ‘seh-’—and most relevantly, ‘dich’ and ‘fand’—produce a series of word pairings, the relationships of which are thus pushed to the foreground. Secondly, the stretching of the metre into 3/4 necessitates a degree of rhythmic elongation to complete symmetrical phrase units, and Beethoven reinforces the significance of the aforementioned words with melodic elongation.

Example 3.19—An die ferne Geliebte (‘Auf dem Hügel’), bars 1-9

The following metric emphases and rhythmic subtleties are evident in Beethoven’s setting of the first stanza of ‘Auf dem Hügel’ as he responds to the rhythmic attributes of each word, while also embedding them into a metric framework that enhances the transparency of Jeitteles poetic narrative:

1. The word ‘Hügel’ is elongated slightly as a dotted crotchet in bar 2, whereby Beethoven draws attention to the primary landscape from which the cycle is initiated;

2. as if to project the focus of the poem outward from the point at which the poet sits, the word ‘spähend’ is emphasised on the downbeat of bar 3, and it is reinforced by its position at the line’s highest sounding E-flat—thus, the poet asserts his first primary action upon the hilltop: peering or looking outward;
3. curiously, the word ‘blaue’ falls on the downbeat of bar 4, but its emphasis is greatly minimised as Beethoven lightly passes over this word as merely the second half of a succession of four quavers, and instead he offers an aural-visual expansion of the distant misty landscape (‘Nebelland’) as three prominent, equal crotchets on beats 2 and 3 of bar 4, with the final syllable landing firmly on the downbeat of bar 5—thus, the sense of place is reinforced through this immediate counterpart to the opening image of the mountaintop (‘Hügel’), and Beethoven thereby clarifies the spatial dichotomy between of the hilltop upon which the poet sits and the obscure distance in which the memory of the beloved is currently enveloped;

4. a dotted-crotchet elongation of ‘nach’ appears unexpectedly on beat two of bar 5, again reminding the listener of the cycle’s emphasis on spatial separation and the sense of direction being projected outward by both the opening song’s text and music;

5. Beethoven notates the word ‘fernen’ as two even crotchets in bar 6, and this is given greater expressive relevance not only through its downbeat placement, but also as it utilises the first strophe’s first and only chromatic deviation (a passing A-natural between B-flat and A-flat);

6. the descending semitone on the word ‘fernen’ is replicated by the descending semitone crotchets for ‘sehend’ a bar later, thereby reinforcing the immediacy and relevance of the distant expanse toward which the poet looks as he recalls the distant pastures in which he first encountered his beloved;

7. lastly, and most relevantly, in bar 8 Beethoven offers a prominent emphasis of the word ‘dich’—not at the highest point in the melodic line—but perhaps more expressively on a leading tone d” as a conspicuous suspension over subdominant A-flat harmony (and inflected additionally with the only solitary melisma in the first stanza)—notably a leading tone which does not resolve upward to the top E-flat, but rather falls downward to come to rest for the first time on the line’s lowest sounding pitch (e-flat).

In addition to the rhythmic nuance evident in this stanza, there are several points of rhythmic deviation in the subsequent four stanzas. Many commentators oversimplify, stating that the variation in ‘Auf dem Hügel’ is restricted to the piano accompaniment.301 In reality, there are several subtle but significant rhythmic (and in two instances, melodic) alterations to the vocal line. Stanza 2 is melodically and rhythmically identical to stanza 1, though the accompaniment is altered so as to produce a sparser texture; a higher concentration of rests, dotted rhythms, and a resulting sense of greater spatial disruption—corresponds with the text—shift from reflection on past (‘fand’) to ‘weit bin ich von dir geschieden’. (See Example 3.20 below.)

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301 See, for instance, Reid. 49: aside from ‘tiny variations, the vocal line remains constant throughout the five stanzas, and variation is the province of the pianist’.
Stanza 3 introduces a shift in bar 24 from even crotchet reiterations on $c'$ (as in bar 4) to a syncopated rhythm and chromatic inflection from $c'$ to $b$-natural and back to $c'$; within a predominantly syllabic context, this melisma intensifies the subtle rhythmic alteration.

This chromatic inflection—in conjunction with the newly-introduced semiquaver broken-chord accompaniment (and a crescendo to a subito piano in the subsequent bar)—contributes rhythmic and melodic intensity to the qualifier ‘glühend’. Secondly, Beethoven interjects two quaver rests within the previously continuous second half of the melodic line (compare bars 5-8 and 25-28) after the words ‘Seufzer’ (in conjunction with a comma) and ‘verwehen’. Although subtle, these rests disrupt the melodic
continuity, depicting the poet’s sighs as they disperse outward into the space that separates him from his beloved: see bars 26-27 above.

In stanza 4, the chromatic inflection (from bar 24 of stanza 3) reappears in bar 34, now rhythmically altered as a crotchet and two quavers at the word ‘Bote’.

Example 3.22—*An die ferne Geliebte* (‘Auf dem Hügel’), bars 31-39

This poetically prophetic word is intensified by this slight rhythmic and chromatic adjustment, while the dotted crotchet chord in the accompaniment allows for a fleeting cessation of motion; (the word ‘Bote’ is particularly relevant as it foreshadows—as a textual and musical prolepsis—the many messengers described and depicted in songs three and four). Perhaps the most prominent and significant narrative signifier appears in bar 36, as Beethoven interjects an unexpected triplet melisma on the word ‘Lieder’. As there are few melismas within ‘Auf dem Hügel’, such points are audibly more prominent than the surrounding material; this is also the first triplet rhythm heard in the cycle (though such triplet divisions subsequently feature in the 6/8 ‘Wo die Berge’, as triplet accompanimental figuration in ‘Leichte Segler’ in 4/4, and in the 6/8 setting of ‘Diese Wolken’). Such rhythmic manipulation places profound emphasis on ‘song’ both literally and conceptually—song as a medium, and song as a symbolic or conceptual force that will affect a spatial and temporal reunion. The triplet figure serves as a prominent rhythmic indicator, the narrative relevance of which only becomes evident subsequently in the cycle. (Notably, the interlude in bars 39-40 adopts this triplet character, while introducing figuration that is not heard again until the coda in bars 317-18.) (See Examples 3.23a and 3.23b below.)
Example 3.23a—An die ferne Geliebte (‘Auf dem Hügel’), bars 39-40

Example 3.23b—An die ferne Geliebte (‘Nimm sie hin denn’), bars 317-18

Stanza 5 returns to a melodic and rhythmic contour nearly identical to that of stanza 1. But, in bar 46—rather than articulate ‘liebend’ as two even crotchets on b-flat and a-natural—Beethoven elongates the first syllable on a melisma, thereby giving it greater relative emphasis in comparison with the surrounding material (and the previous statements of this melodic fragment).

Example 3.24—An die ferne Geliebte (‘Auf dem Hügel’), bars 41-49

The significance of this adjustment becomes evident in bar 48, where the word ‘liebend’ appears (as previously) on the descending melodic line from d'. Thus, Beethoven creates a rhythmic parallel between the two statements of ‘liebend’, while reinforcing the relationship between the poet and his beloved (‘a loving heart receives [the beloved] what a loving heart has consecrated [the poet]’); one cannot but wonder if the
configuration of the opening melody for stanza 1 was constructed with this rhythmic
delineation of ‘liebend’ in mind.

Example 3.25—An die ferne Geliebte (‘Nimm sie hin denn’), bars 266-81

As these examples demonstrate, the accompaniment plays a prominent role in
defining ‘Auf dem Hügel’ as a varied-strophic setting. But, one must also acknowledge
the subtle rhythmic and melodic adjustments in stanzas 3-5, whereby Beethoven does
not merely emphasises relevant words or images, but also foreshadows subsequent
poetic and musical content (as with ‘Bote’ and ‘Lieder’), and offers a subtle rhythmic commentary on the relationship between the ‘liebend Herz’ of the poet and his beloved.

Boettcher emphasises that Beethoven’s careful manipulation of the metric structure of ‘Auf dem Hügel’ augments the poem’s ‘inner movement’ [Bewegung], bringing a heightened sense of urgency to the fore. On the other hand, Beethoven does not trace the syntax in the musical line in the same sense as Romantic song composers, for he instead comprehends the line’s momentum, and utilises the 3/4 metre (determined from the initial stage of sketching) as a means of continually restricting the sense of forward movement . . . While the Romantic song composers are moved by the substance [of a text], Beethoven instead coalesces his own subjective feelings with the substance; for Beethoven as a song composer, his own inner ‘vibrations’ [Schwingungen] are primary, and through them the substance is in turn affected.302

This comment implies that there is a greater degree of ‘superimposition’ on the part of Beethoven in comparison with his Romantic counterparts: they may be affected or respond to the content or substance of a text, whereas Beethoven affects (in an active sense) the content through the expression of his own inner subjective inclinations. While there is only a subtle difference between these, Beethoven’s conscious manipulation of the poems in An die ferne Geliebte suggests a more pronounced reflection of his own ideals, rather than merely seeking to transmit the content inherent in the poetry. (Although beyond the scope of this present study, it is relevant that the suggestion of deep personal involvement with a text such as this has motivated many biographical readings of the cycle.303)

Notably, Beethoven set the sixth song ‘Nimm sie hin denn’ (in trochaic tetrameter) in 2/4, albeit in such a way that ‘the second and fourth poetic feet receive primary accents in many of the lines’.304 Despite the duple context, Beethoven alludes to the opening song (prominently with an opening melodic ascent from e’ to e-flat”) and introduces an element of cyclic integration prior to the literal melodic reprise in bar 295; within each 2/4 bar, Beethoven subtly emphasises the second beat, either by placing the second poetic foot on a prominent high pitch (for instance, placing ‘hin’ on an e-flat”) on beat two of bar 266), or through the addition of two-note melismas (as in bars 269 and 273 on ‘sang’ and ‘Klang’), or with the inclusion of elongated dotted-quaver rhythms that slightly outweigh the surrounding quavers (as with ‘sie’ in bar 270, ‘-rot’ in bar 275, ‘Strahl’ in bar 279, and most notably, ‘Berges(höh)’ in bar 281, positioned conspicuously

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302 Boettcher, 97.
303 See, for instance, Kerman’s article ‘An die ferne Geliebte’, pages 129-32, in which he discusses how this cycle might be viewed as indicative of Beethoven’s relationships (or lack thereof): ‘He either chose his women at a safe distance or, when necessary, placed them there’.
304 Malin, 48.
on an $f''$ over gently pulsating pianissimo figuration in the piano accompaniment). (See Example 3.25 above.) At a basic level, this serves to emphasise many of the text’s primary substantives; more relevantly, it subtly recalls the opening song of the cycle (whose 3/4 metre has not been heard since)—while both diminishing the audibility of any metric discrepancy and offering subtle allusions to the 3/4 recapitulation that is lingering just over the horizon.

3.5.2—Diverse Rhythmic Vocabularies and Pronounced Manipulation in Solo Arias

The most common convention for setting poetic texts is to utilise a single musical metre (as demonstrated above). (The metric shift in ‘Nimm sie hin denn’ is thus an unusual feature, but one which functions on multiple levels across the cycle.) Those few songs that feature metric changes are through-composed, though such changes are often barely perceptible. While Beethoven includes a metric change in the second version of Klage—shifting from 2/4 to 2/2—the more immediately discernible change is the subdivision from duple semiquavers in the accompaniment to repeated triplet quavers. In the autograph score for the first version (GdM: A9), Beethoven adds the following comments about the tempo and metre indications:

*Andante* has to be taken much faster in 2/4 time than the *tempo* in this song. It seems the last section cannot possibly remain in 2/4 because it is much too slow for it. The best solution seems to be to put both into [2/2]. . . .The first section in *E major* must stay in 2/4 time, as people would sing it too slowly otherwise. People are more inclined to take the tempo slowly with long notes rather than with short notes, e.g. with crotchets rather than quavers.

While the shift from a duple 2/4 to 2/2 does not seem particularly significant, the comments above suggest that Beethoven was aware of the performative implications of a particular metre.

Aside from this, few other songs change time signatures. The second half of Adelaide changes from 4/4 to 2/2, though the fundamental division remains duple, and the simultaneous tempo change from Larghetto to Allegro molto has far greater impact on the melodic contour and character of the second half. Two additional songs include metric changes, though both mark the transition between a recitative section and the ‘aria’ which follows; these include *An die Hoffnung*, Op. 94 (which shifts from 2/2 in the recitative to 4/4 in the aria) and *Seufzer eines Ungeliebten* (in which the opening recitative uses 4/4, while the subsequent aria shifts to 3/4, despite no change in the underlying iambic tetrameter/trimeter).

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305 Cited in Reid, 193.
Such metric shifts between recitatives and arias (and internally within sections) are much more prevalent (particularly within dramatic contexts). Large-scale recitative and aria pairings such as Leonore’s ‘Abscheulicher’ or Florestan’s ‘Gott! welch Dunkel hier’ from *Fidelio* reflect this. (Like *Seufzer eines Ungeliebten—Gegenliebe*, both of these are double arias.) In such contexts, metric shifts may reflect changes in a text’s metric patterning, though arguably they underscore the fundamental narrative thrust of the recitative-aria pairings, while better focusing the rhythmic contour, sense of pacing, and characterised declamation of individual fragments of text. In Florestan’s recitative, the four hexameter lines (despite an abab cross-rhyme) do not conform to a metric pattern:

<table>
<thead>
<tr>
<th>Line 1</th>
<th>Line 2</th>
<th>Line 3</th>
<th>Line 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gott! welch! Dunkel hier! O grauenvolle Stille</td>
<td>God! What darkness here! O grim silence!</td>
<td>Bleakness surrounds me: nothing lives but me.</td>
<td>O heavy ordeal!—But God’s will is just!</td>
</tr>
<tr>
<td>Od ist es um mich her: Nichts lebet außer mir.</td>
<td></td>
<td>Od is it about me: Nothing lives but me.</td>
<td>I do not complain! The measure of my sorrows comes from you.</td>
</tr>
<tr>
<td>O schwere Prüfung!—Doch gerecht ist Gottes Wille!</td>
<td></td>
<td>O heavy ordeal!—But God’s will is just!</td>
<td></td>
</tr>
<tr>
<td>Ich murre nicht! Das Maß der Leiden steht bei dir.</td>
<td></td>
<td>I do not complain! The measure of my sorrows comes from you.</td>
<td></td>
</tr>
</tbody>
</table>

The opening line initiates a succession of trochees, though the pattern dissolves by the second line; the third line contains both iambs and trochees, and in addition to a caesura after ‘Prüfung’, also contains one extra syllable; the syntactic flow of the text is disrupted in all four lines by the interjection of punctuation, thereby creating additional caesuras and disrupting the syntactic flow of the text; and lastly, the fourth line settles into a notably more relaxed iambic emphasis.

The fragmentary nature of this text is reflected in Beethoven’s reliance on irregularly-distributed melodic fragments and changing time signatures:

<table>
<thead>
<tr>
<th>Measure</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4</td>
<td>‘Gott!’</td>
</tr>
<tr>
<td>2/2</td>
<td>after ‘Prüfung’</td>
</tr>
<tr>
<td>3/4</td>
<td>at ‘Wille’</td>
</tr>
<tr>
<td>3/4</td>
<td>at ‘dir’ (and in preparation for the slow aria)</td>
</tr>
</tbody>
</table>

On the other hand, the text for the first aria (*Adagio*) consists of two entirely consistent strophes in trochaic tetrameter with a uniform rhyme scheme and syllabic distribution:

<table>
<thead>
<tr>
<th>Line 1</th>
<th>Line 2</th>
<th>Line 3</th>
<th>Line 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>In des Lebens Frühlingstagen</td>
<td>In the spring days of life</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ist das Glück von mir gefloh’n!</td>
<td>happiness fled from me!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wahrheit wagt’ ich kühn zu sagen,</td>
<td>Truth I boldly dared to say,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Und die Ketten sind mein Lohn.</td>
<td>and chains are my reward [punishment].</td>
<td></td>
<td></td>
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<tr>
<td>(and so forth)</td>
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In contrast to the (duple) trochaic metre of these two strophes, Beethoven sets the *Adagio* aria in a relaxed 3/4 time signature (while including metric foreshortening so as to position the first substantive (‘Lebens’) prominently on the first downbeat), while the terminal word of each couplet also falls on a downbeat. Perhaps surprisingly, the third strophe’s metric shift to a (triple) amphibrachic metre—with each couplet consisting of
tetrameter-trimeter line pairings—corresponds with a shift back to 4/4 (and the gradual shift to *Poco Allegro* and from *piano* at bar 81 to a *forte* only at bar 101).

Und spür' ich nicht linde, sanft säuselnde Luft? And do I not sense soft, gentle whispering air
Und ist nicht mein Grab mir erhellet? And is not my grave illuminated for me?
Ich seh', wie ein Engel im rosigen Duft I see, how an angel with rosy scent
Sich tröstend zur Seite mir stellet. . . stands comfortably at my side. . .

Notably, the final couplet—

Ein Engel, Leonoren, der Gattin, so gleich, An angel, so like my wife Leonore,
Der führt mich zur Freiheit ins himmlische Reich. who leads me to freedom in the heavenly kingdom.

—abandons the metric regularity of the preceding text, though Beethoven easily accommodates the increase in syllables, adds repetition of ‘Leonoren’ and ‘der’ in bars 97-98 and 99, and incorporates a notable melodic elongation of ‘himmlische’ in bar 101 (and again in bars 113-14 and 115).

Example 3.26—*In des Lebens Frühlingstagen* (from *Fidelio*), bars 96-102

Many forms of metric manipulation evident in this recitative and aria are similar to those encountered in the solo songs. The prominent use of metric contrast—combined with the judicious navigation between metric derivation and the alternative risk of causing complete disruption of a text’s inherent metric properties—demonstrates how closely Beethoven focused on the expressive potential of metric and rhythmic manipulation. Florestan’s recitative and aria include a high concentration of melisma, elongation, and registral extremes, which minimise the potential sense of disruption caused by each successive metric shift (while these also convey the text’s central ideas and imagery). Perhaps the most fundamental difference between the solo songs and an aria such as this, however, is the manner in which metre not only enhances the declamation of the words, but directs the overall sense of musical (and semantic) pacing, and arguably, on a secondary level reinforces the narrative thrust of a multi-movement (or dramatic) work as a whole.

As such, the relationship between poetic and musical metre is complex, and for Beethoven it was not merely a matter of relying on the most immediately apparent time signature in response to a particular text. Beethoven often creates subtle metric tension—manipulating duple metre texts within triple time signatures, and vice versa—though such deviation is seemingly not in ignorance of—or disregard for—the rhythmic
attributes of the each text (and often musically draws out the poet’s subtle rhythmic and semantic hierarchy). The metric contrast evident, for instance, in the adjacent third and fourth songs of An die ferne Geliebte (or between the two movements of Meeresstille und glückliche Fahrt) reflects a desire to accommodate the given texts, while also significantly enhancing the perceived contrast of character. Inspection of Beethoven’s vocal works reveals his constant awareness of the metric implications of his selected poetic texts; they also indicate, however, his awareness of the vital importance of emphasising (or at times deemphasising) through metric manipulation the perception of the hierarchy of semantic points distributed within a metric structure. Thus, the relationship between musical and poetic metre is fluid; while there is indeed interdependency, there is also rarely a fixed or pre-determined outcome.

3.5.3—Rhythmic and Metric Diversity in Multi-Movement Works

While metric changes occur very rarely within single-movement works, many such changes are found in dramatic or choral works (although less commonly within a self-contained movement such as an aria). Large-scale works often contain texts that do not sustain metric patterns for extended periods, and at times they are entirely irregular: consider the pattern-less text that serves as the basis of the Cantata on the Death of Emperor Joseph II, WoO 87. Metric contrast clearly plays a significant role in other multi-movement (and multi-sectional) works: the Mass in C and the Missa Solemnis reflect Beethoven’s selection of contrasting musical metres in setting a prose text. A comparison of Beethoven’s settings demonstrates how sectional metric contrast may perhaps be more relevant than the individual time signatures themselves, while there is indeed far more metric contrast in the Missa Solemnis:

<p>| Table 3.3—Time Signatures in the Mass in C and Missa Solemnis |
|------------------|------------------|------------------|
| <strong>Movement</strong>     | <strong>Mass in C</strong>    | <strong>Missa Solemnis</strong> |
| Kyrie            | 2/4              | 2/2              |
|                  | Kyrie eleison    | Kyrie eleison    |
|                  | 3/2              | Christe eleison  |
|                  | 2/2              | Kyrie eleison    |
| Gloria           | 2/2              | 3/4              |
|                  | Gloria in excelsis Deo | Gloria in excelsis Deo |
|                  | 3/4              | Qui tollis peccata mundi |
|                  | C                | Quoniam tu solus Sanctus |
|                  | 3/4              | Quoniam tu solus Sanctus |
|                  | C                | in Gloria Dei Patris |
|                  | 2/2              | in Gloria Dei Patris + Amen + Quoniam |</p>
<table>
<thead>
<tr>
<th></th>
<th>Gloria in excelsis Deo</th>
<th>Credo in unum Deum</th>
<th>Credo in unum Deum</th>
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<tr>
<td></td>
<td></td>
<td>Et incarnatus est</td>
<td>Et homo factus est</td>
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<td>Et resurrexit tertia dei</td>
<td>Et resurrexit tertia dei</td>
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<td></td>
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<td></td>
<td>2/2 et ascendit in coelum</td>
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<td></td>
<td></td>
<td></td>
<td>C Et [credos] in Spiritum Sanctum</td>
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<td></td>
<td></td>
<td></td>
<td>3/2 et vitam venturi saeculi + amen</td>
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<tr>
<td>Sanctus</td>
<td></td>
<td>Sanctus, Sanctus, Sanctus</td>
<td>Sanctus, Sanctus, Sanctus</td>
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<td></td>
<td></td>
<td></td>
<td>Pleni sunt coeli et terra gloria tua</td>
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<td></td>
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<td></td>
<td>Osanna in excelsis</td>
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<tr>
<td>(Benedictus)</td>
<td></td>
<td>Benedictus qui venit in nomine Domini</td>
<td>Benedictus qui venit in nomine Domini</td>
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<td></td>
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<td></td>
<td>12/8</td>
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<tr>
<td>Agnus Dei</td>
<td></td>
<td>Agnus Dei, qui tollis peccata mundi</td>
<td>Agnus Dei, qui tollis peccata mundi</td>
</tr>
<tr>
<td></td>
<td></td>
<td>dona nobis pacem</td>
<td>dona nobis pacem</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>C Agnus Dei, qui tollis peccata mundi</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>6/8</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>C dona nobis pacem</td>
</tr>
<tr>
<td>(dona nobis pacem)</td>
<td></td>
<td>dona nobis pacem</td>
<td>dona nobis pacem</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>2/2 orchestral interlude + Agnus dei . .</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>6/8 dona nobis pacem</td>
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As evident above, Beethoven employed very different time signatures for identical portions of text: note the Gloria, for instance, wherein 2/2, 3/4, and common time are replaced by 3/4, 2/4, and 3/4 in the latter setting—a direct reversal of the duple and triple metric characters. More relevantly, however, the Missa Solemnis contains far more metric shifts than the Mass in C—particularly emphasising such alternation of duple and triple (or simple and compound) metres—and thus the enhanced metric characterisation of successive sub-sections greatly impacts the perception of the text. Additionally, works for multiple voices—whether duets, trios, quartets, or full choruses with additional soloists (in dramatic or non-dramatic contexts)—typically feature considerable textual misalignment as produced by such multi-voice textures; as combined (typically) with pervasive repetition, a corresponding reliance on melodic (and rhythmic) variation, a frequent use of textural contrast, and a high concentration of melismatic writing and/or elongation, such textures minimise the perception of metric ‘dissonance’.
The choral finale of the Ninth Symphony reflects a unique approach to the setting of Schiller’s fundamentally patterned and metrically consistent text: in a manner entirely unlike that of his contemporaries—whose settings predominantly sustain the text’s inherent strophic configuration\(^{306}\)—Beethoven brings metric manipulation to the forefront of his setting, utilising numerous aspects of metric contrast (and tempo change or interruption), as well as textural and rhythmic diversity, thereby considerably extending the inherent metric and structural confines of Schiller’s verses. With Beethoven’s assimilation and adaptation of numerous structural concepts (discussed in Chapter 2), it is perhaps not surprising that the choral finale would also incorporate multiple metric shifts in delineating the movement’s sectional (and narrative) features.

Boettcher offers a visual comparison of some subtly different rhythmic patterns utilised by Beethoven, Schubert, Danzi, Reichardt, and Rust in settings of Schiller’s text, though he does not discuss the direct relationship between these configurations and the words.\(^{307}\) (Parsons does not discuss the metric implications of each setting, but includes in his monograph a facsimile of more than thirty different settings of ‘An die Freude’; of these, the majority are set in 4/4, with a few in 2/4 or 2/2.\(^{308}\) Only two settings—an anonymous setting and one by A. B. Schulz—as well as a brief internal section in Tepper von Ferguson’s through-composed version utilise a 3/4 metre.) As such, Beethoven’s inclusion of numerous metric changes throughout the movement illustrates how rhythmic and metric properties may define and characterise the perception of a text within a linear musical context.

As mentioned above, Schiller’s poem is metrically regular: each of the primary stanzas (A, B, and C) contains eight lines of trochaic tetrameter with a patterned...
alternation of eight- and seven-syllable couplets (8787 8787) and a corresponding rhyme scheme (abab cdcd):

(Stanza A [lines 1-8])
Freude, schöner Götterfunken, Joy, beautiful divine ‘sparks’,
Tochter aus Elysium, Daughter of Elysium,
Wir betreten feuertrunken, We enter drunk with fire,
Himmelsche, dein Heiligtum. Celestial one, your sanctuary.
Deine Zauber binden wieder, Your magic binds together again,
Was die Mode streng geteilt; What custom has severely divided;
Alle Menschen werden Brüder, All men become brothers,
Wo dein sanfter Flügel weilt. Where your gentle wing rests.

(Stanza B [lines 13-20])
Wem der große Wurf gelungen, Whoever has had the great fortune,
Eines Freundes Freund zu sein; To be the friend of a friend;
Wer ein holdes Weib errungen, He who has gained a lovely wife,
Mische seinen Jubel ein! [Shall] join in with jubilation!
Ja—wer auch nur eine Seele Yes—he who also [has] only a soul
Sein nennt auf dem Erdenrund! To be designated [his own] in all the earth!
Und wer’s nie gekonnt, der stehle And [he] who never could [achieve this], shall steal away
Weinend sich aus diesem Bund! Weeping from this fellowship!

(Stanza C [lines 24-32])
Freude trinken alle Wesen [Upon] joy drink all beings
An den Brüsten der Natur, At the breast of Nature,
Alle Guten, alle Bösen All good things, all evil things
Folgen ihrer Rosenspur. Follow her rosy trail.
Küsse gab sie uns und Reben, Kisses she gave to us and the vines,
Einen Freund, geprüft im Tod. A friend, faithful even in death.
Wollust ward dem Wurm gegeben, Ecstasy was given to the worm,
Und der Cherub steht vor Gott. And the cherub stands before God.

By contrast, the ‘refrain’ sections D, E, and F—each with four lines rather than eight—have an inverted syllabic distribution (8778) and rhyme scheme (abba). (This is possibly one reason why Beethoven withheld the two four-bar refrains, and subsequently used them in immediate succession (E and F) at bars 594 and 627, producing what F. E. Kirby calls an eight-line ‘synthetic strophe’.309)

(Refrain D [lines 45-48])
Froh, wie seine Sonnen fliegen, Gladly, how the suns fly,
Durch des Himmels prächt’gen Plan, Across the heaven’s brilliant design,
Laufet, Brüder, eure Bahn, Run, brethren, your course,
Freudig wie ein Held zum Siegen. Joyfully as a hero to victory.

(Refrain E [lines 9-12])
Seid umschlungen, Millionen! Be embraced, millions!
Diesen Kuß der ganzen Welt! This kiss for the entire world!
Brüder—überm Sternenzelt Brothers—above the starry ‘tent’ [skies]
Muß ein lieber Vater wohnen. Must a loving father dwell.

(Refrain F [lines 33-36])
Ihr stürzt nieder, Millionen? Do you fall prostrate, millions?
Ahnest du den Schöpfer, Welt? Do you sense the creator, world?

309 Kirby, ‘Beethoven and the ‘Geselliges Lied’’, in Music & Letters, Vol. 47, No. 2 (April 1966), 124. Arguably, however, the tonal and temporal shift at the start of refrain F (bar 627) distinguishes these two text fragments as discrete sections rather than a continuous ‘strophe’.

133
Such’ ihn überm Sternenzelt,  
über Sternen muß er wohnen.  

Seek him above the starry ‘tent’ [skies],  
Above the stars must he dwell.

(Additionally, the added opening lines—

O Freunde, nicht diese Töne!  
Sondern laß uns angenehmere anstimmen,  
Und freudenvollere.

O friends, not these sounds!  
Rather let us strike up sounds [that are] more pleasant,  
And more joyful.

—are not patterned, and are appropriately set as recitative with considerable melismatic elongation of the words ‘Freunde’, ‘angenehmere’, and ‘freudenvollere’.)

Example 3.27—Symphony No. 9 (‘Choral Finale’), bars 216-36 [bass solo]

Beethoven’s setting of the first three stanzas—A, B, and C—is essentially varied-strophic; despite changes in vocal scoring and dynamics, the basic periodic formal parameters are retained. The first two stanzas (A and B) sustain the same rhythmic patterns within the 4/4 time signature; recall Boettcher’s suggestion that the emphasis on uniform crotchet rhythms in the first section of the choral finale is strikingly similar to the limited rhythmic vocabulary employed for other convivial songs. However, this stands in opposition to Beethoven’s early sketches in 3/8; of course, the sketched rhythmic patterns—though not utilised in the opening section—do correspond with the crotchet-quaver rhythms that pervade the 6/4 section from bar 655, wherein the A text now appears in a compound duple metre with an underlying triplet division. (This ‘long-short’ distribution is also similar to the constant dotted crotchet-quaver rhythm groupings of Schubert’s setting and the intermittent use of this rhythmic pattern in settings by Danzi, Reichardt, and Rus.) In fact, the only notable rhythmic feature in the opening two sections is the syncopated elongation of the word ‘Alle’ in bar 252-53 (and again in 260-61).

Example 3.28—Symphony No. 9 (‘Choral Finale’), bars 249-56 [bass solo]

Boettcher, 78.

Ibid.
While section B had introduced a few quaver melismas—most notably in the bass and tenor lines—it is with the third stanza (‘Freude trinken alle Wesen’) that Beethoven saturates the texture with quaver melismas: fundamentally, however, the metric distribution of the text remains identical to the first two stanzas (although the flurry of rhythmic activity enhances the section’s propulsive character).

Example 3.29—Symphony No. 9 (‘Choral Finale’), bars 296-312 [SATB chorus]

The previous syncopated emphasis of ‘Alle’ now falls on the word ‘Wollust’ in bar 308-09, though its effect is minimised as Beethoven includes melismatic anacrusis figures on the words ‘Freude’ (bar 296), ‘Alle’ (bar 300), and ‘Küsse’ (bar 304) at each successive
entrance of the upper voices. (See Example 3.29 above.) The forward momentum of this section is countered by a prominent and dramatic augmentation of the reiterated line ‘und der Cherub steht vor Gott!’ as the section grinds to a rhythmic halt and prepares for the subsequent Alla Marcia section in 6/8.

Section D marks a clear departure from the rhythmic and metric character of the preceding three sub-sections. With the entrance of the tenor solo in bar 374, Beethoven abandons the ‘choral Lied’ in favour of an aria-like presentation of the first ‘refrain’ section of text: a continually-unfolding melodic line replete with word repetition, melismas, and elongation creates a notable structural and metric deviation from the surface regularity of Schiller’s text.

Example 3.30—Symphony No. 9 (‘Choral Finale’), bars 375-406 [tenor solo]

An extended orchestral interlude prepares for the subsequent return of the A text (in bar 543); while the 6/8 time signature and new rhythmic character of the preceding section is retained, the aural effect is not particularly different than the initial appearance of this text (as crotchets in 4/4), despite the strings’ retention of the underlying triplet introduced during the D section.

Section E (and immediately thereafter, F) contains the first complete metric re-conceptualisation of the text, as the shift to Andante maestoso in bar 594 corresponds with a change from duple (6/8) to triple (3/2) metre.

Example 3.31—Symphony No. 9 (‘Choral Finale’), bars 603-10 [SATB chorus]
Following the scherzo-like section D (and reprise of A), section E functions as a temporal and structural interjection, countering the propulsive rhythmic momentum of the preceding section, while also underscoring the significance of this section’s text (‘Seid umschlungen, Millionen! Diesen Kuß der ganzen Welt!’). Within a quasi-declamatory rhythmic context—particularly in the latter half of the quatrain—the words ‘überm Sternenzelt’ are emphasised as static repeated pitches. Section F (bar 627)—although at a slower tempo (Adagio ma non troppo, ma divoto)—retains the 3/2 time signature of the preceding section.

Example 3.32—Symphony No. 9 (‘Choral Finale’), bars 619-26 [SATB chorus]

Within the triple metre, Beethoven effectively captures a strong rhythmic emphasis of each poetic foot, while a succession of semibreves and minims characterises the section’s unexpectedly introspective tone; in bar 645 Beethoven interrupts this by shifting the word ‘er’ (= ‘ein lieber Vater’) to the second beat of the bar. Note the rhythmic isolation of the word ‘Welt’ in bar 638 (within the line ‘Ahnest du den Schöpfer, Welt?’), with rests positioned prominently on either side to reinforce the punctuative delineation of the line. (See Example 3.33 below.)

Throughout these five sections (A to F) Beethoven first initiates a process of metric and rhythmic derivation, followed by an increasing degree of deviation and rhythmic manipulation. The double fugue initiated in bar 655 further redefines the
poem’s metric properties, as Beethoven combines sections A and E of Schiller’s text to produce a striking textual amalgamation of metric (and semantic) content.

Example 3.33—Symphony No. 9 (‘Choral Finale’), bars 631-46 [SATB chorus]

Last heard in a 6/8 context, the A stanza now evolves into a broader compound 6/4, while the text from refrain E is forced to adopt the compound duple character alongside the evolving ‘Freude’ theme; Beethoven employs considerable rhythmic augmentation in each statement of ‘Seid umschlungen’ so that two lines of this text correspond metrically with the entire first quatrain of the A stanza. (See Example 3.34 below.)

Surprisingly, the aural effect remains basically the same for each text as when they were heard individually, though now with an underlying triplet division in the accompaniment. (Beethoven circumvents the different syllabic distribution of these sections—8787 and 8778—by including only the first two lines of E and augmenting the rhythmic values so that these eight poetic feet correspond with the sixteen feet of the quatrain from section A.) There is considerable rhythmic manipulation at the return of refrain F in bar 730, as rests pervade the sparsely-textured passage, including rests within words (while the piano reiterations of ‘übern Sternenzelt muß ein lieber Vater wohnen’ again utilise static repeated pitches to declaim these lines). (See Example 3.35 below.)
Example 3.34—Symphony No. 9 (‘Choral Finale’), bars 654-66 [SATB chorus]

Allegro energico e sempre ben marcato \( \frac{4}{4} \)

Freude, schöner Götterfunken, Tochter aus Elysium.
Wir betreten feuertrunken,
Seid umschlungen Millionen! Diesen Kudel der

Example 3.35—Symphony No. 9 (‘Choral Finale’), bars 730-41 [SATB chorus]

Himmelsache, dein Heilig-Tum.
Freude!
Freude!

ganzen Welt!
Seid umschlungen Millionen!

Seid umschlungen Millionen!

Freude, schöner Götterfunken, Tochter aus Elysium.

At bar 763 a condensed version of stanza A reappears, now marked Allegro ma non tanto (in 2/2). Melisma and elongation further distort this text fragment, while partial lines of

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text produce three- and five-bar phrases; an additive choral texture (featuring a gradual increase from two soloists to four, and then finally the addition of the chorus as well) adds further rhythmic complexity.

Example 3.36—Symphony No. 9 (‘Choral Finale’), bars 767-71 [SATB chorus]

To depict the words ‘dein sanfter Flügel weilt’, Beethoven interrupts this section with a plethora of melismatic elongation in the solo voices from bar 832 (Poco Adagio).

Example 3.37—Symphony No. 9 (‘Choral Finale’), bars 832-42 [SATB solo voices]

How does Beethoven reconcile the metric diversity presented across the movement? Ultimately, at the Prestissimo in bar 851 the text E (in combination yet again with fragments from A) features a return to the fundamentally syllabic treatment as heard in the opening sections (A, B, and C), though now in 2/2 rather than 4/4. ‘Seid umschlungen’ is now heard (for the first time) in a duple metric context; in the duple 6/4 of the double fugue the aural effect was still that of its initial 3/2 presentation. And, in the final cadential approach (at Maestoso in bar 916) Beethoven interjects a passage in 3/4, which has not been heard since the opening bass recitative, while fragments of A (‘Tochter aus Elysium’ and ‘Freude, schöner Götterfunken!’) are presented as vibrantly
triumphant dotted quaver-semiquaver rhythms. (Note that the brief orchestral coda—
*Prestissimo*, bars 920-40—returns to the 2/2 metre of the section initiated in bar 851.)

The choral finale offers a continuous juxtaposition of duple and triple time
signatures in contradiction with a metrically consistent text that seems most suited to a
consistent duple setting. The numerous aforementioned tempo changes characterise the
succession of text sections, however, varying degrees of rhythmic momentum and
cessation delineate the linear succession of musical and textual ideas, and ultimately,
their synthesis. Notably, Beethoven utilises rhythmic augmentation (and tempo
interruptions) for points of structural (and semantic) relevance, particularly in
conjunction with references to God or to the ‘lieber Vater’, and for the phrase ‘überm Sternenzelt’ (while he also utilises 3/2 and 6/4 in association with these theologically-
charged lines of text).

One additional key phrase—‘alle Menschen’—likewise undergoes a significant
metric alteration throughout the movement: recall the syncopated emphasis of ‘Alle’ in
bars 252 and 260 and in bar 566 within the 6/8 context; in the latter, the word
‘Menschen’ falls on a downbeat, though the primary emphasis is still on the syncopated
entrance of ‘Alle’ as tied over the bar line.

**Example 3.38—Symphony No. 9 (‘Choral Finale’), bars 563-70 [SATB chorus]**

With the return of A (in combination with E) the last four lines (of A) are omitted, so
there is in this instance no re-statement of ‘Alle Menschen’. Subsequently, however,
these words finally reappear in bar 806, now dramatically reconfigured in terms of their
metric placement (and with ‘Menschen’ strongly emphasised on a downbeat, and with a
*fortissimo* dynamic in the chorus as the soloists fall silent). In this context, ‘Alle’ is still
syncopated (now with a dotted crotchet-quaver rhythm) after which the word
‘Menschen’ is reiterated on four consecutive downbeats in bars 807-10 (and on five
consecutive downbeats in bars 828-33 as the solo voices adopt the material). (See
Example 3.39 below.)
Ultimately, the choral Lied presented in the opening section gives way to a brief tenor aria-like section, after which expansive homophonic textures are juxtaposed with rapid, imitative and fugal writing in the closing section, thereby creating the movement’s teleological trajectory from simplicity towards increasing rhythmic (and textural) complexity. Obviously, Beethoven’s setting of the first three stanzas most literally reflects the inherent rhythmic and metric attributes of Schiller’s text, whereas the subsequent sections—due to tempo shifts, changes in scoring and rhetorical emphasis, and at a fundamental level, the shifts in metric emphasis—derive their rhythmic and metric character from the text and its semantic content, while simultaneously deviating considerably from a direct reproduction of the text at solely a metric level. It is evident that metre, tempo, and rhythmic character are consciously exploited so as to define the choral finale’s sectional delineation and trajectory toward (in a narrative sense) Beethoven’s desired unification of two textual ideals.

3.6—Conclusions

All of the works discussed above reflect Beethoven’s response (at some level) to the inherent metric patterns of his source texts, while many also demonstrate varying degrees of deviation or metric manipulation to enhance musically the relative emphasis of individual words or phrases within a metric context. Aside from passing comments by
Boettcher, the successes of Beethoven’s text declamation are rarely emphasised, while commentators such as Reid more eagerly point to the apparent flaws in his reflection of verbal rhythms. As clearly demonstrated in the analyses above, Beethoven paid great attention not only to the necessity for fundamental metric derivation, but also the rhythmic deviation necessary to draw out the rhythmic and semantic hierarchies of each text: recall the less-apparent metric contours of both the strophic Der Liebende, the varied-strophic ‘Auf dem Hügel’, and the through-composed An die Hoffnung (Op. 94).

Furthermore, the sketches for works such as Meeresstille or An die Hoffnung (Op. 32), the numerous unfinished song sketches listed in Appendix 2, and the multiple settings of a text such as Goethe’s Sehnsucht (WoO 134) all contradict prevailing attitudes that Beethoven simply struggled with text setting; rather, these document his efforts to delve deeply into the rhythmic and metric level of musical-textual interaction, utilising metric character and several levels of rhythmic emphasis to reflect the rhythmic (and often semantic) attributes of a text. As the settings of Sehnsucht and An die Hoffnung indicate, Beethoven isolated very different metric solutions within alternative structural parameters. And, as illustrated by the discussion of An die ferne Geliebte, such solutions are often far more subtly nuanced than what is immediately apparent in isolating a correspondence or discrepancy between the poetic and musical metres in a work; the varied-strophic confines of ‘Auf dem Hügel’, for instance, allowed that Beethoven attend to each word—and in musical terms, to each melodic contour, each subtle change in duration, each melisma or chromatic inflection—so that such rhythmic subtlety offers both localised text comprehension and broader structural (or narrative) significance.

As this and other multi-sectional or multi-movement works demonstrate, metric contrast remains a central concern for Beethoven as a vocal composer (much as it does within large-scale instrumental structures). From the conceptual metric dichotomy forged in his setting of Meeresstille und glückliche Fahrt—to the dramatic immediacy and linearity produced within a solo work such as Florestan’s recitative and aria—metric, rhythmic, and temporal contrast serve as vital expressive tools for Beethoven in conveying such texts (albeit within very different genres and structures). The intensity of metric contrast is pushed to an extreme in a work such as the Ninth Symphony, where the regularity of Schiller’s text is reflected initially in literal musical terms, after which metric and rhythmic transformation contribute to the work’s developmental processes; derivation, deviation, and remarkable manipulation all coexist within Beethoven’s complex musical structure and process of narrative textual synthesis.
Of course, the majority of the texts mentioned above are metrically consistent, and any subtle irregularities are typically accommodated within varied-strophic and through-composed settings. Aside from the aforementioned mass texts or 'Joseph' cantata, Beethoven also set a few texts that are devoid of metric structure, rhyme scheme, or syllabic regularity. Despite a complete lack of metric structure in the text, it is obvious that a composer working around the turn of the nineteenth century would likely seek to superimpose some degree of metric uniformity through the musical setting (with the possible exception of metrically-flexible passages of recitative). Texts for choral works (and in some instances, sections of dramatic works) more often exhibit metric irregularity and/or diversity. Nevertheless, as illustrated above, Beethoven's two mass settings reflect the creation of clear metric structures for these texts, and it is apparent that (textual) metric irregularities are not immediately apparent within such extended structures, wherein pervasive repetition, melisma, elongation, and rhythmic variation greatly reduce the audibility of the text’s original structure (whether metrically patterned or entirely free).

The absence of poetic metre seems more relevant within the narrow confines of solo song. However, it is apparent that music can compensate for extensive textual irregularities, effectively superimposing a metric structure onto a text, either establishing a sense of metric regularity where one is absent, or perhaps even overriding inherent metric patterns. It is relevant to note that the majority of completely irregular song texts—including *Der arme Componist*, *Der edle Mensch*, *Die laute Klage*, *Die frühen Gräber*, *Erlkönig*, and *Gesang der Geister über den Wesern*—remained in various stages of the sketch process: see Appendix 4. Such texts were set, however, by subsequent composers, most notably by Schubert, who not only came to terms with Goethe’s *Erlkönig* and *Gesang der Geister*, but also *Die frühen Gräber* and other highly irregular texts of Klopstock. If anything, this reinforces the concept that Beethoven was quite aware of the implications of poetic metre—in contrast with Reid’s assessment—but that while he was capable of accommodating considerable metric irregularities, he was hesitant when entirely irregular song texts were under consideration.

As demonstrated in the analyses above, the relationship between textual and musical metre is profoundly complex, with numerous factors (both textual and musical) potentially affecting the outcomes in a musical setting. It is important to bear in mind—despite critical comments by Reid or others—that Beethoven was fully aware of the technical aspects of poetic metre. Aside from a few scattered comments or scansion
markings in his letters or *Tagebuch*—Beethoven’s vocal works (and their sketches) unequivocally demonstrate his efforts to manipulate metre and rhythm in response to selected texts. Furthermore, these efforts are evident across all of the solo, choral, and dramatic genres, and are reflected not only in his late-period vocal works, but also in many works from the early 1790s.

While there seemingly was not a direct correlation between each poetic metre and a single ‘solution’ in the form of a corresponding time signature, an awareness of poetic metre guided Beethoven’s compositional choices for accommodating rhythm and for capturing contrast or enhancing character; but, his choices were not constrained by the ‘demands’ of poetic metre, as a metre such as iambic or trochaic tetrameter served as the basis for musical settings in numerous metric guises (including 4/4, 2/4, 3/4, 6/8, and 2/2). Beethoven completed works (or at least attempted sketches) of nearly all possible metric combinations, and as Appendix 4 demonstrates, he did not shy away from unusual metres such as trochaic pentameter (*An Laura* and *Mollys Abschied*), iambic dimeter (*Andenken*), or dactylic hexameter (*Der Gesang der Nachtigall*), despite the fact that dimeter or hexameter lines present specific challenges in order to construct symmetrical phrase lengths from very long or very short poetic lines.

While Beethoven did not favour particular time signatures in response to poetic metres, he nevertheless sought to emphasise metric continuity over irregularity. In fact, many types of metric and syllabic irregularity are evident in his selected texts, including everything from the subtest metric shift (as discussed above in *Das Liedchen von der Ruhe*) to the pervasive alternation between contrasting metric patterns or poetic lines of diverse lengths. Beethoven carefully manipulated the metric and rhythmic features in setting these texts to reduce the audibility of such irregularities; presumably his interest in a text and its topic outweighed any difficulties that would arise from such irregularities. (Boettcher suggests that the conciseness of the ‘rational word stress’ and the fundamental ‘affinity with a prose style’ surely must make such texts seem entirely unsuitable as song texts; in spite of such problematic metric structures, he acknowledges that many of these texts nevertheless strongly appealed to Beethoven.312) While some remained as fragmentary sketches, others were manipulated to compensate for such irregularities, as Beethoven sought perhaps unconventional musical solutions; also, many are through-composed settings, either due to the brevity of the text (as with *Resignation*), or due to the length and complexity of successive ideas (as in *Der Wachtelschlag*).

312 Boettcher, 49.
One cannot conclude that all of Beethoven’s vocal works demonstrate a complete rhythmic-melodic derivation from their source texts; rather, the analyses above illustrate how carefully Beethoven accommodated his selected texts—whether regular or irregular—with varying degrees of metric and rhythmic reflection of each poem and its metric structure. Also, he frequently produced metric dissonance for expressive effect: recall the use of 3/4 for such duple texts as *An die Hoffnung* or ‘Auf dem Hügel’, in which a triple musical-metric context—combined with metric foreshortening—allows that he restricts the resulting downbeat emphasis to very specific words within the text. Other types of rhythmic deviation—such as melisma or elongation—are found prevalently in the overtly more virtuosic context of arias or choral works. Within the majority of solo songs, however, Beethoven utilises these disruptions more selectively for specific effect, at times a necessary addition that facilitates the construction of matching phrase structures for uneven poetic lines, and in other instances, more subtly to enhance the natural speech-like contours of particular words or vowel combinations.

As suggested above, ‘Poetic and musical rhythms of course do not always align.’ Although true, it is apparent that they do run a parallel course throughout a musical work, and certainly an assessment of the relationship between them illuminates how Beethoven perceived the expressive relevance of metre and rhythm: poetic and musical metre must necessarily work in conjunction within the confines of a vocal work. Thus, derivation and deviation cannot be viewed as absolutes, but rather as interrelated compositional processes wherein one aspect of metric deviation may reflect Beethoven’s efforts to derive rhythmic groups or entire metric phrase structures from a text’s individual syntactic or semantic units, which may not correspond precisely with a pervasive poetic metre. By extension, Beethoven often utilised (or at least sketched) unexpected time signatures, thereby creating a degree of metric dissonance between a text and its musical setting, in order to enhance the element of metric contrast between (and further characterise) two adjacent sections or movements: recall *Meeresstille* or the succession of time signatures in *An die ferne Geliebte* or the Ninth Symphony.

Musical metre and rhythmic patterns provide the necessary framework within which a text is communicated and perceived, and ultimately, Beethoven manipulates numerous aspects of musical metre in response to his selected texts, thereby controlling the musical character, the sense of pacing, and the metric or declamatory emphasis, while simultaneously creating (or as Boettcher implies, passively allowing for) the best

313 Malin, xii.
possible rhythmic inflection of each successive word, phrase, or stanza. Although at
times arguably entirely divorced from semantic meaning, metre and rhythm are
nevertheless the building blocks of both textual and musical structure. In the vocal
works of Beethoven these reflect a fundamental means by which he controls and
manipulates the expressive declamation of a text, its ideas, and its imagery, as filtered
through the compositional lens of his own metric and musical interpretation.
Chapter 4: Musical Rhetoric and Aspects of Textual Meaning

Although one need not presume that music is identical to language in its use of signs, one should be wary of denying music the symbolic capacity for a comparably wide range of expressive (not referential) possibilities.\(^{314}\)

4.1—Introduction

In examining a work—even a seemingly simplistic strophic song such as *Das Blümchen Wunderhold*—one must consider how the text’s meaning is potentially being conveyed through aspects of musical rhetoric. As Reid writes, ‘Beethoven’s setting is deliberately simple’, and he ‘seems to be stripping his music of all superfluous decoration. . . [while the] naive outline of the melody, where intervals of a third predominate, is redolent of folksong’.\(^{315}\) Does the presence of such self-conscious musical simplicity (on the song’s ‘surface’) or the adherence to narrow formal confines entirely negate the possibility of the musical reflection of meaning? Seemingly, Beethoven’s setting—with its sparse texture, overtly simplistic accompaniment, unadorned diatonic melodic lines unfolding in uniform quaver rhythms, and complete lack of text repetition, melismatic inflection, or other rhythmic or melodic manipulation—consists of nothing more than the melodic delivery of a poetic text supported by a neutral musical framework designed to communicate as passively as possible the poem’s ‘content’ or meaning. (See Example 4.1 below.)

Beethoven’s treatment of Bürger’s 12-stanza poem reflects the conventions and preferences for a Herderian folksong setting that were prevalent during the latter half of the eighteenth century.\(^{316}\) Even the limited rhythmic vocabulary—which effectively reflects Bürger’s alternating lines of iambic tetrameter and trimeter—suggests no apparent emphasis or de-emphasis of individual words or phrases, nor by extension, the ideas and images conveyed therein. Although the rhetoric of Beethoven’s setting is devoid of overt pictorial figuration or other concrete associative points of intersection with Bürger’s text, other levels of meaning are conceivably involved beyond the literal or depictive representation of imagery. At the affective level, for instance, one might question: is the song’s G-major tonality—and its pervasive adherence to diatonic harmonies—indicative of the gentle pastoral tone of the text, located (at least in the first stanza) in a quiet valley wherein this little flower grows?

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315 Reid, 87.
316 See Brown, ‘In the Beginning was Poetry’, in *The Cambridge Companion to the Lied*, 15-24 for a discussion of the poetic and musical developments associated with Herder (in relation to the theories of Johann Christoph Gottsched and his disciple Johann Adolph Scheibe in the preceding decades).
Es blüht ein Blümchen irgendwo
There blooms a little flower somewhere

In einem stillen Tal.
In a quiet valley.

Das schmeichelt Aug' und Herz so froh
It pleases the eye and the heart

Wie Abendsonnenstrahl.
Like the rays of the setting sun.

Das ist viel köstlicher als Gold,
It is more precious than gold,

Als Perl' und Diamant.
Than pearls or diamonds.

Drum wird es ‘Blümchen Wunderhold’
And therefore it is justifiably named

Mit gutem Fug genannt.
‘the little wondrous-fair flower’.

Example 4.1—Das Blümchen Wunderhold, bars 1-20

Andante

Herz so froh wie A-bend-som-nen-strahl
Das ist viel köst-li-cher als Gold, als Perl' und Di-a-

Drum wird es „Blüm-chen Wunder-der-hold“ mit gä-
tem Fug ge-

nunt.

nonn.
As characterised by Ellison, the key of G major is in affective terms ‘calm and gentle, a pastoral key’, a definition closely aligned with numerous theoretical writings available during Beethoven’s lifetime: for instance, Schubart’s *Ideen zu einer Ästhetik der Tonkunst*—which Beethoven owned—describes G major as ‘rustic, idyllic and lyrical, calm, gentle, peaceful, gratitude for true friendship and faithful love’.

Are there other ways in which Beethoven’s music enhances the general tone of the poem through the affective characterisation of its topical content? Does the *sempre piano* dynamic indication in bar 1 respond to the first couplet’s reference to the ‘quiet valley’—while the melodic descent of the opening four bars arguably corresponds with this spatial designation? (Furthermore, there are no dynamic changes or inflections to cue points of greater or lesser intensity, and only in the postlude does Beethoven reduce the dynamic level to a *pianissimo*.) In conjunction, the sparse piano accompaniment (given greater transparency through subtle articulative nuances) moving in unison with the voice seemingly captures the delicate tone of the intimate confession about the power (stanza 2: ‘meines Blümchens Kraft’) that this little flower holds over the poet. The *Andante* tempo is certainly suitable for a direct, declamatory delivery of the text, while it sustains the mood and atmospheric tone throughout the song. Although none of the musical rhetoric employed in this setting directly reinforces or depicts the poem’s imagery at a local level, it is nevertheless apparent that several of Beethoven’s musical decisions—including tonality, tempo, figuration, texture, and dynamic—correspond with the pervasive character and affective tone of the text.

As this suggests, even a ‘restrictive’ strophic setting may reflect points of intersection between a text and a music setting. This relationship is arguably intensified within the stylistically and formally flexible parameters of through-composed composition (when compared with the inherent limitations of the strophic or even varied-strophic setting). Formal flexibility would allow that Beethoven respond not only to a text’s mood or affective character, but also allow for the musical response to localised word meanings and imagery potentially within all stanzas of a poem. (Also, one might anticipate that Beethoven could effectively respond to text meaning within large-scale multi-movement works through text repetition, rhythmic and melodic

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318 Ibid. See also 52-64 (‘Writers of Treatises Beethoven is Known to Have Used’), in which Ellison comprehensively accounts for Beethoven’s confirmed contact with the theoretical writings not only of Schubart and Mattheson, but also the varying degrees of direct and indirect contact with treatises of Kirnberger, Sulzer, Vogler, Ribbeck, Kellner, Knecht, and Galeazzi.
manipulation, melismatic nuance, elongation, varied accompanimental figuration, greater tonal diversity, and so forth.)

It is also obvious that a text—even when viewed independently from a musical setting—will contain multiple layers of imagery and meaning both literal and metaphorical, while the atmospheric tone of the language may further shape the way such content is perceived. Arguably, the assessment of text meaning becomes increasingly complex within the context of a musical setting, wherein numerous levels of textual and musical discourse may or may not always correspond in order to sustain a single set of meanings. (Recall Agawu’s assessment, as cited in Chapter 1, that in addition to ‘text’ and ‘music’ there is produced in a musical setting a third entity that both overlaps with and functions expressively independent from these components, in essence, the ‘song’.)

Thus, it is to be expected that a vocal composer may utilise (either independently or in combination) numerous rhetorical means to depict, to enhance, or to offer metaphoric or associative commentary upon a text.

What remains to be ascertained, however, are the varying degrees of intersection or involvement between a text and its musical setting. As implied above, various types of musical rhetoric may reflect Beethoven’s response to affective, descriptive, symbolic, or even structural (and narrative) aspects of meaning. How does musical rhetoric function to augment, enhance, or focus the perception of discrete aspects of a text? To what degree do such points of musical-textual intersection appear in isolation, or to what degree do they potentially pervade a setting? And how does Beethoven’s musical reflection of meaning in his vocal works illustrate the way in which he is ‘reading’ the semantic content of his source texts? In order to address these questions, two specific aspects of meaning are examined. First, the issue of tonality is explored to determine how it shapes a work’s affective tone in response to the pervasive imagery, mood, or atmosphere of a text (4.2). The next section investigates how Beethoven’s musical rhetoric—whether rhythmic, melodic, accompanimental, registral, textural, dynamic, and so forth—responds to localised meanings in a text, as he captures or depicts selected imagery in concrete musical terms (4.3).

**4.2—**Tonality and Affective Meaning(s)

As suggested above, texts contain multiple layers of meaning to which a composer may selectively respond. Once transformed into a vocal work, the perception of the pervasive tone of a text—one layer of the text’s inclusive meanings—will be to a large part governed by the musical atmosphere and character. Such atmospheric
qualities are arguably communicated or enhanced through the manipulation of such musical features as accompanimental sonority (and temporal character)—and by extension, the degree of uniformity or contrast therein—and by the affective properties conveyed through the use of a particular key or keys in relation to the text content. As Cooper has observed,

When Beethoven began composing new work he generally began not with melody but with decisions on the type of work and the key. This is not to say that he did not sometimes sketch isolated melodic ideas which might later form the basis for finished works, but this was not his normal starting-point. He normally began by deciding whether the next work would be, say, a sonata, a quartet, or a symphony, and by deciding on its key and character.319

It is likely that Beethoven would also decide on the most appropriate musical context (and genre) for a given text, whether solo or choral, strophic or through-composed, and so forth. That said, Beethoven occasionally altered his original conception of a text: consider the sketches for ‘vier männliche Stimmen’ of Der freie Mann in the ‘Kafka Miscellany’,320 or the settings of Matthiisson’s Opferlied for different combinations of solo and choral voices with varied accompanimental forces, or perhaps more surprisingly, a late-1816 sketch for Resignation located in Berlin (SPK: Aut.11/1, Bia 669) that is marked ‘mit vier Stimmen’. As Reid notes, it ‘is astonishing that the composer should once have considered setting a text of such intimate personal significance as anything other than a Lied for solo voice and piano’.321

While the final setting of Resignation is in D major, Beethoven’s sketches for the four-voice setting are in G major. In contrast, despite considerable alterations to scoring and instrumentation, all of the settings of Opferlied—including Hess 145 (1794-95) and WoO 126 (1798) for solo voice and piano; the version for three solo voices, choir, and chamber orchestra (1822); and the final version for soprano solo, choir and full orchestra, Op. 121b (1824)—retain the E-major tonality. This begs the question: to what degree does tonality reflect Beethoven’s response to a text and its affective content? And if tonality is typically decided quite early in the compositional process, then how often does Beethoven consider more than one possible key for a text, or potentially change his mind as to the most appropriate tonality for a work? Can we—as Boettcher has suggested—accept the view that (for Beethoven) tonality ‘has a precondition [Voraussetzung] and that particular keys or tonal treatment may serve to produce definite affects’, and that individual keys may have a specific expressive

319 Cooper, Beethoven and the Creative Process, 120.
321 Reid, 239.
function of ‘delineating separate aspects of emotional content [Empfindungsgehalte] from each other and thereby single out their diversity or variety’?

While there is arguably sufficient evident to suggest that Beethoven employed specific tonalities for their affective qualities—as argued by Boettcher and Paul Ellison, and which is addressed further below—he left little in the way of direct evidence as to his opinions about the affective meanings of individual keys. Aside from writing ‘h moll schwarze Tonart’ on the manuscript for the Cello Sonata in D major, Op. 102, No. 2 in 1815—and adding an oblique indication ‘Throughout the subject must be treated in a pastoral vein’ alongside a three-bar sketch in F major (for operatic settings of Bacchus or Romulus und Remus)—Beethoven left only one concrete comment as to the affective quality of a key. In response to George Thomson’s request that he prepare a setting of the melody to ‘Judy, Lovely, Matchless Creature’—which Thomson had written out in A-flat major with the indication of ‘Amoroso’—Beethoven replied that A-flat is a more ‘Barbaresco’ key, and he transposed the melody to B-flat major for his setting. Thus, Beethoven ‘is known to have been very sensitive to the characters of different keys, but this is almost the only instance where he made a specific and reliably documented comment on the subject’.

Ellison recounts several second-hand and/or unsubstantiated accounts originating from Ludwig Nohl and Anton Schindler regarding Beethoven’s views on transposition and the affective quality of keys; as Schindler wrote, for instance, Beethoven allegedly stated that ‘To deny without reason the special character of the different keys was to Beethoven like denying the effect of the sun and the moon on the ebb and flow of the tides’, while later asserting that ‘You say it doesn’t matter whether a

322 Boettcher, 122-23.
323 Cooper has written extensively about Beethoven’s use of keys, particularly within large-scale or multi-movement works such as Fidelio and Christus am Ölberge: see Beethoven (135-46, 160-65, and so forth). See also Tusa, ‘Music as Drama: Structure, Style, and Process in Fidelio’, in Ludwig van Beethoven: Fidelio, 101-31, for a discussion of tonal symbolism and structure in the opera. Two studies address the issue of Beethoven’s use of tonality with regard to the solo songs: Boettcher’s Beethoven als Liederkomponist (particularly ‘Die Wahl der Tonarten’, p. 122-38) and Ellison’s The Key to Beethoven: Connecting Tonality and Meaning in His Music. While Boettcher offers a detailed account of Beethoven’s use of individual keys—emphasising in particular the different roles that major and minor modes play—his assessment considers the use of keys in the songs fundamentally in relation to the use of keys in instrumental slow movements. (See Boettcher, 124.) In contrast, Ellison’s study consists of a comprehensive account of every major and minor key, grounding their comparative affective meanings in conjunction with the theoretical writings of the eighteenth and early nineteenth century (a small percentage of which Beethoven owned or which he likely encountered).
324 Ellison, 49. Regarding the F-major sketch, Ellison comments: ‘Beethoven does not here directly describe F major as being a pastoral key. Rather he composes in F major, and states that the sketch should continue in a pastoral style, thus strongly hinting at the connection’.
325 Cooper, Beethoven, 238. See EA-405, in which Beethoven wrote: ‘Vous l’avez écrit en [four flats] mais comme ce ton n’a paru peut naturel, et si peu analogue à l’inscription Amoros, qu’au contraire il le changerait en Barbaresco, je l’ai traité dans le ton lui convenant’. 
song is in F minor, E minor, or G minor; I call that as nonsensical as saying that two times two are five'.\textsuperscript{326} Of course, Beethoven’s comments stand (at times) in opposition to his actual compositional practice. In addition to the previously-mentioned sketches for Resignation in G major (as opposed to the completed version in D major), one might consider the sketches for Goethe’s poem ‘Heidenröslein’ that were produced between 1796 and 1822. These include:

1. a sketch from 1796 (SV 231) in B minor;
2. additional sketches on BN: Ms. 79 (possibly) in E minor;
3. a sketch of 1818 (SV 275) in Vienna in G major;
4. a sketch of 1820 (SV 293) in Vienna (the longest sketch) in A minor;
5. further fragments from 1822 (SV 14) in Berlin in G major and possibly B minor.\textsuperscript{327}

Thus, Beethoven at times considered multiple possibilities for a text, or altered his original conception prior to the work’s publication. However, such apparent indecisiveness does not necessarily preclude the possibility that Beethoven’s choice of tonality was guided by a desire to capture the affective quality of a selected text. As Cooper indicates,

Vacillation over choice of key seems to have been more common in vocal music. . . . Whereas in instrumental music the key was one of the main generating factors for the whole work, in vocal music the starting-point was not the key but the text to be set. Beethoven apparently had very definite, albeit rather indefinable, feelings about each key, regarding each as having a completely independent character made up of a number of different elements, so that the twenty-four resulting key characters were almost as distinct as the characters of twenty-four different people.\textsuperscript{328}

Ellison’s comprehensive study of affective tonality in Beethoven’s vocal works, however, predominantly directs the focus away from the possible implications of his consideration of different keys for individual works, and he specifies that ‘Incomplete songs or songs extant only in sketches will not be considered’.\textsuperscript{329} One exception is Ellison’s comments regarding Beethoven’s decision to shift the original E-flat tonality of Sehnsucht (Reissig) up a semitone to E major, and he argues that the latter ‘is a key Beethoven often reserves for invoking gentle night, as a metaphor for sleep (or sometimes death)”; furthermore, as Beethoven ‘continued to work on sketching this song it must have become clear to him that this second choice of tonality was a far closer match to the sentiment of the text’.\textsuperscript{330} (Boettcher also observes this significant

\textsuperscript{327} Reid, 178-80.
\textsuperscript{328} Cooper, Beethoven and the Creative Process, 123.
\textsuperscript{329} Ellison, 155 (fn.1).
\textsuperscript{330} Ibid., 185.
tonal alteration, noting that Beethoven likewise sketched *Wonne der Wehmut* in E-flat before settling on E major as the final choice.\[^{331}\] In such instances, a subtle change of key would considerably alter the underlying affective property (and thus meaning) of the tonality in relation to the text.

We must pause to ask: what are the affective tonal associations for individual keys, and by extension, to what theoretical traditions was Beethoven responding? While Beethoven never clearly defined his own conception of tonal affect, one may accept—as Boettcher has indicated—that Beethoven’s songs and other vocal works reflect established tonal associations [Tonartencharakteristik] as defined by such eighteenth-century theorists as Schubart, Mattheson, Mizler, Kirnberger, Quantz, Sulzer, Koch, and Heinse.\[^{332}\] Ellison reiterates that

> [Beethoven] acquainted himself with many of the major treatises current at that time, and in doing so became thoroughly familiar with the theoretical background to the psyches of the keys. A clear path can be traced of his exposure to and assimilation of the use of affective tonality.\[^{333}\]

While it is not known with which of the numerous treatises Beethoven had direct contact—Ellison examines the primary candidates in considerable detail in his study\[^{334}\]—it is known that Beethoven owned a copy of Schubart’s *Ideen zu einer Ästhetik der Tonkunst* and Mattheson’s *Der vollkommene Capellmeister*.\[^{335}\]

In order to demonstrate the frequency with which Beethoven exploited the affective quality of a work’s tonality in relation to text content, Ellison compiles a substantial quantity of theoretical writings about all 24 keys, thereby demonstrating that certain similarities and conventions were prevalent throughout the eighteenth century and into the early nineteenth century. Ellison argues convincingly that affective tonality was important to Beethoven, even if such meanings gradually became less apparent (or less often compositionally acknowledged) throughout the nineteenth century. Chapters 2 and 3 of Ellison’s thesis—‘Keys and Their Meaning for Beethoven’ and ‘The Songs: Affective Implications of Primary Tonality’—are particularly convincing as they are framed within the historically informed context of the period and supported by a comprehensive catalogue of theorists’ writings; that said, there are numerous subtle differences and deviations apparent in these descriptions, and furthermore, the act of translation has possibly further obscured the original meanings of what are in essence

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331 Boettcher, 124.
332 Boettcher, (‘Die Wahl der Tonarten’), 122-38.
333 Ellison, 68.
334 See Ellison, 52-69 for the discussion of this.
335 While the latter only briefly addresses the issue of key character, Ellison also cites Mattheson’s earlier treatise *Das neu-eröffnete Orchestre*, to which Beethoven may have had access, and which was ‘extremely influential on the ensuing generation of writers’. *Ibid.*, 52.
highly subjective descriptions of keys documented at a time when instruments and
tuning were considerably less uniform than they are today. By extension, the affective
reinforcement of one aspect of a text’s meaning may require the disregard or
minimisation of other aspects of the text. As Cooper suggests,

The difficulty about vocal music, however, was that the character of a text did not always exactly
match any of the characters of the keys, hence just as the producer of a play might find that
none of his actors was entirely suited to a particular role, so Beethoven might find difficulty in
‘casting’ his text to an appropriate key.336

Thus, in some instances the choice of key seems not to have been pre-determined, or at
least not to have been immediately apparent to Beethoven in all cases when setting a
particular text.

Given the numerous meanings associated with most keys, Ellison proposes a
system that utilises multiple praxes, thereby compensating for descriptive variants or
possible points of more blatant discrepancy. He suggests that the descriptions ‘should
not in any way be seen as being in conflict with one another, but rather perceived as
two established meanings in their own right, almost as if they are separate keys in
themselves’.337 As Ellison demonstrates, there are—despite occasional variant
accounts—clear trends reflected in the theoretical writings of the period. Let us return
once again to the issue of Beethoven’s alteration of the setting of Sehnsucht from E-flat
major to E major in relation to such affective praxes.

Ellison proposes three praxes for the key of E-flat. The first is characterised as
‘majestic, heroic, solemn’, for which Ellison cites Des Kriegers Abschied, and instrumental
works such as the first movements of the fifth piano concerto (‘Emperor’) and the third
symphony (‘Eroica’).338 By contrast, the second praxis is characterised as the key of ‘love
and devotion, the Trinity: symbolized by the three flats of the key’; Ellison lists such
vocal works as An Laura, Gottes Macht und Vorsehung, Maigesang, and Merkenstein (WoO
144), as well as several slow movements from sonatas, concerti, and quartets.339 The
third praxis differs considerably, as it reflects the ‘sogno [dream] tradition, unhappy love,
sleep, night, darkness, shadow key to the first praxis of C minor’; works include the first

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336 Cooper, *Beethoven and the Creative Process*, 123. Cooper suggests also that it was this indeterminacy that
‘sometimes led to changes of mind about which key to use, even at a surprisingly late stage of
composition’.

337 Ellison, 78. For a complete account of all 24 major and minor keys—with a list of descriptions by all
relevant theorists and supporting lists of works by Beethoven and other composers—see ‘Affective
Qualities in Keys in Beethoven’s Music’, pages 79-138. Ellison includes a brief summary—’Synopsis of
Beethoven’s Usage of Key Characteristics’—on pages 138-140.

338 Ibid., 97-98. Ellison cites 14 theorists, ranging from Mattheson’s 1719 description of E-flat as
‘beautiful, majestic, honest’, to Czerny’s 1839 account of it as ‘noble, heroic’.

339 Ibid., 98-100. This praxis corresponds particularly well with Schubart’s description of E-flat as
reflecting ‘love, of devotion, intimate conversation with God’. 
and last songs of An die ferne Geliebte, An die Hoffnung (Op. 32), La tiranna, Als die Geliebte sich trennen wollte, and the aria section (‘Per pietà non dirmi addio’) from Ah! perfido.\textsuperscript{340}

For E major, Ellison likewise proposes three praxes. The first is described as ‘wild, fiery passion, brilliant’, as reflected in Beethoven’s setting of Ein Selbstgespräch and Leonore’s aria ‘Ich folg’ dem innern Triebe’.\textsuperscript{341} The second praxis is described as the key of ‘love, sometimes hopeless, sometimes tender’, as utilised in Wonne der Wehmut, Bitten, the duet Odi l’aura che doce sospiro, the settings of Opferlied (including the solo version WoO 126 and the choral version Op. 121b), and the ‘Christe’ section of the Mass in C.\textsuperscript{342} (One might question the choice to include Opferlied in this praxis, particularly given Beethoven’s indication of ‘feierlich’ in the early version, which may seem more indicative of the first praxis of E major.) The third praxis of E major corresponds with its relative minor key of C-sharp, embodying ‘the invocation of gentle night, often as a metaphor for death, shadow key to C-sharp minor’; works reflecting this praxis include Abendlied unterm gestirnten Himmel, Elegischer Gesang, Klage, Sehnsucht (WoO 146), various instrumental slow movements.\textsuperscript{343}

Given these six distinct praxes of E-flat and E major, was Beethoven’s choice to alter the tonality of his setting of Sehnsucht motivated by a desire to capture more strongly the affective quality of the text? While maintaining that E major is better suited to Reissig’s poem, Ellison also argues against the affective qualities that E-flat major would bring to the setting: ‘E-flat major’, he maintains, ‘can be either the key of love and devotion, most often with a religious significance, or of unhappy love in its sogno praxis, and obviously neither is the case here’.\textsuperscript{344} In addition to ‘evoking gentle night’, E major also projects ‘feelings of warmth and love’, and it is thus that the altered tonality acts ‘as a dual symbol, conveying the layered meaning of both praxes’.\textsuperscript{345} Thus it is

\textsuperscript{340} Ibid., 100-01. In contrast with his previous description, Mattheson describes this aspect of E-flat as reflecting that which is ‘pathetic, serious, plaintive’.

\textsuperscript{341} Ibid., 102-03. The theorists vary considerably with regard to this praxis, with Mattheson (1713) describing it as ‘biting, severing, penetrating’, whereas Kirnberger (1771) suggests the key’s ‘roughness, wildness’, while Schubart (ca. 1784) indicates that it is ‘noisy shouts of joy, laughing pleasure and not yet complete, full delight’; while the designation ‘fire’ is given by several theorists—including Vogler (1779), Knecht (1792), Schrader (1827), Weikert (1827), and Hand (1837)—other indications range from ‘hard’ (Ribbeck, 1783), to ‘very penetrating’ (Vogler, 1812), to ‘screaming’ (Buhrlen, 1825), and even to ‘terror, horror, fire and wildness at fast tempos’ (Schrader, 1827).

\textsuperscript{342} Ibid., 103-04.

\textsuperscript{343} Ibid., 104-05. Curiously, Ellison lists Bitten in the third praxis (as well as the second praxis) of E major; while the final line of the fourth stanza makes reference to death—‘Vor dir im Tode finden’—it is more difficult the associate the rest of Gellert’s text with the imagery of night or death.

\textsuperscript{344} Ibid., 184.

\textsuperscript{345} Ibid., 185. Ellison also suggests that the inclusion of ‘Empfindung’ in the character indication suggests the second and third praxes of this key.
evident that Beethoven was sensitive to the affective qualities of a key in response to a text’s content and mood.

As such comparative descriptions demonstrate, there was much continuity among the writings of many theorists, particularly as these can be correlated to texted works. Conversely, as the third praxis of E-flat illustrates, the multiplicity of terms and qualifiers adds complexity to the task of identifying points of direct correspondence between a text and tonality. (Thus, as one starts down the slippery slope of semantic indeterminacy—or at least plurality of meaning—one runs the risk of relying too closely on the interpretive fluidity of language to prove a correlation.) One might question, for instance: are the first and last songs of An die ferne Geliebte truly suited solely to the third praxis of E-flat? While the opening poem’s preoccupation with spatial distance might be said to reflect the ‘unhappy love’ of the key’s second praxis, and one might consider that neither this (nor the closing text) reflects the third praxis’s aspects of ‘sleep’, ‘night’, or ‘darkness’ (particularly as the final song ends rather triumphantly, seemingly borrowing aspects of the first praxis of E-flat—a triumphant tone acknowledged by Nicolas Marston\textsuperscript{346}). It is nevertheless apparent that—for Beethoven—the selection of keys for their affective qualities was relevant, and to some degree a conscious response to at least some documented theoretical concepts about affective tonality.

4.2.1—Localised Harmonic Deviation: Expressive or Structural?

While it is apparent that tonality often had affective relevance for Beethoven, further issues arise concerning the relationship between tonality and text meaning. Does the principle of affective tonality extend to the local level—as Ellison argues—with nearly all harmonic changes selected for their affective reinforcement of individual lines, phrases, or even words within a text? Or, to what degree does Beethoven’s manipulation of tonality at the local level merely suggest his appropriation of Classical conventions, functional harmonic practices, and structural relationships?

Of course, structural functionality does not necessarily preclude the possibility that some localised tonal digressions may simultaneously have affective and structural significance. From a narrative perspective, it is arguable that tonal digressions at the local level may reinforce layers of meaning beyond that of the central affective mood. As Stuber suggests, Beethoven often exploits localised expressive tonal effects at ‘more conspicuous places’ such as the beginning of songs, to reinforce the climax of a crescendo, to enhance the element of surprise, or even as a means of producing a ‘tonal

\textsuperscript{346} Marston, ‘Voicing Beethoven’s Distant Beloved’, 144.
characterisation’ of aspects of a text. The issue of genre—and the corresponding scope for tonal change within a structural framework—is relevant. Recall the entirely diatonic setting of Das Blümchen Wunderbold, which, despite cadential motion toward the dominant (although not actually tonicised by way of secondary dominants, leading tones, or other chromatic reinforcement) otherwise sustains G major throughout.

By contrast, many of Beethoven’s through-composed songs represent the opposite extreme—particularly extended settings such as Adelaide and An die Hoffnung (Op. 94)—which utilise a wide range of keys often in quite close succession. Ellison maintains that Beethoven’s first setting of An die Hoffnung (Op. 32) demonstrates a specific use of E-flat major (‘in both its sogno and love praxes’), while internal modulations similarly have affective relevance. He cites, for instance, the affective modulation to C minor in bars 9-14 ‘as the sufferer’s pain is voiced: ‘der eine zarte Seele quält’ in stanza one’; by contrast, the subsequent shift to C major (bars 15-17) corresponds with the words ‘O Hoffnung! laß, durch dich emporgehoben’, and Hope ‘is characterized as being pure, innocent, almost unworldly in the first stanza’. Ellison suggests that the other stanzas fit less well with the affective tonal scheme, and thus ‘there is a strong likelihood that Beethoven did not intend the second and third stanzas of Tiedge’s poem to be sung here’. While C minor and (in particular) C major might stand out as deliberate affective digressions within the context of E-flat, one might also question whether the modulations to A-flat (bars 17-19) and B-flat (bars 22-26) are strictly affective, or instead reflect a structural reliance on closely-related sub-dominant and dominant keys—

<table>
<thead>
<tr>
<th>Bars</th>
<th>Tonality</th>
<th>Affect</th>
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</thead>
<tbody>
<tr>
<td>1-9</td>
<td>E-flat major</td>
<td>sogno, unhappy love</td>
</tr>
<tr>
<td>9-14</td>
<td>C minor</td>
<td>heartfelt yearning</td>
</tr>
<tr>
<td>15-17</td>
<td>C major</td>
<td>pure, innocent, unworldly</td>
</tr>
<tr>
<td>17-19</td>
<td>A-flat major</td>
<td>heavenly</td>
</tr>
<tr>
<td>20-21</td>
<td>E-flat major</td>
<td>love, devotion</td>
</tr>
<tr>
<td>22-26</td>
<td>B-flat major</td>
<td>kind, tender</td>
</tr>
<tr>
<td>27-33</td>
<td>E-flat major</td>
<td>love, devotion</td>
</tr>
</tbody>
</table>

—while the closing passage in E-flat (from bar 27) of course reflects the necessary return to the central tonic. As Boettcher has noted, in Beethoven’s songs ‘the
fundamental tonality is never “lost”, and the conclusion is never reached in a remote tonal area, as is encountered in many Romantic Lieder; thus, the relative major ‘stands as a boundary that Beethoven never exceeds’.

Beethoven ends nearly all song in the major mode, with several minor-key songs shifting to the parallel major at the end: recall Elegie auf den Tod eines Pudels and Sehnsucht (Goethe); Beethoven’s 1790 setting of Klage is an unusual setting in which the E-major tonality gives way to the parallel E minor in the latter half (discussed in Chapter 5).

Beethoven’s second setting of An die Hoffnung (Op. 94) is a unique exception, as the opening recitative starts in the unusual key of B-flat minor, while the aria begins and ends in G major (and deviates considerably through numerous contrasting key areas). Such tonal diversity is more common in Beethoven’s setting of large-scale arias or texts from dramatic contexts, a tonal flexibility that is not possible within the confines of a strophic setting: consider the unique tonal structure of the song pairing Senezger eines Ungeliebten—Gegenliebe, the opening recitative of which begins in C minor, before modulating to the relative major E-flat for the first slow aria, and finally to C major for Gegenliebe. (A similar tonal structure is evident in Florestan’s aria—‘Gott! welch Dunkel hier’—which begins in F minor, transitions to the relative A-flat major, and finally to F major for the closing Poco allegro section. The extensive aria of Leonore—‘Komm, Hoffnung, laß den letzten Stern’—retains E major for both the Adagio and the Allegro con brio sections, while the opening recitative begins in the remote key of G minor, and passes through A major and C major before finally arriving at E major for the aria.)

In comparison with the Op. 32 setting of An die Hoffnung (1804-05), the latter version (1815) demonstrates a significantly more adventurous use of harmony.

Table 4.2—Localised modulations in An die Hoffnung, Op. 94

<table>
<thead>
<tr>
<th>Bars</th>
<th>Tonality</th>
<th>Affect</th>
</tr>
</thead>
<tbody>
<tr>
<td>(recitative)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1-11</td>
<td>B-flat minor</td>
<td>pain, discontent</td>
</tr>
<tr>
<td>11-19</td>
<td>unstable</td>
<td>highly expressive</td>
</tr>
<tr>
<td>20-26</td>
<td>D major</td>
<td>triumph</td>
</tr>
<tr>
<td>(aria: A section)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27-39</td>
<td>G major</td>
<td>calm, gentle</td>
</tr>
<tr>
<td>39-41</td>
<td>C major</td>
<td>pure, innocent</td>
</tr>
<tr>
<td>41-46</td>
<td>G major</td>
<td>calm, gentle</td>
</tr>
<tr>
<td>(piano transition)</td>
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<td></td>
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</tbody>
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352 Boettcher, 125-26. Boettcher cites several songs by Reichardt and Schubert that do not end in tonic, but rather in subdominant, dominant, or even mediant keys.
353 Beethoven’s setting of the duet Ne’ giorni tuoi felici, WoO 93 likewise begins in E major and terminates in E minor, a modal change that is in direct response to the shifting moods of the text.
354 Derived from Ellison, 246.
<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>46-47</td>
<td>E-flat major</td>
<td>sogno, unhappy love</td>
</tr>
<tr>
<td>(aria: B section)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>48-49</td>
<td>E-flat major</td>
<td>sogno, unhappy love</td>
</tr>
<tr>
<td>50-51</td>
<td>B-flat minor</td>
<td>pain</td>
</tr>
<tr>
<td>51-52</td>
<td>F minor</td>
<td>extreme grief</td>
</tr>
<tr>
<td>52-53</td>
<td>C minor</td>
<td>languishing</td>
</tr>
<tr>
<td>53-54</td>
<td>C major</td>
<td>triumph, strength</td>
</tr>
<tr>
<td>55-56</td>
<td>G minor</td>
<td>discontent</td>
</tr>
<tr>
<td>57-62</td>
<td>D minor</td>
<td>rage</td>
</tr>
<tr>
<td>62</td>
<td>unstable</td>
<td>highly expressive</td>
</tr>
<tr>
<td>63-65</td>
<td>B major</td>
<td>heavenly vision</td>
</tr>
<tr>
<td>65-68</td>
<td>C major</td>
<td>triumph, celebration</td>
</tr>
<tr>
<td>69-71</td>
<td>G major</td>
<td>calm, satisfied passion</td>
</tr>
<tr>
<td>(reprise of aria: A section) [as in bars 29-46]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>72-88</td>
<td>G major</td>
<td>calm, satisfied passion</td>
</tr>
<tr>
<td>89</td>
<td>G major</td>
<td>calm, satisfied passion</td>
</tr>
</tbody>
</table>

As with the Op. 32 setting, Ellison argues that nearly all of the disparate tonal areas in the second setting indicate Beethoven’s use of affective tonality. While the immediate juxtaposition might isolate, emphasise or tonally colour individual lines, phrases, or stanzas of a text (and the imagery contained therein)—or even reinforce a sense of narrative trajectory—one must also examine the key relationships and structural considerations in the setting. This aspect of Ellison’s thesis is less convincing: while the expressive relevance of localised tonal changes (with regard to meaning) in the Op. 94 setting is in evidence to a degree, Ellison’s insistence on the primacy of affective modulations de-emphasises the relevance of Classical harmonic idioms and practices, wherein functionality remains strong and modulations typically are prepared and involve closely-related keys. In his analysis, Ellison identifies nearly all harmonic shifts (even within strophic settings) as having affective significance. As implied above, it is easy to call into question the broadly subjective qualities of the numerous descriptions of each key, particularly as they exist in translations and at times may only loosely apply topically to a text—especially a several-stanza text.

In comparison with the earlier setting—the entire A section of the aria (which consists of the first stanza) adheres closely to G major, whereas the Op. 32 version modulates to C minor, C major, A-flat major, and so forth within the span of a single stanza. But to what degree do E-flat major and G major demonstrate Beethoven’s response to the text, and by contrast, to what degree do these contrasting tonal areas—compare the description of the ‘sogno, unhappy love’ of E-flat with the ‘calm, gentle, satisfied passion’ of G—shape the perception of the text and its content? With regard to the B-flat minor tonality of the opening recitative, however, it is easy to espouse Ellison’s suggestion that this key—which includes one additional stanza of text—has
affective significance, particularly as it is a key that appears very rarely in Beethoven’s vocal works. The key of ‘discontent, pain, dread and gloom, shadow key to the second praxis of D-flat major’, B-flat minor appears in isolated passages within the Mass in C (the ‘Crucifixus’ of the Credo) and the Missa Solemnis (within the Agnus Dei, bars 164-85). (Although Ellison does not include it in the list of works, one might also consider that B-flat minor appears in Adelaide briefly at bars 53-55, and again with narrative significance in bars 112-33: see Chapter 5.)

While this tonality may affectively reinforce the text of the recitative—although in addition to Ellison’s designations ‘pain’ and ‘discontent’ one might also characterise the opening text in terms of its evocation of ‘uncertainty’, and by extension, a subsequent evolution away from this towards a state of greater certainty—Beethoven does not clearly sustain this beyond a few bars. Rather, a multitude of chromatic substitutions and unresolved diminished-seventh harmonies continuously undermine any sense of tonal stability, while effectively characterising the three insistent reiterations of ‘Ob’ in bars 5, 9, and 14. While Ellison characterises bars 11-19 as ‘highly expressive’—as seemingly communicated through the ‘unstable’ harmony—such fluid and rapidly shifting harmony is not altogether unexpected within the context of a recitative. Furthermore, as Stuber acknowledges, the avoidance of a strongly established central tonality and an abundance of intense chromaticism in the opening section deviates considerably from Classical harmonic practices, in this context serving ‘to characterise the confused perspective of the world’, becoming in effect ‘a symbol for chaos’, which is strikingly juxtaposed against the D-major diatonicism that emerges prophetically in bar 22 at the word ‘Hoffen’.

An overemphasis of the affective meaning of a key arguably overlooks the relevance of chord quality as enhancing a text. A prevalence of chord types—whether major or minor, diminished or augmented, predominantly diatonic or intensely chromatic—must be perceived in context, as the effect (as well as affect) of a given ‘key area’ is perceived in relation to the surrounding material. For instance, the G-major tonality of the opening aria section contrasts considerably with the succession of minor tonalities that permeates the central section. Like the opening recitative, this section features a significantly higher concentration of diminished harmonies, which further

355 Ellison, 133.
356 Stuber, 72-73. Stuber compares this passage with the opening of the finale of the Ninth Symphony, where chromaticism likewise embodies the uncertainty or confusion of the world (‘Wirrnis der Welt’) at the words ‘O Freunde, nicht diese Töne’, after which the harmony stabilises in D major at the word ‘Freude’.

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impacts how the text is perceived. Thus the A section’s focus on ‘hope’ is shaped by way of the broader functionality and major-key diatonicism, in contrast with the chromatically intensified harmonic treatment of the central section. By extension, the harmonic rhythm varies considerably among the song’s well-defined sections, and the gradually increasing rate of harmonic change arguably produces the momentum and over-arching narrative trajectory of Beethoven’s configuration of Tiedge’s text. Thus tonal stasis versus motion, stability versus instability, and the fulfilment or denial of harmonic expectations all enhance the delivery of the emotional content.

In the passage discussed above (bars 48-71\textsuperscript{357}), it is difficult to perceive a direct affective relationship between every successive key and each corresponding word or phrase. In part, Beethoven’s avoidance of strict periodicity minimises the effect of the successive modulations in these bars, as they do not consistently appear at metrically regular points. Ellison’s affective analysis at this point lacks the specificity to delineate precisely where each modulation occurs, and whether each modulation consistently precedes or follows each ‘point’ of textual affectation (or if they coincide precisely). For instance, the six successive modulations between bars 48 and 58 do not correspond with discrete syntactic units of text.

<table>
<thead>
<tr>
<th>Bars</th>
<th>Tonal area</th>
</tr>
</thead>
<tbody>
<tr>
<td>48-49</td>
<td>E-flat major</td>
</tr>
<tr>
<td>50-51</td>
<td>B-flat minor</td>
</tr>
<tr>
<td>51-52</td>
<td>F minor</td>
</tr>
<tr>
<td>52-53</td>
<td>C minor</td>
</tr>
<tr>
<td>53-54</td>
<td>C major (?)</td>
</tr>
<tr>
<td>55-56</td>
<td>G major</td>
</tr>
<tr>
<td>57-62</td>
<td>D minor</td>
</tr>
<tr>
<td>62</td>
<td>‘highly unstable’</td>
</tr>
<tr>
<td>63-65</td>
<td>B major</td>
</tr>
<tr>
<td>65-68</td>
<td>C major</td>
</tr>
</tbody>
</table>

Ellison’s affective designations for these bars clarify neither the duration of each ‘modulation’ nor the overall degree of tonal stability and apparent ‘definition’ of each tonal ‘arrival’. As none have the same duration (or audibility), it seems that each may have different affective relevance within the broader context. Many of the keys identifies are not functionally tonicised, and often do not correspond precisely with the text Ellison indicates: note the brief tonicisation of F minor on the downbeat of bar 52 (preceded by a C-dominant 7 chord), whereas the C minor ‘modulation’ consists of nothing other than a 6/4 appoggiatura on beat 3 of bar 52, while the bass never resolves to C, instead remaining fixed on a series of repeated G octaves. By contrast, the D-

\textsuperscript{357} See Appendix 7b for the score of this passage.
minor passage in bars 57-62 is not only prepared by way of a prolonged C-sharp diminished chord in bar 57, but is sustained unchallenged for three bars, with nothing but unison D octaves and texturally increasing D-minor chords defining the words ‘Und blickt er auf, das Schicksal anzuklagen’.

By comparison, the unexpected shift to B major (arguably the most remote key in the setting and supported in no way by its dominant or subdominant key areas) in bar 63—and then C major immediately thereafter (bar 65)—is achieved chromatically. While retaining the static, repeated octaves in the bass (on the pitch B), Beethoven unexpectedly interjects a chromatic re-spelling of the chords in the right hand to produce the necessary G dominant 7th harmony to effect the subsequent modulation to C major (bar 66). As Ellison suggests, these truly unexpected tonal shifts prominently reinforce the affective contrast of these lines in relation to the preceding section: B major enhances the ‘heavenly vision’ of the poet’s rumination ‘at the edge of his earthy dreams’, while the subsequent C major offers ‘triumph’ and ‘celebration’ as the poet’s glance turns upward to the emerging light of the sun. (Notably, the tonality settles into C major at the word ‘Leuchten’.) But, Ellison does not indicate that this C-major section also prominently features F major in bars 67 and 68—one of several sub-dominant key areas (discussed below)—after which the expected G-dominant harmony is replaced by an unexpected fortissimo arrival on a dense, D dominant 7th chord at the word ‘Sonne’, and this is conspicuously positioned on a”, the song’s highest-sounding pitch, which subsequently dissolves into a miniature cadenza gesture (bars 69-70).

The succession of keys listed above furthermore reflects a consistent modulatory scheme that progresses downward by fourth: E-flat, to B-flat, to F minor, to C minor, (followed by a modal shift to C major), to G minor, and lastly to D minor. While potentially affective, such modulations are also clearly structural in effect. Ellison rarely acknowledges modulations as ‘structural’, even within the restrictive tonal framework of a strophic setting: recall the use of sub-dominant and dominant key areas in the Op. 32 setting of Ah die Hoffnung. Also, most of the ‘internal’ tonalities in the song’s central section—including F minor, G minor, C minor, and D minor—correspond with their major-mode counterparts in the aria’s outer sections (while B-flat minor references the recitative’s opening tonality).

Although potentially affective individually, the pervasive use of minor modes in the central section demonstrates Beethoven’s response to the imagery and semantic content of the second and third stanzas: grief, desolation, and mourning at midnight,
followed by the lamenting accusation of Fate in the poet-protagonist’s final days—these are the images that correspond with the minor tonalities. As Hatten writes,

A familiar opposition for music is that between major and minor modes in the Classical style. Minor has a narrower range of meaning than major, in that minor rather consistently conveys the tragic, whereas major is not simply the opposed (comic), but must be characterized more generally as nontragic—encompassing more widely ranging modes of expression such as the heroic, the pastoral, and the genuinely comic, or buffa. Although apparently equipollent, the opposition is actually asymmetrical because of the wider range of potential expressive states that correlate with the major mode.\footnote{Hatten, 36. See Boettcher, 126-29 for an account of Beethoven’s use of minor tonalities: minor keys were often selected for extracts from literary texts, or for the ‘objective musical illustration’ of ballad texts, while ultimately, many minor-key sketches were never completed \textit{(Que le temps me dure, Erkönig, Heidenröslein, and so forth)}; Boettcher concludes that for Beethoven major keys are fundamentally ‘passive’, whereas minor keys are more ‘active’: ‘In the ‘pathetic’ minor keys there plays out passionately animated dramatic events, battles are sparked and staged, and everything is called into question as it were; in contrast, in the keys C, G, D, A, E, and E-flat major the solution is guaranteed from the outset’. Boettcher, 128-29.}

While Hatten’s observation is true on some levels, one might question the oversimplification that minor modes ‘consistently convey the tragic’, or that the major mode has (in Hatten’s oppositional terms) a greater expressive range. Within a multi-sectional setting such as this, the preponderance of minor tonalities in the recitative and the central section offers several nuanced tonal analogues for a range of layered semantic text elements, none of which may be distilled down merely to the level of ‘tragie’. Rather, it is arguable that these present a succession of images and affects that convey meanings not in isolation, but in teleological succession, and which have relational (or structural) relevance as well; it is not only the presence of minor tonalities, but also the concentration of diminished harmonies and chromaticism that produce the tonal instability of this section, and which intensify the unexpectedly diatonic tonal digressions into B major and C major (and ultimately the resolution back to the G-major diatonicism with which the aria had begun). One might also consider the structural relevance of minor modes in such varied-strophic songs as \textit{Elegie auf den Tod eines Pudels, Sehnsucht, Klage}, and at points within \textit{An die ferne Geliebte}; in such instances it seems apparent that modal shifts have more prominent narrative—rather than purely affective—significance.

Other structural considerations include Beethoven’s emphasis of C major at several points throughout the setting, whereby he avoids—as in so many late-period works—the dominant key area. Aside from the D-major transitional preparation for the commencement of the aria, the outer sections of the aria conspicuously favour the sub-dominant C major. In light of this, it is feasible that the sudden interjection of C major at the end of the aria’s middle section may have affective relevance, while it also...
corresponds well with the tonal configuration of the rest of the setting: thus, C major in bars 66-67 (and by extension, its sub-dominant F major) functions in relation to the impending resolution back to G major, as it undermines any overwhelming sense of dominant harmonic tension. Rather, Beethoven unexpectedly interjects a D-dominant 7th preparation (bars 69-71) prior to the aria’s da capo, although the sudden dynamic drop from fortissimo to piano, a fermata on the final word ‘sehn!’, and the temporal flexibility produced by the two espressivo markings contradicts any sense of dominant tension; furthermore, Beethoven’s decision to place the textual recapitulation within these bars—in advance of the proper melodic recapitulation in bar 72—blurs and diminishes the effect of this point of tonal and structural ‘close’.

Hatten addresses the issue of dominant versus sub-dominant tonal emphasis (specifically with regard to the ‘closural function’ of these areas, though the concept is more broadly relevant as well). The opposition between motion toward the subdominant or the dominant creates an opposition that

appears to be equipollent, in that a move to the dominant (whether by applied dominant or full modulation) is forward looking, dynamic, dissonant, and non-closural. The move to the subdominant, on the other hand, is backward-directed, static, stable, and closural.359

The move to C major may have affective significance with regard to the poem’s references to light and the sun; it is equally relevant, however, to consider that Beethoven’s emphasis of the subdominant (particularly at a structural point where one would anticipate dominant preparation for the return to tonic at the da capo) has structural significance: recall also the move from C major to G major in bars 34-36 and 39-41 (and in the second half, in bars 77-79 and 82-84). Thus the pervasive harmonic movement toward the subdominant significantly affects the perception of the text (particularly in the outer sections). The near reverential tone of the first stanza of Tiedge’s text—with its prevalent imagery focused on the ‘holiness of the night’, the ‘soft and gentle touch’, the ‘tender hearts’, the ‘patient sufferer’, and the ‘angel keeping record of his tears’—is given full expression through the tonal slackening and serenity of the recurrent subdominant C major, on one hand evocative of ‘purity and innocence’, on the other hand a deliberate avoidance of the tonal momentum that would be created by a move toward the dominant D major.

Despite Beethoven’s apparent use of affective tonality in this setting, the examples above illustrate three considerations regarding the nature of his reliance on Classical harmonic practice. First—as suggested by Stuber—chord quality and the

359 Hatten, 43.
degree of tonal stability or instability bears consideration. Second, the succession of keys in the (rapidly modulating) middle section of the aria may be qualified further in terms of the actual points of modulation, and by extension, the comparative duration of these within the context of the song. Third, the key relationships of the numerous internal modulations may be evaluated in terms of their adjacent relationships, as well as their relationship to the central tonal area. As such, the issue of tonality offers a two-fold assessment of Beethoven’s compositional approach: the pervasive tonal conjuration of affective qualities in response to a text, and, the use of localised tonal deviations for expressive means, whereby a combination of affective and structural key relationships shapes the emotional contours with a text’s (narrative) trajectory. As with many through-composed setting, Beethoven’s second setting of An die Hoffnung demonstrates that it is not always immediately clear whether each tonal area is employed for its affective quality, or if it reflects Beethoven’s reliance on Classical conventions and tonal relationships (or, whether such structural tonalities may simultaneously play an active role in shaping the perception of the text and its content). Affective and structural tonality are likewise relevant in numerous other—particularly through-composed—settings; this is discussed in Chapter 5 with regard to the role that these play in supporting the narrative implications of Klage, Wonne der Wehmut, In questa tomba oscura, and Adelaide.

4.3—Localised Depiction of Imagery or Meanings

In addition to the affective response to meaning on a macro-musical level, one must assess how Beethoven responded to points of imagery or the individual semantic units of which a text is comprised. Such musical depiction—or madrigalian treatment of a text—is indeed an expected convention for text setting, though as Glauert notes, Beethoven’s ‘discomfite with vocal writing was compounded by his well-known reluctance to present images in his music and to aim for the immediately graspable, even in song’. Glauert, ‘Beethoven’s songs and vocal style’, in The Cambridge Companion to Beethoven, 187. See also Lockwood, 225. Lockwood discusses how Beethoven’s ‘despised literal program music that lacked intrinsic qualities as pure music’, citing the remarks he left in conjunction with the sketches for the ‘Pastoral’ Symphony: ‘One leaves it to the listener to discover the situations’; ‘Each act of tone-painting, as soon as it is pushed too far in instrumental music, loses its force’; and ‘The whole will be understood even without a description, as it is more feeling than tone-painting’. Cited in Nottebohm, Zweite Beethoveniana, 375 and 504. See also Weise’s Ein Skizzenbuch zur Pastoralsymphonie Op. 68 und zu den Trios Op. 70, 1 and 2 (Bonn, 1961), vols. 2 and 5.
A composer cannot depict every textual image musically—and obviously certain types of imagery are better suited to musical depiction—while structural limitations or genre conventions may partly limit the intensity of musical meaning in a work. Such aspects of musical meaning may produce a point of tension between text and music; as Stein observes, often a musical setting ‘renders pictorial effects that the poem has already expressive through words’, and in such instances, ‘the music always dominates’.361 (As an example, Stein cites Schubert’s setting of Erlkönig, in which the galloping piano accompaniment corresponds with the opening line of text—‘Wer reitet so spät durch Nacht und Wind’—while its pervasive prominence as a musical analogue ultimately ‘overwhelms the less assertive poetic effect’ of Goethe’s text.)

As illustrated above, strophic settings typically remain fairly neutral, responding on one level to the pervasive rhythmic structure of a text, while asserting a general affective framework—tonality, tempo, figuration, character—by which the text as a whole may be perceived. Obviously, the musical response to (or depiction of) a single, localised image within (typically) the first stanza of a strophic song will thereby creating a concrete point of musical interaction with a single aspect of the text’s meaning; as a result, however, such attention to musical meaning will generally become entirely irrelevant in subsequent stanzas, thereafter producing points of semantic discord between text and music.

Quite a few of Beethoven’s strophic settings avoid such depictive specificity, particularly those rooted in eighteenth-century traditions of folksongs or convivial songs—for example, the neutral setting of Das Blümchen Wunderbold discussed above. Even an arguably more elaborate setting such as An die Hoffnung, Op. 32 is often cited as an example of Beethoven’s too specific reflection of the word meanings in the first stanza, which thereby indirectly emphasises the lack of musical-textual correlation at various points in the second and third stanzas. As Reid writes,

> The song’s impact is severely restricted by the strophic form. In the melody sketches Beethoven wrote out the words to the first stanza only. The music fits these words well, but struggles to convey the meaning of the remaining two stanzas. The melisma on ‘Seele quält’ in the first verse suits the tortured soul here and the setting sun of the third verse, but to use this phrase for ‘(Er-)innrung sitzt’ in the second verse raises both metrical and semantic objections.362

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361 Stein, 15.
362 Reid, 63. Reid also suggests that the falling melodic motion at the end of the stanza may be ‘appropriate to tears and half-buried urns’, but is entirely inappropriate for the rising of the new sun in the third stanza’. Reid’s comment also stands in direct contrast to that of Orrey, who writes: ‘It will be seen that after the too simple strophic setting Beethoven has here gone to the other extreme, underlining the imagery of the poem with vivid and varied musical illustration’. Orrey, 426.
The sketches ‘show that Beethoven worked hard to create a melody that blends lyricism with very precise observation of verbal rhythm and intense expression of the words’.  

Aside from the numerous alterations to the cadential harmonies and the general rhythmic and melodic contours, the sketches (in the ‘Leonore’ sketchbook in Berlin) also demonstrate a lack of particularly melismatic vocal writing at the words ‘Seele quält’ in the earliest versions, indicating that Beethoven responded to this aspect of the text at a later stage in the sketch process.  

Although it was published as a strophic song, it is apparent that Beethoven’s setting was intended to reflect the first stanza. A similar approach is evident in Beethoven’s settings of six Gellert texts. Aside from the first song (Bitten)—which contains only four stanzas—the remaining poems contain anywhere from six (Die Ebre Gottes aus der Natur and Bußlied), to fourteen (Die Liebe des Nächsten) or fifteen (Gottes Macht und Vorsehung) stanzas. While performance conventions would not necessarily have precluded the possibility of singing so many stanzas—recall the numerous lengthy ballad texts that Beethoven and other composers set—it is apparent that Beethoven’s musical rhetoric was primarily determined by the first stanza of each poem. (It is notable that other comparably long settings—consider the fourteen-stanza Urians Reise um die Welt—contain no prelude or postlude material, whereas Bitten contains an eight-bar prelude, and Die Liebe des Nächsten and Vom Tod both have unusually long eight-bar postludes.)

Die Liebe des Nächsten reveals several points of musical reinforcement of the meanings found in the first stanza, though these do not correspond with the subsequent thirteen stanzas. As Reid comments, the music ‘is tailored very closely and aptly to the words and sentiment of the first stanza, with other stanzas left to fend for themselves’.  

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364 Ibid., 137-39.  
365 Reid, 159.
So jemand spricht: Ich liebe Gott!
Und haßt doch seine Brüder,
Der treibt mit Gottes Wahrheit Spott
Und reißt sie ganz darnieder.
Gott ist die Lieb’ und will, daß ich
Den Nächsten liebe, gleich als mich.

(13 additional stanzas)

For instance, Beethoven accompanies the opening words ‘So jemand spricht’ with nothing more than a stark unison melodic line in the piano; the discursive shift with the subsequent words—‘Ich liebe Gott!’—is supported by a transition to chordal accompaniment, with the word ‘Gott’ positioned conspicuously on e-flat”—the highest sounding pitch thus far. (This is surpassed only in bar 10 by the registral emphasis of ‘[Gottes] Wahrheit’ on an f’.) In contrast with the elevated placement of ‘Gott’ and ‘Wahrheit’, the phrase ‘reißt sie ganz darnieder’ terminates with a descending contour back to f’. The expressively relevant melismas on the words ‘Gott’ (bar 5), ‘liebe’, and ‘gleich’ (in bars 20-21) prove problematic in subsequent stanzas, where either insignificant pronouns or prepositions are emphasised, or where the syntactic structure is affected by internal punctuation (as in stanzas 8, 9, and 12). Furthermore, Beethoven’s setting of the final couplet reflects the enjambment evident in Gellert’s first stanza (‘daß ich / den Nächsten liebe, gleich als mich’), a syntactic distribution that is ‘not mirrored in the remaining thirteen stanzas’.366 (See Example 3.6.)

In addition to these rhythmic and melodic nuances, Beethoven includes considerably more dynamic inflection than that found in his other strophic settings from the late 1790s or early 1800s. The intimacy of the opening confession—‘So jemand spricht’—is effectively sustained with the piano dynamic. Sforzando accents prominently reinforce ‘Gottes’ and ‘Wahrheit’ in bars 9-10 (and ‘liebe’ in bar 20), while the emotional intensity of ‘und reißt sie ganz darnieder’ explodes into a forte dynamic (bar 12). In contrast, Beethoven reserves the song’s only pianissimo dynamic for the words ‘Gott ist die Lieb’” (bars 15-18). Furthermore, the semantic dichotomy in the opening four lines between professed word and realised action—between ‘love’ and ‘hate’—is given musical emphasis through the articulative juxtaposition of legato and staccato: note the contrast evident between bars 2-5 and 6-7. (It is interesting that Beethoven further differentiates between these two concepts by constructing four-bar phrases for the first and third lines of text, while denying the expectation for a

366 Ibid.
corresponding phrasal continuation by compressing the second and fourth lines into two abrupt, two-bar phrases.) While these structural, dynamic, and articulative nuances effectively characterise the meaning of the fundamental ideological juxtaposition introduced in the opening stanza of this song, such elements become expressively irrelevant in the remaining stanzas, as this comparative dichotomy is not sustained. Thus, depictive rhetoric is evident in such small-scale strophic settings, though it potentially produces a point of musical-textual tension if subsequent stanzas are sung.

4.3.1—Spatial or Directional Musical Depiction

As such examples demonstrate, there are multiple types of textual meaning that may be depicted musically through melodic or accompanimental figuration and gestures, directionality, dynamic levels, and so forth. While the Gellert texts may have been viewed as archaic by about 1802 when Beethoven set them—emphasising abstract theological principles—the majority of other texts that Beethoven set as songs contain a high concentration of visual, aural, and spatial imagery, much of which is suitable for musical depiction. It is not surprising that vocal composers frequently emphasise and depict words of a text that are indicative of directionality or which reference disparate spatial points. Often such words assert their referential or deictic presence as one half of a binary pairing: consider such words as ‘up’ and ‘down’, ‘high’ and ‘low’, ‘ascent’ and ‘descent’, ‘earth’ and ‘heaven’, and so forth.

In the late eighteenth- and early-nineteenth centuries, such relative spatial meanings were commonly depicted by relative melodic range, and Beethoven’s treatment of texts in this manner is evident in numerous settings. Consider, for instance, the directional and registral juxtaposition in the second stanza of *Adelaide* (1794-95): Beethoven’s placement of ‘Schnee der Alpen’ on an f’’ strikingly contrasts with the comparatively lower registral placement of ‘In der spiegelnden Flut’; immediately thereafter, the height of the Alps is surpassed by the ‘Gefilde der Sterne’, which appears prominently on a g”. (See Example 4.3 below.)

Similarly, in the chronologically later—though similarly extended—through-composed setting of *An die Hoffnung* (1815) Beethoven again repeatedly utilises melodic contours that reflect the directional meaning of Tiedge’s text. Consider, for instance, the prominent melodic ascent that appears at the phrases ‘O Hoffnung! läß, durch dich emporgehoben’ (bars 34-35 and 39-40) and ‘daß dort oben ein Engel’ (bars 36 and 41); in each instance, the words ‘-gehoben’ (‘uplifted’) and ‘oben’ (‘above’) are positioned at the top of the melodic ascent, with the latter twice peaking on a g”. By contrast,
Beethoven uses descending melodic directionality later in the setting to reflect the words ‘auf versunkne Urnen’ and ‘die letzten Strahlen untergeh’n’; in the latter, the last rays of the sun descend as far as a B, the lowest sound pitch in the setting (which extends seven bars later up to the song’s highest sounding pitch a” at ‘Sonne’).367

Example 4.3—Adelaide, bars 18-25

As such examples indicate, these pictorial reference points often occur solely as singular depictive gestures, appearing in isolation within songs wherein adjacent images may not receive such expressive treatment. On the other hand, certain texts lend themselves to a more comprehensive treatment of such spatial imagery. Abendlied unterm gestirnten Himmel is one such example. As Cooper observes, Beethoven infuses this setting with numerous points of subtle variation, so that ‘every nuance of the text is reflected by subtle modifications to the vocal line, while the piano provides a

367 Such melodic directionality is used effectively in choral contexts as well. The Missa Solemnis is often cited for the vividness of its depictive techniques. See Cooper, Beethoven, 315-17 for an assessment of some of the ways that Beethoven ‘strains the bounds of what is musically possible’ in order to depict the many ideas and images that abound within the mass text. See also Kirkendale, ‘New Roads to Old Ideas in Beethoven’s Missa Solemnis’ for a discussion of Beethoven’s approach to text setting in this work (The Musical Quarterly, 1970) 665-701. Although less commonly discussed, elements of depictive vocal writing in the Mass in C are discussed in McCaldin, ‘The Choral Music’ (The Beethoven Companion), 396-97.
continuous commentary that greatly intensifies the meaning of the words and the ideas behind them.\textsuperscript{368} As Reid notes, Beethoven’s setting is not through-composed—as suggested by Stuber—a misinterpretation that overlooks the relevance of how Beethoven responds to ‘the changing tone and content of the verse within the formal constraint of the ‘modified’ or ‘varied’ strophic form.’\textsuperscript{369}

Throughout each of the four stanzas of Goebel’s\textsuperscript{370} poem, Beethoven employs continuous subtle variation to realise melodically and figuratively the poem’s pervasive spatial-metaphorical dichotomy between a current earthly reality and the aspirations toward a future celestial existence, (rather than merely offering an exaggerated depiction of ‘high’ and ‘low’ as in other settings).

Wenn die Sonne nieder sinket,
Und der Tag zur Ruh’ sich neigt;
Luna freundlich leise winket
Und die Nacht herniedersteigt;
Wenn die Sterne prächtig schimmern,
Tausend Sonnenstrassen flimmern:
Fühlt die Seele sich so groß,
Windet sich vom Stause los.

Schaut so gern nach jenen Sternen
Wie zurück ins Vaterland,
Hin nach jenen lichten Fernen
Und vergisst der Erde Tand;
Will nur ringen, will nur streben,
Ihrer Hülle zu entschweben:
Erde ist ihr eng und klein,
Auf den Sternen möcht’ sie sein.

Ob der Erde Stürme toben,
Falsches Glück den Bösen lohnt:
Hoffend blicket sie nach oben,
Wo der Sternenrichter thront.
Keine Furcht kann sie mehr quälen,
Keine Macht kann ihr befehlen;
Mit verklärtem Angesicht
Schwingt sie sich zum Himmelslicht.

Eine leise Ahnung schauert
Mich aus jenen Welten an;
Lange, lange nicht mehr dauert
Meine Erdenpilgerbahn;
Bald hab’ ich das Ziel errungen,
Bald zu euch mich aufgeschwungen,
Ernte bald an Gottes Thron
Meiner Leiden schönen Lohn.

When the sun sinks low,
And the day bows down to rest,
Luna pleasantly and quietly beckons
And the night descends;
When the stars sparkle magnificently,
A thousand ‘streets’ of sunlight flicker:
The soul feels so immense,
It struggles free from the dust.

It looks so gladly toward those stars
As if looking back to its homeland,
Towards those bright distant places
And forgetting earthly trivialities;
It wants only to struggle, wants only to strive,
To float free from its [mortal] shell:
Earth is for it too narrow and small,
Among the stars it wishes to be.

If on earth storms may rage,
[And] false fortune rewards evil [ones]:
It looks upward hopefully,
To where the celestial judge reigns.
No longer can fear torment it,
No powers can command it;
With transfigured countenance
It soars toward the heavenly light.

A gentle premonition shivers
Through me from those [distant] worlds;
Not long, not much longer shall last
My earthly pilgrimage;
Soon shall I have reached my goal,
Soon [shall I] have soared upward to you,
Reaping soon at God’s throne
The beautiful reward for my suffering.

\textsuperscript{368} Cooper, \textit{Beethoven}, 297.
\textsuperscript{369} Reid, 31. As Stuber writes, ‘Dieses Lied als Ganzes ist durchkomponiert’. Stuber, 90.
\textsuperscript{370} ‘Sadly,’ Reid observes, ‘nothing is known about the poet whose text inspired this magnificent song. He is named variously as H. Goebel and H. Göble’, and he ‘did not acquire a first name (Heinrich) until speculatively christened by Gustav Nottebohm’. Reid, 30. See also Theodore Albrecht, ‘Otto Heinrich Graf von Loeben (1786-1825) and the Poetic Source of Beethoven’s Abendlie unterm gestirnten Himmel, WoO 150’, in \textit{Bonner Beethoven-Studien}, Vol. 10 (2012), 7-32 for an alternative theory.
Beethoven illustrates both rhythmically and melodically the text’s earth-heaven dichotomy in each successive stanza’s alteration of the vocal line. Beethoven’s directional figuration—Stuber acknowledges—is not merely the ‘sounding contrast’ between ‘low’ and ‘high’, but is extended to represent metaphorically the juxtaposition of ‘earthly’ and ‘heavenly’. For instance, corresponding descending appoggiatura quavers appear in the first stanza at the words ‘sinket’ and ‘winket’—and in the fourth stanza to emphasise the similarly rhyming pair of words ‘schauert’ and ‘dauert’—although the second and third stanzas expressly deviate from this.

Example 4.4—Abendlied unterm gestirnten Himmel, bars 1-9

In the second stanza (at bar 22), Beethoven eliminates this appoggiatura on the word ‘Sternen’ to allow the interval of a descending seventh to depict aurally the spatial position of the stars overhead.

Example 4.5—Abendlied unterm gestirnten Himmel, bars 20-24

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371 Stuber, 68-69.
Likewise, no such appoggiatura appears at the word ‘toben’ in bar 40 (the third stanza), though it returns unexpectedly with depictive relevance to correspond with ‘oben’ (bar 44), again emphasising the overhead direction in which the soul seeks. Melodic directionality and registral placement also play an important depictive role, as the sinking melodic line at the outset of stanza one clearly corresponds with the description of the sinking sun (bars 1-4, above); subsequently, however, the corresponding phrase in stanza two instead ascends directly to the upper tonic pitch ‘E’ as the poet describes the soul as gazing upward toward the stars (bars 20-22, above).

In the opening phrase of stanza three the melodic line is constrained at a low textural position—clearly in response to the words ‘Erde Stürme’ and ‘falsches Glück den Bösen lohnt’—though once again the subsequent phrase’s description of the soul glancing upward (‘blicket sie nach oben, wo der Sternenrichter thront’) prompts its ascension yet again to e” and sustains this tessitural placement for the subsequent few bars.

Example 4.6—Abendlied unterm gestirnten Himmel, bars 37-46
This is notably the only ‘second phrase’ among the four stanzas that ends on the upper C-sharp to correspond with the word ‘thront’—all others descend to the C-sharp an octave lower—and this only becomes relevant in bar 70 as the mention of ‘Gottes Thron’ is likewise situated on this same pitch. (Also, see bar 53, where ‘Himmelslicht’ is placed on f-sharp'' in contrast with the other stanzas that all drop to f-sharp’ before resolving back up to e’, offering yet again a depictive spatial placement of the word ‘Himmel’ in the upper texture: compare bars 17-18, 35-36, 52-53, and 71-72.)

In addition to such melodic variants, the accompanimental texture and figuration evolves throughout Abendlied so as to reinforce the sense of a linear musical narrative, though as Cooper observes, the accompaniment is rather ‘unobtrusively modified’, and Beethoven relies on ‘understatement and suggestion, rather than excessive pictorialism’.372 There is little actual harmonic deviation in each of the four stanzas. Beethoven instead implements changes of figuration—and depictive shifts in textural placement—in combination with fluctuating dynamic levels that correspond with and reinforce the poetic topics of each passage and stanza.

Example 4.7—Abendlied unterm gestirnten Himmel, bars 10-14

As Stuber observes, it is from the opening descending octaves (bars 1-2) that Beethoven pianistically anticipates the opening words ‘Wenn die Sonne nieder sinket’.373 Shortly thereafter—and within the unassuming crotchet chordal context of the first stanza—the first relevant figurative shift occurs in the third phrase’s oft-cited introduction of

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373 Stuber, 68.
pulsating repeated chords exploited by Beethoven for such celestial poetic association: ‘As the stars come out, throbbing repeated chords are used as a clear tonal analogue, representing not just the stars themselves but the very idea of divine glory and the sublime’.\(^{374}\) (See Example 4.7 above.) While stanza two retains the chordal texture introduced in the first stanza, Beethoven nevertheless incorporates a depictive textural ascent in bars 19-21 prior to the words (and corresponding melodic ascent) that characterise the soul’s glance toward the heavens (‘Schaut so gern nach jenen Sternen’).

Example 4.8—*Abendlied unterm gestirnten Himmel*, bars 19-21

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In contrast, the third stanza introduces low rumbling semiquaver broken chords and octaves at the reference (as mentioned above) to earthly storms (‘Erde Stürme’): see bars 37-41 above (Example 4.6). The third phrase of the third stanza is the only instance in which Beethoven deviates from the ‘exaltation’ technique described above. Beethoven now supports the same rising vocal line with a passage of dramatic *forte* chords that are triumphantly martial in effect; in contrast, the repeated chords—now as semiquavers rather than quavers—appear three bars earlier as a pianistic reminder of the celestial realm of the ‘Sternenrichter’, after which the poet rejects the soul’s further torment by fear with the aforementioned double-dotted octave chords. As Stuber suggests, the boldness of this figurative change asserts its expressive relevance in contrast to the figuration used at the parallel points in the other three stanzas.\(^{375}\) (See Example 4.9 below.) The boldness and intensity of these two passages is heightened further by the subsequent interjection of a *subito* piano at the mention of the transfigured countenance (‘verklärtem Angesicht’), which is indicative of the poet’s newfound realisation of the enduring nature of the soul in light of such celestial refuge; immediately after this Beethoven introduces a *crescendo* back to *forte* as the poet describes the soul soaring up to the heavenly light. (See Example 4.10 below.)

\(^{374}\) Stuber, 31. Additionally, Orrey refers to this accompanimental technique as the ‘exaltation’ technique. See Orrey, ‘The Songs’, 433.

\(^{375}\) Stuber, 53.
The final stanza is characterised by lightly pulsating quaver chords—marked *sempre pianissimo*—that echo the poet’s soft shivers of intuition (“Eine leise Ahnung schauert”), though the hypothetical language—complete with five reiterations of ‘bald’—seemingly dictates that the dynamic level cannot again reach yet another *forte* climax comparable with that at the close of the third stanza.

Example 4.11—*Abendlied unterm gestirnten Himmel*, bars 56-60
The heavenly ascent described with the certainty of present experience at the close of
the third stanza reverts musically to merely a hypothetical future in the fourth stanza.

As Cooper observes, Abendlied was ‘not strictly [Beethoven's] last song for solo
voice and piano’—thought it is the final varied-strophic song—although ‘two of the
three later ones (‘Gedanke mein’ and ‘Der edle Mensch’) are extremely short, while the
third, ‘Der Kuss’, is based on sketches of 1798’. It is thus that Abendlied embodies
‘some of Beethoven’s last thoughts on potential lines of development for the traditional
strophic Lied’—in essence a highly sophisticated approach to song composition
wherein elements of rhythmic, melodic and accompanimental variation combine
continuously to create—within a clearly audible strophic song structure framed by
transparent harmonic parameters and punctuated by terminal fragments of melodic
reiteration as interlude material—a musical narrative designed to parallel and reinforce
the temporal and emotional journey depicted within Goeble’s poem. In this setting
Beethoven has combined diverse aspects of variation in order to reflect most effectively
the ideas and images contained within the poem, and most notably, the dichotomy
present in the spatial separation between earth and heaven; ultimately, Beethoven has
succeeded in constructing a musical landscape within which the soul of the poem’s
protagonist can reflect on opposing aspects of a literal and symbolic past, present and
future. One might consider that with the final melodic termination in the vocal coda
(bar 76) the voice returns yet again to e’ (now sustained for the song’s longest seven-bar
rhythmic duration), reminding us that at present—within the immediate confines of his
performative discourse—the poet-singer remains bound to the earthly realm, while only
his soaring thoughts—as suggested by the registral position of the piano
accompaniment—are free to revel in such celestial aspirations. (See Example 4.12
below.) Furthermore, the closing piano postlude provides a final subtly evocative spatial
reminder of the poetic dichotomy addressed throughout the entire song, as with the
three final chords the hands move outward to the piano’s opposing registral extremes to
re-sound the top G-sharp in the right hand not heard since the song’s opening bar.

For Abendlied Beethoven has configured a coda that emphasises a poetic aspect
of the song as a whole, reinforcing textually and musically the culminative aspect of the
poet-protagonist’s emotional-narrative journey in the song’s final bars. The coda to this
song contains a single repetition of the final line (in combination with a slight degree of
rhythmic elongation), though it also contains an additional insertion of the words ‘ja,

376 Cooper, ‘Beethoven’s ‘Abendlied”, 244.
377 Ibid.
bald’ (‘yes, soon’), through which Beethoven intensifies the sense of expectation sustained throughout the final stanza’s blatant reiteration of ‘bald’.

Example 4.12—*Abendlied unterm gestirnten Himmel*, bars 72-81

Following the lyrical cohesiveness of the song’s melodic writing, these two stark repetitions of this single word—given expressive poignancy and a heightened sense of urgency as they are separated by crotchet rests and supported by the sparsest of accompaniment—are followed by the song’s most elongated rhythmic values. The setting of these final words offers an aural depiction of the poet’s longing for future release from suffering, though a release seemingly not depicted as a current reality in the closing line’s descent back to the lower (rather than the upper) tonic $e$; the vocal coda blends seamlessly into the piano postlude that sustains throughout the final bars the song’s preoccupation with the earth-heaven spatial dichotomy.

4.3.2—Depiction of Relative Temporal Duration

In addition to spatial imagery, Beethoven depicts other types of textual imagery that also translate into corresponding musical gestures or figuration. For instance, words that carry relative temporal meaning are suitable for musical depiction, most commonly through relative rhythmic brevity or elongation within a given metric and temporal context. In the canonic setting of ‘Kurz ist die Schmerz’ (WoO 163, 23 November 1813), Beethoven sets the opening line as a series of chromatically descending crotchets, with the word ‘Kurz’ isolated as an anacrusis crotchet (with nothing falling on the
immediately-subsequent downbeat in bar 1) and the first two reiterations of ‘Schmerz’ as corresponding crotchets on the downbeats of bars 2 and 3. By contrast, the answering words ‘und ewig, ewig ist die Freude’ are comparatively expanded so as to fill the following four bars with three elongated statements of ‘ewig’, the first two made rhythmically and registrally prominent as accented minims. Beethoven further differentiates between the two phrases by shifting from the terse chromaticism and pianissimo dynamic of the opening F minor in bars 1-4, to a forte F major in the second phrase (bars 5-8).

Example 4.13—‘Kurz ist die Schmerz’, WoO 163, bars 1-16

In a second setting of these words (WoO 166, 3 March 1815), Beethoven similarly employs isolated crotchets and quavers for the opening bars (again in F minor), while the answering words (‘ewig ist die Freude’) are given an even more extreme pictorial realisation of this semantic juxtaposition: observe the additive rhythmic treatment of ‘ewig’, first as a dotted-crotchet and quaver pairing (bar 5), followed by a dotted minim tied to a dotted crotchet and quaver pair (bars 6-7), and lastly as an extended melismatic treatment that spans bars 10-13. (Furthermore, Beethoven includes a four-bar melismatic elongation of the final reiteration of the word ‘Freude’ as well: see bars 14-17).
The canonic settings of the proverbial saying ‘Ars longa, vita brevis’ (WoO 193 and 170) also demonstrate the rhythmic juxtaposition of distinctly contrasting rhythmic values to depict the oppositional meaning of ‘longa’ and ‘brevis’, and one may also consider Beethoven’s setting of Bundeslied. Aside from the minims (and occasionally dotted minims) that punctuate phrase endings in the latter work, Beethoven’s strophic setting of Goethe’s poem is almost entirely syllabic, with a pervasive reliance on crotchet rhythmic values and occasional quaver melismas for rhythmic interest (typically on beats 2 or 4). It is only at the end of the fifth and final stanza that Beethoven takes inspiration from the closing words (‘auf ewig so gesellt!’) to add a coda in which the word ‘ewig’ is given full expression as an tied semibreve and minim in bars 65-66 (and again in bars 77-78). (Further examples include, for instance, the elongation of ‘unendlicher’ in bars 32-33 of Neue Liebe, neues Leben, the elongation of ‘bleibt’ in bars 6-7 of Die Liebe, or even the tempo alteration (calando) and the corresponding fermata that characterise the words ‘bleichet sie bald’ in Feuerfarb’.)

4.3.3—Accompaniment and Imitation of the Natural World

In addition to such examples—in which text meaning is captured melodically and/or rhythmically—one must also consider the role which accompanimental forces play in reinforcing or communicating aspects of meaning. As Stuber suggests, the role of an accompaniment is two-fold: it has not only ‘the function of supporting the vocal line, but also transmission of a text in music. The point is that the text content achieves depictive expression through the particular expressive means of the music’. 378 (Of course, the degree of ‘functionality’ and ‘expressivity’ of Beethoven’s accompaniments

378 Stuber, 48.
varies considerably, and one may cite numerous examples of accompaniments that are (seemingly entirely) functional—recall the simplicity of the folk-like setting of *Das Blümchen Wunderbold*. On the other hand, while such accompaniments are not overtly depictive it is nevertheless relevant to consider that other forms of meaning may nevertheless be transmitted by even the most simple of ‘functional’ accompanimental figuration.)

As Stuber discusses, Beethoven frequently utilises accompanimental figuration to depict aspects of the natural world (‘Naturschilderung’ and ‘Naturgeräuschen’); such musical imitations, he writes, ‘are particularly common in Classical song accompaniments, particularly in Beethoven, for whom nature occupied a considerable part of his emotional world [Gefühlswelt]’. Such poetic imagery includes the sounds of birds, winds, and waves—as well as other ‘external’ sound imitations such as ‘klopfen’, ‘lachen’, ‘gähnen’, and ‘schreien’—and each of these translates into a corresponding acoustic realisation through musical-rhetorical devices and gestures.

Birds are a feature of several poetic texts that Beethoven set, and often he responds musically with the addition of depictive accompanimental figuration that translates such imagery into an imitative or referential musical analogue. Consider the way that Beethoven utilises specific pianistic figuration to juxtapose the contrasting auditory imagery of the ‘whistling nightingales’ and the ‘roaring waves’ in *Adelaide*. Textural transparency and a prominent registral (and dynamic) shift in bar 51 effectively depict the sonority of the nightingales in contrast to the dense, repeated chords and descending scalar figuration that accompanies the words ‘Wellen rauschen’.

Example 4.15—*Adelaide*, bars 48-51

\[\text{Example 4.15—*Adelaide*, bars 48-51}\]

\[\text{Example 4.15—*Adelaide*, bars 48-51}\]

379 *Ibid.*, 79. While Stuber acknowledges that such musical ‘imitation’ may possibly be dismissed as merely a superficial feature in a musical work, he argues against this, suggesting that there is a similar sonorously referential process that takes place in speech, as it likewise relies at times on a process of ‘Lautnachahmung’ (or sound imitation).

380 *Ibid.*, 75. Consider Beethoven’s depictive placement of the words ‘sie schrie’ on an exposed g-sharp’” in the setting of *Der Kuss*. 
In contrast with Adelaide, Beethoven often utilises vividly depictive figuration in introductions or interludes rather than immediately in conjunction with a point of textural reference. Consider, for instance, the extended preludes to Der Gesang der Nachtigall and ‘Es kehret der Maien’, or the referential figuration appearing in the interludes of Maigesang. In such instances, the evocation of bird calls is brought to the forefront as the primary image, and thus shapes the perception of the remainder of these settings, particularly as they lack any other overt depictive rhetoric. (Recall Stein’s assessment cited above concerning the ‘imbalanced’ musical prominence of a single poetic image in Schubert’s Erlkönig.) As Reid notes, the six-bar introduction to Der Gesang der Nachtigall is ‘remarkably unrestrained in its evocation of birdsong’. On the other hand, he emphasises that such figuration is highly stylised, and that in all likelihood a ‘real nightingale would not adhere quite so strictly to C major’, and nor would his note-values ‘develop to a climax with such mathematical precision’. Stylised or not, such figuration nevertheless offers an obvious musical depiction in advance of the appearance of a key image in the poem.

Example 4.16—Der Gesang der Nachtigall, bars 1-6

Compare this also with the trill figuration—in alternation with a ‘cuckoo’ motive—that arguably functions more subtly within the introduction to ‘Es kehret der Maien’, which Stuber identifies as Beethoven attempting to give musical expression to the ‘voice of

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381 Reid, 106.
382 Ibid. Reid suggests that the ‘gradual build-up to a measured trill is, of course, reminiscent of Beethoven’s representation of the nightingale in the ‘Pastoral’ Symphony’. See also Cooper’s detailed account of the symbolic significance of the bird-calls employed in the Sixth Symphony, each of which he suggests is ‘poetical, archetypal, and symbolic’. Cooper, Beethoven, 190-91.
spring’. In this instance, it is notable that neither the nightingale nor cuckoo are named explicitly in Jeitteles’s poem (though the first stanza does refer to the running brook characterised by the quaver figuration in bars 198-201).

Example 4.17—An die ferne Geliebte (‘Es kehret der Maien’), bars 190-201

In his setting of Sauter’s Der Wachtelschlag, Beethoven employs a pervasive motivic treatment of the central quail motive, thereby further intensifying the literal and symbolic meaning of the titular bird. Rather than merely relying on a single, isolated depictive gesture to establish the musical analogue, Beethoven incorporates a rhythmic-melodic motive throughout the entire setting to depict the quail’s call continuously from the opening bar to the closing coda. Despite numerous tonal shifts, changing time signatures and tempos, and continuous development of the melodic material and pianistic figuration, this motive pervades the entire song. Unlike the falling tear motive of Wonne der Wehmut, however, Stuber observes that the reiterated rhythmic call of the quail is shared by both the voice and the accompaniment. The simple three-note motive is transformed into a variety of different guises, undergoing rhythmic augmentation and diminution as the shifting musical context demands, and it appears both simultaneously and in immediate alternation with the voice. Like the songs mentioned above, Beethoven introduces the quail motive in the song’s prelude, after which it remains fully integrated throughout the musical texture. Compare the sforzando reiterations in bars 6-8 at the words ‘Fürchte Gott!’ with the smooth, undulating accompanimental figuration (now in A-flat major and D-flat major) that underscores the reiterations of ‘Lobe Gott!’ in bars 26-28. (See Examples 4.18 and 4.19 below.)

383 Stuber, 79.
384 Ibid., 44-45.
In this setting, the quail—which ‘has religious overtones of divine providence (based on the story in the book of Exodus)’—has offered first the poet and then the composer a superb opportunity to exploit tonal analogue. The first stage is to attribute words and hence ideas to the rhythm of birdsong. The second stage is to create an inseparable bond in the ear and mind of the listener between the rhythmic motif and the idea of praising God.

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385 Cooper, *Beethoven*, 190-91.
386 Reid, 119. The third stage, Reid notes, ‘is to reuse the motif in a purely instrumental work [such as the Sixth Symphony] and thereby impose extra-musical meaning on the work’.
As these examples demonstrate, Beethoven frequently isolates and exploits the expressive relevance of key imagery within his selected song texts. From the gently evocative ‘heartbeats’ in the setting of T’intendo sì, mio cor, to the humorous octave-displacement that depict the scampering fleas scattered throughout his setting of Aus Goethes Faust—all too soon to be smashed beneath the pianist’s thumbs in the descending two-note figuration of the song’s brief coda—numerous other instances of depictive pianistic figuration have been identified. On the other hand, Beethoven does not always musically depict each possible word or phrase in his settings. Indeed, at times it is only a single image that is given prominence. And curiously, Die laute Klage conspicuously lacks any overt references to the twice-mentioned ‘Turteltaube’ in Herder’s poem. In this instance, Beethoven opts to pay ‘close attention to expressing nuances of the text through subtle inflections of the vocal line’—utilising in particular quite specific dynamic nuances and unexpected chromatic inflections within the C-minor tonality to characterise the sound world of the setting. Consequently, the poem’s dichotomy between the poet-protagonist’s lament and solace (‘Klage’ and ‘Trost’) remains at the forefront, whereas the sound of the likewise lamenting turtledove is minimised within Beethoven’s setting.

4.3.4—Beyond Sounds: Depictive Use of Rests and Silences

While the above-mentioned examples illustrate Beethoven’s use of vocal and instrumental sounds and contours as the means by which to depict imagery, one must also consider his appropriation of silences and/or rests within a vocal line to capture the expressive relevance of a specific word or phrase. Beethoven utilises extreme dynamic and textural contrast to characterise the two movements of Meeresstille und glückliche Fahrt. While the extremely slow tempo, sustained rhythmic values, and the predominantly static melodic lines and textural distribution enhance the fundamental sound world of the cantata’s first movement, rests and the judicious inclusion of silences further delineates the stillness described by Goethe’s poems. Rests are used pictorially—not only between the words ‘keine’ and ‘Luft’ in bars 19-20—but also within

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387 See Reid for a detailed account of Beethoven’s depictive treatment of Goethe’s text. Ibid., 79.
388 As already cited, Reid and Stuber offer accounts of Beethoven’s depictive treatment of poetic imagery in his song settings: see Chapter 6 of Stuber’s study (‘Begleitung und Textinhalt’), and in particular, the section on ‘sound imitation’ (‘Die Lautnachahmung’), 75-82.
389 See Reid, 127, for an account of the rhythmic and melodic subtleties evident in Beethoven’s setting.
the word ‘keine’, as the singers’ voices both describe—and make literal—the lack of air indicated in the text.\textsuperscript{391}

Example 4.20—*Meeresstille*, bars 19-26 [SATB chorus]

As accompanied solely by unison violins, the severe sparseness of the texture and the lack of movement embodied both around and within individual words achieves near-claustrophobic intensity through the addition of such rests. Rests also appear with pictorial relevance at other key points throughout the movement: within ‘Todesstille’ (bars 23-24), ‘reget keine Welle’ (bars 31-32, 39-40, and 47-48), ‘Wasser’ (bar 55). Such subtle additions depict the stillness, the silence, the fundamental lack of motion—thereby producing aurally the veritable gasps that are simultaneously described and depicted in each of the fragmentary text and phrase units.

Alternatively, the presence of rests is not entirely surprising within the context of a vocal work, as they serve a functional role by allowing the singer(s) to breathe, and a considerable number of such rests also correspond quite closely with the punctuation in the text. One may consider any number of strophic, varied-strophic, or through-composed songs as demonstrating this principle: recall *Urians Reise um die Welt* (discussed in Chapter 3), in which the two-bar phrases are both punctuated literally in the text, as well as musically through the inclusion of functional rests for breath. Notably, the second couplet contains no internal punctuation, and thus Beethoven elides together the two corresponding sub-phrases. (See Example 2.1 in Chapter 2.) Of course, the subsequent thirteen stanzas do not uniformly demonstrate such punctuative regularity, though most have a similar syntactic delineation.

Aside from such extreme cases of depictive and functional rests, Cooper has identified numerous ways in which Beethoven utilises rests (and specifically silences) within his works, suggesting that a significant number of silences may be identified as

\textsuperscript{391} See Chapter 3 for the text and translation.
either ‘structural’ (occurring ‘between sections of a work of between individual phrases’) or ‘dramatic’ (which delay ‘the expected continuation for expressive purposes—a kind of metrically disruptive pregnant pause that intensifies the power of what follows’) in function.  

Beethoven certainly uses structural silences within numerous vocal works, most commonly as a means of delineating individual movements or sections of a work, or marking the point of transition between the prelude and the remainder of the work, or between a recitative and aria, an aria and chorus, and so forth. (In general, one encounters far fewer silences or extended passages of rests in the strophic songs, whereas the functional, structural, and dramatic implications of silence are often exploited within arias or aria-like through-composed songs.) Such structural or functional rests derive in part from a syntactic or musical process rather than being solely motivated by the meaning behind the text.

In addition to structural and dramatic silences, composers employ silence at times ‘for pictorial or narrative purposes in vocal music to depict the idea of silence’, or rests within a vocal line (if not literal silences) for the depictive intensification of poetry imagery or meaning(s). As Cooper observes, Beethoven was fascinated with the abstract concept of silence, and in 1813 he copied into his Tagebuch (entry No. 5) the following quotation from Herder:

Lerne schweigen[,] o Freund. Dem Silber gleichet die Rede[,]  
aber zu rechter Zeit schweigen ist lauteres Gold.

Learn to keep silent, O friend. Speech is like silver but to keep silent at the right time is pure gold.

(Entry No. 115 of the Tagebuch likewise expresses a similar ideal in the form of the Latin proverb—Audi multa, loquere pauca—or, ‘Listen to much, but speak only a little’.)

Beethoven’s canonic setting of Herder’s lines—entered it into Charles Neate’s Stammbuch on 24 January 1816—contains a semantically relevant complete bar of rest after the word ‘schweigen’ in the second line. As Cooper notes, a performance of this canon by three voices ultimately eliminates the perception of a literal silence, though the

392 Cooper, ‘Beethoven’s uses of silence’ in The Musical Times (Spring 2011), 25.
393 See Cooper, ‘Beethoven’s uses of silences’, 39-41, and Glauert, ‘Nicht diese Töne’, 59 and 64, for a discussion of the structural and semantic relevance of rests and silence within the choral finale of the Ninth Symphony.
394 Cooper, ‘Beethoven’s uses of silence’, 25.
395 Ibid., 26.
397 Ibid., 265.
textural reduction allows that ‘each singer in turn experiences a bar of silence, with the purpose being to listen to the others’. 398

Aside from discussing the canonic setting of ‘Lerne schweigen’ and the evocative use of pictorial silence in conjunction with Florestan’s recitative ‘Gott! welch’ Dunkel hier!’ 399 Cooper focuses predominantly on Beethoven’s use of silences within instrumental works. However, one can easily identify numerous examples of the expressive use of silence and/or rests within Beethoven’s vocal works. In addition to purely functional or structural rests, Beethoven also incorporates rests within a vocal line—which, given the presence of other voices (as in ‘Lerne schweigen’ above) or the accompanying instrument(s) may not be heard as a literal silence—that provide emphasis through isolation of a word or phrase (and frequently in conjunction with word repetition). Observe the heightened sense of emotional uncertainty portrayed by the disjointed melodic line at the opening recitative of An die Hoffnung, Op. 94, wherein the words ‘Ob ein Gott sei’ are separated as three discrete units.

Example 4.21—An die Hoffnung, Op. 94, bars 5-7

Or consider the emotional immediacy afforded by the rests at the central (anti-)climax of Resignation at the words ‘sucht...findet nicht’.

Example 4.22—Resignation, bars 26-32

399 Ibid., 25.
In an example such as this, it is easy to agree with Cooper’s suggestion that Beethoven at times utilises ‘rests that break up a melodic line to intensify a sense of emotionally and perhaps almost physically falling apart; a staggering towards death’. The same can be said of several passages in which rests prominently disrupt a vocal line, even to the point of breaking words apart into individual syllables.

As observed by Reid, Beethoven inserts rests within the vocal line Die laute Klage to enhance the meaning of the words:

The silencing effect of sorrow is represented by a stuttering effect, where the key word (‘verstummenden’) is actually split by rests into three isolated parts. This stuttering technique also allows Beethoven to stress ‘mir’ as an isolated syllable, underlining the deeply personal implications of the text.

Example 4.23 — Die laute Klage, bars 17-19

As such, Beethoven’s treatment of the text produces a mimetic realisation of the word ‘verstummenden’ (‘falling silent’ or ‘breaking off’), as the word is literally broken into three separate syllables (and the dynamic level drops to pianissimo). A similar effect is likewise created at the two additional reiterations of this word again in bars 24-28.

Two additional instances of the symbolic use of ‘disruptive’ rests within a vocal line may be identified. In his setting of Reissig’s Sehnsucht (WoO 146), Beethoven incorporates rests (and thus space) within the vocal line at three points in order to emphasise the element of intangibility that characterises the poet’s longing. In the second stanza Beethoven interjects semiquaver rests (at bar 22) within the words ‘einem Wonnetraum’ (a blissful dream), clearly meant to depict the lack of concreteness of the dream as it plays out in the third stanza. (See Example 4.24 below.)

Rests capture textual meaning at two additional points in the third stanza.

| O zaubre meine Blicken        | O conjure before my eyes |
| Die Holde, die mich flieht,  | [the image] of the lovely one who flees from me, |

Cooper, ‘Silences’, 28-29. Cooper cites such instrumental examples as the slow movement of the Piano Sonata, Op. 10, No. 3, the end of the slow movement of the Eroica Symphony, the finale of the Piano Sonata, Op. 110, and the Cavatina from the String Quartet, Op. 130.

Reid, 127. Reid also acknowledges the fourth setting of Sehnsucht (WoO 134), in which the ‘separation through quaver rests, of the syllables ‘al-lein und ab-getrennt’ produces an audible image of estrangement from life’s pleasures. Reid, 252.
Laß mich ans Herz sie drücken, Let me press her to my heart
Daß edle Lieb’ entglüht! So that a noble love may be kindled!
Du Holde, die ich meine, You lovely one, of whom I think [imagine]
Wie sehn’ ich mich nach dir; How I long for you,
Erscheine, ach erscheine Appear, oh appear [to me]
Und lüchle Hoffnung mir! And smiling [bring] hope to me!

Example 4.24—Sehnsucht, WoO 146, bars 18-22

Firstly, at bar 27—within the phrase ‘daß edle Lieb’ entglüht’—rests between each syllable underscore the hypothetical aspect of the poet’s desire.

Example 4.25—Sehnsucht, WoO 146, bars 23-27

Secondly, to emphasise the words ‘wie sehn’ ich mich nach dir’ (bar 30), Beethoven again interjects several semiquaver rests to reflect how the beloved appears to the poet in thought and image as a being both transient and intangible.

Example 4.26—Sehnsucht, WoO 146, bars 28-30

This is immediately followed by a cohesive melodic line at the request that the beloved appear (‘erscheine, ach, erscheine’), reflecting melodically the turn from elusive and shifting thoughts to address directly that which is potentially tangible.

Example 4.27—Sehnsucht, WoO 146, bars 30-32

In contrast, ‘Leichte Segler’, the third song in An die ferne Geliebte—which was completed shortly after Sehnsucht—contains no literal silences, but rather features the continuous disruption of rhythmic values by way of inserted rests between (and within)
In this manner Beethoven effectively draws attention to and alters various segments of the melodic line through the incorporation of space within the otherwise consistently syllabic setting. Such rests and melodic space seem at times poetically motivated and at other points are purely the elision of multiples syllables within a single word; for instance, the setting of the final word of the first line of each stanza is melodically cohesive, though rests are otherwise prevalent throughout these first lines.

Example 4.28—*An die ferne Geliebte* (‘Leichte Segler’), bars 104-11

![Melody notation]

Inspection of the entire song reveals such emphasis of individual words, though clearly not always directly related to the number of syllables within a word, as Beethoven frequently interjects rests within multisyllabic words. As with *Sehnsucht*, the inclusion of rests seems linked to the poem’s description of such transient images as air, clouds, or wind: consider the relevance of rests within the lines ‘Leichte Segler in den Höhen’, ‘Seht, ihr Wolken, sie dann gehen’, ‘In dem luft’gen Himmelssaal’, and ‘Stille Weste, bringt im Wehen’. Furthermore, Beethoven employs these rhythmic shifts so as to juxtapose two adjacent phrases: observe the way in which the cohesive melodic line in bars 118-21 at the words ‘läßt mein Bild vor ihr entstehen’ dissolves into complete melodic fragmentation with the subsequent indication of the image appearing ‘In dem luft’gen Himmelssaal’.

Example 4.29—*An die ferne Geliebte* (‘Leichte Segler’), bars 118-21

![Melody notation]

Additionally, one might suggest that this song’s continually fluctuating melodic line undermines the poet’s sense of emotional stability, while reflecting the increasing uncertainty of his poetic description of the immediacy of the natural world in opposition to the apparent distance which separates him from his beloved. While the rests within the vocal line of ‘Leichte Segler’ are certainly responding to subtle nuances of poetic imagery and meaning, the pervasive use of rests between words throughout all
five stanzas of the text somewhat reduces the perceptibility of the occasional broken word (and is closely tied to the pervasive character of the song).

4.4—Conclusions

As the analyses above illustrate, the issue of meaning is multi-faceted, with both text and music able to convey numerous aspects of meaning. While certain meanings are ‘concrete’, a significant portion of a musical and poetic texts consist of embedded layers of semantic content that are perceived not in isolation, but rather within a larger network of meanings, and which may be understood not only in literal terms, but also in symbolic, metaphoric, and affective terms. As demonstrated, even within the (comparatively limited) expressive parameters of solo song for voice and piano Beethoven manipulates musical rhetoric in response to such aspects of poetic meaning. The relationship between these, however, is complex, and often such semantic impulses do not run a parallel course. As music and poetry utilise very different discursive systems, it is not surprising that these may only occasionally intersect at isolated points along the teleological trajectory of which a texted musical composition is comprised.

Although clearly interrelated, music and text also arguably work on more than one semantic level; as such, it is possible that a composer such as Beethoven can isolate—and thereby augment or focus—individual points of imagery or meaning, while also sustaining through a work’s entirety a pervasive mood or atmosphere or (at times, when relevant from a narrative perspective) several successive affective states. As explored above, Beethoven’s utilisation of Classical tonality reflects one direct point of intersection between textual meaning and musical rhetoric. Despite little concrete evidence (in his own words) regarding the affective nature of individual keys, an examination of the solo songs demonstrates that he frequently selected keys (or localised key areas) in response to text meaning and content. Of course, one must accept that poetic ‘meaning’ may be broadly defined as a text’s primary topical or thematic emphasis; it is relevant that possibly dozens of individual topical indicators coalesce into a single overarching concept, to which Beethoven then may hypothetically select an affective key (or group of keys) to characterise or amplify such meanings.

Despite Ellison’s assessment, one must conclude that there is not always a direct correlation between a key and (all) text content—which may be highly varied across a poem while sustaining (more or less) one single topic or mood or association. It is apparent that tonality plays an active role in shaping the perception of a text and its affective tone. While an awareness of affective tonality seems to have diminished
significantly after the early nineteenth century, it is nevertheless relevant that Beethoven was aware of such meanings as transmitted through the writings of Schubart and other theorists. That said, it is relevant to bear in mind Boettcher’s conclusion that Beethoven ‘absorbed the ideals [or opinions] of the time in order to make them subservient to his own expressive compulsions’; for Beethoven

as a song composer there are no predestined ‘Tonarten’, but rather only personal ‘Tonarten’. And in the use of his own—and not that of the time’s—tonal practices in song writing it is demonstrated how Beethoven takes a completely personal possession of his song texts.

It is also evident that Beethoven’s appropriation and adaptation of affective tonal conventions evolved over the course of his career. As Boettcher suggests, one need only compare Beethoven’s use of E major as evident in Ein Selbstgespräch from ca. 1793—as a key of ‘aufjauchzenden Charakter’ [a shouting-for-joy character]—with the same key as employed for such late-period works as Abendlied or the canon ‘Das Göttliche’.

The choice of key is a multifaceted issue: it is possible that keys may in part have been chosen with intended performers in mind (i.e., amateur musicians). Ellison surprisingly does not emphasise that a significant percentage of Beethoven’s songs fall into a narrow range of keys; one might consider that the significant number of settings in C major, B-flat major, G major, and so forth might be indicative of the intended ease of execution by a singer accompanying their own singing. While affective tonality is relevant, it is obviously not the sole consideration regarding Beethoven’s use of tonal rhetoric: as An die Hoffnung (Op. 94) illustrates, Beethoven employed tonal deviations for expressive purposes at the localised level, while on the other hand, key relationships and tonal structure are equally vital considerations (from a formal and a narrative perspective). While Ellison offers many illuminating readings of Beethoven’s songs, a fundamental insistence on pervasive tonal affect at all levels (or within tonally ‘closed’ strophic settings) does not sufficiently account for key relationships, the precise points of each modulation, the intensity and duration of each key within the broader context, the degree of diatonicism or chromaticism, or even Beethoven’s avoidance, for instance, of the dominant key area within a work. And, in narrative terms, tonal change is particularly relevant, and even simple modal changes—as in Klage or Elegie auf den Tod eines Pudels—enhance the sense of a work’s linear trajectory.

In addition to employing affective tonality, Beethoven also responds musically to numerous aspects of textual meaning at the immediate or localised level (though

402 Boettcher, 123.
403 Ibid., 136.
404 Ibid., 138.
obviously, a composer cannot possibly emphasise every single word or such pictorial devices become meaningless). Thus, Beethoven selectively reinforces a limited number of primary meanings or imagery within each text. As demonstrated above, such depictive attributes reflect what is perhaps the most immediately perceptible point of intersection between textual and musical meaning: the presence of ‘concrete’ poetic imagery and a corresponding musical response. While pictorial writing may indeed be a convention of song composition and text setting, it is apparent that certain aspects of meaning are more or less suited to literal musical depiction, while at times the perception of meaning may be reliant on a neutral musical framework.

Several categories of imagery are clearly suited to reflection or reinforcement through musical rhetoric (in the form of the individual and combined aspects of a song’s rhythmic features, melodic gestures, and accompanimental figuration). As discussed above, certain types of words are better suited to musical analogues, including those that inherently communicate aspects of directionality or spatiality (up/down, high/low) and temporality (long/short); those that may be suitably imitated through musical sonorities (including sounds of the ‘natural world’ such as birds, winds, knocking, heartbeats, and so forth); those words that suggest comparative sonorous analogues (loud versus soft); those images that appear in conjunction with ‘metaphoric’ tonal analogues (such as the ‘exaltation technique’—a pianistic figuration unique to Beethoven’s works in conjunction with a specific subset of images—stars, heavens, and so forth); or even the evocation of silence through the inclusion of rests (or by symbolic extension, intangibility or faltering emotional uncertainty).

All of these ‘depictive’ elements are indicative of Beethoven’s musical acknowledgement of each text’s key words or imagery, and perhaps those words that caught his attention and inspired his choice to translate particularly vivid poetic idioms into corresponding musical sonorities and gestures. Perhaps surprisingly, such depictive elements are not found in greater concentration in chronologically-later works, and there are many instances of pictorial writing in many of the through-composed songs from the 1790s. Although the application of pictorial gestures is limited within the context of a strophic setting, Beethoven nevertheless at times opted to enhance through musical rhetoric the content within only one stanza of many: recall the melodic and rhythmic specificity evident in the Gellert songs or in the first setting of An die Hoffnung.

Having assessed Beethoven’s treatment of aspects of poetic meaning through affective tonality and through depictive musical rhetoric, it is apparent that these are
only two of many potential points of semantic intersection between words and music. Numerous other aspects of musical meaning require further consideration within Beethoven’s songs (while others perhaps more uniquely reflect the musical-semantic possibilities within choral or dramatic works), and many of these may be said to fall between the ‘extremes’ of pervasive affect or isolated depiction. In addition to affective tonality, for instance, accompanimental sonority may serve as a shaping force in affecting the perception of a text and its pervasive mood: consider such unique accompanying forces as those for Elegischer Gesang, Bundeslied, or the choral versions of Opferlied. Furthermore, while a piano accompaniment may be predominantly indicative of the conventions of the genre of solo song, it is within instrumental (or orchestral) accompaniments that specific instruments may be employed to emphasise particular associative meanings. Many such rhetorical devices reflect (or rely upon) Classical topics and tropes as discussed by Ratner, Hatten, Agawu, Rosen, and so forth. And, one might consider that Beethoven utilises less concrete levels of musical symbolism; consider the reflection of ‘inner and outer peace’ in the ‘Agnus dei’ of the Missa Solemnis, which, to borrow Hatten’s terms, is indicative of symbolic ‘connections that do not depend on likeness, but are the result of a habit that can be reconstructed as a stylistic convention’. In such instances, one must question how musical meaning may be perceived as functioning ‘within a cultural style system’ that is ‘further interpretable according to contexts’.

Sonorous specificity occurs also within the realm of vocal scoring, particularly within opera and oratorio, wherein voice types (and treatment) may convey aspects of characterisation and emotional states. Furthermore, vocal scoring may also reinforce changing levels of musical and textual discourse, particularly in the delineation of solo and choral forces within works where a source text does not dictate the precise focalisation: consider, for instance, the texts for the 'Joseph' and 'Leopold' cantatas, onto which Beethoven superimposed shifting levels of musical discourse (and structural segmentation). By extension, the discursive shift from recitative to aria may be an established convention of operatic writing, while the appearance of recitative within solo song—particularly when embedded within a structure rather than sectionally

406 Hatten, 164.
407 Ibid., 276.
isolated—offers a clear indication of Beethoven’s attention to a text’s pacing, focalisation, and expressive impact: consider such songs as *Resignation, Der Wachtelschlag*, and *An Laura*. The presence of multiple voices—whether in the form of a duet or trio, or even a full chorus—raises the issue of how a plurality of perspectives is potentially reflected in musical terms; contrapuntal devices such as canon or fugue, shifting textures, and the presence of several simultaneous texts (as common in dramatic works) may all reflect the musical manipulation of such perspectives. Musical focalisation, shifting levels of discourse, symbolic use of instrumental and vocal sonorities, the appropriation of culturally specific gestures or topics—even self-referentiality or intertextuality within a work or across a body of works—are several additional points of potential intersection between musical rhetoric and textual expression.

As the analyses above illustrate, Beethoven made numerous musical-rhetorical choices in response to poetic content, imagery, and mood. What is apparent is that this degree of musical reinforcement varies considerably within different forms (strophic versus through-composed), as structure partly dictates the intensity of musical expression. Fundamentally, aspects of tonality, melodic writing, and accompaniment convey (or reinforce) aspects of meaning (both individually and in combination). Clearly, Beethoven was aware of the possibilities for forging points of musical and semantic intersection within a work. It is apparent that Beethoven ‘read’ his texts closely and made a multitude of compositional choices in response to a text’s most vivid semantic features—and those which he deemed most suitable or appropriate for musical expression within a given musical context.
Chapter 5: Intersections of Textual and Musical Narrative

‘The narratives of the world are numberless’

5.1—Introduction

This chapter explores how Beethoven’s manipulation of musical structure, the metric manipulation of a text, and the reinforcement of individual aspects of meanings may work in combination to support the narrative content or trajectory implied in a text. Aside from narrative readings of An die ferne Geliebte (see below), the issue of narrative has been discussed very little with regard to Beethoven’s vocal works. Abstract narrative readings of instrumental works tend to utilise metaphorical language to label narrative processes or constructs. A consideration of Beethoven’s approach to musical narrative in the vocal works benefits from having concrete structures and narrative content against which to gauge corresponding musical processes or choices.

What are the relevant aspects of narrative process that serve as a point of departure? As Roland Barthes observes ‘a narrative is never made up of anything other than functions: in differing degrees, everything in it signifies. This is not a matter of art . . . but of structure’. That said, many discrepancies of terminology are evident in narratological writings. (Additionally, the necessity for more than one event has been often disputed, with choice, confrontation, and causality suggested as possible requirements for truly ‘functional’ narrative events.) Within lyric poetry, the genre with which this study is primarily concerned, it is not cardinal functions, but rather such elements as ‘indices’ (which ‘refer to the character of a narrative agent, a feeling, an atmosphere or a philosophy’) and ‘informants’ (which ‘serve to identify, to locate in time and space’).

409 Many of these focus on large-scale forms such as concerto and symphony; consider, for instance: Kerman, ‘Representing a Relationship: Notes on a Beethoven Concerto’; McClary, ‘The Impromptu that Trod on a Loaf: or How Music Tells Stories’; Newcomb, ‘Schumann and Late Eighteenth-Century Narrative Strategies’; Jander, ‘The “Kreutzer” Sonata as Dialogue’; and so forth.
410 Barthes, 89.
411 See Barthes, 90-96 for a detailed discussion of the functionality of narrative ‘events’. Narrative events and ‘event types’ are discussed also by Herman in Story Logic: Problems and Possibilities of Narrative, 27-51, in part in response to Ryan’s theory of a three-fold distinction (defined as happening, actions, and moves) as discussed in Possible Worlds, Artificial Intelligence, and Narrative Theory. See also Bal, 46-47 for a concise summary of alternative considerations proposed by Hendricks, Chatman, Bremond, and Griemias.
412 Abbott takes a more liberal stance, suggesting that there should be at least one event; others have proposed the need for two events (Barthes and Rimmon-Kenan), while others maintain that there must be two events with a strongly discernible causal relationship (Bal, Bordwell, and Richardson). Abbott, 12. See Bal, 14-20 for a discussion of the implications of functional versus non-functional events.
413 See Barthes, 96 for further discussion of these aspects of narrative structure.
According to Mieke Bal, narrative structure is perceived through its fabula—a ‘specific grouping of series of events’—which consists of the aforementioned events, as well as the ‘actors’ and focalisation, time, and location. Specifically, a fabula contains the possibility (or virtuality), the event (or realization), and the result (or conclusion) of the process. None of these three is indispensable. A possibility can just as well be realized as not. And even if the event is realized. A successful conclusion is not always ensured.

However, a text may contain only one of these three, likely presenting the possibility or the result of an event in reflective or implied terms. For the purpose of this study, five aspects or conditions of narrative are examined: temporality; (and by extension) ‘static’ narrative fragments; focalisation; change of condition or emotional state (particularly as it may enhance the implications of a linear narrative context when prominent temporal indicators are absent); and spatiality.

5.1.1—Defining Temporality

Arguably the most important aspect of narrative is temporality. As Barthes writes, temporality is ‘a structural category of narrative (of discourse), just as in language temporality only exists in the form of a system’. In *Narrative Discourse*, Gérard Genette offers an in-depth assessment of the expressive potential for temporality in controlling and expressing aspects of narrative; he identifies two primary aspects of temporality—‘story time’ and ‘narrative time’ (erzählte Zeit and Erzählzeit)—utilising these concepts as a means of revealing the ‘types of discordance’ that may arise between the ‘two orderings of story and narrative’. As Genette notes, this ‘implicitly assume[s] the existence of a kind of zero degree that would be a condition of perfect temporal correspondence between narrative and story’. In terms of its relevance for narrative perception, Abbott concludes that ‘narrative is the principal way in which our species organises its understanding of time’. Abbott expands this by suggesting that there is a further distinction to be made, for ‘narrative event time’ and ‘discourse time’ are solely perceived in relation to ‘abstract time’ (or universal ‘clock time’), which may not correspond with the aspect of time represented by the narrative events or the discourse.

This is particularly relevant, for in a musical setting the degree of temporal distortion may be augmented further, as the ‘musical discourse time’ may alter the textual discourse time (which of course may differ profoundly from both the ‘abstract

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414 Bal, 19-20.
415 Ibid.
416 Barthes, 99. See also Bal, 6.
417 Genette, *Narrative Discourse*, 36. See also Genette, 33-85, for his detailed assessment of aspects of temporality relevant for the transmission and perception of narrative. (All further citations from Genette are taken from *Narrative Discourse* unless otherwise indicated.)
418 Abbott, 3-5.
time’ and the ‘narrative event time’. In simple terms: the narrative ‘events’ contained in poems such as Der Kuß and Klage (discussed below) may encompass either only a few moments or several years, while the textual discourse time—compressed or augmented in relation to the events themselves—may be comparatively similar in these two poems; furthermore, the musical setting will likely further distort the immediacy of each temporal trajectory by elongating, isolating, and expanding through text repetition or interlude material the fundamental narrative structure. As suggested in Chapter 1, one could consider a fifth aspect of time involved in the performance of a textual-musical synthesis of narrative structure: the temporality of perception and the added levels of ‘narrative memory’ involved in the process of auditory perception and narrative assimilation and synthesis. Perception does not take place solely in an immediate sense, as each word, phrase, or narrative event is presented, but instead requires a process of assimilation, combination, juxtaposition, and assigning of causal relationships; previous events (both textual and musical) must be retained in memory and called forth by the perceiver as a narrative structure unfolds, for the apprehension (and comprehension) of each successive event is measured and understood in relation to multitude of events which preceded it and into which it subsequently evolves.\(^{419}\)

There is an important distinction to be made between points of temporal crisis (‘a short span of time in which events have been compressed’) and temporal development (‘a longer period of time which shows a development’).\(^{420}\) As far as poetry is concerned, we shall concern ourselves primarily with ‘crisis’, as most lyric poetry spans only a short duration of time (in discursive and performative or musical terms), and typically encompasses only a short duration of time as gauged through isolated experiences or observations (in narrative terms—though there may be references to events that are temporally more remote). Klage is a rare example of a text that compresses three temporal frames in immediate succession, while containing events that actually occur over the course of many years (i.e. growing from boyhood, to youth, and finally to impending death); as these three temporal planes are presented in immediate adjacency, they reflect an isolated response or reflection to the significance of the three realities (or conditions).

Temporal ‘development’ is less common in lyric poetry, though the six poems in An die ferne Geliebte do contain a degree of it (despite the fact that the passage of time is

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\(^{420}\) See Bal, 38.

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telescop[ed] within the embedded cycle, as events transpire and seasons change, while the poet remains within the diegetic confines of his own singing). While discourse time is relevant in terms of the perception of narrative content as it unfolds in a given musical-textual framework, narrative time—as delineated through shifting verb tenses and other linguistic indicators—serves as the primary point of departure in assessing successive narrative events within a text. Beethoven’s response to aspects of temporality is addressed in section 5.3.

5.1.2—Assessing ‘Static’ Narrative Fragments

By contrast, can a text—however brief—be entirely devoid of some aspect of temporality? As Michael Toolan writes,

Narratives typically seem to have a ‘trajectory’. They usually go somewhere, and are expected to go somewhere, with some sort of development and even a resolution, or conclusion, provided. We expect them to have beginnings, middles, and ends (as Aristotle stipulated in his 

But, can texts that do not sustain such trajectories nevertheless imply broader narrative contexts? This possibility is evident to Genette, who writes,

For me, as soon as there is an action or an event, even a single one, there is a story because there is a transformation, a transition from an earlier state to a later and resultant state. ‘I walk’ implies (and is contrasted to) a state of departure and a state of arrival.

As a case in point, one might consider the numerous concise texts that Beethoven set canonically. While the two names that comprise the text for ‘Brauchle, Linke’ (set as WoO 167) may not contain any inherent temporality—being entirely devoid of verbs, conditions, or other spatial-temporal indicators—the majority of brief canonic texts contain (as suggested by Genette) if not literal temporal or conditional changes, then the implications of previous or subsequent conditions or events. Consider ‘Ewig dein!’ (WoO 161) or ‘Glück zum neuen Jahr’ (WoO 165 and 176), each of which projects forward to anticipated future realities; by comparison, longer canonic text such as ‘Signor Abate’ (WoO 178) more strongly sustain the implications of temporal change:

<table>
<thead>
<tr>
<th>Signor Abate!</th>
<th>Signor Abbé</th>
</tr>
</thead>
<tbody>
<tr>
<td>Io sono ammalato!</td>
<td>I am ill!</td>
</tr>
<tr>
<td>Santo Padre!</td>
<td>Holy Father!</td>
</tr>
<tr>
<td>Viene e datemi la benedizione!</td>
<td>Come and give me your blessing!</td>
</tr>
<tr>
<td>Hol’ Sie der Teufel, wenn Sie nicht kommen!</td>
<td>May the devil take you if you do not come!</td>
</tr>
</tbody>
</table>

As Genette would likely argue, this text alludes not only to a condition of wellness that pre-existed the current state of illness, but also projects forward to the Abbé’s

421 ‘The tenses of the verbs in the text indicate the sequence of events’. Bal, 51.
422 Toolan, Narrative: A Critical Linguistic Introduction, 4-5.
423 Genette, Narrative Discourse Revisited, 19.
hypothetical response (or lack thereof). That said, however, the musical restriction of a canonic setting may negate such narrative implications: see below.

Given the implications of such fundamentally ‘static narrative fragments’—in which there is no literal succession of temporal events or conditions, and which lack one or more facets of the ‘possibility-event-conclusion’ construct suggested by Bal—one must consider how Beethoven responds to such texts. In adopting Genette’s reading of narrative implications at this ‘microscopic’ level, brief poetic texts—potentially containing only one prominent verb or condition—nevertheless sustain sufficient narrative content to warrant an examination of Beethoven’s musical response. Such text fragments may be qualified as a form of narrative ‘pause’, a term which describes ‘all narrative sections in which no movement of the fabula-time is implied. A great deal of attention is paid to one element, and in the meantime the fabula remains stationary’. From a poetic-narrative perspective, it may be argued that many entire poems or brief texts—consisting primarily of descriptive rather than functional content—may consist of such a ‘pause’, as a ‘static narrative fragment’ which nevertheless implies the presence of a fabula and broader narrative structure. (As Patrick Colm Hogan writes, even lyric poems ‘imply encompassing narratives’; or, as Abbott observes, even the ‘static scene’ captured within a single image includes in the ‘present time of the picture...a shadowy sense of time preceding it, and specifically of narrative time—that is, time comprised of a succession of necessary events that lead up to, and account for, what we see.’) Beethoven’s musical response to the implications of such ‘static narrative fragments’ is addressed in section 5.4, in contrast with those texts that sustain more vivid temporal trajectories.

5.1.3—Aspects of Focalisation

While temporality is central to narrative function (and its perception), focalisation and the delineation of perspectives adds further dimensionality. Focalisation denotes the perspectival restriction and orientation of narrative information related to somebody’s (usually a character’s) perception, imagination, knowledge, or point of view. Hence, focalisation theory covers the various means of regulating, selecting, and channelling narrative information, particularly of seeing events from somebody’s point of view, no matter how subjective or fallible this point of view might turn out to be.

424 Bal, 76.
426 Abbott, 6.
427 Jahn, ‘Focalization’, in Routledge Encyclopedia of Narrative Theory, 173-77. As Jahn notes, the issue of focalisation has become increasingly problematic given the numerous ‘competing models and overlapping terminologies’. Numerous levels of focalisation have been proposed, ranging from Genette’s three levels, to Norman Friedman’s seven levels, with Bal proposing five levels. Bal, 142-60. See Genette, 161-211 and 212-62; Abbott, 62-75; Herman, 301-30; and Fludernik, 343-47.
Genette may be credited with having appropriated and reformulated numerous aspects of focalisation, while numerous recent writings have expanded their application. As Bal notes, as soon as there is language, ‘there is a speaker who utters it; as soon as those linguistic utterances constitute a narrative text, there is a narrator, a narrating subject’. Hühn and Sommer qualify lyric poetry as distinct from epic and dramatic genres in its ‘particular form of representation or mediation: its supposedly unmediated quality—direct, unfiltered communication of experience by an author identified with a speaker as the subject of this experience’. Certainly, lyric poetry typically contains a first-person narrator (the ‘lyric I’), while the discourse is often directed towards an ‘other’ (be it character or object—present or imagined).

‘External narration’ is not prominent among the texts that Beethoven set; one rare example is Der Kuss (discussed below). However, one can typically identify additional ‘voices’, perspectives, embedded dialogues (if only imagined) that expand the sense of focalisation within such ‘unfiltered communication’. Likewise, poetic texts are often saturated with numerous deictic indicators—‘I’ and ‘you’, ‘here’ and ‘there’, ‘this’ and ‘that’, and so forth—which clarify the ways in which the perspectives are ‘grounded, or anchored, coming from a particular speaker in a particular place at a particular time. Any text, then, that contains deictic information is thereby understood as oriented from the spatiotemporal position that those deictics imply’. The question of Beethoven’s musical response to such aspects of narration or embedded dialogue is considered in section 5.5.

5.1.4—Changing Conditions or Emotional States

Changing conditions and emotional states are a relevant extension of temporality and focalisation. As suggested above, it is extremely rare to encounter a text that does not imply some minimal degree of temporal progression. The degree of linear change or progression in a poetic text, however, may be more prominently evident in terms of such ‘conditional’ trajectories. (Recall that lyric poetry is often comprised not of concrete events, but rather successive ‘psychological happenings’.) The boundaries of

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429 Bal, 121-22. In solo songs, such perspectives are literally ‘voiced’ through the act of singing.

430 Hühn and Sommer, ‘Narration in Poetry and Drama’, paragraph 11.

431 Toolan, 67. See also Toolan, 67-73, and Bühler, *Theory of Language: The Representational Function of Language*. 

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narrative function thus blur slightly, as such conditions or emotions are revealed through the aforementioned aspects of focalisation, while they may be an outcome of explicit temporal events, or may at least serve as an alternative means by which to perceive change and the implicit temporality with which it is associated. While the text *Bußlied* may indirectly imply a hypothetical future tense, it lacks the explicit temporality of a text such as *Klage*; instead, each half of Gellert’s poem features a shift from ‘ich’ to ‘du’ in conjunction with a prominent shift in corresponding emotional states. This, along with other examples of Beethoven’s musical reinforcement of such emotional or conditional change, is addressed in section 5.6.

5.1.5—Assessing the Spatial Dimension

Genette minimises the relevance of spatiality in relation to temporality: ‘I can very well tell a story without specifying the place where it happens. . . . [which] is perhaps why temporal determinations of the narrating instance are manifestly more important than its spatial determinations’.\(^{432}\) Nonetheless, Bal reminds us that ‘events happen somewhere’, and that even if not specified, readers will typically superimpose such spatial details themselves.\(^{433}\) Specifically, abstract spatial dichotomies—inside-outside, near-far, high-low, city-country, open-closed, finite-infinite, familiar-strange—often supply important narrative information, and are often ‘related to psychological, ideological, and moral oppositions’.\(^{434}\) Thus, such spatial indicators are relevant expressive considerations that characterise the narrative process of certain texts set by Beethoven, particularly as spatial dichotomies are so prominently evident in *Abendlied unterm gestirnten Himmel*, *An die ferne Geliebte*, and the Ninth Symphony (see section 5.7).

As the categories above suggest, narrative in literary or dramatic works is produced (and in turn, perceived) via several primary indicators. One must consider that Beethoven set a wide spectrum of texts, with some having complete narrative structures, and others nearly devoid of direct narrative content. Falling between these two extremes, of course, are a significant number of poetic and free verse texts that exhibit one or more of the narrative components discussed above. As such, there is necessarily some overlap in presenting five ‘discrete’ categories of textual narrative. For instance, every text exhibits some degree of focalisation, and likely some degree of

\(^{432}\) Genette, 215.
\(^{433}\) Bal, 43.
temporal or conditional change'; the selected songs are nevertheless discussed categorically based on particularly prominent poetic features.

5.2—Extremes: Complete Narratives versus Texts without Narrative Content

Beethoven’s vocal works are based upon quite diverse texts. Only a few of these (including spoken passages) embody complete narrative structures; these include the opera Fidelio, the oratorio Christus am Ölberge, and other dramatic works such as Die Räumten von Athen, König Stephan, and the incidental music for Goethe’s Egmont and Duncker’s Lenore Prohaska. In Fidelio, a conventional dramatic structure contains aspects of exposition, conflict, and resolution within a linear temporal trajectory. Beethoven also set many texts that do not assert any direct narrative content, including many of the brief lines that he set as vocal canons,\textsuperscript{435} the repetitiveness of which threatens to obliterate any sense of narrative progression. By contrast, the canon ‘Mir ist so wunderbar’ in the first act of Fidelio— noted by Kerman for its ‘instantaneity’\textsuperscript{436}— is a unique example wherein the canonic circularity and static nature of the four-voiced texture isolates and intensifies musically the divergent perspectives expressed by the four different characters (and their individual texts).

While many strophic song texts often contain similar narrative indicators as dramatic works, the corresponding strophic structures entirely limit their musical-rhetorical transmission. This is a fundamental ‘paradox of narration in song—that the repeated music seems to speak across the progressive action narrated’.\textsuperscript{437} Through consistent repetition, the music in a strophic setting is solely a passive counterpart to the text, thereby producing a dialectical tension between narrative metamorphosis and structural repetition. \ldots If the same music runs under each verse of text, then the music merely echoes the repeated phonetic and prosodic cycle of metre, rhyme, and verse length; it effaces itself to become the patterned sonority of the words made louder. Music neither interprets the poem nor introduces an alien element— its own sonic reemphasis—but instead collaborates with the poem, helps the words to shout out their own sounds.\textsuperscript{438}

Not surprisingly, this is apparent in many of Beethoven’s strophic song settings, particularly within the settings of lengthy ballad texts such as Urians Reise or Der Bardengäst, texts for which the length of the poem and compositional conventions have prompted the use of strophic form. (One might consider, however, that the strophic

\textsuperscript{435} See Appendix 1e for a complete list.
\textsuperscript{436} Kerman, ‘Augenblicke in Fidelio’, 138.
\textsuperscript{437} Abbate, Unsung Voices, 72. The issue of passive strophic reiterations is acknowledged also by McClary in ‘The Impromptu that Trod on a Loaf: or How Music Tells Stories’, 20.
\textsuperscript{438} Abbate, 71.
form of Urians Reise ironically reflects the central concept asserted in the final stanza, that in fact all people are fundamentally the same in all different parts of the world.)

If this is the case, then by contrast, musical change or ‘metamorphosis’ (to borrow Abbate’s term\textsuperscript{439}) seemingly would be a requisite factor in the creation (and/or perception) of musical narrative. Conceivably, the presence of structural deviations would suggest Beethoven’s awareness of the narrative trajectories suggested within an otherwise ‘limited’ strophic text and musical setting. As such, many varied-strophic songs reflect an intermediary stage wherein Beethoven utilises a ‘closed’ strophic structure, while subtle variation and/or end-oriented structures reinforce a linear trajectory implied by the text: consider \textit{Elegie auf den Tod eines Pudels} and \textit{Sehnsucht} (Op. 83, No. 2), both of which shift to the parallel major mode to reinforce the shift in tone in the final stanza (or pair of stanzas in \textit{Elegie})—as was discussed in Chapter 4.

Beethoven also introduces significant change in the postludes of what are essentially narratively-closed’ strophic folksong settings, thereby offering a sense of narrative progression or closure. As Cooper argues, within a few postludes of the folksong settings Beethoven captures a sense of ‘narrative completion’ with depictive figuration (in \textit{The Elfin Fairies}), through the use of unexpected modulations (in \textit{Oh was not I}), or through modal shifts to the major to indicate the cheerful disposition of \textit{The Miller of Dee}.\textsuperscript{440} In spite of the restrictive strophic structure, Beethoven's postludes thus introduce a secondary point of narrative interaction with such texts.

The majority of Beethoven’s vocal works fall between the extremes of ‘complete narrative’ structures and those with very brief texts that are entirely devoid of perceptible narrative content. As implied above, the issue of genre and its associated structural conventions at times (pre-)determines the degree of musical-narrative involvement with a text’s narrative structure or content. The ‘middle-ground’ works are the main focus of this chapter, with the primary categorical assessment of Beethoven’s musical reinforcement of ‘partial (or implied) narrative structures’ or individual narrative components demonstrated within the solo songs for voice and piano (and predominantly those with through-composed structures that offer the greatest flexibility for the reflection of poetic content).

5.3—Temporality and Linear Narrative Trajectories

The text for Beethoven’s 1790 setting of Höltý’s \textit{Klage}\textsuperscript{441} contains an unusually

\textsuperscript{439} Ibid.

\textsuperscript{440} Cooper, \textit{Beethoven’s Folksong Settings}, 177-78.

\textsuperscript{441} See Appendix 8a for the complete score.
prominent temporal trajectory from past, to present, and finally to future tenses within a concise three-stanza structure. On one hand, some perceptible degree of temporal shift is not uncommon in poetry of the period. In Matthiessen’s *Adelaide*, for instance, three stanzas of present-tense experience give way to a final stanza in which the protagonist projects forward to an imagined future and the site of his grave. Likewise, Jeitteles’s *An die ferne Geliebte* contains subtle allusions to the past—such as with ‘wo ich dich, Geliebte, fand’—although the temporal trajectory of the cycle progresses forward from the opening ‘Auf dem Hügel sitz’ ich spähend’ toward desired future events. It is less common, however, to encounter poetic texts that sustain three different tenses in close succession. There are notable exceptions in dramatic texts: Florestan’s recitative and aria—‘O Gott! welch’ Dunkel hier. . .In des Lebens Frühlingsstagen’—similarly incorporates three temporal perspectives, although it presents an inverse temporal structure rooted in present reality; embedded analeptic passages project backward in time to acknowledge the past events that caused this reality, while proleptic passages project forward toward longed-for salvation and happiness; of course, Florestan’s aria is as temporally confined as the character himself, and the rapturous vision of Leonore must necessarily dissolve back to the sparseness and bleakness (and precise texture and sonority) with which the scene had begun.

With its immediate succession of three contrasting verb tenses—the obvious indicator of such temporal progression—*Klage* is a vivid example of Beethoven manipulating musical rhetoric to capture these embedded shifts and thereby produce an ‘indirect temporal narrative’. As Glauert suggests,

> Beethoven’s song conveys a story, not a lyricist’s pervasive mood, and thus he offers his own kind of criticism of the elegiac genre in which Hölty excelled. Beethoven externalizes the thoughts of the speaker and suggests they may be faced as concrete dramatic events.

Fundamentally, each of Hölty’s three stanzas presents a different verb tense:

<table>
<thead>
<tr>
<th>German</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dein Silber schien durch Eichengrün,</td>
<td>Your silvery light shone down on me through the oak’s green leaves, which offered coolness,</td>
</tr>
<tr>
<td>Das Kühling gab, auf mich herab,</td>
<td>O moon, and [it=your light] smiled [bringing] peace</td>
</tr>
<tr>
<td>O Mond, und lachte Ruh’</td>
<td>To me the happy boy.</td>
</tr>
<tr>
<td>Mir frohem Knaben zu.</td>
<td></td>
</tr>
<tr>
<td>Wenn jetzt dein Licht durchs Fenster bricht,</td>
<td>Now when your light breaks through the window,</td>
</tr>
<tr>
<td>Lacht’s keine Ruh’ mir Jüngling zu,</td>
<td>it smiles [brings] now peace to me the youth,</td>
</tr>
<tr>
<td>Sieht’s meine Wange bläst,</td>
<td>it sees my pallid cheeks,</td>
</tr>
<tr>
<td>Mein Auge Tränen staß.</td>
<td>my eyes filled with tears.</td>
</tr>
<tr>
<td>Bald, lieber Freund, ach bald bescheint</td>
<td>Soon, dearest friend, ah soon there shall shine</td>
</tr>
<tr>
<td>Dein Silberschein den Leichenstein,</td>
<td>your silvery light [upon] the ‘corpse-stone’,</td>
</tr>
</tbody>
</table>

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442 Bal, 51.

Der meine Asche birgt,
Des Jünglings Asche birgt.

Which contains my ashes,
which contains a youth's ashes.

While stanza one features several prominent past-tense indicators—‘schien’, ‘gab’, and ‘lachte’—the shift to the present tense in stanza two is indicated by such words as ‘jetzt’, ‘bricht’, ‘lacht’, and ‘sieht’; in contrast, stanza three reinforces the hypothetical subjective with the words ‘bald. . .bescheint’ and ‘birgt’.

Additionally, Hölty shifts the imagery and language of each successive stanza, prominently retaining the central image of the moon (the addressee, or focalised object), while altering the corresponding imagery in response to the evolving emotional state evoked by each successive stage of the poet’s short lifespan: note the progression from ‘frohem Knaben’ to ‘Jüngling’. Also, note the shift away from the positive imagery in the first stanza (‘Silber schien’, ‘Eichengrün’, ‘Kühling’, ‘Ruh’, and ‘frohem Knaben’), to the cheerless imagery of the second (‘Licht bricht’, ‘keine Ruh’, ‘Wange blass’, and ‘Auge Tränenass’), and ultimately, the impending tragedy contained in the imagery of the third (‘Leichenstein’ and the twice-repeated ‘Asche’). Hölty’s lines sustain an unexpectedly detached tone in the third stanza after the poet’s poignant description of the emotional change from happiness, coolness, and peace, to a condition devoid of peace, with pallid cheeks and eyes filled with tears. Curiously, the third stanza contains no specific emotional qualifiers (as did the two previous stanzas), and thus the sense of emotional perspective seems less obvious, particularly as the final stanza again depicts the moon’s silvery light in a manner quite close to that of the first stanza: compare ‘Dein Silber schien’ with ‘Dein Silberschein’.

Musically speaking, Beethoven’s compact setting—which utilises no text repetition aside from the single reiteration of ‘O Mond’ in stanza one, and which is quite short even with a four-bar prelude and a nine-bar postlude—is remarkable for the many ways in which disparate musical details combine to enhance the immediacy of expression inherent in each of Hölty’s poetic temporal realms. While blurring the inherent strophic delineation of the text within a through-composed structure, Beethoven illustrates the textual shift from a contented past to a cheerless present (and decidedly dismal future) with an unusual modal shift from E major to E minor for the second and third stanzas. In affective terms, Klage ‘is the first of several Beethoven works in a gentle E major that relate in some way to the night sky (in this case the poem is addressed to the moon)’.

Cooper, Beethoven, 40.
registral high position, but constructs descending melodic lines in the first section that instead give pictorial immediacy to the poem’s description of falling light: note the setting of ‘Silberschein durch Eichengrün, das Kühling gab’ (bars 5-7), the gentle descending melisma on ‘auf mich herab’ (bars 8-9), and the prominent melodic descent from g-sharp” to e’ for ‘und lachte Ruh’ mir frohem Knaben zu’ (bars 11-14).

Ellison’s assessment of the affective tonal shifts in Klage offers some insight into the ways that Beethoven subtly manipulates the tonal structure to reflect not only the overt past-present-future trajectory from happiness toward death, but also to emphasise individual points within the narrative. Ellison qualifies the opening E major as that of its third praxis (‘night, sleep, death’), where ‘night and moon are invoked, and happy memories of bygone days recalled. The E minor tonality of the song’s second half is characterised as ‘tenderly-lamenting’, though Ellison does not acknowledge the fundamental (narrative) relevance of such an uncommon modal shift. In the second version of the song the surprising modal shift is reinforced also by a shift in tempo and metric distribution to further characterise the poet’s present emotional state: observe the Sehr langsam und traurig indication and the metric shift from 2/4 to 2/2.

In response to the second stanza’s shift to the present tense Beethoven reduces the degree of textural and harmonic variety, thereby producing one long cohesive phrase that builds gradually to the song’s dramatic high melodic point (on a’) for the word ‘Jüngling’ in bar 19. As Reid observes, the placement of ‘Jüngling’ on the highest note ‘suggests that Beethoven fully understands the importance of the word in context: boyhood is past, and the youth finds his growing pains intolerable’. The poet’s reference to himself as ‘Jüngling’ is treated with ‘an affective tonicisation of the mediant G major—the key of innocent happiness—[which] is biting in its irony here, for this is exactly how one such as he should be feeling at this point in his life’.

More relevantly, the brief resolution to G major on the downbeat of bar 20 is preceded by three bars that reiterate alternative versions of F-sharp diminished and D-dominant 7th harmony. After the resolution to G major, Beethoven progresses towards the dominant B major to close the second stanza, and this is given greater intensity with the addition of a descending bass line that moves from B (the mediant of G), to A, G,

445 Ellison, 224.
446 See Lühning, Kritischer Bericht, 79, for the comments that Beethoven included on the autograph copy of the first version with regard to the implications of using different time signatures for the two sections of the song, and the express concern that the first must remain in 2/4 so that it would not be sung overly slowly. This is reiterated in Reid, 193.
447 Reid, 194.
448 Ellison, 224.
F-sharp, F-natural, E, D, C-sharp, C-natural, B, A-sharp, and finally B; this descent, combined with an increasing chromaticism and a melodic emphasis on semitone motion, expressively juxtaposes the previous vigour of youth with the sense of emotional weakening brought about by the present reality of the poet’s pale cheeks and tear-filled eyes (‘Wange blaß’ and ‘Tränennaß’). Glauert characterises the ‘quasi-operatic style’ of the song’s second section, noting that it ‘brings an unexpectedly vivid contrast, a fully dramatic presentation of the poetic change of tense as the poet moves from considering his contented past to facing a desolate present; despite the textural consistency afforded by the triplet accompanimental figuration, however, Beethoven ‘prevents this section settling too much into its own style. . .[before it] is drawn into a final third section and tolling cadences which announce musical closure and the poet’s imminent death’.449

In contrast with the wide-ranging melodic writing of the first two stanzas, the third features predominantly stepwise motion, as well as a momentary static reiteration of the pitch e’ for ‘den Leichenstein’ (the ‘corpse-stone’—a far more visceral word than ‘der Grabstein’ or gravestone). Beethoven undercuts the poet’s words ‘Bald, lieber Freund’ with the addition of a C-natural over the B-dominant 7th harmony reiterated in bars 24-25—thereby reinforcing the contradiction between the poet’s literal words and apparent internal conflict—while the sense of emotional resignation is evident in the B pedal point sustained throughout this passage. As the poet’s impending death draws ever closer Beethoven cleverly colours the close of the final stanza with the addition of a pronounced melodic descent ‘into the grave’ in bars 29-32, followed by offbeat octaves at the top of the accompanimental texture, seemingly suggestive, as Glauert observes above, of the tolling of bells.

*Klage* is a highly sophisticated setting in which Beethoven has reinforced a poetic narrative through nuanced musical rhetoric. While melodically (though subtly) emphasising important words in each stanza, Beethoven has also reinforced the three-fold temporal trajectory with a correspondingly compact musical structure—most notably delineated by the adventurous E-minor modal shift—while tempo, melodic character, underlying rhythmic subdivision, and distinct pianistic figuration all further moderate the temporal unfolding of Höltý’s poetic microcosm. Beethoven’s setting of *Klage* reflects an approach to text setting that is unique in many ways, and as Boettcher

argues, predicts the style of later instrumental works.\textsuperscript{450} 

5.4—‘Static Narrative Fragments’ and Implied Narrative Contexts

As defined above, a complete narrative consists of many individual narrative points along a temporally defined trajectory. Just as a geometric line consists of an infinite number of points, so too is a narrative structure comprised of a similarly unquantifiable series of interrelated characters and perspectives, actions and conditions, sensations and locations, conflicts and resolutions, and countless other expressive and communicative gestures in each successive ‘moment’ around which the narrative trajectory exists. Such individual narrative components—or ‘narremes’\textsuperscript{451}—are the ‘smallest’ isolatable building blocks that aid the production (and perception) of narrative structure. Within a complete narrative structure—or within an opera—there exist numerous individual moments that remain in and of themselves fundamentally passive or static; while such moments have broader narrative relevance, they may be perceived in isolation as ‘static narrative fragments’ within a larger structure. At such points, the dramatic action halts as the music augments or amplifies an idea, concept, reaction, or emotion of an individual (or group). As Kerman acknowledges, the ‘stretched moment is a quintessential feature of operatic dramaturgy. . .[as] moments of shock, realization, or decision are stretched into minutes of song’.\textsuperscript{452} The degree of narrative thrust and musical momentum varies considerably, however: compare Marzelline’s ‘O wär ich schon mit dir vereint’ with Leonore’s ‘Abscheulicher!. . .Komm, Hoffnung’. For a start, the former has no recitative, while the aria is structurally ‘static’ in that it consists of four sections (ABAB) that reflect Marzelline’s alternation between two conflicting emotional states, underscored by alternations between C minor (A sections) and C major (B sections). By contrast, Leonore’s scene contains an extended recitative that actively responds to the immediately preceding material; numerous key changes, tempo adjustments, and the slow-fast bipartite aria structure reinforce both the text’s narrative immediacy and its teleological significance in necessitating Leonore’s subsequent course of action. Of course, moments of dramatic or narrative stasis effectively counterbalance such moments of rapid narrative progression (or potentially conflict) within a work.\textsuperscript{453} 

\textsuperscript{450} Boettcher, 158. 
\textsuperscript{451} The concept of the ‘narreme’ was first introduced by Engène Dorfman in 1969 (\textit{The Narreme in the Medieval Romance Epic: An introduction to narrative structures}), and has more recently (2000) been applied by Helmut Bonheim to Shakespeare (‘Shakespeare’s narremes’, in \textit{Shakespeare Survey 53: Shakespeare and narrative}). This term offers what is perhaps a more precise delineation between the requisite narrative ‘elements’ or ‘components’ as outlined by Bal, 5-7. 
\textsuperscript{452} Kerman, ‘\textit{Augenblicke}’, 133. 
\textsuperscript{453} See Kerman, ‘\textit{Augenblicke}’ for further discussion of such moments within Beethoven’s opera.
From a textual perspective, ‘static narrative fragments’ are non-linear poetic expressions of a fixed point in time and experience, or even a single sustained emotional state—in essence, rather like a poetic and musical ‘still life’ of an internal (emotional) landscape—or in Bal’s terms, the aforementioned poetic ‘crisis’. In many instances the descriptive intensity of such concise poetic fragments—despite lacking a defined linear narrative impulse—nevertheless alludes to a broader context of emotion or experience (whether real or imagined, possibly longed for, or at times even expressly undesired).

In *Wonne der Wehmut*, for instance, Beethoven creates a compact musical structure that not only responds to, but also perpetuates, the poet-protagonist’s state of internal emotional conflict: the Bliss of Melancholy. This setting demonstrates a nuanced approach to text-setting: rhythmic and melodic gestures, text repetition, harmonic language, and accompanimental details effectively reinforce the poem’s contradictory titular theme. Perhaps most immediately apparent is the repetition of ‘Trocknet nicht’, blatantly interjected at several points as a direct melodic, rhythmic, and of course, textual reminder of the poet’s outlook.

Goethe’s compact poem has an unusual poetic structure, which—despite an absence of rhyme scheme or metric regularity—is organised as three couplets, each comprised of a single syntactic unit:

| Trocknet nicht, trocknet nicht, | Do not dry, do not dry, |
| Tränen der ewigen Liebe! | Tears of eternal love! |
| Ah! Nur dem halbgetrockneten Auge | Ah! only from half-dried eyes |
| Wie öde, wie tot die Welt ihm erscheint! | How bleak, how dead the world seems! |
| Trocknet nicht, trocknet nicht, | Do not dry, do not dry, |
| Tränen unglücklicher Liebe! | Tears of unfortunate love! |

The first and last couplets are nearly identical—with the qualifier ‘ewigen’ replaced by ‘unglücklicher’ in the final couplet—thereby suggesting the possibility of musical and textual recapitulation (much as Beethoven would do with the similarly symmetrical text of *Resignation* seven years later), while also alluding to a subtle change of condition, despite the fundamentally static nature of Goethe’s poetic language.

The apparent narrative intensity of this text is partly evident in comparing the concentration of ‘static’ or ‘dynamic’ verbs. As characterised by Toolan, the former consist of static or passive descriptors, the former represent actions or changes of

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454 Bal makes the distinction between temporal ‘development’ and moments of ‘crisis’. Bal, 38.
455 Recall Genette’s proposal that even isolated actions or events suggest the possibility for narrative transformation, ‘a transition from an earlier state to a later and resultant state. ‘I walk’ implies (and is contrasted to) a state of departure and a state of arrival’. Genette, 19.
456 See Appendix 8b for the complete score.
condition.\textsuperscript{457} Despite the vivid poetic language, Goethe includes only two verbs in ‘Wonne der Wehmut’: ‘trocknet [nicht]’ and ‘erscheint’. The latter—‘seems’—is entirely passive, while the four reiterations of the former phrase—‘[do not] dry’—imply a (potential) change of condition, though in this context the possibility for such change is repeatedly denied, thereby producing the fundamental point of poetic tension (and the poet’s refusal to allow for such change). Notably, the word ‘erscheint’ appears only once in Beethoven’s setting, while Goethe’s four statements of the phrase ‘trocknet nicht’ are increased to a total of eight reiterations, by which the passivity of the words takes on an active musical significance.

Unlike Schubert, Reichardt, or Robert Franz, Beethoven does not ‘preserve the original dimensions’ of the text; rather he freely ‘takes command’ of Goethe’s poem, ‘repeating and inserting words. As such, he does not adhere to the inherent three part text-form (aba), but rather develops the entire song out of a single phrase’.\textsuperscript{458}

\textbf{The Text as Set by Beethoven:} (text repetitions indicated in bold)

\begin{quote}
Trocknet nicht, trocknet nicht,
Tränen der ewigen Liebe!
\textbf{Trocknet nicht!}
Ach! Nur dem halbgetrockneten Auge
Wie öde, wie tot die Welt ihm erscheint!
Trocknet nicht, trocknet nicht,
Tränen unglücklicher Liebe, \textbf{unglücklicher Liebe}!
\textbf{Trocknet nicht, trocknet nicht,}
Tränen der ewigen Liebe, \textbf{unglücklicher Liebe}!
Trocknet nicht!
\end{quote}

While Beethoven’s compact setting avoids structural or phrasal regularity or direct melodic repetition, it digresses away from E major in the ‘central’ section, after which a sustained dominant preparation (bars 14-15)—further differentiated by the song’s only \textit{ritardando}—gives way to a tonal and brief melodic recapitulation in bar 16 (\textit{a tempo}) of the material from bar 1. While Beethoven thus entirely disrupts the inherent ternary configuration of the text, this point of simultaneous textual, melodic, and tonal reprise subtly alludes to the text’s fundamental sense of momentary emotional digression (notably, into E minor) and subsequent return.

Beethoven includes no repetition within the central couplet, or to the latter half of the first couplet, thereby diminishing the impact of the single reiteration of the more positive ‘ewigen Liebe!’ Instead, he includes a complete reiteration of the third couplet, and both times this is extended in the final line so as to emphasise the phrase ‘unglücklicher Liebe’. ‘By repeating these words’, Kinderman suggests, Beethoven

\textsuperscript{457} Toolan, 43.
\textsuperscript{458} Boettcher, 113.
'underscores their importance in the piece as a whole. The inner drama of this
paradoxical poem resides in the tension between ‘tears of eternal love’ and ‘tears of
unhappy love’. However, with only a single statement of ‘ewigen Liebe’ (bars 3-4), and
four reiterations of ‘unglücklicher Liebe’ (bars 13-15 and 18-21), Beethoven emphasises
the latter, while the primary ‘tension’ instead resides in the obsessive repetitions of the
phrase ‘Trocknet nicht!’. Beethoven’s eight reiterations infuse the entire setting, thereby
heightening the sense of static narrative immediacy suggested by Goethe’s poem.

Beethoven also reinforces the sustained immediacy of this textual thematic
element through reiteration of a depictive tonal analogue for the ever-falling tears,
cleverly depicted pianistically as a descending scalar figure—and characterised by a
subtle portato articulation—in bars 1-2, 5, 16, and 22-23. But, Beethoven exploits this
figure as more than simply a pictorial device:

Beethoven uses the evocative descending scale in a much more generalized relationship with the
text; the last two times the word ‘Thränen’ (‘tears’) is sung, the scale is not heard in the
immediate context. This is not to deny that the falling scale is associated with tears. . . .He does
not simply depict particular words by means of musical motifs; the words enter into a dialogue
with the music, which is not subordinated to the text but, on the contrary, creates a new formal
context for it.⁴⁶⁰

The descending figure—obviously responding to the terminal note of the short melodic
fragments in bars 1 and 2 and prolonging the underlying dominant harmony—more
relevantly establishes through repetition its expressive significance prior to the text’s
first indication of the word ‘Thränen’ in bar 3. With the piano’s appropriation in bar 5
of an embellished version of the vocal line from bar 1 (for the opening statement of
‘Trocknet nicht!’) the metrically displaced ‘answer’ in the vocal line falls on beat 2 in
conjunction with a third reiteration of the descending accompanimental figure. In
addition to a single reappearance in bar 16 immediately after the reprise of material
from bar 1, Beethoven withholds the final (and most extended) statement of this figure
for the final two bars, as the falling tears seemingly continue to assert their presence in
response to the singer’s final reiteration of ‘Trocknet nicht!’. Thus, the closing piano
gesture reminds us that this narrative fragment remains unresolved.

Additional melodic details cumulatively prolong the song’s central emotional

⁴⁵⁹ Kinderman, Beethoven, 166. Kinderman also notes that ‘Beethoven cannot end his song where Goethe
concluded his text. The musical sentiment spills over, forcing extensive re-use of the preceding words.
Such a practice is by no means confined to Beethoven’s lieder but is characteristic of his text-setting in his
most massive vocal works. The final sections of the choral finale of the Ninth Symphony, for instance,
are based entirely on the repletion of earlier parts of the text, and the great fugue and coda of the Credo
in the Missa solemnis elaborates no more than the last five words, ‘Et vitam venture saeculi Amen’.
Something of the same process is at work in miniature in this astonishing song from 1810’. Ibid., 144.
⁴⁶⁰ Ibid., 165.
state. In addition to the thematic emphasis afforded by text repetition, Beethoven incorporates other subtle melodic features, particularly in conjunction with the words ‘Liebe’ and ‘Tränen’ to reinforce the expressive connection between these, while isolating them as the cause of the poet’s emotional state. These are the two single words in the song that are afforded the longest rhythmic values and extended melismas within an otherwise predominantly syllabic setting: observe the appearance of ‘Liebe’ in bars 4, 15, 19, and 21, where melismas, elongation, appoggiaturas, and/or chromatic inflection emphasise the poetic relevance. Beethoven’s attention to melodic detail also ensures complete transparency of meaning for the word ‘Tränen’: note the melodic augmented second from C to D-sharp in the vocal line in bar 13 (a chromatic inflection that sharply contrasts with the D-natural heard in the previous bar), or the notably extended placement of ‘Tränen’ in bars 17-18 on the song’s highest vocal pitch g(natural)”. For much of the song, Beethoven favours close melodic writing with predominantly stepwise (and at times chromatic semi-tone) motion, which thereby emphasises those words that deviate from this, either through static repeated pitches—note the interjection of static repeated G naturals (bars 9-10) at the words ‘wie tot die Welt ihm erscheint!’—or unexpected wide intervalllic motion—as evident in the upward leap of a minor sixth at ‘öde’ and the decisive melodic angularity that characterises ‘unglücklicher Liebe’ (bars 13, 18, and 20).

The tone of Beethoven’s musical narrative is captured by the affective use (and manipulation of) the song’s central E-major tonality—defined as ‘reflective, elevated, and often ethereal or religious’ by Kinderman, which is in turn discounted by Ellison and instead qualified as being ‘used in its second praxis as the key of tender love’. Clearly, the harmonic language reinforces the poet’s desire to retain and relish this emotional state. Observe the song’s slow harmonic rhythm and avoidance of strong functional drive; this is reinforced further by Beethoven’s prolongation of the second-inversion B-dominant chords (see bars 1, 2, 5, 6, 8, and so forth) to weaken the overall functional directionality. Aside from the dominant cadences (bars 4 and 15), Beethoven avoids strong cadential resolution until the song’s termination. In bars 6-10, Beethoven sidesteps any points of potential harmonic stability, ultimately arriving on an A dominant-seventh chord in bar 10, after which each successive melodic fragment shifts fleetingly through a rapid succession of G-major, A-minor, and finally E-minor harmonies. With the sudden melodic and textual ‘resolution’ back to E major in bar 16.

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461 Ibid., 163.
462 Ellison, 230.
Beethoven offers a somewhat ironic return to harmonic stability and familiarity as the poet regains the emotional confidence to reassert once again the words ‘Trocknet nicht’. Ultimately, *Wonne der Wehmut* is concluded quite simply with one final repeat of ‘Trocknet nicht’ (bar 22), followed by the aforementioned reiteration of the descending accompanimental figure introduced in bar 1. This may be viewed as Beethoven’s musical indication of the poet’s commitment to the emotional state introduced at the song’s outset, after which this final vocal assertion is echoed by a single final depictive reminder in the piano of tears seemingly still falling even within the context of the harmonically stable E-major final cadence.

In comparing Beethoven’s setting with those of subsequent nineteenth-century composers, Boettcher maintains that it does not reflect an urge for musical expansion, but rather indicates an approach in which the formal expansion ‘serves as the means by which Beethoven can single out the musical meaning [or ‘complex of meaning’] from the individual ‘limbs’ of the text’, and thereby he can most effectively achieve his primary endeavour—the ‘direct pursuit of and musical adherence to the poem’s ‘affective line’. Such structural compactness is notably evident in Beethoven’s settings of other such ‘static narrative fragments’, as most are also set as single-strophe through-composed structures: consider Romance, *La partenza*, *Die laute Klage*, and so forth. Fundamentally, the ‘Affektlinie’ of Goethe’s poem may be qualified as the paradoxical juxtaposition suggested by its title, though it is through his careful manipulation of all aspects of musical structure and rhetoric that Beethoven captures and sustains this static and fragmentary narrative—a narrative characterised by the poet-protagonist’s insistent retention of such ‘bliss of melancholy’.

5.5—Focalisation: Aspects of Narration and Embedded Dialogue

By contrast, some texts sustain a more direct narrative thrust through explicit narration and/or externally-projected dialogue. While *Wonne der Wehmut* sustains a sense of focalisation—characterised as the ‘lyric I’—other texts feature multiple discursive shifts or changes in focalisation through narration, embedded dialogue(s), or other implied points of interaction. This runs counter to Fludernik’s assertion that lyric poetry ‘has only the poet’s voice and is exclusively diegetic’, a viewpoint that minimises the possibility for and significance of embedded dialogue and other discursive shifts within lyric poems. (Furthermore, one might consider the musical settings of such texts,

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463 Boettcher, 114.
464 Bal, 121-22.
wherein even a diegetic text becomes mimetic through performance.) As discussed below, lyric poems may contain embedded dialogue, and a poet-narrator can momentarily assume the ‘voice’ of another through ‘free indirect discourse’, what Toolan describes as a form of ‘mimetic diegesis’.\textsuperscript{466}

The text for \textit{Der Kuß}\textsuperscript{467} features an emphatically narrated sequence of concrete events in chronological order. Although rooted firmly in the simple past tense, the succession of interactions described by the poet-narrator follows a comic trajectory in which a given causal action must ultimately achieve an anticipated effect:

\begin{quote}
Ich war bei Chloen ganz allein, I was completely alone with Chloe
Und küssen wollt' ich sie; And wanted to kiss her
Jedoch sie sprach, sie würde schrein, However she said that she would scream,
Es sei vergebne Mühl'. It would be a waste of time.

Ich wag' es doch, und küsste sie I dared it nevertheless, and kissed her
Trotz ihrer Gegenwehr. In spite of her resistance.
Und schrie sie nicht? Jawohl, sie schrie, And did she not scream? Yes, she screamed,
Doch lange hinterher. But only a long time thereafter.
\end{quote}

The poet-protagonist does not merely describe a static situation or the actions or condition of another individual, but places himself directly into the narrative, providing both the primary narrative voice and also serving as the protagonist against whom we indirectly perceive the absent Chloe. Although it is not truly interactive dialogue between two ‘characters’, Weiße’s poem nevertheless clarifies the precise exchange that has taken place (with a direction form of narration that is far more explicit than most other solo song texts set by Beethoven).

Beethoven offered this setting to Peters in 1823, identifying it as ‘a rather elaborate arietta with pianoforte accompaniment only’\textsuperscript{468}; a letter of 1824 again offered the song (and two other works\textsuperscript{469}) for publication, now to Probst in Leipzig, while \textit{Der Kuß} was described as ‘an arietta which is not long but entirely through-composed’\textsuperscript{470}. The song was not published until 1825 by Schott of Mainz, and Cooper acknowledges that Peters refused these works because \textit{Der Kuß} was ‘only an arietta instead of a proper through-composed Lied’\textsuperscript{471}. Nevertheless, the use of the term ‘arietta’ (by Beethoven and Peters) is indicative that the setting reflects many conventions for setting a semi-dramatic text. Although sectional—reflecting the two-part stanzaic structure of the

\begin{footnotes}
\textsuperscript{466} Toolan, 127. See Toolan, 119-129 and Bal, 44-52 for detailed discussions of this.
\textsuperscript{467} See Appendix 8c for the complete score.
\textsuperscript{468} EA-1137.
\textsuperscript{469} This included, in addition to \textit{Der Kuß}, the final setting of \textit{Opferlied}, Op. 121b and the setting of \textit{Bundeslied}, Op. 122.
\textsuperscript{470} EA-1266. ‘Durchgeführt’ is an alternative term for ‘durchkomponiert’, or ‘through-composed’.
\textsuperscript{471} Cooper, \textit{Beethoven}, 326.
\end{footnotes}
poem—Beethoven’s through-composed setting contains no extensive melodic reiteration, with each section introducing unique rhythmic and melodic contours to reflect the individual events or actions as they unfold in succession.

The arietta’s harmonic plan does not initially seem to reinforce the textual narrative, although Beethoven sustains the tonic (A) throughout the first couplet, after which the shift to Chloe’s response with ‘sie würde schrein’ corresponds with a shift to the dominant. By contrast, it is difficult to accept Ellison’s assertion that Beethoven’s choice of A major is entirely ironic, and that it is ‘the key of innocent love and tender passion. However, there is little about this somewhat risqué story which is innocent, and while there is amorous passion here, it is anything but tender’. Additionally, Ellison asserts that the song’s two shifts to E major are affective rather than structural modulations, intended ‘to evoke a dual his/hers meaning: for him E major is heard literally as the key of wild fiery passion, whereas for her it is heard ironically, since she is trying to spurn his advances’; the return to A major is also viewed by Ellison as ironic, ‘as the final dénouement becomes apparent, and the scream (now of ecstasy) is set appropriately high in the tessitura’. Most relevantly, the two modulations to E major correspond with shifts in perspective to Chloe and her ‘screams of resistance’; it is less convincing, however, to argue that the song’s A-major tonality and the two shifts to the dominant can effectively sustain a state of tonal irony throughout the entire setting.

Beethoven’s setting captures many of the text’s comic elements, perhaps most notably the suspense and delay implied by the second stanza’s insertion of a rhetorical question to withhold the dramatic resolution of the poetic ‘joke’. As this miniature musical drama unfolds, Beethoven utilises a variety of techniques to illustrate each successive narrative event, while most emphatically emphasising the dramatic suspense suggested by the final couplet of text: textual repetition plays an important role in supporting the narrative—particularly in the second strophe—while further details of accompaniment or texture, the use of silences, and tempo and dynamic manipulation provide additional reinforcement.

The Text as Set by Beethoven: (text repetitions indicated in bold)
Ich war bei Chloen ganz allein,
Und küssen wollt’ ich sie, und küssen, küssen, küssen wollt’ ich sie;
Jedoch sie sprach, sie würde schrein, sie würde schrein, sie würde schrein,
Es sei vergebne Müh’, vergebne Müh’, es sei vergebne, vergebne Müh’.

Ich wagt’ es doch und küsstes sie, und küsstes sie,
Trotz ihrer Gegenwehr, trotz ihrer Gegenwehr.

472 Ellison, 208.
473 Ibid.
Und schrie sie nicht? Jawohl, sie schrie, **sie schrie**,  
Doch, **doch, doch** lange hinterher,  
**Doch, ja doch! doch lange hinterher,**  
**Sie schrie,**  
Doch lange, lange, lange, lange, lange, lange, lange, lange hinterher,  
Hinterher, **ja lange, lange hinterher.**

Beethoven pays considerable attention to the melodic declamation of each individual line of text. While predominantly syllabic—and given the Allegretto tempo indication (qualified further as ‘Mit Lebhaftigkeit, jedoch nicht in zu geschwindem Zeitmaße und scherzend vorgetragen’)—the setting effectively allows that the conversational tone of the text remains at the forefront of the musical discourse. Aside from a few points of elongation or melisma, Beethoven utilises a limited rhythmic vocabulary, with an emphasis on quavers (or dotted quavers) and crotchets. The declamatory tone—with its repetitive patter, often on sequential melodic fragments or at times on an extended succession of repeated (even or dotted) quaver melodic fragments—suggests a vocal style not far removed from that of Singspiel: consider the similar rhythmic and declamatory style of *Ein Selbstgespräch*. As appropriate for such narration, phrase lengths are consistently short, with individual melodic fragments often less than one bar in length: see bars 13-16, 17-20, 27-32, and so forth. Each short fragment is framed by rests, similar to the way in which rests often reflect the distribution of short syntactic units (and punctuation) in recitative: consider the similarly fragmented melodic approach in *Resignation*, or in the fourth song of *An die ferne Geliebte* (‘Diese Wolken’), in which rests frame and distinguish the lines of imbedded dialogue. The pervasive text repetition and the few points of notated tempo fluctuation (particularly bars 25, 50, and 57) further enhance the conversational immediacy and quasi-dramatic effect of Weiße’s poetic narrative.

Perhaps surprisingly, Beethoven set the iambic poem not in a duple metre, but rather in 3/4. Through a combination of metric foreshortening—whereby ‘Chloen’ is placed prominently on the first downbeat—and metric compression in alternation with subtle elongation, Beethoven systematically emphasises all key words within the triple metric structure. For instance, the placement of ‘Chloen’ on the downbeat of bar 10 is followed by the subsequent elongated emphasis of ‘allein’ in bar 11, while the rhythmic compression of ‘küßen wollt’ ich’ in bar 12 results in a downbeat emphasis of ‘sie’ that parallels the initial emphasis of ‘Chloen’. As the subsequent phrase unfolds, Beethoven positions each of the remaining three reiterations of ‘küßen’ on successive downbeats (bars 14-16). A similar process is evident throughout the remainder of the setting: for
example, the four reiterations of ‘schrein’—ascending on each of the downbeats in bars 18-20 and culminating in an elongated form in bar 22—clearly respond to the (likewise ascending) statements of ‘küßen’ in the aforementioned bars. Throughout the song, Beethoven consistently emphasises (metrically or through elongation) such key words as ‘schrein’ (elongated in bar 22), ‘Gegenwehr’ (melismatically elongated in bars 34 and 36), and ‘schrie’ (elongated at a poco adagio in bar 41 and strongly emphasised on a g-sharp” in bar 46).

Furthermore, Beethoven reflects this shift of perspective in the second couplet not only with a shift to the dominant, but also through the sudden interjection of rhythmically vibrant dotted quaver-semiquaver groupings that adamantly reject the deceptive gentility implied by the previous passage’s even-quaver rhythms. Notably, two of the song’s three longest rhythmic values are reserved for ‘schrein’ (sustained on e”) and ‘schrie’ (sustained on the highest melodic pitch g-sharp”), while the third corresponds with the word ‘lange’ (discussed further below); additionally, these two words occur in parallel positions at the end of the third line of each stanza. While the first is reinforced by a crescendo and the above-mentioned dotted-quaver rhythms, the second is illustrated by the high tessitural placement of the vocal line, the underlying forte dynamic and sforzando marking, and the sudden outburst of semiquaver accompanimental figuration.

Throughout the musical-narrative structure, Beethoven implements contrast and delay through shifts in accompanimental figuration and textural intensity, as well as through the use of dramatic silences to provide discursive immediacy; given the overt directness in the textual narrative, however, Beethoven does not allow excessive accompanimental complexity to distract from the directness of the vocal line. There is, for instance, a ritardando to coincide with the second statement of ‘vergebne Müh”; thus, further melodic repetition and a slackening of the tempo—as well as a corresponding diminishing of rhythmic and textural intensity in the accompaniment—offer the elongation necessary to characterise more effectively the poet’s potential waste of time and effort. Also, there is a subtle increase in textural intensity at the lines ‘trotz ihrer Gegenwehr’ and ‘Jawohl, sie schrie’. Recalling that Beethoven introduced dotted-quaver rhythms previously at ‘jedoch sie sprach, sie würde schrein’, it is not surprising that similar dotted rhythms are employed for the rising melodic figure of ‘Gegenwehr’ (and reinforced with a crescendo); however, as Reid observes, this setting ‘suggests the mere
pretence of a struggle’, and it is perhaps revealing that the second repetition of ‘Gegenwehr’ reverts to even quavers as Chloe’s resistance obviously begins to diminish.

Beethoven again interrupts the musical pacing with a *poco adagio* (bar 40) to enhance the anticipated secretive response to the question ‘Und schrie sie nicht?’. Although quite brief, the short silences that frame this question (bars 40 and 44) reflect an effective combination of a ‘structural silence’ with the expressive effect of a ‘dramatic silence’—which ‘[delays] the expected continuation for expressive purposes—a kind of metrically disruptive pregnant pause that intensifies the power of what follows’. This passage is followed by the aforementioned *forte* outburst of pianistic figuration with the *a tempo* response of ‘Jawohl, sie schrie, sie schrie’. This question is also framed by two bars of interlude; while twice reiterating the melodic contour of ‘Und schrie sie nicht?’—the second time embellished with the song’s only trill—this figuration interjects an unexpectedly *galant* keyboard texture complete with quasi-Alberti bass figuration and a delicate, descending triplet figure. This musical rhetoric—including the texture, the triplets, and the trill—stands in striking contrast to the rest of the song, and effectively alludes to the coquettish character of Chloe as her dramatic fate hangs momentarily in the balance, before it gives way to the *forte* frenzy of semiquaver figuration that underlies her immediately subsequent cries of ecstasy (‘Jawohl, sie schrie, sie schrie’) in bars 44-46.

Further subtle tempo and rhythmic deviations likewise inflect the poetic narration in the final section as the poet and Beethoven reveal the musical and poetic ‘punch line’. The *forte* cries of the previous passage dissipate as suddenly as they appeared, with a *cubito piano* dynamic and a change of figuration interrupting the final statement of ‘schrie’ on an unresolved leading tone *g-sharp’*, as the poet playfully interjects ‘doch’ twice before finally divulging the ironic outcome of the exchange with Chloe. To further prolong the sense of narrative anticipation, Beethoven positions each of the four reiterations of ‘doch’ on the second beat of the bar (bars 47-48 and 51-52), with each preceded by a group of four semiquavers that propels forward only to be interrupted by each interjection of ‘doch’; notably, Beethoven also includes a fermata on the quaver rest in bar 48 (and again in bar 52), to intensify these point of dramatic suspension within the narrative, before ‘doch lange hinterher’ is at last divulged in bar 49-50 (and qualified with an expressive indication ‘lächelnd’). As Reid acknowledges, ‘the handling of the transitional ‘doch’ (but) is masterly, and as the song hurtles to its

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474 Reid, 113.
475 Cooper, ‘Beethoven’s uses of silences’, 25.
conclusion the frequent repetition of ‘lange’ emphasises just how long afterwards she did think to scream’.\footnote{Reid, 113.}

The examples discussed above reveal the detailed mastery with which Beethoven musically captures the humour suggested by the miniature narrative embedded in Weiße’s text. The nuanced rhythmic and metric manipulation of the poem achieves a transparency of declamatory effect, while subtle accompanimental and temporal interruptions characterise the actions in which the protagonists are engaged. In essence, there is never any doubt as to how the musical-textual narrative unfolds, with each of its causal events sequentially divulged in the appropriate time and manner. Within a dramatic context—in Fidelio, Christus, or the duet Ne’ giorni tuoi felici and trio Tremate, empi, tremate—one more commonly encounters such direct narration and/or the actual exchange between characters. However, Beethoven responded to similar narrative indicators within a solo setting such as Der Kuß (or less emphatically, in other externally-projected poetic dialogues such as Andenken, Ich liebe dich, An Laura, Senfger eines Ungeliebten—Gegenliebe, and An die ferne Geliebte, where aspects of narration and implied dialogue are likewise reinforced musically). It is thus apparent that Beethoven responds directly to aspects of focalisation or shifting perspectives in his source texts.

5.6—Changing Conditions and Evolving Emotional States

While poems at times present no clear shift of tense (or at least a less literal succession of concrete or implied events), they nevertheless may contain a series of changing conditions or shifting emotional responses to events real or imagined that may be perceived as a succession of discrete narrative events much like a literal temporal trajectory. Arguably, ‘indirect emotional narratives’ may have motivated Beethoven to respond with correspondingly expressive structural and rhetorical processes. For instance, the bipartite structure of Gellert’s Bußlied\footnote{See Appendix 8d for the complete score.} reflects the shift in emotional tone between the first three and final three stanzas. The setting of the first three is structurally flexible, as the poem expounds upon a state of complete misery and suffering, then moves gradually into a state of uncertainty and questioning, after which the continued pleading in the third stanza prepares for the second half’s anticipated change of condition.

\begin{align*}
\text{An dir, an dir allein hab' ich gesündigt} & \quad \text{Against you, against you alone have I sinned} \\
\text{Und übel oft vor dir getan.} & \quad \text{And often before have I done evil.} \\
\text{Du siehst die Schuld, die mir den Fluch verkündigt;} & \quad \text{You see the guilt which proclaims a curse upon me;}
\end{align*}
Sieh, Gott, auch meinen Jammer an.

Behold also, O God, my misery.

Dir ist mein Flehn, mein Seufzen nicht verborgen,

Before you are my pleas, my sighs not concealed.

Und meine Tränen sind oder dir.

And my tears are before you.

Ach Gott, mein Gott, wie lange soll ich sorgen?

Ah God, my God, how long shall I suffer?

Wie lang entferst du dich von mir?

How long shall you distance yourself from me?

(4 additional stanzas)

The varied-strophic regularity of the second half supports the hypothetical realisation of the text’s desired emotional and spiritual release. As the culmination of the six Gellert settings, this well-developed musical hybrid differs considerably from the five preceding songs. As Reid notes, the ‘use of Italian [tempo indications] immediately suggests a more extended work, more aria-like, with more operatic features perhaps, possibly more instrumentally conceived’. Indeed, Bußlied is structurally far more expansive, and in addition to the formal (and musical) flexibility of Beethoven’s through-composed approach, this song incorporates far more melisma and text repetition, although the fundamental tone of the Poco adagio section is considerably more declamatory than one might expect of an aria setting.

In tonal terms, the poet’s progression from a state of uncertainty to that of positive hopefulness is reinforced by the shift from A minor to A major. As Ellison has observed, A (and E) minor affectively characterise the first three stanzas of Gellert’s poem, with A minor reflecting the ‘plaintive, sorrowful’ mood of the poet’s penitential pleas. Ellinon also points to the use of E minor for the passage beginning ‘Du siehst die Schuld’ as significant, for while this key occurs rarely in Beethoven’s vocal works, it is nevertheless consistently identified in its single praxis as the key of ‘tender lamentation’. The pervasive imagery of guilt and suffering in the first three stanzas—‘Schuld’, ‘Fluch’, ‘Jammer’, ‘Flehn’, ‘Seufzen’, ‘Tränen’, ‘sorgen’, ‘entfernst. . . von mir’, ‘Sünden’, and so forth—decidedly gives way to the positive imagery of the final three stanzas: ‘Gnade’ (grace or mercy), ‘Barmherzigkeit’ (compassion), ‘Erfreue mich’ (cheer or comfort me), ‘ein Gott, der gern erfreut’ (a God, who gladly restores happiness), ‘freudig wallen’ (walk joyfully), ‘dein heilig Recht’ (your holy law), ‘Wohlgefallen’ (delight or appreciation), ‘mein Schutz’ (my protection or shelter), ‘mir beizustehen’ (to stand by me), ‘leite mich auf ebner Bahn’ (lead me on even paths), ‘Er hört mein Schrein, der Herr erhört mein Flehen’ (he hears my cry, the Lord hears my supplication), and

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478 Reid, 168.
479 Ellison, 248.
480 Ibid., 106, 248.
ultimately, ‘Und nimmt sich meiner Seele an’ (and accepts the care of my soul). The
tonal shift is supported by the increase in tempo, as well as with the shift from the
relative structural freedom of the first three stanzas (with the reliance on localised text
repetition and considerable melodic variety), to the tightly structured varied-strophic
configuration of the second half.

As with the first five Gellert songs, Cooper maintains that with *Bußlied*
Beethoven ‘shows great sensitivity to the rhythm and meaning of the words, even
though there is little scope for pictorialism’[^481^] and this attention to word meaning
extends to the deliberate repetition of specific words that sustain the contrast of
narrative condition between the song’s two halves. Beethoven subtly inflects and
manipulates the inherently personal tone of the text—particularly in the first three
stanzas—while utilising expressively relevant text repetition. For instance, Beethoven
repeats (and rhythmically elongates) the words ‘meinen Jammer’ in bars 10-11 of the
first stanza and the words ‘nach meiner [Schuld]’ and ‘der Langmut und Geduld’
(patience and forbearance) in bars 35-37 and 45-46 of stanza 3; the last of these is
clearly cadential in effect, reinforced by a fermata and a localised *adagio* tempo shift in
bar 45. While the repetitions of ‘meinen’ and ‘meiner’ reinforce the song’s intensely
personal perspective, they must be considered in relation to other melodic features of
the first three stanzas that draw attention to the poet’s manner of continual self-
reference: note the high concentration of first-person pronouns and possessive
indicators (*ich, mir, mein/meiner/meinen*) in the first three stanzas.

Furthermore, Beethoven exploits rhythmic elongation, chromatic inflection,
melodic melismas and/or high tessitural placement to emphasise melodically those
words that reveal the emotional focus of the poet’s perspective: observe Beethoven’s
melodic manipulation of the words ‘hab’ *ich* and ‘meinem’ in stanza one (bars 2 and 9-
10), ‘meine Tränen’ and ‘soll ich’ in stanza two (bars 20-1 and 25), and ‘meinen’ and
‘meiner’ in stanza three (bars 30 and 35-6). At the start of the first stanza—which is
otherwise predominantly syllabic—Beethoven emphasises the word ‘*ich*’ at the top of
the opening melodic line on the pitch *g*’’ (at the peak of a phrase spanning a tenth), as
well as by placing accented appoggiaturas on the descending semiquavers (bar 2). This
subtle melodic dissonance (reinforced by a brief *crescendo*) provides immediate contrast
with the two stable reiterations of ‘An dir’ in bars 1 and 2 over A minor and D minor
chords respectively. The D-sharp to E chromatic inflection on the word ‘meinen’ (bar

9) is underscored by a peculiar harmonic shift from B dominant to C, and then seemingly to A minor; with the falling melodic seventh from E to F-sharp on the word ‘Jammer’ (sorrow), however, the harmonic context is altered to sustain a diminished harmonic colouring for the remainder of bar 10. With the repetition of ‘meinen Jammer’, Beethoven utilises a triplet melisma on ‘meinen’, which is the only such triplet division in the entire song; this is immediately followed by the song’s only piano interlude, which again reiterates this melodic idea.

The pervasive emphasis on a first-person perspective culminates in the final couplet of the third stanza—‘Ich suche dich; laß mich dein Antlitz finden / Du Gott der Langmut und Geduld’ (I seek you; let me discover your face / You, God of patience and forbearance)—at which point Gellert’s text initiates the shift from a tone of past and present suffering to one characterised by compassion, forgiveness, and hypothetical future happiness (as well as a prominent increase in use of the second-personal pronouns and possessives du, dein, deines, deiner, and deinen). This textual shift certainly inspired Beethoven to configure the song as a bipartite (slow-fast) structure with a minor to major modal shift for the latter half. Additionally, the melodic treatment of the first three stanzas, as well as Beethoven’s choice to repeat isolated words in the first three stanzas—‘meinen Jammer’ and ‘nach meiner Schuld’, for instance—is not solely for variation or localised emphasis, but rather corresponds with a simultaneously intense melodic emphasis of nearly all first-person textual references in the song’s first half as a conscious compositional acknowledgement of the poem’s inherent textual shift in poetic perspective.

To underscore the conditional change, the intense chromaticism of the first half gives way to the diatonically stable harmonic idiom of the second, while the quasi-strophic structure (with considerable variation in the accompaniment) offers a striking counterpart to the preceding material. Although Gellert’s text does not present a succession of temporal events in conventional narrative terms, a subtle temporal shift is implied. Only the opening couplet asserts a past tense perspective—‘An dir, an dir allein hab’ ich gesündigt’—whereas the rest of the poem sustains either a present tense tone or a hypothetical subjective projection toward the desired future restoration of happiness through ‘patience and forbearance’. Coincidentally, the shift to the subdominant D major for the song’s brief coda—consisting solely of a reiteration of the final couplet—is clearly affective, ‘signifying here the sense of ‘victory-rejoicing’
characterised by the first praxis of D’. It is thus with such (implied) emotional resolution—and a significant plagal final cadence—that Beethoven draws the song’s narrative trajectory to a tonal, temporal, and figurative close entirely removed from the point at which it began.

_Bußlied_ is only one of numerous song texts that suggest an indirect narrative shift dependent not only concrete temporal events, but rather on the immediate juxtaposition—or in many cases, the succession—of contrasting emotional states. In several instances, Beethoven employs ternary musical structures to forge a musical connection between past emotional happiness and the projected return to this state in the hypothetical future (or alternatively, to illustrate the emotional limitations of the poet-protagonist). For example, in the ternary _Gesang aus der Ferne_, in which the final stanza of Reissig’s poem reasserts two notable words from the first stanza (‘Kranz’ and ‘Tanz’), the return of familiar imagery in the final stanza corresponds with a linguistic shift into the hypothetical subjunctive of what is at present merely a projected (though clearly desired) future reality.

While such future events could have been characterised in a linear fashion as Beethoven had done with _Klage_, the choice of a ternary structure brings the conditional or emotional parameters of the text to the fore in place of a musical realisation of temporal events. (Consider the final lines of Reissig’s text: ‘Komm, zaubre mein Hüttchen / Zum Tempel der Ruh’, / Zum Tempel der Wonne; / Die Göttin sei du!’) The underlying ternary structure of this (or _Mit einem gemalten Band_)—with an inherent return to harmonic and melodic familiarity—effectively reminds one that the expressly vocalised depiction of a desired future condition is directly associated with the same musical material that reflected previous circumstances and emotions. Perhaps ironically, the return to musical familiarity in the final section of _Gesang aus der Ferne_ (and a hypothetical future happiness) parallels the first section’s depiction of past happiness before distance and separation had resulted in the emotional languishing and searching that characterises the language of the second stanza; thus, the ‘blühenden Kranz’ and ‘voll Tanz’ of stanza one reappear slightly transfigured in the final stanza as ‘Myrten zum Kranz’ and ‘zum bräutlichen Tanz’—now textual and musical indicators that this brief emotional narrative is not complete, but has merely projected forward in a circular fashion along a trajectory toward possible emotional resolution.

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482 Ellison, 249.
In contrast, Beethoven’s use of a ternary structure for *In questa tomba oscura* serves as the means to superimpose an element of narrative perspective (or structure) where it is perhaps not immediately apparent in the text, and in so doing, dramatises the self-imposed emotional confines of the poet-protagonist. The text of the second stanza (which becomes the central section within the arietta’s conventional *da capo* ternary structure) does not deviate from the emotional tone of the first, with no striking shift of imagery or perspective to a former condition or emotional state. (See Chapter 3 for the text and translation.) In fact, both stanzas similarly reflect the protagonist’s requests to be left alone in a (literal and metaphorical) dark tomb: compare ‘Lasciami’ and ‘Lascia che...’ (‘leave me’ or ‘let that...’), as well as Carpani’s dual emphasis on finding rest or peace, first with the word ‘riposar’ (to repose) and then with the phrase ‘Godansi pace almen’ (may enjoy peace at last).

Despite the similarity of language and tone evident in these two stanzas, Beethoven employs considerable harmonic, dynamic, and textural contrast for the internal B section to superimpose a greater sense of evolution within even a quite brief emotional narrative trajectory: note the harmonic shift from the tonic A-flat to the somewhat remote E major, supported by a considerable increase in the density of pianistic figuration, as well as the prominent dynamic arch that builds to a dramatic *fortissimo* climax. As Reid observes—and Ellison reiterates—the key of A-flat major was commonly viewed by theorists as the ‘key of the grave’, and in the context of Beethoven’s setting text, it ‘suggests the utter stillness of the dark grave’. The tone of the second stanza is characterised through Beethoven’s unexpected shift to the distant key of E major, for which Ellison suggests that Beethoven has relied on the third praxis of E major—‘the invocation of gentle night, often as a metaphor for death, shadow key to C-sharp minor’. While the second stanza does begin with a request for peace in death (‘Lascia che l’ombre ignude / godansi pace almen’), it is relevant that E major is not sustained beyond this line, after which a descending chromatic bass line carries the tonality rapidly toward a cadence in F minor. Surprisingly, Ellison does not acknowledge the affective relevance of this tonal shift: while it is the relative minor of A-flat and functions as a convenient point of re-transition back to the initial tonal area, it arguably reflects the venomous tone of the second couplet, as the key of ‘depression

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483 See Appendix 8e for the complete score.
484 Reid, 187. Ellison, 221-22.
485 Ellison, 104.
and extreme grief, gloom, stormy, shadow key to the first praxis of A-flat major.  

While providing a turbulent musical climax to correspond with the static (though rhythmically insistent) melodic delivery of ‘E non bagnar mie ceneri d’inutile velen’, the contrastive nature of the central section functions more relevantly as a means of providing the brief emotional outpouring to juxtapose profoundly with the emotional resignation that characterises the musical and textual return to the narrow confines of the ‘dark tomb’ in the final da capo section. This is particularly effective in contrast with the musically and emotionally static nature of the outer sections, wherein the poet remains within the confines of the depicted tomb, cleverly reinforced through the melodic reiteration of E-flat: of the 34 individual vocal notes in the first A section, for instance, 16 remain stubbornly fixed on the pitch E-flat, while the remaining 18 notes are divided among only four other pitches; including the brief codetta at the end of the second A section, the reprise contains a total of 20 reiterations of E-flat, with the other 20 notes again utilise only four additional pitches.

Arguably, Beethoven could have used an ABAB arietta form as he did with the Italian songs *Dimmi, ben mio, che m’ami* or *T’intendo sì, mio cor*—or merely retained the text’s inherent bipartite structure as evident in 29 of the other settings of the text; he instead chose the narrow formal confines of a concise ternary structure to reinforce the almost claustrophobic emotional intensity produced by the B section’s musical resignation back into the reprise of the A section. (Recall that Beethoven superimposed a ternary musical structure onto Haugwitz’s poem *Resignation* through the addition of both textual and musical recapitulation to reinforce more emphatically the poet’s sense of utter emotional resignation.) Clearly, Carpani’s text offered Beethoven a concrete point of compositional departure, though one in which narrative implications have taken precedence over an underlying poetic structure. While Beethoven’s setting depicts the physical and emotional confines of Carpani’s text, the claustrophobic confines of the musical structure seem to ‘speak across’ (to recall Abbate’s term487) the very lack of narrative progression or closure implied within the brief poem. In this regard, the narrative restrictions imposed by a ‘static’ ternary musical framework both characterise and intensify such narrative implications, and the very lack of emotional or conditional progression or closure.488

486 Ibid., 110.

487 Abbate, 72. Recall, as cited in Chapter 1, what Abbate terms ‘the paradox of narration in song... [as] the repeated music seems to speak across the progressive action narrated’.

488 Recall, as mentioned in Chapter 3, Bal’s concept of the perception of semantic change even in conjunction with precise repetition. Bal, 61.
As these examples demonstrate, Beethoven responded not only to overt narrative features—including narration, dialogue, or temporal shifts—but also to subtle emotional trajectories that are brought to the fore through the manipulation of musical rhetoric and structure. In particular, musical structure—whether flexible or rigid, or at times suggesting referential points of narrative departure or return—in these songs has not merely responded to the given poetic structure of the source texts, but has either extracted or superimposed a musically-dependent sense of narrative relevance. In characterising such points of emotional evolution, Beethoven effectively amplifies the sense of linear trajectory forward—or perhaps outward—from each song’s initial point of departure, and such trajectories create—if not literal ‘external’ temporal narratives—then internalised narrative realities produced by a poet-protagonist’s shifting emotional perspectives. It is perhaps surprising that one should encounter this degree of narrative manipulation in fundamentally non-dramatic Lieder settings by Beethoven, while one might anticipate that such techniques would be exploited within the context of overtly dramatic works such as opera or oratorio. For instance, the expansive structure and specific musical rhetoric that corresponds with the shifting emotional indicators evident throughout Leonore’s recitative-aria (‘Abscheulicher! wo eilst du hin?—Komm, Hoffnung’) reflects such an approach.

In the first half of the recitative (the first quatrain), Leonore’s initial words amplify her immediate emotional response at having just overheard the exchange between Pizarro and Rocco. The remaining seven lines of recitative contain, by contrast, Leonore’s introspective comparison of her emotional state in opposition to the perceived fury of Pizarro, while her reflection on the peace of former days appeases her. The aria falls into two distinct sections, each characterised by further shifts in emotional tone. In the first (Adagio) aria section, Leonore calls upon ‘Hope’ and ‘Love’ to sustain her through weariness as she is guided (or rather, guides herself) along her future course—arguably brought into focus by the former and achieved through the latter. By contrast, the final (Allegro con brio) aria section is comprised of Leonore’s realisation of the new-found strength and resolve needed to free Florestan. Curiously, no direct action is evident in Leonore’s words; the implications of future events are revealed not through direct narration or temporal shifts, but through a succession of emotional responses to conditions both concrete and imagined. In each of these works—whether song or aria—Beethoven utilises shifts in timbre, tonality, tempo, and alternative forms
of rhetorical discourse to communicate the complex (and dramatically pivotal) emotional narrative embedded within the text.

5.7—Spatiality and the Perception of Sensory Narrative Landscapes

One may identify songs whose texts exhibit a striking range of depictive imagery that cumulatively coalesces to form an ‘indirect spatial/sensory narrative’. Many poetic texts contain a clear descriptive sequence of images (or even sounds) that suggest a series of fluctuating settings within a sensory narrative landscape. Although downplayed by Genette (as cited above), spatiality is a prominent narrative feature of much lyric poetry; narrative space

is the environment in which story-internal characters move about and live. Narrative space is characterised by a complex of parameters: (1) by the boundaries that separate it from coordinate, superordinate, and subordinate spaces, (2) by the objects which it contains, (3) by the living conditions which it provides, and (4) by the temporal dimension to which it is bound.489

Thus, it is not solely the sensuousness of such spatial information—perceived via elements of sight, hearing, and touch490—but also (as the fourth parameter suggests) the associated temporal implications of a succession of spatial landscapes that inform the perception of a poetic narrative. In setting Matthisson’s *Adelaide*,491 for instance, Beethoven directly responds to such textual features in producing a series of ‘musical-cinematic’ shifts that coalesce into a linear sequence of implied musical contexts; as closely aligned with focalisation, these evolving contexts in turn reinforce a sense of experiential immediacy, and by extension, the poet’s secondary emotional responses produced by these disparate points of sensory experience. As such, it is difficult to agree with Reid, who maintains that with *Adelaide* Beethoven ‘sacrifices the interpretation of the text to considerations of pure musical form’, while in ‘incorporating elements of both Italian cantata and operatic aria into the *Klavierlied*. . .the formal origins of his conception remain uncomfortably self-evident in their new context’.492

Likewise, Reid has echoed Orrey’s view that Beethoven’s setting reflects a ‘formal-instrumental style’,493 specifically noting the ‘instrumental handling of voice and accompaniment’ in the song’s final section:

One almost feels that the voice could be replaced, by, say, a violin. The instrumental handling of the voice is apparent from the very beginning of the *[Allegro molto]* section, where, after two bars of accompaniment, the voice answers to complete what is clearly a four-bar phrase (‘Einst, o Wunder!’) This instrumental approach is unsurprising when one recalls that Beethoven was

489 Buchholz and Jahn, 551-55.
490 Bal, 94.
491 See Appendix 8f for the complete score.
492 Reid, 11.
493 Orrey, 420.
Glauert similarly emphasises that *Adelaide* is an example of instrumental inspiration, wherein ‘an instrumentally conceived texture or idea forms the point of departure and the voice is pushed beyond its natural confines, seeking to maintain a balance amongst a flow of rhythmically generated figures’. Despite this, one must closely examine Beethoven’s approach to word setting and musical depiction of Matthisson’s image-laden poetic narrative, assessing how his compositional choices do not ‘sacrifice the interpretation of the text’, but which—as Lühning has suggested—demonstrate an exemplary form of text setting in which the vocal line truly converts poetic thoughts into an evocative form of musical-narrative expression.

Each of the four stanzas in Matthisson’s poem projects a unique location and a specific series of visual images; it is this visual (and at times auditory) imagery of the natural world through which the poet’s love and adoration for the titular ‘character’ of Adelaide is given fullest expression.

In the first stanza, the poet wanders lonely through a springtime garden, wherein magical light shimmers through quivering flowering branches, while the second stanza moves outward from the garden to encompass reflecting waters and the snowy Alps—expanding upward to include the golden clouds at sunset and the realm of the stars from which the image of Adelaide radiates. While the second stanza emphasises specific visual details, the third shifts to a series of disparate sounds, each of which in its own

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494 Reid, 37.
way echoes the name of the poet’s beloved: evening breezes whisper, little silver bells of
May rustle, waves roar, and nightingales whistle. Lastly, the fourth stanza shifts to the
poet’s hypothetical future grave out of which there blooms from the ashes of his heart a
flower, a flower upon which each crimson petal there gleams the name of Adelaide.

Despite the striking concentration of poetic imagery that colours each point
along the poet’s narrative trajectory, opinions differ regarding the structure of
Beethoven’s setting and how closely it reflects or deviates from the poetic structure. As
cited above, Reid proposes that Beethoven ‘sacrifices the interpretation of the text to
considerations of pure musical form’, while Matthisson’s poem ‘is the starting point for
a musical structure of outsized proportions’. Despite the poem’s ‘change of emphasis
from present joy to the anticipation of future events’—he also suggests that
Beethoven’s ‘decision to interrupt himself in full flow and create a bipartite song akin to
Italian operatic models seems almost perverse’. By contrast, Cooper claims that
Beethoven overrides the straightforward structure of the poem and creates a tripartite form, in
which the first two parts function as the exposition and development of a sonata form, while the
third part is at a faster tempo and builds to a grand climax before dying away to nothing.

By comparison, Boettcher maintains that Beethoven’s setting ‘demonstrates in formal
regard the greatest expansion in comparison with all of the other settings’, and that
aside from Schubert’s relatively compact ternary through-composed setting, most other
settings (by Reichardt, Zumsteeg, and so forth) retain the fundamental strophic confines
of the text with transparent four-bar phrases and eight-bar periods. While the
‘Adelaide refrain’ is typically confined as a two-bar phrase, Beethoven instead ‘joins
together the first three lines of text into a single eight-bar period and detaches the
‘Adonis’ line’, thereby sustaining three lines of text ‘throughout a single melodic arc in
which the words are carried forth, as it were, and uplifted’.

Beethoven’s setting demonstrates a (comparatively) unique approach in
constructing the structural musical context for Matthisson’s poem. The expansive
binary division of the song—with a pronounced tempo shift from Larghetto to Allegro
molto—barely conceals the sort of bipartite aria structure that Beethoven similarly
employed in the expansive concert aria Erste Liebe, or in his contemporary setting of
Seufzer eines Ungeliebten—Gegenliebe, or shortly thereafter in Ahi perfido. Such a bipartite
structure (with a fundamental slow-fast divide) easily accommodates and enhances the

497 Reid, 11.
498 Ibid., 57.
499 Cooper, Beethoven, 64.
500 Boettcher, 100.
501 Ibid., 103.
dramatic divide suggested by Matthisson’s text: Beethoven demarcates with the musical structure the point of temporal divide between the present tense of stanzas 1-3 and the hypothetical future suggested by stanza 4.

The structural and/or affective use of tonality in *Adelaide* is also relevant. While the song begins and ends in B-flat major, it deviates from the central tonality in several ways. On one hand, Boettcher observes that Beethoven composed few vocal works in B-flat major, and therefore, the choice of this key must be viewed as representing merely a layer of his instrumental works (‘Absenker des Instrumentalschaffens’).\(^\text{502}\) By contrast, Cooper notes that Beethoven manipulates the succession of tonal areas in such a way that ultimately the key scheme ‘resembles that of sonata form, with a first section that modulates to the dominant, a middle section that wanders through various remote keys and a final section that stays mainly in the tonic’.\(^\text{503}\) Both arguments predominantly emphasise Beethoven’s structural approach to tonality in this setting, though the latter points to the possibility that such tonal change may assert affective and/or narrative significance.

By contrast, Ellison maintains that each of the internal tonal shifts—some of which are more distant, more extended, and more strongly tonicised than others—has affective relevance with regard to the succession of imagery and emotions reflected in the poem. For instance, Beethoven sustains the opening B-flat major—his ‘*amoroso* key’—throughout the first stanza and into the second, withholding the modulation to the dominant F major until the line ‘Im Gefilde der Sterne’, which is used to reflect (in its second praxis) the majestic quality of these words.\(^\text{504}\) In preparation for the start of the third stanza, Beethoven transitions out of the second stanza by unexpectedly redefining the reiterated pitch ‘F’ in the accompaniment as the mediant of D-flat major, a key whose ‘soft and heavenly’ qualities correspond well with the third stanza’s description of ‘evening breezes whispering among the tender leaves’. After a momentary tonicisation of B-flat minor at the end of the third stanza, Beethoven settles into G-flat major for a complete reiteration of this segment of text, a key often indicative of a ‘heavenly vision’.\(^\text{505}\) In structural terms, however, G-flat major conveniently serves as a Neapolitan embellishment of the dominant F, and is used to great effect as Beethoven prepares for the resolution back to the tonic B-flat major for the fourth stanza. Within

\(^{502}\) *Ibid.*, 133.

\(^{503}\) Cooper, *The Beethoven Compendium*, 263.

\(^{504}\) Ellison, 238.

\(^{505}\) *Ibid.*
each of these macro-sections, however, Beethoven also incorporates numerous localised tonal inflections to enhance the sonorous depiction of the imagery contained therein, and the final Allegro molto in particular contains some unexpected tonal recollections of previously heard keys such as D-flat major and B-flat minor.

Given the acknowledged aria-like approach of this song—Rosen has suggested that Adelaide is ‘as much Italian Romantic opera as anything else’—it is not surprising that Beethoven augments Matthisson’s text considerably with text repetition. This particular aspect of Beethoven’s setting has often been a point of criticism. While suggesting that Matthisson’s words are ‘somewhat conventional’, Orrey indicates that they ‘suffer a good deal of repetition at Beethoven’s hands’. Reid offers a more biting assessment, suggesting that Beethoven ‘ruthlessly appropriates and manipulates the text in the interests of musical form, repeating words ad libitum to fill his chosen phrase mould’, noting that Beethoven’s setting more than doubles the original word count from 76 to 179 words. While repetition does augment the structure of the song—most notably with the complete repetition of the third and fourth stanzas—it is relevant to consider the effect that such repetition has in shaping the perception of the text and its narrative components. Aside from the repetition of successive lines or fragments within the Allegro molto section—an additive and developmental technique prominently utilised by Beethoven in concert and dramatic arias—it is immediately apparent that Beethoven systematically adds numerous reiterations of the name ‘Adelaide’. Instead of a mere four statements of the name of the poet’s beloved, Beethoven includes the name a total of fourteen times, with seven repetitions heard in each half.

The Text as Set by Beethoven: (text repetitions indicated in bold)

[Larghetto, bars 1-69]

Einsam wandelt dein Freund im Frühlingsgarten,
Mild vom lieblichen Zauberlicht umflossen,
Das durch wankende Blütenzweige zittert,
Adelaide! Adelaide!

In der spiegelnden Flut, im Schnee der Alpen,
In des sinkenden Tages Goldgewölke,
Im Gefilde der Sterne strahlt dein Bildnis,
dein Bildnis
Adelaide!

In des sinkenden Tages Goldgewölke,
Im Gefilde der Sterne strahlt dein Bildnis,

Tonal Structure (and Localised Modulations)

B-flat major

(B-flat major)

F major

[cad. C dominant 7]

507 Orrey, 420.
508 Reid, 36. Reid’s assessment corresponds with Abbate’s characterisation of such repetition in dramatic contexts: ‘Lyric text in opera arias must be denatured by fragmentation and nonsensical repetition, and it is calculated precisely to bear such distortion, to be expanded or compressed as needed to fill up aria’s musical volume’. Abbate, 68.
509 Recall the additive repetition illustrated in selected arias in Appendices 3a and 3b.
dein Bildnis
Adelaide!

Abendlüfte im zarten Laube flüstern,
Silberglöckchen des Mais im Grase säuseln,
Wellen rauschen und Nachtigallen flöten:

Wellen rauschen und Nachtigallen flöten:
Adelaide!

(all of stanza 3 repeated):
Abendlüfte im zarten Laube flüstern,
Silberglöckchen des Mais im Grase säuseln,
Wellen rauschen und Nachtigallen flöten:

Nachtigallen flöten:
Adelaide!
Adelaide!

[Allegro molto, bars 70-181]

Einst, o Wunder!
entblüht auf meinem Grabe
deutlich schimmert,
auf jedem Purpurblättchen:
Adelaide!

Einst, o Wunder!
entblüht auf meinem Grabe
deutlich schimmert,

(einst, o Wunder! repeated):

Einst, o Wunder!
enblüht auf meinem Grabe
deutlich schimmert,
auf jedem Purpurblättchen:
Adelaide!

Such repetition has striking narrative relevance, as the singer-protagonist literally calls out the name of his beloved with increasing rhythmic duration and intensity throughout the song, with the initial two-beat statements of stanza one giving way to three-, four-, and even five-bar melismatic treatments of ‘Adelaide’ at increasingly prominent registral positions. As Glauert has noted, the process of variation evident throughout the song is ‘in response to the instrumental momentum’, but that it does offer ‘an important thread of continuity for the whole, [with] the concentration on the beloved’s
name representing a vestige of song-like containment’.\footnote{Glauert, ‘Beethoven’s songs’, 192.} While such repetition contributes to the expansive parameters of the setting—at times extending the phrase structure and creating a disproportionate distribution of the four stanzas—it simultaneously contributes to the comprehension of the narrative thread.

By extension, such repetition—and the aforementioned use of aria-like melismatic elongation—often considerably distorts the inherent verbal rhythms of Matthisson’s poem. As a Sapphic ode, each stanza of the poem contains three eleven-syllable lines, follow by a comparatively shorter final line of five syllables. The fundamental distribution of poetic feet is consistent throughout, although it includes a single dactyl in each line, within an otherwise trochaic (pentameter) context. Boettcher takes a rather extreme stance, suggesting that ‘while the other composers grapple with the difficult poetic metre, Beethoven completely dissolves it, manipulating the text without consideration for the metre within the musical events’.\footnote{Boettcher, 101.} However, Beethoven conscientiously derives numerous aspects of the rhythmic structure from the inherent poetic rhythms. As discussed in Chapter 3, pentameter metres offer numerous possible solutions for accommodating the uneven number of feet, and like Schubert’s setting (also in 2/2), Beethoven’s frequently compresses the third and fourth feet into a single metric unit to produce a four-bar structure (although Schubert’s 1814 setting (D. 95) similarly deviates from this initial uniformity as the song progresses). Unlike Schubert, however, Beethoven employs metric foreshortening—thereby diminishing the metric emphasis of ‘Einsam’—in order to position ‘wandelt’ on the first downbeat (and ‘lieblichen’ rather than ‘mild’ at bar 9, and ‘wankende’ rather than ‘das’ at bar 11), while the first three lines (as indicated by Boettcher above) blend seamlessly into a single eight-bar period; by contrast, Schubert clearly delineates the successive lines, with each initiated on a downbeat and framed by two beats of rests.

Beethoven’s setting of \textit{Adelaide} reflects an approach to text setting in which alternative points of rhythmic and metric derivation or deviation indicate his desire to fuse and enhance the relationship between the poetic content and its musical-rhetorical delivery. With \textit{Adelaide}, Beethoven’s central endeavour as a song composer is achieved: ‘the selection of a ‘lyrisch empfindsamen’ text and the response to the emotional content [Gefühlsgehalt] and all of the details therein’.\footnote{Ibid., 8.} Beethoven’s setting thus demonstrates a sophisticated intersection of musical, rhetorical, and narrative ideas.
Each of the above-mentioned images and sounds in Matthisson’s text is musically reinforced directly or indirectly through melodic details, through depictive pianistic figuration, and through shifts in tonality, dynamic, or texture; it is thus that Beethoven’s setting effectively produces an aural narrative tapestry depicting the natural world as it continually reflects the poet’s love for Adelaide. As Reid suggests, Beethoven’s use of pictorial elements is not merely depicting Nature, but communicating to us what the poet must have felt in the presence of Nature, the whole linked and heightened by his being in love. . . . All the musical images and phrases flow seamlessly into one whole, and we feel (almost twenty years before Gretchen am Spinnrade) we are witnessing the birth of the German Romantic Lied.513

As the song is introduced—with a four-bar prelude offering an embellished version of the subsequent vocal line—Beethoven sustains the song’s central B-flat tonality, and this, combined with a gentle triplet accompanimental figuration effectively establishes the serene mood of the first stanza’s spatial location. Although predominantly syllabic, Beethoven emphasises and characterises in the first stanza two key images—’Frühlingsgarten’ and ‘Zauberlicht umflossen’—with the interjection of quaver melismas (first duplet, then triplet). At the end of the first eight-bar phrase—which retains a striking uniformity and lyricism in its continuous melodic unfolding to characterise the poet’s lonely walk through the garden—Beethoven employs the brevity of two short quavers to characterise the final word ‘zittert’. The magical light that shimmers down through the flowering branches is likewise given an evocative treatment with delicately descending piano figuration that supports the song’s first two exclamations of Adelaide’s name (in bars 13-16). Stuber acknowledges Beethoven’s adaptation of a diverse range of changing figuration within this established (triplet quaver) rhythmic character, though he does not suggest the expressive relevance of such changes in relation to the text.514

At bar 17 the second reiteration of ‘Adelaide’ corresponds with a seamless pianistic transition into pulsating triplet quaver chords to anticipate the reflecting waters described at the start of the second stanza. In bars 19-20, Beethoven momentarily disrupts the predominant stepwise motion that characterised the first stanza with a dramatic upward leap of an octave from F’ to F” at the words ‘im Schnee der Alpen’, clearly meant to depict the sheer height of the Alps, with a sense of grandeur contributed by the dense repeated octave and chord figuration below. Thus, Beethoven effects a subtle change in the accompaniment in anticipation of the subsequent line’s

513 Reid, 36.
514 Stuber, 121-23.
description of the sinking light of sunset: observe the descending figuration in bars 21-22. This counters Orrey’s opinion that this setting’s ‘virtues are formal and musical rather than poetical, [and the] diversified figurations in the accompaniment. ...stem from a musical urge toward variety rather than from any poetic compulsion’.515

As with Abendlied, Beethoven provides a decisive melodic reminder of the spatial position of the ‘Gefilde der Sterne’, as the vocal line again juts emphatically upward to a g” (bar 24), thereby placing the stars above the Alpine peaks of the previous phrase. Notably, the repeated accompanimental chords (bars 32-33) are meant to ‘greet the starry firmament with exaltation, a pre-echo of the same technique in other great songs such as Abendlied’.516 It is only at the words ‘Gefilde der Sterne’—halfway through the second stanza—that Beethoven finally modulates to the dominant F major to respond both registrally (in the vocal line) and tonally to the majestic realm of the stars.

Beethoven also provides a subtle melodic link between the reiterations of ‘Adelaide’ and the reflection of her image in the night sky: observe bars 25-26, wherein the dotted quaver-semiquaver rhythm and descending melodic termination from D to C at ‘strahlt dein Bildnis’ directly correspond with the immediately subsequent statement of ‘Adelaide’ (bars 27-28). Notably, this melodic and rhythmic connection is not apparent in the sketches in the ‘Kafka Miscellany’.517

After a dominant cadence in bar 38 at the end of the second stanza, Beethoven pivots into the flat submediant D-flat major. The sharp contrast between F major and D-flat major—in combination with the song’s first pianissimo dynamic—produces an affective tonal characterisation of the third stanza’s evocation of the mellow evening breezes whispering among the leaves while silver bells rustle delicately among the grasses. Ellison notes the dual nature of this modulation, suggesting that Beethoven is consciously attempting to express the literal aspect of the ‘Abendlüftchen’ with the key’s first praxis—‘maestoso, soft, heavenly’—while employing it as an allusion to the second praxis of D-flat—the ‘shadow key to B-flat major’, and thus indicative of ‘grief and rapture, darkness’. As ‘a metaphor for the impending death of the poet and his release in the afterlife’, D-flat only asserts its full tonal significance in the final stanza in bars 116-19, where it is imbedded within the structural digression into B-flat minor (according to Ellison the key of ‘pain, dread, gloom’).518

515 Orrey, 420.
516 Reid, 36.
518 Ellison, 239. See also pages 88-89 for additional rare examples of Beethoven’s use of this key.
Throughout the third stanza, Beethoven again relies on the accompaniment not only to reinforce the stanza’s imagery, but also to anticipate the shift to new imagery. In this stanza, the focus shifts to aural images that quite easily translate into analogous musical gestures: observe the delicately subtle articulation and rhythmic slurring to suggest the playful rustling of the leaves (bars 40-41). Immediately thereafter, however, Beethoven depicts the arrival of the roaring waves (bar 48) with an effective shift to a forte dynamic enhanced by the transition into the bass register of the descending scale fragment heard previously at the top of the texture (and by the addition of strongly reinforced chordal figuration); notably, Beethoven characterises ‘rauschen’ with a descending melodic seventh in the vocal line. Curiously, in the sketches Beethoven uses a narrow melodic fragment for ‘wellen rauschen’ comprised of first a descending and then an ascending minor third, whereas the word ‘flöten’ is set to a less suitable descending octave leap.  

The dramatic force with which Beethoven interjects this passing soundscape is equalled by the abruptness with which the delicate whistling of the nightingales is brought to the aural forefront in bars 50-51; while retaining the underlying triplet pulse, the accompaniment is suddenly stripped to the sparsest of textures, while a subito shift to piano and a rather blatant registral shift into the upper register cleverly complete the musical depiction of the nightingale’s call referenced in the vocal line. Beethoven then juxtaposes these two elements—dense and dramatic roaring waves and delicately-hushed nightingale calls—throughout the remainder of the second stanza’s repetitions of text fragments and the ever-expanding reiterations of ‘Adelaide’. Ellison suggests that ‘the image of the nightingale’s song functions as a threnody, introduced in A-flat major with its gravelike symbolism’, thereby offering another tonal anticipation of the poet’s future death.

While Beethoven augments the second stanza by repeating all of it (except for the first line), he considerably prolongs the third stanza not only by including internal repetition, but also by repeating the entire quatrain. While the initial modulation to D-flat at the start of stanza three had arguably been motivated by its affective quality, the subsequent modulation to G-flat for the repetition of this segment of text seems more difficult to justify. There is an obvious need for a return to B-flat for the final stanza, and rather than modulating directly from D-flat, Beethoven instead begins a process of rapid modulation, moving first through the aforementioned A-flat major and B-flat.

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520 Ellison, 239.
minor before arriving at G-flat major in bar 58. Surprisingly, Ellison merely qualifies this shift as the key of ‘heavenly vision’, although he does point out that the passing modulation to B-flat minor that bridges the transition from D-flat to G-flat—emphasising the third relationship rather than a direct modulation by fifth—‘conjures up [the poet-protagonist’s] all too human fear of the last journey he is soon to undertake.’ While Matthiessen’s protagonist continues to relish the sensory sonorous experience afforded by the sounds and images in the third stanza, it is relevant that this section functions structurally as a necessary point of preparation for the final stanza and the return to B-flat major.

Arguably, this section most blatantly betrays Beethoven’s ‘formal-instrumental’ conception of the song’s structure. The question remains, however, whether this can be assessed solely in terms of the underlying tonal process, or whether it is in fact a structural element that is necessary for Beethoven’s interpretation of the text’s narrative trajectory. Relevantly, the G-flat to F tonal motion occurs not only on the macro level, but is also reinforced at the localised melodic level, with the pitches ‘F’ to ‘G-flat’ to ‘F’ appearing conspicuously in bar 55. (It is arguable that Beethoven foreshadows this semitone figure with the ‘C’ to ‘D-flat’ to ‘C’ in the bass in bars 36-37.) This melodic fragment occurs again with increasing intensity as the section comes to a close (bars 65 and 67), while Beethoven oscillates between these pitches in the bass line (bars 58-62) with the alternation between root-position G-flat triads and first inversion D-flat dominant 7th chords. (Beethoven exploits the G-flat tonality as a Neapolitan embellishment of the dominant F, though these pitches relevantly reappear subsequently in the fourth stanza.)

Stanza four offers the most dramatic musical change yet, as the poetic shift to the site of a hypothetical future graveyard motivates Beethoven’s interruption of the previous material and the shift to Allegro molto. The present-tense immediacy of stanza one (‘Einsam wandelt dein Freund’) and the successive poetic ‘realities’ of stanzas two and three give way to the projection toward a future reality in which the poet’s undying love remains unaltered even in death. Reid maintains that whether ‘the poem’s final stanza, speaking of flowers on the poet’s grave, merits such a buoyant musical finale is questionable’. But, Beethoven’s somewhat jovial setting of this final stanza captures the exuberance evident in the poet’s exclamation of ‘Einst, O Wunder!’ (One day, O miracle!), and this mood might also be viewed as a somewhat ironic musical.

521 Ibid, 237, 239.
522 Reid, 37.
commentary on the poet’s description of his future death and the ashes of his heart. Beethoven does not entirely neglect this aspect of the fourth stanza, and in bar 114—just prior to the start of the second restatement of the entire stanza (in its entirety plus considerable internal repetition)—there appears an unexpected harmonic shift to the parallel B-flat minor (thereby recalling the topical association with ‘pain, dread, gloom’ alluded to in previous stanzas). This shift seems to suggest the poet’s momentary sense of uncertainty, though rather suddenly—with the arrival of the words ‘deutlich schimmert’ (bar 135)—the poet regains his former optimism as he reiterates that even in death the name of his beloved will remain forever in his heart.

Perhaps most relevantly, it is at the site of this momentary shift to B-flat minor that Beethoven interjects a prominent (re-)statement of the pitches ‘F’ to ‘G-flat’ to ‘F’ at the words ‘entblüht, ach entblüht auf meinem Grabe’. (Notably, the added intensifier ‘ach’ in this passage is the only text insertion in the entire setting.) And, although spelled enharmonically as ‘F-sharp’, this semitone motion also appears four bars prior to the shift to B-flat minor (in bar 108), subtly asserting the precise sonority (and exact register) of the melodic fragment as it appears in bars 121-22, while it also appears one final time (bar 149) four bars prior to the coda. The tonal relevance of B-flat minor and G-flat major in the third stanza are at last revealed within the context of the final stanza. The tonal inflection in the third stanza thus acts as a point of tonal foreshadowing of future events, with the recurrence of B-flat minor implying the poet-protagonist’s moment of uncertainty within the otherwise optimistic B-flat major final stanza.

The B-flat minor digression offers a layer of narrative immediacy—reminding the listener that these events have not yet come to pass, and thereby momentarily clouding the poet-protagonist’s emotional certainty—while it also contains references to E-flat minor, a key Ellison associates with ‘black depression’.

B-flat minor is sustained until bar 135, at which point the poet once again sees clearly the name of his beloved shimmering on each crimson petal—‘deutlich schimmert auf jedem Purpurblättchen’—and in calling out the name ‘Adelaide’ he regains once again the optimistic (and ultimately undying) conviction of his love for her. As Ellison observes, Beethoven twice incorporates the subdominant E-flat major—conspicuously absent from the song’s first half—within the Allegro molto at the two most melismatically extended reiterations of the name ‘Adelaide’ (bars 106-9 and 147-50). Coincidentally, these two ‘heroic’ outbursts (the first marked forte with a sforzando indication, the second at the song’s

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523 Ellison, 238.
524 Ibid., 239.
second of only three *fortissimo* indications) fall structurally on either side of the tonal relapse into B-flat minor for the repeat of the fourth stanza.

Despite the fact that critics such as Orrey and Reid have criticised the ‘purely instrumental’ processes evident in *Adelaide* (and particularly the final stanza),^525^ Beethoven’s use of specific tonal areas and considerable repetition are clearly relevant to the comprehension of Matthisson’s poetic narrative; with regard to the final stanza, the emphatic repetition musically underscores the urgency with which the poet-protagonist describes his hypothetical future, while a sense of narrative suspense and tension is contributed through the dynamic increase and subsequent dramatic pauses (indicated by fermatas) just prior to the reiterations of ‘Adelaide’. Beethoven’s setting strongly implies a sense of poetic dialogue; while diverse elements in the natural world reflect her image and call out her name, they do so not passively, but with increasing intensity and duration over the course of the four stanzas, as if to suggest the poet is attempting to communicate not only symbolically but also literally with his beloved.

As Beethoven’s setting prominently reinforces each stanza’s textual content and imagery, it is difficult to accept outright Orrey’s suggestion (as cited above) that *Adelaide’s* virtues are ‘musical rather than poetical’.^526^ This stands in direct opposition to the more logical assessment of Lühning, who maintains that there is scarcely a single bar in Beethoven’s setting in which the piano is not an active participant in the delivery of the text.^527^ Ultimately, Beethoven’s setting of *Adelaide* may be viewed as a sensory-focused experiential arc that is reinforced through the music’s continual response to the text’s divulgence of each successive shift in spatial location or visual characteristics. This succession of imagery clarifies the sense of temporal distance (perhaps not immediately apparent in the initial three stanzas) that is made evident in the juxtaposition between the present tense first stanza and the hypothetical future demarcated by the song’s bipartite musical structure; despite its fundamental tempo shift and change in style, the final stanza adamantly returns to B-flat, and with the ever-present and increasingly-prominent reiterations of Adelaide’s name, Beethoven effectively connects the present with the future as he further reinforces the communicative element woven subtly throughout the entire song’s sensory narrative in the form of the ‘dialogue’ by which the

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^525^ See Orrey, 420-21 and Reid, 37.
^526^ Orrey, 420. See also Stuber, 47. Stuber likewise identifies the ‘completion’ of the piano line by the voice at the opening of the song’s second half, suggesting that, as the voice does not sustain a closed, independent melodic line—but instead works in combination with the piano—this indicates Beethoven’s appropriation of the ‘Formelementen des klassischen Instrumentalstils’.
poet calls out to his beloved.

*Adelaide* is difficult to categorise in relation to many of Beethoven’s other solo vocal settings: such qualifiers as ‘Italian Romantic opera’ and ‘instrumentally conceived work’ do not seem to explain his approach satisfactorily within the expected confines of a (pre-Romantic) German *Lied*—albeit one that was designated as ‘Eine Kantate’ upon its first publication in 1797.528 To come to terms with Beethoven’s compositional choices in manipulating Matthisson’s text, one must accept that his attention to the text and its narrative content remained the primary motivating force behind his conception of this work. In writing to Matthisson on 4 August 1800, Beethoven included a copy of his setting with a dedication to the poet, acknowledging that

> even now I am sending you my *Adelaide* with a certain amount of apprehension. You yourself are aware what changes a few years may produce in an artist who is constantly progressing. The greater the strides he makes in his art, the less is he satisfied with his earlier works. – My most ardent desire will be fulfilled if my musical setting of your heavenly *Adelaide* does not entirely displease you and if it inspires you soon to write another similar poem. Provided you do not consider my request immodest, I ask you to send me your next poem immediately; and I will then strive to the utmost to make my setting worthy of your beautiful poetry. – You must regard the dedication not only as an indication of the delight which the composition of your *Adelaide* has afforded me but also as a token of my gratitude and my regard for the heavenly pleasure which your poetry in general has always given me and will ever give me.529

Beethoven’s words—although labelled rather dismissively by Reid as sycophantic—are indicative of the central position that the poem itself held in motivating his compositional response. While the setting does feature an expansive, aria-like structure, extensive text repetition, and a sonata-like tonal plan with (seemingly) unmotivated shifts to such keys as G-flat major and B-flat minor, it is nevertheless apparent that these ‘instrumental techniques’—in combination with numerous other subtle musical rhetorical details—are utilised so as to reinforce the underlying poetic narrative. As such, one might not be surprised that a review in the *Allgemeine Musikalische Zeitung* describing Franz Wild’s 9 January 1817 performance of *Adelaide* referred to it as a ‘kleine Schauspiel’.530

5.8—Narrative Synthesis in *An die ferne Geliebte*

While it is evident that Beethoven responds to aspects of narrative in the poems that served as a point of departure for many solo settings, one must ask: what is the perceptible degree of narrative impact or response in other vocal works by Beethoven? How, for instance, does a work such as *An die ferne Geliebte* reflect a process of narrative synthesis, with a multitude of musical choices guided by Beethoven’s apparent

528 Reid, 35.
529 EA-40.
530 *Allgemeine Musikalische Zeitung*, No. 6 (5 February 1817), 115.
awareness of the narrative implications of Jeitteles’s poetic cycle? The six poems that comprise this cycle sustain a prominent narrative trajectory: Jeitteles’s poems contain discrete ‘characters’ defined by prominent elements of focalisation and the entire cycle functions as a large-scale discursive process by which the poet attempts to bridge (through the act of song) the distance that separates him from his beloved. As Kinderman writes, ‘what is involved [in the cycle] is a communication from one soul to another, overcoming spatial and temporal constraints’. Spatiality is thus conceptually at the forefront, while the cycle also contains multiple levels of temporality: the poet’s description of his present reality is enhanced through both the analeptic reflection of previous events or states and the proleptic anticipation of an imagined future reality.

Furthermore, the poet distinguishes between his own contrasting modes of discourse: recall the words ‘Singen will ich, Lieder, singen, die dir Klagen meine Pein!’. This offers an added layer of narrative complexity, as the line between mimetic and diegetic song is blurred, thereby producing two points of transition into and out of an embedded internal ‘cycle’. As Nicholas Marston acknowledges, An die ferne Geliebte ‘dramatizes its own genre and its status as a constructed work’, for embedded within it ‘is a secondary song cycle “composed” and sung by the lover’. (As discussed in previous chapters, there are additional embedded points of dialogue between the poet and the elements of the natural world that surround him.)

Jeitteles’s text sustains a temporal trajectory with concrete ‘events’. As such, one cannot agree with Richard Kramer’s assertion that this cycle. . .is the one least driven by the narrative impulse—no story is told, no past recapitulated. Space and landscape are its controlling media: the passage of time is minimal, unarticulated, barely perceived.

While the temporal structure is fundamentally circular, there are numerous references to times past and times future, all framed within the temporal and spatial limitations of the poet’s present reality. Rosen particularly emphasises the spatial landscapes of which the cycle is comprised, and one might consider how a ‘binary opposition’ between ‘near’ and ‘far’ provides a point of structural conflict that shapes the protagonist(s) as the narrative events unfold. Kerman acknowledges Beethoven’s ‘modulation of spatial

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531 Kinderman, 211.
533 Kramer, Distant Cycles: Schubert and the Conceiving of Song, 9. Marston counters Kramer’s assertion, noting that there indeed ‘is a minimal past to be recapitulated and kept in play’. Marston, ‘Voicing’, 126.
534 See Appendix 6 for the text and translation of An die ferne Geliebte.
535 ‘It is above all through landscape that music joins Romantic art and literature. The first song cycle is a series of landscapes, Beethoven’s An die ferne Geliebte’. Rosen, The Romantic Generation, 125.
536 Recall Bal’s discussion of ‘binary oppositions’ within narrative structures. Bal, 44.
and temporal imagery in the cycle’, though he notes a gradual decrease in the former and an increase in the latter towards the cycle’s end: there is ‘only one clearly spatial image left in the whole of number 6, ‘Bergeshöh’.

Like the songs discussed above, *An die ferne Geliebte* reflects a clear musical response to (or interaction with) each of the text’s many narrative features, whether temporal, spatial, or discursive. But, the narrative unfolds primarily as a succession of relatively static moments (or individual ‘events’ and descriptions), and Beethoven’s predominant reliance on strophic (or varied-strophic) structures reflects this underlying quality. That said, countless rhythmic, melodic, and accompanimental deviations sustain a sense of linear progression within what could otherwise be construed as a narratively-closed musical structure. Often noted is the cycle’s carefully configured tonal framework. Of course, the cycle as a whole succeeds on a narrative level, for Beethoven has constructed a series of songs that are textually and musically interconnected and interdependent, with numerous individual points of reference serving to introduce and sustain not only the immediate narrative context, but also the perception of the larger narrative structure and its implications.

Beethoven’s approach to multiple levels of structure that sustain the cycle’s musical linearity, aspects of textual and musical recapitulation, and subtle musical-rhetorical nuance and variation all intensify the narrative thrust of Jeitteles’s poetic cycle. Alternative readings have been offered, however, as to the actual degree of narrative closure reflected in Beethoven’s setting. While Bingham calls it an ‘uninterrupted musical narrative’ in which ‘music overcomes the bounds of physical separation’, Cooper asserts that the lovers in fact remain separated, for while the poet’s love is reciprocated, in fact ‘there is no hint of reunion: the whole essence of the text is the contemplation of love that will remain apart’. By contrast, Marston has proposed a compelling reading of the implied structure of Jeitteles’s narrative; this reinterpretation argues that the embedded cycle of songs ‘is not the lover’s singing voice

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537 Kerman, 128.
538 See Boettcher, 67; Kerman, 140; Marston, 136; Cooper, *Beethoven*, 248; Reid, 48, and so forth for discussions of the cycle’s tonal and modal shifts, as well as Ellison, 241-42 for a discussion of the affective qualities of the individual tonal areas.
539 Bingham, 115-17. [Also cited in Reid, 47.]
540 Cooper, *Beethoven*, 267. See also Cooper, *Beethoven’s Compositional Process*, 49-50. Rosen likewise reiterates this view, arguing that the poet-singer is merely describing the present reality of his ‘narrative existence’: while he creates a secondary narrative that projects outward through time and space, the poet merely images this alternative narrative reality, and in fact acknowledges by the end of the fifth song that he exists outside of this’. Rosen, *The Romantic Generation*, 166.
itself, but rather the Distant Beloved’s singing recall of it’. It is arguable, however, that Beethoven’s music does not literally reflect such a process, for while there is a cyclic return of material from the opening song, there is no literal musical reiteration of the ‘internal’ song cycle. And there have of course been numerous biographical readings of the cycle, particularly in relation to possible connections with the Immortal Beloved, and these have shaped somewhat the perception of the work’s narrative content.

*An die ferne Geliebte* is a work in which Beethoven has responded musically to many levels of a text’s narrative implications, but which offers in its complexity a degree of ambiguity regarding the precise interpretation of such implications. The musical rhetoric, although clearly textually motivated, seemingly does not rectify the issue of narrative closure. For instance, in the cycle’s coda, Beethoven thrice reiterates the word ‘erreicht’ (achieve), while the E-flat tonality seemingly effects one aspect of closure. Yet one might recall Kerman’s suggestion that the final song contains only a single prominent spatial image—‘Bergeshöh’. Furthermore, how might one perceive the final reiteration of the opening melodic motive in the closing bars (characterised by a descent from E-flat to G), a melodic figure that corresponds with the opening words ‘Auf dem Hügel sitz’ ich spähend? Such textual and melodic elements suggest that the poet in fact remains situated on the hilltop, still seeking his beloved. And, to what degree does a cyclic musical structure (complete with aspects of musical and textual recapitulation) in combination with tonal closure enact musical closure potentially in opposition to the lack of concrete closure projected in the text?

Beethoven’s setting may not reflect a change of location, and despite discursive changes—including both the embedded dialogue and the embedded cycle of which songs 2-5 is comprised—it features a circular sense of perspective that is strongly produced by the final song’s melodic and tonal recapitulation of material from the cycle’s opening. But, it is perhaps most relevant to consider that the emotional perspective of the poet-protagonist has evolved considerably by the cycle’s close, and the coda’s *stringendo* toward the final *Allegro molto e con brio* tempo indicates a shift in emotional outlook: although still distant from his beloved, the poet’s certainty that she will hear and echo his songs is embodied within the musical character of the cycle’s final

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541 Marston, ‘Voicing’, 140. See Abbate, 6, for a discussion of such points of ‘nested reflexive spheres’ within operatic contexts, where the act of telling (or narrating) strongly diverges from the surrounding material.

542 See Kerman, 129; Kinderman, 210-11; Orrey, 435-36; Cooper (BCP), 49-50; and Reid, 47.
bars. The structure of An die ferne Geliebte may be qualified as ‘closed’, and yet, in its circularity it arguably remains ‘open’, from narrative and interpretive standpoints.

5.9—Broadening the Narrative Scope: Beyond the Solo Song

Aside from the poetic texts discussed in Chapter 5, it is arguable that other texts set by Beethoven may be qualified by varying degrees of narrative intensity or effect. Aside from lyric poems—as discussed above—other types of texts (and musical works) fall between the extremes of ‘non-narrative’ and ‘complete’ narrative structures. Three categories of works may be proposed for future consideration: firstly, for occasional works, external contextual information may be relevant to an understanding of the text and music once distanced from its original context (‘external narratives’); secondly, mass settings constitute a unique form of participatory context that shapes or alters the perception of the narrative content and experience (‘participatory narratives’); and thirdly, the Ninth Symphony is a unique work that demonstrates a complete reconfiguration of Schiller’s text in creating a new narrative trajectory.

5.9.1—Occasional Works, ‘External Narratives’ and Context

Beethoven completed several works wherein a broader historical context guides the perception of narrative impact. In order to assess these, one might draw on the concepts set forth by Toolan, who acknowledges that there is a difference between ‘contextualised’ and ‘decontextualised’ texts, the latter being ‘freed from intense reliance on shared background knowledge’. Thus, there is arguably a close relationship between context and culture: ‘both texts and readers are inescapably shaped or framed by prior (but not fixed or eternal) cultural assumptions’, and as such there is always a ‘context of cultural significances and saliences’ involved in narrative perception.

Cultural and contextual understanding thus enhances the comprehension of how Beethoven approached the musical shaping of such ‘narratives of context’, particularly in works such as the ‘Joseph’ and ‘Leopold’ cantatas of 1790, Der glorreiche Augenblick and other Congress of Vienna works (with their associated ‘historical-political narratives’), and other single-movement occasional works such as Elegischer Gesang, Abschiedsgesang, Hochzeitslied, and so forth (which offer musical realisations of ‘universalised’ narrative contexts). Such texts predominantly contain universalised topics or narrative situations: death, marriage, departure, and social contexts—these are the

543 Toolan, 227.
544 Ibid., 27.
545 See Kinderman (189-202) for a detailed examination of Beethoven’s ‘political’ works from the mid-1810s.
point of departure for such musical works. Arguably, strophic songs such as *Abschiedsgesang an Wiens Bürger*, *Der Kriegers Abschied*, *Erhebt das Glas*, *Kriegslied der Österreicher*, and *Punschlied* likewise represent ‘narrative contexts’ that are defined by a commonality of social experiences or situations.

In such works one typically encounters far less musical interaction with the topical content—resulting, for instance, in strophic or other relatively neutral musical structures—as these were obviously composed to be perceived and understood within specific contexts. The musical-narrative emphasis is seemingly not Beethoven’s primary compositional goal in such works, wherein potentially the lines between performer and audience are intentionally blurred, and what would have been more relevant was the commonality of experience afforded by the original (and immediately contextualised) performance (or historical) context. In the works mentioned above Beethoven has effectively realised the ‘historical moment’, wherein the musical work has two functions: first, the descriptive conveyor of the events, and second, (and simultaneously) it acts as the performative manifestation of such activities and social contexts. For occasional works, the sense of ‘narrative’ relevance has through the passage of time become—if not irrelevant—at least reduced to universalised thoughts or emotions about broad topics (celebration, friendship, marriage, departure, loss, death).

But, does such musical neutrality suggest a lack of musical involvement on Beethoven’s part? Or, does it reflect the performance conventions of such works, wherein an abundance of ‘secondary’ narrative commentary would have been unnecessary in the original contexts? It would seem most likely that the latter is the case, though this is perhaps the central reason why many of these works have been neglected for their apparent ‘unevenness’, whereas in reality they more relevantly reflect in the directness of their structure, tonal language, accompaniment, and appropriate textural complexity the musical idioms most suited to these varied contexts. Even a vocal canon relies in part on an understanding of the context out of which it originated; something as simple as a name or pun (or insult!) may be devoid of narrative specificity, but it nevertheless originated and may be ‘read’ as a biographical-narrative indicator of Beethoven’s life and relationships; consider such vocal canons as ‘Herr Graf, ich komme zu fragen’, ‘Schuppanzigh ist ein Lump’, ‘Graf, liebster Graf, liebstes Schaf!’, ‘Brauchle, Linke’, ‘Hoffman, sei ja kein Hofmann’, ‘Bester Magistrat’, ‘O Tobias, Dominus Haslinger!’, and so forth.

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546 Boetechser, 28.
547 See McCaldin, 388 and Orrey, 411.
5.9.2—Mass Texts and ‘Functional’ or ‘Participatory’ Narratives

Secondly, the precise narrative content in mass texts calls unique issues into question. In a way, such texts may be viewed as an extension of the ‘contextual narratives’ discussed above, though arguably the level of narrative understanding is more relevantly perceived within a (hypothetical) participatory context, shaped by an individual’s understanding of theological ideals, and governed by subjective reception (or response). Such meanings may be inherent within such texts, but these meanings are also moderated by the given musical setting within which they are perceived. In works such as masses a functional musical setting may thus guide the perception of the text’s narrative content. There are numerous distinct elements of narrative embedded within the mass texts, some literal, some abstract. Within the Credo, for instance, one encounters a specific form of ‘participatory narrative’, in which an individual assertion of faith is voiced within the context of communal expression: ‘I believe’ is given musical expression as ‘we believe’.

Such immediacy is countered by secondary layers of narrative that are obviously removed from the singer’s own experiences and which are merely recounted through communal narration: consider the central birth, death, and resurrection narrative embedded within the Credo.448 Beethoven indicated in a letter to Streicher in 1824 that his chief aim when composing the Missa Solemnis was ‘to awaken and permanently instil religious feelings not only into the singers but also into the listeners’.449 Such music is therefore expressly conceived so as to produce an interactive experience, and not merely as passive concert music, engaging both performers and listeners with the ideas contained in the text. Ultimately, Beethoven’s approach to text treatment, tonality, structure, instrumental sonority, dynamics, temporal interruption, and vocal scoring in the masses serves to shape the perception of the text and its ‘experiential narrative’ impact. Even textually ‘passive’ movements such as the Kyrie or Agnus Dei arguably offer Beethoven considerable scope for significant musical involvement in affecting or re-defining the perception of the narrative content; consider, for instance, Beethoven’s addition of symbolic musical interruptions to ‘inner and outer peace’ within the ‘Dona nobis pacem’ of the Missa Solemnis, as he thereby effectively superimposes additional layers of narrative commentary. Thus a work such as this reflects numerous levels of embedded narrative structures, some of which are inherently perceived within the text,

448 Beethoven’s treatment of these concrete narrative elements has been discussed: see, for instance, analyses of the Missa Solemnis by Kirkendale, Solomon, Kinderman, and Drabkin.
449 EA-1307.
others of which are reinforced within the participatory context of ‘performance’, while others take the form of secondary instrumental commentary that reinforces alternative aspects of the central theological narrative content.

5.9.3—The Ninth Symphony, ‘Superimposed Narratives’, and ‘Narratives of Reception’

Lastly, how can one come to terms with the narrative impact of the Ninth Symphony? On one hand Schiller’s poem ‘An die Freude’ is predominantly abstract from a narrative standpoint; on the other hand, Beethoven’s manipulation of this text—including the omission of entire sections, the use of word repetition and text re-ordering, and ultimately, the combination of disparate texts simultaneously within a self-referential hybrid musical structure—produces a work that seemingly asserts several narrative layers. Like many of the convivial song texts discussed above, Schiller’s text emphasises abstract universal elements much like a communal or fraternal drinking song, as it espouses ideals of joy, freedom, universal brotherhood, and so forth; there is no prominent temporal progression, no conditional change, and no dialogue or shifting levels of discourse: Schiller’s text remains quite literally an abstract address to ‘Joy’. It is notable that Beethoven so prominently superimposes a complex narrative structure (in opposition to that evident in the poem), manipulating numerous aspects of symphonic and choral rhetoric to enhance and shape the perception of the text and its content.

The choral finale presents a narrative process of musical and textual synthesis (as described in Chapters 2 and 3), a process that can (and must) be considered not only within the final movement, but also in relation to the preceding movements. In musical terms, this process is strikingly evident in the way Beethoven introduces the voice within the symphonic context, while subsequently utilising elements of imitation, expansion, development, and ultimately, text reunification to clarify his reading of Schiller’s poetic ideals. Specifically, the process of quotation and self-referentiality provides temporal scope for the choral finale—as Kinderman notes, affirming relationships that ‘are not speculative, but specific. . . [as] this passage evokes both

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550 As Parsons notes, these ‘abstract universals’ are not connected directly to specific protagonists, places, or times. Parsons, 238.
551 Recall Hépokoski’s comments in Chapter 3 regarding the teleological perception of successive movements in such a work in relation to the preceding movements and the work as a whole.
552 This is discussed further in Parsons. See also Glauert, “Nicht diese Töne!: Lessons in Song and Singing from Beethoven’s Ninth Symphony” for an examination of the choral finale as ‘heightened song’ as Beethoven literally and symbolically gives ‘voice’ to the symphony.
closing and preparation, anticipation and reminiscence, promise and failure—affirming the relevance of its ‘narrative dimension in music’. Clearly, the multiplicity of structural and musical processes in the Ninth Symphony considerably blurs the perception of Schiller’s text in relation to the genre of the symphony: in this context Beethoven’s appropriation of multiple structural, aesthetic, and conceptual templates has significantly problematised any endeavour to isolate a single, comprehensive reading of the work.

It is not surprising that the Ninth Symphony has elicited many interpretations (and re-interpretations). Perhaps more than any other musical work, it has prompted readings that have evolved dramatically with the passage of time. The ‘narrative strategies’ evident in the work—for which the final movement is a culmination, the ‘denouement of a drama’—have in many respects been superseded by the many ‘political narratives’ that have emerged through the work’s cumulative reception history and interpretation. As Toolan observes, ‘a narrative is never without contexts which both shape and come to be shaped by the story that is told and heard’. In light of this, it remains problematic to separate Beethoven’s compositional intentions from a multitude of interpretive readings that have emerged since the work’s premiere. The many narrative readings of a work such as this are impacted also by what Abbott refers to as ‘paratexts’—additional information outside the narrative, including all manner of historical and cultural awareness, programme notes, visual images, correspondence, interviews, analyses, and so forth—as such ‘tangential material . . . [will] inflect the experience of the narrative, sometimes subtly, sometimes deeply. So in this sense all of this material is part of the narrative’ (or at least the ‘narrative reading’).

Aside from such textual and interpretive complexity, one can always return to the specificity of Beethoven’s engagement with and manipulation of Schiller’s text. This work demonstrates Beethoven’s prolonged fascination and musical engagement with Schiller’s text, while his approach to structure, text setting, metre and verbal rhythm, and the plurality of semantic ideas that populate this musical narrative additionally

533 Kinderman, 346.
534 Ibid. In the choral finale, the use of musical quotations and recalls functions teleologically, underscoring ‘the role of the choral finale as a transcendence of the preceding movements’, while serving ‘to affirm the continuing, valid presence of earlier modalities at the threshold of the finale’. Ultimately, Kinderman argues that the ‘use of the narrative concept in no way denies the immediacy of the music, although it does encourage attention to musical relationships that transcend a linear, temporal succession’. Ibid., 346–47. See Kinderman, 298–307.
535 See Buch, Beethoven’s Ninth: A Political History, 100-7.
536 Toolan, 227.
537 Abbott, 26.
reflect his desire to interact with the words and ideas contained therein. Thus, as with the majority of Beethoven’s vocal works, the Ninth Symphony demonstrates a close relationship between text and music within a unique musical-narrative process. However, it is nevertheless evident that for this work Beethoven constructs an augmented macro-narrative structure that perhaps deemphasises the possibility for the musical expression of individual words, gestures, or images (in comparison with the confines of a relatively shorter solo song), while the structural (and narrative) process remains audibly at the forefront. Indeed, the temporal (or perceptive) experience is necessarily quite different within the context of a symphonic finale, and therefore the relationship between words and music is necessarily affected: thus Beethoven affords far more attention to the structural and procedural delineation—not of individual ‘actors’ or images—but of concepts and ideas that are presented, juxtaposed, and given a musical framework within which to interact throughout the course of the movement.

5.10—Conclusions

Aside from those musical genres that are predominantly non-narrative in effect—strophic songs, folksong settings, and vocal canons—and the large-scale works (such as Fidelio or Christus) that sustain complete narrative structures—Beethoven completed numerous ‘middle-ground’ works that reflect the musical reinforcement of aspects of narrative within linear, end-oriented structures. Although many of Beethoven’s vocal works are settings of inherently non-dramatic poetry, he consciously responded to many of their narrative features. His works demonstrate that—as he ‘read’ his selected texts—even the seemingly most trivial poetic imagery, implied setting, discursive exchange, or subtle temporal shift could serve as a point of narrative departure. As such, each individual narrative component has the expressive power to imply the presence of a larger, potentially undefined narrative context; although not necessarily defined, such elements serve as points of departure along or within implied narrative trajectories.

Each of the narrative components evident in the song texts examined above—whether temporal, conditional, spatial, or discursive—elicited a corresponding compositional response, and a succession of these musical-rhetorical points produces the framework by which a musical-textual narrative is perceived. At times such narrative components appear in isolation, whereas in many instances these work in combination, particularly in longer, multi-sectional works such as Adelaide or An die ferne Geliebte. As the analyses above demonstrate, the poetic texts for such works consistently contain
aspects of narratively-charged content; such content, however, typically functions differently from how it would within a ‘complete’ narrative structure. For instance, such elements as ‘character’ or ‘event’ are often minimised within lyric poetry—or are presented in an abstract, universalised manner—while the intensity of a first-person perspective is brought to the forefront, as shifting emotional responses appear in more concentrated form. A song such as Wonne der Wehmut demonstrates that even a ‘static’ poetic source can offer Beethoven sufficient narrative implications from which to produce a corresponding narratively-charged musical setting: the very lack of a poetic trajectory—or rather the poet-protagonist’s refusal to allow for any emotional evolution—still carries with it sufficient implications of possible former and subsequent events or emotional states, and thus, a broader (albeit undefined) narrative context. Thus Beethoven composes a corresponding musical structure that reflects this static narrative quality (as one fixed moment in time): the avoidance of periodic regularity within the concise setting, a lack of significant melodic repetition (juxtaposed with the numerous additions of the phrase ‘Trocknet nicht!’), and the predominant retention of textural and dynamic consistency (punctuated by the ‘falling tear’ motive) all reinforce the immediacy of the narrative implications. Though arguably removed from any ‘external’ narrative structure or dramatic linear momentum, the music nevertheless informs the listener’s apprehension of this brief text’s implied position (and relevance) within a larger narrative continuum. Recalling Genette’s assessment of the narrative implications of the briefest of actions or events, it is easy to account for the intensity of Beethoven’s musical response to such texts.

As demonstrated in Der Kuss—shifting levels of focalisation and discourse motivated Beethoven to reinforce musically even the most subtle suggestion of the implied recipients of such poetic discourse. In the lyric poems that serve as the basis for solo songs, the ‘other’ is not limited to a conventional dramatic role as the ‘other character’. Rather, poetic perspectives may be defined by their communicative directedness toward another individual (real or imagined, tangible or abstractly hypothetical), or merely toward a multitude of objects or beings both animate and inanimate; this includes, for instance, a flower, a tree, the wind, the moon, or even birds. ‘Dialogue’ may also be in evidence in lyric poetry or other fragmentary texts (though as evident in the examples above, there is typically a much greater emphasis on either imagined or internal dialogues). Such dialogues are given expression through the

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558 Genette, Narrative Discourse Revisited, 19.
subtest of musical devices: recall the rests and rhythmic shifts that underscore the shifts of perspective in *Der Kuß* and *An die ferne Geliebte*.

Within the narrow confines of a poetic text the perceptible passage of time is often measured through subtle temporal (and tonal) shifts within a narration (as in *Klage*), or more subtly still through the narrator’s acknowledgement of a succession of emotional responses or conditions (as in *Bußlied* or *In questa tomba*). Thus, time—or rather the experience and measure of it—may be comparatively telescoped into a single poetic discourse (while possibly referencing past and present emotional states in close succession or even simultaneously). Music’s teleology offers a suitable framework by which to perceive such narrative progression. As illustrated above, tempo, tonality, figuration, and other discernible shifts in musical rhetoric effectively reinforce points of change or transition along each song’s temporal or conditional trajectory: in addition to the unusual modal shift in *Klage*, Beethoven utilised numerous affective key changes to colour more vividly the narrative trajectory around which *Adelaide* is composed. As demonstrated in this setting, Beethoven employs a multitude of rhythmic, melodic, and figurative gestures to reinforce this poem’s succession of sensory experiences within a shifting narrative landscape as they are described—and seemingly simultaneously—experienced by a poet-protagonist (and singer).

It is evident that nearly all of Beethoven’s songs reflect some degree of expressive intersection between text and music, though clearly there are many different levels of musical-textual intersection and intensity. While strophic structures typically are neutral in narrative terms—offering merely an affective characterisation and perhaps isolated depiction of imagery in one stanza—most varied-strophic and through-composed songs reflect Beethoven’s engagement with texts at a semantic level—utilising rhythmic, melodic, tonal, or figurative rhetoric to reinforce or depict individual points of imagery—and in many instances, at a structural (or narrative) level, as he reinforces multiple aspects of text content so that implied or latent narrative structures are brought to the fore. While multi-sectional structures—such as those of *Adelaide*, *In questa tomba*, and *An die ferne Geliebte*—better reflect teleological narrative trajectories, it is often within very concise settings (such as *Klage* or *Wonne der Wehmut*) that Beethoven most directly and emphatically manipulates musical rhetoric in response to the most subtle narrative implications. And, a work such as the Ninth Symphony reflects a more extreme approach to musical narrative, as Beethoven entirely overrides the inherent structure of Schiller’s text so as to superimpose an alternative musical-narrative
structure, one dependent on a multitude of rhetorical and structural points of reference, quotation, juxtaposition, or integration—both textual and musical. What is apparent in examining Beethoven’s vocal works is that different texts—each with varying levels of narrative intensity—may be moulded within the structural and expressive parameters of different musical genres (or sub-genres) in such a way that multiple levels of semantic and structural (or narrative) meaning may be intensified.

Clearly, for Beethoven even a single word or phrase could serve as a point of departure in producing a narratively-charged musical structure (or even a conceptual dichotomy, such as ‘Bliss of Melancholy’). As acknowledged at the outset, there is considerable variety in terms of narrative impact evident among Beethoven’s vocal works: while the narratives of the world may be ‘numberless’, also seemingly numberless are the diverse ways that even the slightest of poetic texts can transmit aspects of narrative content or process, and by extension, there are a multitude of musical, rhetorical, and structural points of intersection with such narratives. And, while the length of a text may not predetermine a work’s narrative impact—consider the narrative intensity of Wonne der Wehmut or Elegischer Gesang—certain musical structures or processes do. It is thus that the circular reiterations of a strophic structure—as acknowledged by Abbate—or the static musical process in a vocal canon or fugue will typically limit the possibility for the structural reinforcement of a text’s narrative implications (though, as mentioned previously, the addition of multiple texts in the canon ‘Mir ist so Wunderbar’ ultimately serves to intensify the narrative implications in opposition to the reiterated musical material).

Structural restrictiveness or flexibility thus becomes the greatest force in determining a work’s musical-narrative impact. Musical structure is produced (or perceived) by its constituent parts, producing an aural and semantic framework—just as syntax is comprised of individual works, each with different meaning(s) and function(s), and similarly defined by the context(s) in which they appear. Thus, as narrative is in structural terms a by-product of the mediation between content and structure, so then is structure the decisive point of intersection between text and music; and ultimately, structure and narrative are arguably two active and necessarily integrated processes.

559 Recall Abbott’s suggestion that narrativity ‘is a matter of degree that does not correlate to the number of devices, qualities or, for that matter, words that are employed in the narrative’. Abbott, 22.
560 Recall Barthes’ analogous comparison of narrative and the sentence structure: ‘Structurally, narrative shares the characteristics of the sentence without ever being reducible to the simple sum of its sentences: a narrative is a long sentence, just as every constative sentence is in a way the rough outline of a short narrative’. Barthes, 84.
Chapter 6: Conclusions

6.1—Re-evaluating Beethoven’s Approach to Text Setting

The aim of this study has been to assess and characterise the relationship between words and music in the solo songs and other vocal works of Beethoven. As the analyses in this study have clearly verified, one cannot agree with Wellek’s assertion that these works are devoid of ‘poetic-musical interaction’. From the most compact folk-like setting such as Das blümchen Wunderhold, to the numerous extended song settings and An die ferne Geliebte, to the masses and other multi-movement choral works, or even the Ninth Symphony—all of Beethoven’s vocal works reflect a high degree of musical-textual interaction. Furthermore, this is evident at all levels, from the affective or depictive to the rhythmic and structural, while Beethoven directly reinforces numerous aspects of narrative content or structure that is often lurking just beneath the surface of his selected texts. It is evident that the deliberateness and specificity of his engagement with text warrants a re-evaluation of the relevance of these works in relation to his complete oeuvre. Despite not typically relying (as Lockwood has suggested) on ‘developmental, processive procedures’, the vocal works deserve equal (albeit different) consideration as they embody a unique and significant side of Beethoven’s compositional identity. The understanding of Beethoven as a composer and an individual must be supplemented by the understanding of how he selected, read, and adapted within musical contexts the ideas, imagery and structural implications of those texts that motivated a direct musical response.

All aspects of Beethoven’s musical rhetoric—from metre and text declamation, to structural delineation, to the addition of semantically-motivated gestures and rhetorical devices—reflect his exceedingly close attention to the attributes of his selected texts. Although discussed individually in this study, it is plainly evident that these are all closely interrelated musical processes, as structure and rhythm, rhythm and meaning, and meaning and structure all work interdependently to realise in musical terms each text’s structure, syntax, and semantic emphasis. As demonstrated in Chapters 2 and 3, Beethoven frequently deviates from (or significantly manipulates) the rhythmic and structural attributes of selected text; however, such deviation is typically in response either to the syntactic implications (as demonstrated in Die Liebe des Nächsten in Chapter 2, for instance) or to the imagery and semantic structures contained therein (as discussed in Chapters 2 and 5 with regard to numerous through-composed songs,

561 As cited in Chapter 1. Wellek, 78-79.
562 Lockwood, 274. Discussed in Chapter 1.
including *In questa tomba*, *Resignation*, *Adelaide*, and so forth). In creating points of musical conflict with a poetic structure, Beethoven thereby more relevantly reflects the semantic (and often narrative) implications: recall the musical linearity achieved in numerous varied-strophic (such as *Elegie auf den Tod eines Pudels* or *Sehnsucht*, Op. 83, No. 2) and through-composed structures (such as *Der Wachtelschlag* and *An die Hoffnung*, Op. 94), wherein the avoidance (or partial abandonment) of strophic regularity allows for the perception of such textual and musical ‘metamorphosis’ (to recall Abbate’s term as discussed in Chapter 5\(^{363}\)).

Beethoven’s vocal structures demonstrate considerable ingenuity in the way that he approaches each text on its own individual basis, seeking out the best possible structure and idioms to accommodate it. It is in light of this—as discussed in Chapter 2—that one encounters a multitude of diverse structures within three broad approaches to solo song (strophic, varied-strophic, and through-composed), particularly with the numerous hybrid song forms and settings that appropriate multiple structural processes simultaneously. While retaining varying degrees of strophic delineation, songs such as *Lebensglück*, *Adelaide*, or *An die Hoffnung* (Op. 94) illustrate Beethoven’s appropriation of multi-sectional aria forms, recitative, and even underlying sonata structures within solo song. Extreme structural manipulation is also encountered as he at times completely alters the configuration of a text, superimposing multiple structural principles onto and around a text (as in the Choral Fantasy or Ninth Symphony). Most significantly, Beethoven’s vocal works sustain multiple levels of structure—poetic, rhythmic, metric, and semantic or narrative—and these function in combination with the associated structural conventions of each particular genre or sub-genre.

It is apparent from both the extant sketches and his completed settings that Beethoven’s approach to musical metre and text declamation is deliberate, precise, and guided by each text’s metric and syntactic properties. However, one will recall that Beethoven frequently utilises ‘metric tension’ to affect the metric distribution of a text, and as discussed in Chapter 3 (and illustrated in the list of poetic and musical metres in the solo settings in Appendix 4), Beethoven did not view individual poetic metres as having pre-determined outcomes in musical terms. Furthermore, points of obvious manipulation—while at times a convention derived from the virtuosity associated with arias—likewise demonstrate his awareness of the expressive possibilities for text enhancement, as he draws out key words and phrases, while often producing musical

\(^{363}\) Abbate, 71.
networks that function as numerous interrelated points of textual reference: recall the nuanced rhythmic manipulation of ‘Auf dem Hügel’, a layer of compositional detail that achieves immediate expressive relevance while also sustaining large-scale narrative implications. Thus Beethoven’s attention to textual detail—whether rhythmic, syntactic or pictorial—reflects an awareness of the structural implications of each individual word, phrase, or gesture; in a work such as An die ferne Geliebte one encounters a unique merging of expressive intensity within predominantly strophic confines, while a network of rhetoric gestures and structural planning achieve specificity, linearity, and narrative synthesis. It is thus that Beethoven’s attention to semantic structure is fully revealed by the assessment of his response to aspects of poetic narrative.

Although often minimised in discussions of poetry, the aspects of narrative explored in this study have offered a unique point of analytical departure from which to assess Beethoven’s compositional response to aspects of temporality, focalisation, spatiality, and so forth—both individually and in combination. As also demonstrated, however, Beethoven often responds quite intently to the most subtle narrative implications of texts that may seem to be fundamentally ‘static’ (as discussed in Chapter 5 with regard to Wonne der Wehmut, for instance). It is relevant that the intensity of his musical-narrative response to a text relies to a significant degree on the intensity and focus of the narrative structure and/or indicators contained within it, while also framed within the structural and rhetorical conventions associated with a particular musical genre. Furthermore—as demonstrated in Chapter 5—Beethoven at times significantly enhances or alters the most subtle of narrative features, or even superimposes a sense of narrative structure or ‘commentary’ onto a text that seemingly lacks such features, and the Ninth Symphony is perhaps the most extreme example of this.

In contrast with the directness of the narrative events in Der Kuß, many of the songs with ‘indirect narratives’—such as Wonne der Wehmut—rely more emphatically on Beethoven’s employment of musical-rhetorical detail to communicate or reveal more effectively the relevant points along a narrative thread; in essence, it becomes increasingly necessary for a song’s ‘supporting’ musical material to contribute musical commentary that allows the listener to ‘read between the lines’ of disparate poetic fragments and to unite these two threads—one textual, one musical—from which a unified narrative becomes audibly perceptible. This stands in contrast to the overt narratives of Christus or Fidelio, for instance, wherein the mimetic enactment of narrative content and events to a certain degree supersedes the need for such overt musical-
narrative reinforcement. Ultimately, Beethoven’s solo songs and other vocal works demonstrate a pervasive compositional response to the expressive and communicative implications of each text, while the manipulation of structure and specific musical rhetoric serves to reinforce a multitude of direct and indirect narrative components.

6.2—Structure, Content, and Narrative: Beethoven and Points of Departure

As suggested at the outset of this study, song is a fusion of text and music. Within the songs (and other vocal works) of Beethoven, words and music function both independently and interdependently. What are the expressive possibilities—as asked in Chapter 1—for textual-musical interaction? As Beethoven’s vocal works illustrate, words and music do not merely run a parallel course, but indicate the possibility for many points of expressive intersection both localised and structural. As also asked at the outset, are there expressive limitations within a ‘plurimedial combination’—to recall Schen’s term—of text and music? While music perhaps does not replicate all facets of text meaning—recall, as discussed in Chapter 4, the lack of musical reinforcement of the prominent image of the ‘Turteltaube’ in *Die laute Klage*—it is nevertheless evident in Beethoven’s vocal works that many semantic levels are reflected in musical rhetoric and structural processes.

As discussed in Chapter 4, Beethoven selected keys quite specifically in response to the affective implications of a text (and often in accord with the indications of numerous treatises and theoretical writings of the eighteenth and early-nineteenth centuries); while working in conjunction with structural implications, the central tonality and numerous localised modulations in a setting such as *An die Hoffnung* (Op. 94) demonstrate Beethoven’s response to the imagery contained therein. Secondly, he employs (particularly within structurally flexible through-composed settings) a diverse range of musical-rhetorical gestures to reinforce localised imagery (whether spatial or directional as in *Abendlied*, or imitative of sounds in the natural world as in *Der Wachtelschlag*, or even the literal and metaphorical treatment of silence and intangibility as in *Sehnsucht*, WoO 146); a diverse range of tonal, accompanimental, rhythmic, and melodic gestures are employed to reinforce such localised meanings and imagery. Furthermore, *Abendlied* reflects a particularly sophisticated approach in which subtle melodic, rhythmic, and accompanimental variation functions expressively within a varied-strophic setting, and Beethoven thereby illustrates the potential for semantic specificity in opposition to the implied structural confines. Such a structural-semantic approach is most fully realised—as demonstrated in Chapter 5—in the way that
Beethoven musically draws together numerous localised and large-scale levels of meaning to reveal the broader narrative implications of the texts: from the compact setting of Wonne der Wehmut to the structurally expansive Adelaide, Beethoven manipulates musical rhetoric to reflect aspects of temporality, changing condition, spatiality, and so forth, making explicit the subtle implications of broader narrative contexts (as characterised by Genette\(^\text{564}\)).

While music may reflect these different aspects of textual semantic content, it is of course equally relevant to bear in mind that at times music ‘makes meaning in its own terms: its meaning is musical’.\(^\text{565}\) The relationship between words and music is undeniably complex: Beethoven’s musical response to aspects of his source texts is evident in many ways—at times tremendously blatant, at other times remarkably subtle. In contrast with the accepted view that Beethoven was uncertain as a vocal composer and that the ‘unevenness’ of his output reflects this, the works assessed in this study demonstrate unequivocally that the fundamental relationship between words and music is very close, while he achieved his aspired goal that ‘words and music form a unit’.\(^\text{566}\)

Song, however, is arguably more than a sum of its component parts (‘words’ plus ‘music’ equal ‘song’), and an assessment of Beethoven’s solo songs clearly illustrates this. As Agawu relevantly observed, song is a process—or perhaps processes—wherein text and music, structure and semantics, performance and reception, and even temporality and narrative are necessary parts of a combined musical-verbal form of expression. Just as some features of a text are translated (to recall Beethoven’s term\(^\text{567}\)) into analogous musical gestures or idioms, others arguably remain firmly rooted in the realm of text, while as Samson suggests above, a musical setting will undoubtedly sustain musical processes—whether structural considerations, voice leading and functional tonal procedures, textural features, and so forth—that are uniquely musical and do not necessarily derive from analogous processes in a text. The degree of intersection is nevertheless considerable, and while a text may contribute to (or inspire) a particular musical response, so too does music actively enhance, augment, and potentially quite considerably alter the perception of a text, its structure, and its content: while the Ninth Symphony is perhaps the most extreme example of textual

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\(^{564}\) Recall, as discussed in Chapter 5, Genette’s account of the narrative implications of the most compact or seemingly isolated of narrative ‘events’ such as ‘I walk’. Genette, Narrative Discourse Revisited, 19.


\(^{566}\) Recall, as cited in Chapter 1, Beethoven’s 1812 letter to Breitkopf and Härtel (EA-345), in which he emphasised that the relationship between words and music—once established—must thereafter be retained.

\(^{567}\) Recall Beethoven’s letter to Kotzebue discussed in Chapter 1: EA-344.
manipulation, many of Beethoven’s solo settings likewise demonstrate a profound aural re-evaluation of the implications of the lyric, particularly when divorced from its inherent strophic configuration in a setting such as *Bußlied*, or when the superimposition of a ‘conflicting’ ternary structure fundamentally redefines the inherent linearity of a setting such as *In questa tomba* or *Resignation*. And of course, the tension between ‘narrative metamorphosis and structural repetition’⁵⁶⁸ achieves a unique form of expression in *An die ferne Geliebte*, wherein the apparent ‘artlessness’ of Beethoven’s setting stands in opposition to the simultaneous linear and cyclic complexity of the trajectory created by the continuous succession of six narratively-charged songs.

Given the apparent narrative structuring of many of Beethoven’s solo songs, one might amend Agawu’s proposed model⁵⁶⁹ for the relationship between words and music: one might add a fourth circle which encompasses the other three—a component of ‘narrative process’. This process, given its inherent temporality in both textual and musical terms, may conceivably involve both the presentation of Agawu’s interrelated components—words, music, and song—while also serving as the necessary temporal framework through which all three of these are perceived. Thus temporality governs all aspects of textual and musical process in Beethoven’s vocal works, while directing the process of narrative perception—or rather, the structural accumulation of a multitude of textual and musical points of reference and interrelated processes; these coalesce to produce not a concrete product, but an audible process—text, plus music, plus composite ‘song’—which is made manifest through the act of performance as a controlled succession of sonorities.⁵⁷⁰

Ultimately, these sonorities must of course be perceived; as Barthes writes, it is the reader who must grasp ‘every logical succession of actions as a nominal whole: to read is to name; to listen is not only to perceive a language, it is also to construct it’.⁵⁷¹ It is thus vital to consider that narrative structures must be actively perceived in order to be realised as structure (and substance): narrative is not a concrete structure, but rather an abstract concept—a perpetual process given existence solely through the subjective act of perception.⁵⁷² Seemingly, like the proverbial tree forever falling in the forest of

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⁵⁶⁸ Abbate, 71.
⁵⁶⁹ Agawu, 7.
⁵⁷⁰ As suggested by Abbate, 17.
⁵⁷¹ Barthes, 102.
⁵⁷² Recall Iser, who proposes that a ‘whole text’ can never be perceived in a given moment, but that there is a necessary ‘synthesizing process’ at work: ‘Throughout the reading [and hearing] process there is a continual interplay between modified expectations and transformed memories’. Iser, *The Act of Reading*, 108-12.
one’s mind, the silent structures of narrative process unfold but figuratively—until they become enacted within a framework of (temporally-governed) subjective experience and perception. Within Beethoven’s vocal works, it is music that provides this framework (while it guides our understanding of his own reading of each individual text).

As stated at the outset of this study, structure and content must at times be separated within an analytical model. It is apparent, however, that Beethoven’s vocal works reveal an approach to text setting beyond merely the alternative emphasis—as suggested by Boettcher in Chapter 1—of either text content (Inhalt) or the complete structure and inclusive content (Gesamtgehalt). Rather, these works demonstrate Beethoven’s reliance on both approaches, and often it is much more complex than a simple dichotomy between structure and content. A musical structure may rely on aspects of both poetic and semantic content, and the localised words and meanings are effectively bound to—and produce—the ‘Gesamtgehalt’. Thus, one cannot say that Beethoven strictly emphasises only localised content or inclusive structure. Of course, one will recall the words of Barthes, who asserts that the boundaries between structure and content are blurred, while the language of narrative relevantly ‘has an articulation and an integration, a form and a meaning’.

Evolving musical styles and aesthetics, diverse musical influences, external motivations, and a multitude of vocal sub-genres—and of course Beethoven’s unique reading of each individual text—these complicate the process of coming to terms with such works (whether in isolation or in relation to his predecessors and the subsequent generation of Lied composers). Nevertheless, it is evident that Beethoven’s vocal works demonstrate an awareness of and compositional engagement with the demands—including structure, rhetoric, syntax, declamation, depiction, and ultimately narrative—of his selected texts. As such, we recall Hallmark’s blatant omission of Beethoven (as cited in Chapter 1) in qualifying the compositional ‘reading’ of poetic texts by significant vocal composers: ‘Mozart clearly read his poetry carefully and sensitively and set it to music accordingly; so did Schubert’. Although the musical rhetoric and aesthetic approach might be different for each, it is clearly evident that this statement must be amended to include Beethoven as a composer who likewise carefully read his selected texts.

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573 Boettcher, 37.
574 Barthes, 117.
575 Hallmark, ‘On Schubert Reading Poetry’, 5. By extension, and in light of the analyses presented in this thesis, one might likewise reassess the historical significance of Beethoven as a song composer in relation to Hirsch’s assertion that ‘[b]y combining elements of dramatic and traditional lyric genres, [Schubert] transformed the Lied into a highly expressive, flexible musical medium which could convey the complexities and nuances of the poetry’. Hirsch, 2-3.
texts and responded to both structure and content with tremendous compositional specificity and nuance.

In Beethoven’s vocal works diverse musical idioms are governed in part by ‘external’ structural parameters that serve as the necessary vehicle for the transmission of ‘internal’ content. Such content ranges from the formalising of abstract philosophical concepts, to the immediacy of the localised evocation of depictive imagery, to the musical projection of embedded narrative trajectories. Ultimately, through the intersection of words and music Beethoven achieves the musical transmission of multifaceted forms of textual expression—the fluid union of narrative content and structural expression wherein the structure and content are one.
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Appendix 1a—Strophic Songs

<table>
<thead>
<tr>
<th>Strophic Song</th>
<th>Key</th>
<th>Poet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schilderung eines Mädchens, WoO 107</td>
<td>ca.1783</td>
<td>unknown</td>
</tr>
<tr>
<td>An einen Säugling, WoO 108</td>
<td>ca. 1784</td>
<td>Johann von Döring</td>
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<tr>
<td>Ursprung Reise um die Welt, Op. 52, No. 1</td>
<td>pre-1793</td>
<td>Matthias Claudius</td>
</tr>
<tr>
<td>Feuerfarb', Op. 52, No. 2</td>
<td>1792; 1793-94</td>
<td>Sophie Merieu</td>
</tr>
<tr>
<td>Mallys Abschied, Op. 52, No. 5</td>
<td>ca. 1795</td>
<td>Gottfried August Bürger</td>
</tr>
<tr>
<td>Die Liebe, Op. 52, No. 6</td>
<td>pre-1793</td>
<td>Gotthold Ephraim Lessing</td>
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<tr>
<td>Marmotte, Op. 52, No. 7</td>
<td>ca. 1790-92</td>
<td>Johann Wolfgang von Goethe</td>
</tr>
<tr>
<td>Das Blümchen Wunderblied, Op. 52, No. 8</td>
<td>ca. 1795</td>
<td>Gottfried August Bürger</td>
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<tr>
<td>Punschlied, WoO 111</td>
<td>ca. 1791</td>
<td>unknown</td>
</tr>
<tr>
<td>Der freie Mann, WoO 117</td>
<td>1792; 1794</td>
<td>Gottlieb Conrad Pfeffel</td>
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<tr>
<td>O eure sehe, WoO 119</td>
<td>ca. 1794</td>
<td>Pietro Metastasio</td>
</tr>
<tr>
<td>Otterlied, WoO 126</td>
<td>1794-95; 1801-2</td>
<td>Friedrich von Matthiasson</td>
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<tr>
<td>Abschiedsgesang an Wiens Bürger, WoO 121</td>
<td>1796</td>
<td>Josef Friedelberg</td>
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<tr>
<td>König der Osterreicher, WoO 122</td>
<td>1797</td>
<td>Josef Friedelberg</td>
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<td>Man strebt die Flamme zu verbilden, WoO 120</td>
<td>ca. 1802</td>
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<td>Bitten, Op. 48, No. 1</td>
<td>ca. 1801-02</td>
<td>Christian Fürchtegott Gellert</td>
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<td>Die Liebe des Nächsten, Op. 48, No. 2</td>
<td>ca. 1801-02</td>
<td>Christian Fürchtegott Gellert</td>
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<td>Vom Trak, Op. 48, No. 3</td>
<td>ca. 1801-02</td>
<td>Christian Fürchtegott Gellert</td>
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<td>Die Ehre Gottes aus der Natur, Op. 48, No. 4</td>
<td>ca. 1801-02</td>
<td>Christian Fürchtegott Gellert</td>
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<tr>
<td>Gottes Macht und Vorsicht, Op. 48, No. 5</td>
<td>ca. 1801-02</td>
<td>Christian Fürchtegott Gellert</td>
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<td>An die Hoffnung, Op. 32</td>
<td>1804-5</td>
<td>Christoph August Tiedge</td>
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<td>Sehnsucht, WoO 134 (setting 1)</td>
<td>1807-8</td>
<td>Johann Wolfgang von Goethe</td>
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<tr>
<td>Sehnsucht, WoO 134 (setting 2)</td>
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<td>Sehnsucht, WoO 134 (setting 3)</td>
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<td>Der Jüngling in der Fremde, WoO 138</td>
<td>1809</td>
<td>Christian Ludwig Reissig</td>
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<td>Der Liebende, WoO 139</td>
<td>1809</td>
<td>Christian Ludwig Reissig</td>
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<td>Gretels Warnung, Op. 75, No. 4</td>
<td>1795; 1809</td>
<td>Gerhard Anton von Halem</td>
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<td>An den fernen Geliebten, Op. 75, No. 5</td>
<td>1809</td>
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<td>Der Zafrisende, Op. 75, No. 6</td>
<td>1809</td>
<td>Christian Ludwig Reissig</td>
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<tr>
<td>Der Gesang der Nachtigall, WoO 141</td>
<td>May 1813</td>
<td>Johann Gottfried Herder</td>
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<tr>
<td>Der Bardengeist, WoO 142</td>
<td>Nov. 1813</td>
<td>Franz Rudolph Hermann</td>
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<tr>
<td>Der Kriegers Abschied, WoO 143</td>
<td>1814</td>
<td>Christian Ludwig Reissig</td>
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<td>Merkenstein, WoO 144</td>
<td>1814</td>
<td>Johann Baptist Rupprecht</td>
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<td>Merkenstein, Op. 100 (duet)</td>
<td>1814</td>
<td>Johann Baptist Rupprecht</td>
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<td>Der Mann von Wort, Op. 99</td>
<td>May 1816</td>
<td>Friedrich August Kleinschmid</td>
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<td>Rau vom Berg, WoO 147</td>
<td>Dec. 1816</td>
<td>Friedrich Treitschke</td>
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<td>So oder so, WoO 148</td>
<td>1817</td>
<td>Karl Lappe</td>
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<tr>
<td>Auf, Freunde, Singt dem Gott der eben, WoO 105</td>
<td>1819</td>
<td>Anton Joseph Stein</td>
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576 The 38 strophic settings including the three versions of Sehnsucht, WoO 134 and the duet setting of Merkenstein. For a comprehensive list of Beethoven’s folksong settings, see Cooper, *Beethoven’s Folksong Settings*, 211-20 [Appendix 1: Chronological List].

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### Appendix 1b—Varied-strophic Songs

<table>
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<tr>
<th>Varied-Strophic Song</th>
<th>Date</th>
<th>Poet</th>
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<tr>
<td><em>Elegie auf den Tod eines Pudels</em>, WoO 110</td>
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<td>Unknown</td>
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<tr>
<td><em>Erlebt das Glas mit froher Hand</em>, WoO 109</td>
<td>ca. 1792</td>
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<td><em>Das Liedchen von der Raba</em>, Op. 52, No. 3</td>
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<td>Hermann Wilhelm Franz Ulzten</td>
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<td>1796</td>
<td>Johann Wolfgang von Goethe</td>
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<td><em>Als die Geliebte sich trennen wollet</em>, WoO 132</td>
<td>1806</td>
<td>Stephan von Breuning</td>
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<tr>
<td><em>Kennst du das Land</em>, Op. 75, No. 1</td>
<td>1793; 1809</td>
<td>Johann Wolfgang von Goethe</td>
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<td><em>An Goethe's Faun</em>, Op. 75, No. 3</td>
<td>1809</td>
<td>Johann Wolfgang von Goethe</td>
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<td><em>Selbtsucht</em>, Op. 83, No. 2</td>
<td>1810</td>
<td>Johann Wolfgang von Goethe</td>
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<td><em>Das Geheimnis</em>, WoO 145</td>
<td>1815</td>
<td>Ignaz Heinrich Carl von Wessenberg</td>
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<td><em>Selbtsucht</em>, WoO 146</td>
<td>early 1816</td>
<td>Christian Ludwig Reissig</td>
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<td><em>An die ferne Geliebte</em>, Op. 98 (songs 1-5)</td>
<td>April 1816</td>
<td>Alois Jeitteles</td>
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<td>- 'Auf dem Hügel sitz ich spähend'</td>
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<td>- 'Wo die Berge so blau'</td>
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<td>- 'Leichte Segler in den Höhen'</td>
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<td>- 'Diese Wollen in den Höhen'</td>
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<td>- 'Es kehret der Maien'</td>
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<td><em>Abendlied unterm gestirnten Himmel</em>, WoO 150</td>
<td>1820</td>
<td>Heinrich Goëble</td>
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### Appendix 1c—Through-composed Songs

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<th>Date</th>
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<tr>
<td><em>Klage</em>, WoO 113</td>
<td>ca. 1790</td>
<td>Ludwig Hölty</td>
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<td><em>An Laura</em>, WoO 112</td>
<td>ca. 1792</td>
<td>Friedrich von Matthiessen</td>
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<tr>
<td><em>Ein Selbstgespräch</em>, WoO 114</td>
<td>ca. 1792</td>
<td>Johann Wilhelm Ludwig Gleim</td>
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<td><em>Seufzer eines Ungeliebten—Gegenliebe</em>, WoO 118</td>
<td>1794-5</td>
<td>Gottfried August Bürger</td>
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<tr>
<td><em>Adelaide</em>, Op. 46</td>
<td>1794-5</td>
<td>Friedrich von Matthiessen</td>
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<td><em>Zärtliche Liebe (Ich liebe dich)</em>, WoO 123</td>
<td>ca. 1795</td>
<td>Karl Friedrich Wilhelm Herrosee</td>
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<td><em>La partenza</em>, WoO 124</td>
<td>ca. 1795-6</td>
<td>Pietro Metastasio</td>
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<td><em>La tiranna</em>, WoO 125</td>
<td>1798-9</td>
<td>William Wennington</td>
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<td><em>Plaisir d'amour (Romanza)</em>, WoO 128</td>
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<td><em>Neue Liebe, neues Leben</em>, Op. 127</td>
<td>1798-9</td>
<td>Johann Wolfgang von Goethe</td>
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<td><em>Beflüel</em>, Op. 48, No. 6</td>
<td>1802</td>
<td>Christian Fürchtegott Gellert</td>
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<td><em>Der Wachtelschlag</em>, WoO 129</td>
<td>1803</td>
<td>Samuel Friedrich Sauter</td>
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<td><em>Das Glück der Freundschaft (Lebensglück)</em>, Op. 88</td>
<td>1803</td>
<td>unknown</td>
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<td><em>Gedenke mein</em>, WoO 130</td>
<td>ca. 1804-5; 1819-20</td>
<td>unknown</td>
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<td><em>In questa tomba oscura</em>, WoO 133</td>
<td>1806-7</td>
<td>Giuseppe Carpani</td>
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<tr>
<td><em>Selbtsucht</em>, WoO 134</td>
<td>1807-8</td>
<td>Johann Wolfgang von Goethe</td>
</tr>
<tr>
<td><em>Andenken</em>, WoO 136</td>
<td>1808</td>
<td>Friedrich von Matthiessen</td>
</tr>
<tr>
<td><em>Gesang aus der Ferne</em>, WoO 137</td>
<td>1809</td>
<td>Christian Ludwig Reissig</td>
</tr>
<tr>
<td><em>Neue Liebe, neues Leben</em>, Op. 75, No. 2</td>
<td>1809</td>
<td>Johann Wolfgang von Goethe</td>
</tr>
<tr>
<td><em>Dormi, ben mio, che m'ami</em>, Op. 82, No. 1</td>
<td>1809</td>
<td>unknown</td>
</tr>
<tr>
<td><em>T'indiendo sì, mio cor</em>, Op. 82, No. 2</td>
<td>1809</td>
<td>Pietro Metastasio</td>
</tr>
<tr>
<td><em>L'amante impaziente</em>, Arietta buffa*, Op. 82, No. 3</td>
<td>1809</td>
<td>Pietro Metastasio</td>
</tr>
</tbody>
</table>

---

577 The 16 varied-strophic settings include the first five songs within the song cycle *An die ferne Geliebte.*

578 The 34 through-composed songs include the song pairing *Seufzer eines Ungeliebten—Gegenliebe*, the three settings of *An die Geliebte*, the two alternative versions of *Neue Liebe, neues Leben*, the duet *Odi l'aura che dolce sospira* that is included as part of the Italian ariettas Op. 82, and ‘Nimm sie hin denn, diese Lieder’ from *An die ferne Geliebte*; other unpublished alternative settings—such as *Klage* or *In questa tomba oscura* are not counted, though these and other nearly complete sketched settings are included in the Gesamtausgabe.
### Appendix 1d—Works for Solo Voice(s) and Orchestra

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Erste Liebe, Himmelslust/Primo amore, piacer del ciel, WoO 92 [S]</td>
<td>ca.1790-92</td>
<td>Gerhard Anton von Halem; Italian translation: unknown</td>
</tr>
<tr>
<td>Prüfung des Küssens, WoO 89 [B]</td>
<td>ca.1790-92</td>
<td>Klamer Eberhard Karl Schmidt</td>
</tr>
<tr>
<td>Mit Mädeln sich vertragen, WoO 90 [B]</td>
<td>ca.1790-92</td>
<td>Johann Wolfgang von Goethe (from Claudine von Villa Bella)</td>
</tr>
<tr>
<td>Ne, non turbarti—Ma tu tremi, o mio tesoro?, WoO 92a [S]</td>
<td>ca. late 1801-early 1803</td>
<td>Pietro Metastasio (from the cantata ‘A Nice’)</td>
</tr>
<tr>
<td>Ne’ giorni tuo felici, WoO 93 [ST]</td>
<td>ca. late 1801-early 1803</td>
<td>Pietro Metastasio (from L’olimpiade)</td>
</tr>
<tr>
<td>Tremate, empi, tremate, Op. 116 [STB]</td>
<td>ca. late 1801-early 1803</td>
<td>Giovanni de Gamerra (from the musical drama Medonte, Re di Epiro)</td>
</tr>
</tbody>
</table>

### Appendix 1e—Vocal Canons

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Author/ Source</th>
<th>Voices</th>
</tr>
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<tbody>
<tr>
<td>In Arm der Liebe, WoO 159 [contrapuntal study for Albrechtsberger]</td>
<td>ca.1795</td>
<td>Hermann Wilhelm Franz Ueltzen, from ‘Das Liedchen von der Ruhe’ [set by Beethoven as Op. 52, No. 3]</td>
<td>3vv</td>
</tr>
<tr>
<td>Herr Graf, ich komme zu fragen, Hess 276</td>
<td>? 1797</td>
<td>Beethoven</td>
<td>3vv</td>
</tr>
<tr>
<td>Schuppanzigh ist ein Lump, WoO 100 [for Ignaz Schuppanzigh]</td>
<td>1801</td>
<td>Beethoven?</td>
<td>4vv (non-canonic) 2 solo; 4vv chorus</td>
</tr>
<tr>
<td>Languisco e moro, Hess 229</td>
<td>1803</td>
<td>poet unknown</td>
<td>2vv</td>
</tr>
<tr>
<td>Ta ta ta... lieber Mälzel, WoO 162 [spurious]</td>
<td>[spring 1812]</td>
<td>Schindler?</td>
<td>4vv</td>
</tr>
<tr>
<td>Ewig dein, WoO 161 [for Baron Pasqualel?]</td>
<td>? ca. 1811</td>
<td>Beethoven?</td>
<td>3vv</td>
</tr>
<tr>
<td>Kurz ist der Schmerz, WoO 163 [for Johann Friedrich Naue]</td>
<td>Nov. 1813</td>
<td>Friedrich von Schiller from Die Jungfrau von Orleans</td>
<td>3vv</td>
</tr>
<tr>
<td>Freundschaft ist die Quelle, WoO164 [for Prince Lichtenstein?]</td>
<td>Sept. 1814</td>
<td>Beethoven</td>
<td>3vv</td>
</tr>
<tr>
<td>Glück zum neuen Jahr, WoO 165 [for Baron von Pasqualel]</td>
<td>Jan. 1815</td>
<td>Beethoven</td>
<td>4vv</td>
</tr>
<tr>
<td>Kurz ist der Schmerz, WoO 166 [for March 1815]</td>
<td>Friedrich von Schiller, from</td>
<td>3vv</td>
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284
<table>
<thead>
<tr>
<th>Louis Spohr</th>
<th>Die Jungfrau von Orleans</th>
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</thead>
<tbody>
<tr>
<td>Brauchle, Linke, WoO 167 [for Johann Xaver Brauchle and Joseph Linke?</td>
<td>ca. 1815</td>
</tr>
<tr>
<td>Lette schweigen, WoO 168, No. 1 [puzzle canon for Charles Neate]</td>
<td>Jan. 1816</td>
</tr>
<tr>
<td>Ars longa, vita brevis, WoO 170 [for Johann Nepomuk Hummel]</td>
<td>April 1816</td>
</tr>
<tr>
<td>Glück fehl’ dir vor allem, WoO 171 [for Anna Giannatasio del Rio]</td>
<td>1817</td>
</tr>
<tr>
<td>Ich bitt’ dich, schreib’ mir die Es-Scala auf, WoO 172 [for Vincenz Hauschka]</td>
<td>? ca. 1818</td>
</tr>
<tr>
<td>Hol’ euch der Teufell!, WoO173 [puzzle canon for Sigmund Anton Steiner]</td>
<td>summer 1819</td>
</tr>
<tr>
<td>Glaube und hoffe, WoO 174 [for Maurice Schlesinger]</td>
<td>Sept. 1819</td>
</tr>
<tr>
<td>Sankt Petrus ist ein Fels, Hess 256 [for Hofrat Carl Peters]</td>
<td>Nov. 1819</td>
</tr>
<tr>
<td>Glück zum neuen Jahr!, WoO 176 [for Countess Erdödy]</td>
<td>Dec. 1819</td>
</tr>
<tr>
<td>Sankt Petrus war ein Fels; Bernardus war ein Sankt, WoO 175 [puzzle canons for Carl Peters and Carl Bernard]</td>
<td>? Jan. 1820</td>
</tr>
<tr>
<td>Hoffmann, sei ja kein Hofmann, WoO 180</td>
<td>March 1820</td>
</tr>
<tr>
<td>Bester Magistrat, Ihr friert, WoO 177</td>
<td>ca. 1820</td>
</tr>
<tr>
<td>Signor Abatel’, WoO 178 [for the Abbé Maximilian Stadler?]</td>
<td>? ca. 1820</td>
</tr>
<tr>
<td>Gedenket heute an Baden, WoO 181, No. 1</td>
<td>ca. 1820</td>
</tr>
<tr>
<td>Gehabt euch wohl, WoO 181, No. 2</td>
<td>ca. 1820</td>
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<tr>
<td>Tugent ist kein leerer Name, WoO 181, No. 3</td>
<td>ca. 1820</td>
</tr>
<tr>
<td>O Tobias!, WoO 182 [for Tobias Haslinger]</td>
<td>Sept. 1821</td>
</tr>
<tr>
<td>Falstafferl, lass’ dich sehen!, WoO 184 [for Ignaz Schuppanzigh]</td>
<td>April 1823</td>
</tr>
<tr>
<td>Edel sei der Mensch, WoO 185 [for Louis Schlösser]</td>
<td>? May 1823</td>
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<tr>
<td>Te solo adoro, Hess 263 [for Carlo Evasio Soliva?]</td>
<td>? 1824</td>
</tr>
<tr>
<td>Te solo adoro, Hess 264 [for Carlo Evasio Soliva?]</td>
<td>? 1824</td>
</tr>
<tr>
<td>Te solo adoro, WoO 186 [for Carlo</td>
<td>June 1824</td>
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Appendix 1f—Italian Part-songs (completed ca. 1800-1)

<table>
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<tr>
<th>Title and number</th>
<th>Text Sources (all Metastasio)</th>
<th>Ensemble</th>
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<tbody>
<tr>
<td>‘Bei labbri che amore’</td>
<td>La gelosia (cantata)</td>
<td>duet (ST)</td>
</tr>
<tr>
<td>‘Sei mio ben’</td>
<td>Cantata XXIV</td>
<td>duet (ST)</td>
</tr>
<tr>
<td>‘Scrivo in te’</td>
<td>Il nome (cantata)</td>
<td>duet (ST)</td>
</tr>
<tr>
<td>‘Fra tutte le pene’</td>
<td>Zenobia, Act 3, sc. 9</td>
<td>duet (TB)</td>
</tr>
<tr>
<td>‘Salvo tu vuoi lo sposo?’</td>
<td>Zenobia, Act 2, sc. 7</td>
<td>duet (ST)</td>
</tr>
<tr>
<td>‘Ma tu tremi’</td>
<td>La tempestas (cantata)</td>
<td>duet (ST)</td>
</tr>
<tr>
<td>Hess 212 [WoO 99, No. 6]</td>
<td>trio (SAT)</td>
<td></td>
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<tr>
<td>-------------------------</td>
<td>------------</td>
<td></td>
</tr>
<tr>
<td>‘Giura il nocchier’</td>
<td>La gelosia (cantata)</td>
<td></td>
</tr>
<tr>
<td>Hess 227 [WoO 99, No. 5b]</td>
<td>trio (SAB)</td>
<td></td>
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<tr>
<td>Hess 230 (first version, in C)</td>
<td>quartet (SATB)</td>
<td></td>
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<tr>
<td>Hess 221 (second version, in B-flat) [WoO 99, No. 5a]</td>
<td>quartet (SATB)</td>
<td></td>
</tr>
<tr>
<td>‘Per te d’amico aprile’</td>
<td>Il nome (cantata)</td>
<td></td>
</tr>
<tr>
<td>Hess 216 [WoO 99, No. 9]</td>
<td>trio (SAB)</td>
<td></td>
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<tr>
<td>‘Quella cetro ah pur tu sei’</td>
<td>Pel giorno natalizio di Maria Teresa (cantata)</td>
<td></td>
</tr>
<tr>
<td>Hess 218 [WoO 99, No. 10b]</td>
<td>trio (STB)</td>
<td></td>
</tr>
<tr>
<td>Hess 213 (first version, in G) [WoO 99, No. 10a]</td>
<td>quartet (SATB)</td>
<td></td>
</tr>
<tr>
<td>Hess 219 (second version, in F) [WoO 99, No. 10c]</td>
<td>quartet (SATB)</td>
<td></td>
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<tr>
<td>‘Chi mai di questo core’</td>
<td>Il ritorno (cantata)</td>
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<tr>
<td>Hess 214 [WoO 99, No. 2]</td>
<td>trio (STB)</td>
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<tr>
<td>‘Già la notte s’avvicina’</td>
<td>La pesca (cantata)</td>
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<tr>
<td>Hess 223 [WoO 99, No. 4b]</td>
<td>trio (ATB)</td>
<td></td>
</tr>
<tr>
<td>Hess 222 [WoO 99, No. 4a]</td>
<td>quartet (SATB)</td>
<td></td>
</tr>
<tr>
<td>‘Nei campi e nelle selve’</td>
<td>Cantata XXVII</td>
<td></td>
</tr>
<tr>
<td>Hess 217 [WoO 99, No. 7a]</td>
<td>quartet (SATB)</td>
<td></td>
</tr>
<tr>
<td>Hess 220 [WoO 99, No. 7b]</td>
<td>quartet (SATB)</td>
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**Appendix 1g—Single-movement Cantatas**

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Text</th>
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</thead>
<tbody>
<tr>
<td><em>Fantasy for Piano, Chorus, and Orchestra</em>, Op. 80 [Choral Fantasy]</td>
<td>1808</td>
<td>Christoph Kuffner? or Friedrich Treitschke? or Friedrich August Kanne?</td>
</tr>
<tr>
<td><em>Abschiedsgesang: ‘Die Stunde schlägt, wir müssen scheiden’</em>, WoO 102</td>
<td>May 1814</td>
<td>Joseph von Seyfried</td>
</tr>
<tr>
<td><em>Cantata campestre: ‘Un lieto brindisi’</em>, WoO 103</td>
<td>June 1814</td>
<td>Clemente Bondi</td>
</tr>
<tr>
<td><em>Chor auf die verbündeten Fürsten: ‘Ihr weisen Gründer glücklicher Staaten’</em>, WoO 95</td>
<td>Sept.? 1814</td>
<td>Joseph Carl Bernard? or Friedrich Ludwig Zacharias Werner?</td>
</tr>
<tr>
<td><em>Gesang der Münche</em>, WoO 104</td>
<td>May 1817</td>
<td>Friedrich von Schiller (from <em>Wilhelm Tell</em>)</td>
</tr>
<tr>
<td><em>Opferlied (earlier version)</em></td>
<td>1822</td>
<td>Friedrich von Matthysson</td>
</tr>
<tr>
<td><em>Bundeslied (earlier version)</em></td>
<td>1822</td>
<td>Johann Wolfgang von Goethe</td>
</tr>
<tr>
<td><em>Lobkowitz-Kantate: ‘Es lebe unser teurer Fürst’</em>, WoO 106</td>
<td>April 1823</td>
<td>Ludwig van Beethoven?</td>
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<tr>
<td><em>Opferlied</em>, Op. 121b</td>
<td>1823-4</td>
<td>Friedrich von Matthysson</td>
</tr>
<tr>
<td><em>Bundeslied</em>, Op. 122</td>
<td>1823-4</td>
<td>Johann Wolfgang von Goethe</td>
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</table>

**Appendix 1h—Multi-movement Works for Multiple Voices**

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<tr>
<td><em>Cantata on the Death of Emperor Joseph II</em>, WoO 87</td>
<td>1790</td>
<td>Severin Anton Averdonk</td>
</tr>
<tr>
<td><em>Cantata on the Elevation of Emperor Leopold II</em>, WoO 88</td>
<td>1790</td>
<td>Severin Anton Averdonk</td>
</tr>
<tr>
<td><em>Christus am Ölberge</em>, Op. 85</td>
<td>1803; 1804</td>
<td>Franz Xaver Huber</td>
</tr>
<tr>
<td><em>Mass in C</em>, Op. 86</td>
<td>1807</td>
<td>-</td>
</tr>
<tr>
<td><em>Der glorreiche Augenblick</em>, Op. 136</td>
<td>1814</td>
<td>Aloys Weißenbach</td>
</tr>
<tr>
<td><em>Meeresstille und glückliche Fahrt</em>, Op. 112</td>
<td>1814-15</td>
<td>Johann Wolfgang von Goethe</td>
</tr>
<tr>
<td><em>Missa Solemnis</em>, Op. 123</td>
<td>1819-23</td>
<td>-</td>
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</table>
### Symphony No. 9 in D, Op. 125 [Choral Finale]
1818-24
Friedrich Schiller

### Appendix 1i—Dramatic and Other Stage Works

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘O welch ein Leben, ein ganzes Meer von Lust’, WoO 91, No. 1 [insertion aria for \textit{Die schöne Schusterin}]</td>
<td>ca.1795?</td>
<td>Gottlieb Stephanie der Jüngere</td>
</tr>
<tr>
<td>‘Soll ein Schuh nicht drücken’, WoO 91, No. 2 [insertion aria for \textit{Die schöne Schusterin}]</td>
<td>ca.1795?</td>
<td>Gottlieb Stephanie der Jüngere</td>
</tr>
<tr>
<td>\textit{Fidelio}, Op. 72</td>
<td>1804; 1805; 1814</td>
<td>Joseph von Sonnleithner; Stephan von Breuning; Georg Friedrich Treitschke</td>
</tr>
<tr>
<td>\textit{Egmont}, Op 84 [incidental music]</td>
<td>1809-10</td>
<td>Johann Wolfgang von Goethe</td>
</tr>
<tr>
<td>\textit{Die Ruinen von Athen}, Op. 113</td>
<td>1811</td>
<td>August von Kotzebue</td>
</tr>
<tr>
<td>\textit{König Stephan}, Op. 117</td>
<td>1811</td>
<td>August von Kotzebue</td>
</tr>
<tr>
<td>‘Germania’, WoO 94 [insertion finale for \textit{Die gute Nachricht}]</td>
<td>April 1814</td>
<td>Georg Friedrich Treitschke</td>
</tr>
<tr>
<td>‘Es ist vollbracht’, WoO 97 [insertion finale for \textit{Die Ehrenpforten}]</td>
<td>1815</td>
<td>Georg Friedrich Treitschke</td>
</tr>
<tr>
<td>\textit{Leonore Prohaska}, WoO 96</td>
<td>1815</td>
<td>Johann Friedrich Leopold Duncker</td>
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</table>
Appendix 2a: Beethoven’s Sketched Songs (Categorical List)

Lost works:
- "An die Freude, Hess 143
- "Ich wiege dich in meinem Arm, Hess 137

Lost sketches:
- Badelied

Indecipherable sketches:
- "Das Rosenband
- "Einsam wall ich"

Folksong settings:
- "Das liebe Kätzchen
- "Der Knabe auf dem Berge
- "Die drei Reiter

Sketches for other works:
- ‘Adorata, O Nice’ (likely an extract from No, non turbarti, WoO 92a)?
- ‘Languisco e moro’ (a canonic setting, but copied from Mattheson)?
- ‘Nahe ward der Trennung Schlag’ (sketches for Erste Liebe, WoO, 92?)

Single-Line Sketches:
- ‘An die Abendsonne’
- ‘Gott allein ist unser Herr’
- Petrarca sonnets (extracts)
- ‘Soll ich’s nur dem Irrthum danken’
- ‘Zur Erde sank die Ruh’ vom Himmel nieder’

Fragmentary Sketches:
- ‘An den Mond’
- ‘An die Menschengesichter’
- ‘Edone’
- ‘Erlkönig’
- ‘Flüchtigkeit der Zeit’
- ‘Gesang der Geister über den Wassern’
- ‘Gretchen am Spinnrade’
- Homer fragments
- ‘Ich sah sie heut’
- ‘Österreich über alles’
- ‘Wechselfied zum Tanze’

Fragmentary Sketches with Multiple Variants:

579 Three bars of the former were transcribed by Nottebohm from what is now an indecipherable six-bar sketch.
580 Listed in a price list: see EA-1079. See also Reid, 37.
581 Reid, 201.
582 Reid, 220-21. Housed at the Gesellschaft der Musikfreunde in Vienna (A65), this brief sketch presents
different melodic material than that found in the final version of the aria (at the words ‘nahe war der
Trennung Schlag’), although it does contain identical figuration in the bass clef to that found in the aria’s
final section (specifically, bars 277-80).
- ‘An Gott’
- ‘Die Schwestern des Schicksals’
- ‘Grazia agli’inganni tuo’
- ‘Heidenröslein’
- ‘Minnelied’

Extended Fragments (with some gaps):
- ‘Nähe des Geliebten’
- ‘Rastlose Liebe’
- ‘Wunsch’

Nearly-Complete Settings:
- ‘An Amarant’/’Krank vor Liebe’
- ‘An Minna’
- ‘Das Mädchen aus der Fremde’
- ‘Der arme Componist’
- ‘Der edle Mensch’ (essentially a complete ‘song’)
- ‘Der gute Fürst’
- ‘Die Zufriedenheit’
- ‘Que le temps me dure’ [2 alternative settings]
- ‘Traute Henriette’

Appendix 2b: Beethoven’s Sketched Songs (Chronological List)

<table>
<thead>
<tr>
<th>Title</th>
<th>Poet</th>
<th>Date</th>
<th>Location/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adorata, O Nite, Hess 138</td>
<td>after Metastasio</td>
<td>?</td>
<td>-lost</td>
</tr>
<tr>
<td>Ich weige dich in meinem Arm, Hess 137</td>
<td>unknown</td>
<td>?</td>
<td>-</td>
</tr>
<tr>
<td>Die Schwestern des Schicksals</td>
<td>Johann Gottfried Herder</td>
<td>1790-91</td>
<td>-London, BL: Add.Ms. 29801, f. 100r</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>-transcribed by Kerman in Autograph Miscellany</td>
</tr>
<tr>
<td>Der arme Componist</td>
<td>unknown (possibly Beethoven? As suggested by Reid 95)</td>
<td>1790-92</td>
<td>-Bonn (BH: BSk 17/65c / SBH 705)</td>
</tr>
<tr>
<td>Traute Henriette, Hess 151</td>
<td>unknown</td>
<td>1790-92</td>
<td>-autograph in Stadtbibliothek in Vienna (WStB: MH 1844/c)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-reproduced in Henle</td>
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<tr>
<td>Der gute Fürst</td>
<td>Leopold von Goeckingk</td>
<td>1791-92 (ca.)</td>
<td>-Kafka Album (BL: Add.Ms. 29801)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-Reid offers a possible completion as an appendix</td>
</tr>
<tr>
<td>An Amarant/Krank vor Liebe</td>
<td>Leopold von Goeckingk (or possibly his wife Sophie Marie Philippine)</td>
<td>1792</td>
<td>-‘Fischhof Miscellany’ (Berlin SPK: Aut.28, f. 43v)</td>
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<td></td>
<td></td>
<td></td>
<td>-published in facsimile and transcribed by D. Johnson in Beethoven’s Early Sketches</td>
</tr>
<tr>
<td>An Minna, WoO 115</td>
<td>unknown</td>
<td>1792 (ca.)</td>
<td>-early sketches in Vienna (GdM: A66)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-principal sketches (GdM:</td>
</tr>
<tr>
<td>Titel</td>
<td>Komponist</td>
<td>Jahr (ca.)</td>
<td>Hinweise</td>
</tr>
<tr>
<td>------------------------------------------</td>
<td>--------------------------------</td>
<td>------------</td>
<td>----------</td>
</tr>
<tr>
<td>Nahe ward der Trennung Schlag</td>
<td>Gerhard Anton von Halem</td>
<td>1792-93?</td>
<td>Vienna (GdM: A65)</td>
</tr>
<tr>
<td>An die Freunde, Hess 143</td>
<td>Schiller</td>
<td>1793</td>
<td>lost</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1798-99</td>
<td>Berlin, DSB: Grasnick1, p. 25 [both have settings of ‘Muß ein lieber Vater wohnen’]</td>
</tr>
<tr>
<td>Ich sah sie heut</td>
<td>unknown</td>
<td>1793-96</td>
<td>Kafka Album (BL: Add.Ms. 29801, f. 39r)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- transcribed by Kerman</td>
</tr>
<tr>
<td>An die Menschengeichter</td>
<td>Gottfried August Bürger</td>
<td>1794-95</td>
<td>Vienna, GdM: A62</td>
</tr>
<tr>
<td>An Gott</td>
<td>unknown</td>
<td>1795 (ca.)</td>
<td>Katka Album in London (BL: Add.Ms. 29801, f. 51r)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- sketches transcribed by Kerman in his Autograph Miscellany</td>
</tr>
<tr>
<td>Minnelied</td>
<td>Johann Heinrich Voss</td>
<td>1795 (ca.)</td>
<td>Vienna (GdM: A64)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[alongside early sketch for Bundeslied]</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- sketch first transcribed by Nottebohm, ZB, p. 574</td>
</tr>
<tr>
<td>Rastlose Liebe, Hess 149</td>
<td>Johann Wolfgang von Goethe</td>
<td>1796</td>
<td>Vienna, GdM: A67</td>
</tr>
<tr>
<td>Erlkönig, WoO 131</td>
<td>Johann Wolfgang von Goethe</td>
<td>1796 (early)</td>
<td>Vienna, GdM: A67</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- fragmentary sketch in Paris (BN: Ms. 70)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[ca. 1794?]</td>
</tr>
<tr>
<td>Heidenröslein, Hess 150</td>
<td>Johann Wolfgang von Goethe</td>
<td>1796-1822</td>
<td>SV231, Paris (BN: Ms. 79)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>SV275, Vienna (GdM: A45); also in Johnson, p. 354</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>SV293, Vienna (GdM: A 63, p. 2-4)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>SV14, Berlin (APK: Artaria 201, pp. 77 and 115)</td>
</tr>
<tr>
<td>Minnesold von Bürger, in Tönen an Amenden ausbezahlt, Hess 139</td>
<td>Gottfried August Bürger</td>
<td>1798 (ca.)</td>
<td>lost song, but known to have been composed</td>
</tr>
<tr>
<td>Wechslied zum Tanze</td>
<td>Johann Wolfgang von Goethe</td>
<td>1799</td>
<td>Grasnick 2 (Berlin, SPK, p. 31)</td>
</tr>
<tr>
<td>Nähe des Geliebten</td>
<td>Johann Wolfgang von Goethe</td>
<td>1799 (spr.)</td>
<td>Berlin, DSB: Grasnick 2, pp. 37ff.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-Johnson, p. 87 lists only WoO 74 and not the song sketches</td>
</tr>
<tr>
<td>Title</td>
<td>Composer</td>
<td>Year(s)</td>
<td>Notes</td>
</tr>
<tr>
<td>-------</td>
<td>----------</td>
<td>---------</td>
<td>-------</td>
</tr>
<tr>
<td>Grazie agli'inganni tuei</td>
<td>Pietro Metastasio</td>
<td>1802</td>
<td>-Kessler sketchbook in Vienna (GdM: A34, f. 81r/f. 93r)</td>
</tr>
<tr>
<td>Languisco e morm</td>
<td>unknown</td>
<td>1802-3</td>
<td>-Wielhorsky sketchbook (Moscow, CMMC: Wielhorsky, pp. 88-9) -facsimile and transcription ed. by Natan Fishman (Moscow 1962)</td>
</tr>
<tr>
<td>Das Rosenthal</td>
<td>Friedrich Gottlieb Klopstock</td>
<td>1803</td>
<td>-in the 'Eroica' sketchbook in Krakow (BJ: Landsberg 6, p. 145); transcribed by Nottebohm in <em>Ein Skizzenbuch von B. aus dem Jahre 1803</em></td>
</tr>
<tr>
<td>Zur Erde sank die Ruh' vom Himmel nieder</td>
<td>unknown</td>
<td>1803</td>
<td>-'Eroica' sketchbook in Krakow (BJ: Landsberg 6, p. 1)</td>
</tr>
<tr>
<td>Gretchen am Spinnrade</td>
<td>Johann Wolfgang von Goethe</td>
<td>1803 (ca.)</td>
<td>-Vienna (GdM: A83, SV306)</td>
</tr>
<tr>
<td>Petrarch sonnets (opening lines of Sonnets 12 and 125)</td>
<td>Francesco Petrarca</td>
<td>1804</td>
<td>-Berlin, SPK: Aut19e, f. 35v</td>
</tr>
<tr>
<td>Wunsch</td>
<td>Friedrich von Matthisson</td>
<td>1804 (ca.)</td>
<td>-tiny sketch (GdM: A36) -significant sketches (GdM: A39)</td>
</tr>
<tr>
<td>Edone</td>
<td>Friedrich Gottlieb Klopstock</td>
<td>1809</td>
<td>-Landsberg 5 (Berlin: DSB), p. 112</td>
</tr>
<tr>
<td>Östreich über alles</td>
<td>Heinrich von Collin</td>
<td>1809</td>
<td>-Berlin, SV59 (DSB: Landsberg 5, p. 19, 41)</td>
</tr>
<tr>
<td>Soll ich's nur dem Irrthum danken</td>
<td>unknown</td>
<td>1809</td>
<td>-Landsberg 5 sketchbook (Berlin, SPK, p. 63)</td>
</tr>
<tr>
<td>Das Mädchen aus der Fremde</td>
<td>Friedrich von Schiller</td>
<td>1809; 1810</td>
<td>-Biamonti 516 (SV127) (Bonn, BH: Mh80r) -Biamonti 523 (SV198) (Paris, BN: ms. 48)</td>
</tr>
<tr>
<td>Die Zufriedenheit</td>
<td>Johann Martin Miller</td>
<td>1816</td>
<td>-Scheide sketchbook (Princeton, NJ, p. 58) -Nottebohm, ZB, p. 331</td>
</tr>
<tr>
<td>Gesang der Geister über den Wassern</td>
<td>Johann Wolfgang von Goethe</td>
<td>1816</td>
<td>-Scheide sketchbook, p. 49 -Nottebohm, ZB, p. 328</td>
</tr>
<tr>
<td>Homer</td>
<td>Homer</td>
<td>1816</td>
<td>-Scheide sketchbook, p. 49 [line from <em>Iliad</em>, xxiii/274 in Voss’s translation]</td>
</tr>
<tr>
<td>Title</td>
<td>Composer</td>
<td>Date</td>
<td>Remarks</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>---------------------------</td>
<td>-----------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>[Die drei Reiter]</td>
<td>traditional</td>
<td>1816 (early)</td>
<td>-Scheide sketchbook (among sketches for numerous songs, including AdfG)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-Nottebohm, p. 340</td>
</tr>
<tr>
<td>[Die drei Reiter]</td>
<td>Friedrich von Matthisson</td>
<td>1817</td>
<td>-lost: p. 5 of Boldrini sketchbook</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-Nottebohm transcription of the incipit in Zweite Beethoveniana, p. 350 all that survives</td>
</tr>
<tr>
<td>An die Abendsonne, Hess 323</td>
<td>unknown (Beethoven?)</td>
<td>1818</td>
<td>-pocket sketchbook (Vienna, GdM: A45, f. 20v)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-quoted in Nottebohm Zweite Beethoveniana, p. 137; reproduced by Johnson in The Beethoven Sketchbooks, p. 352</td>
</tr>
<tr>
<td>Gott allein ist unser Herr, Hess 322</td>
<td>unknown</td>
<td>1818 (sum.)</td>
<td>-pocket sketchbook (Vienna, GdM: A45, f. 20v-21r) across the top of the two centre pages</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-mentioned by Nottebohm in ZB, p. 137</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-reproduced in The Beethoven Sketchbooks, p. 352</td>
</tr>
<tr>
<td>[Das Liebe Kätzchen, Hess 133]</td>
<td>Austrian folksong (pre-existing melody)</td>
<td>1820 (Mar.)</td>
<td>-in a letter of March 1820 [EA1013] to Nikolaus Simrock in Bonn (along with Der Knabe auf dem Berge)</td>
</tr>
<tr>
<td>Fluchtigkeit der Zeit (Vorsatz)</td>
<td>Johann Wilhelm Ludwig Gleim</td>
<td>1822 (ca.)</td>
<td>-Berlin (SPK: Artaria 201, p. 124)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-opening bars published in Nottebohm, ZB, p. 474</td>
</tr>
<tr>
<td>An den Mond</td>
<td>Johan Wolfgang von Goethe</td>
<td>1826</td>
<td>-‘Kullak’ desk sketchbook (SPK: Aut.24, f 48v)</td>
</tr>
<tr>
<td>Einsam wall ich</td>
<td>unknown</td>
<td>1826</td>
<td>-Kullak desk sketchbook (SPK: Aut.24, f 50v)</td>
</tr>
</tbody>
</table>
# Appendix 3: Structural Expansion through Repetition: Aria Texts

## Appendix 3a—Erste Liebe, WoO 92 (Text ‘As Set’)

<table>
<thead>
<tr>
<th>Erste Liebe, Himmelslust!</th>
<th>First love, pleasure of heaven!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tief durchbebest du die Brust.</td>
<td>Deeply you tremble throughout my breast.</td>
</tr>
<tr>
<td>Lange sucht' ich, fand, und ach!</td>
<td>Long did I search, I found, and oh!</td>
</tr>
<tr>
<td>Nahe war der Trennung Schlag.</td>
<td>The ‘blow of parting’ was close at hand.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Andre, die auch Liebe trieben,</th>
<th>Others, who also (drive/urge/compel) love</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wüsten Lieb' hinweg zu lieben.</td>
<td>Knew [how] to love away love.</td>
</tr>
<tr>
<td>Und dann liebten sie aufs neue:</td>
<td>And then they loved (someone) new:</td>
</tr>
<tr>
<td>Aber fern entfloß die Treue.</td>
<td>But fidelity escaped into the distance.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Treue Liebe, Himmelslust!</th>
<th>Faithful love, pleasure of heaven!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tief durchbebest du die Brust.</td>
<td>Deeply you tremble throughout my breast.</td>
</tr>
<tr>
<td>Lange sucht' ich, fand, und ach!</td>
<td>Long did I search, I found, and oh!</td>
</tr>
<tr>
<td>Nahe war der Trennung Schlag.</td>
<td>The ‘blow of parting’ was close at hand.</td>
</tr>
</tbody>
</table>

| [Andre, schier verzückt in Träumen, | Others, merely ecstatic/entranced in dreams, |
| Liebten ihre Lieb' in Reimen. | Loved their loves in rhymes. |
| Nie wars, wie sie sich auch wanden, | Never was it, as it also (wound itself) |
| Liebesdrang, was sie empfanden.] | Love's urge, what they felt. |

<table>
<thead>
<tr>
<th>[Lieb' empfinden, Himmelslust!</th>
<th>To feel love, pleasure of heaven!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tief durchbebest du die Brust.</td>
<td>Deeply you tremble throughout my breast.</td>
</tr>
<tr>
<td>Lange sucht' ich, fand, und ach!</td>
<td>Long did I search, I found, and oh!</td>
</tr>
<tr>
<td>Nahe war der Trennung Schlag.]</td>
<td>The ‘blow of parting’ was close at hand.</td>
</tr>
</tbody>
</table>

| Leicht nur ward vom Pfeil gestreifet, | Gently one is ‘touched’ by the arrow |
| Der, wenn Trennung ihn ergreift, | Who, when separation embraces/clutches him, |
| Schnell verweint der Liebe Sehnen. | Quickly cries the yearnings of love. |
| Wahre Liebe hat nicht Thränen. | True love does not have tears. |

<table>
<thead>
<tr>
<th>[Wahre Liebe, Himmelslust!</th>
<th>True love, pleasure of heaven!</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tief durchbebest du die Brust.</td>
<td>Deeply you tremble throughout my breast.</td>
</tr>
<tr>
<td>Lange sucht' ich, fand, und ach!</td>
<td>Long did I search, I found, and oh!</td>
</tr>
<tr>
<td>Nahe war der Trennung Schlag.]</td>
<td>The ‘blow of parting’ was close at hand.</td>
</tr>
</tbody>
</table>

| Aber drang mit süßen Schmerzen | But compel with sweet pains |
| Tief der Pfeil durch beide Herzen; | The arrow deeply through both hearts; |
| Ruft dann Trennung diesem Bunde, | Then separation calls this bond, |
| O dann heilt nur Tod die Wunde. | Oh then only death heals the wound. |

| Solche Lieb' ist Himmelslust, | Such love is the pleasure of heaven, |
| Tief durchbebet sie die Brust. | Deeply she [love] trembles throughout my breast. |
| Lange sucht' ich, fand, und ach! | Long did I search, I found, and oh! |
| Nahe war der Trennung Schlag. | The ‘blow of parting’ was close at hand. |

[Erste Liebe: ‘As Set’ by Beethoven]

<table>
<thead>
<tr>
<th>[scena: stanzas 1-3]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Erste Liebe, Himmelslust!</td>
</tr>
<tr>
<td>Tief durchbebest du die Brust.</td>
</tr>
<tr>
<td>Lange sucht' ich, fand, und ach!</td>
</tr>
<tr>
<td>Nahe, nahe war der Trennung Schlag.</td>
</tr>
</tbody>
</table>

| Andre, die auch Liebe trieben, | |
|-----------------------------| |
Wüßten Lieb’ hinweg zu lieben.
Und dann liebten sie aufs neue:
Aber fern entfloß die Treue.
Und dann liebten sie aufs neue:
Aber fern, fern entfloß die Treue.

Treue Liebe, Himmelslust!
Tief durchbebest du die Brust.
Lange sucht’ ich, fand, und ach!
Nahe war der Trennung Schlag.
Nahe, nahe war der Trennung Schlag.

(recitative: stanzas 4-5)

[Allegro moderato]
Leicht nur ward vom Pfeil gestreift,
Der, wenn Trennung ihn ergreift,
Schnell verweint
Schnell verweint
Schnell verweint der Liebe Sehnen.
der Liebe Sehnen
Wahre Liebe
Wahre Liebe hat nicht Thränen.

[Larghetto]
Aber drang mit süßen Schmerzen
Tief der Pfeil durch beider Herzen;
durch beider Herzen
Ruft dann Trennung, Trennung diesem Bunde,
O dann, dann heilt nur Tod die Wunde.
Ruft dann Trennung, Trennung diesem Bunde
O dann, dann heilt nur Tod, Tod, nur Tod die Wunde, die Wunde.
O dann heilt nur Tod die Wunde, nur Tod die Wunde.
dann heilt nur Tod, nur Tod die Wunde.

(aria: stanza 6)
Solche Lieb’ ist Himmelslust,
Solche Lieb’ ist Himmelslust,
ist Himmelslust,
Tief durchbebet sie die Brust.
Tief durchbebet sie die Brust.
durchbebet, durchbebet, durchbebet sie, sie die Brust
Lange sucht’ ich, fand, und ach!
Nahe war der Trennung Schlag.
Nahe war der Trennung Schlag.
der Trennung Schlag,
der Trennung Schlag.

Solche Lieb’ ist Himmelslust,
Solche Lieb’ ist Himmelslust,
Tief durchbebet sie die Brust.
Tief durchbebet sie die Brust.
durchbebet, durchbebet, tief durchbebet sie, tief die Brust.
Lange sucht’ ich,
Lange sucht’ ich, fand, und ach!

[Adagio]
Nahe war der Trennung Schlag.

'[Tempo primo] der Trennung, der Trennung, der Trennung, Trennung Schlag, der Trennung Schlag, der Trennung Schlag.'

Appendix 3b—Florestan’s Recitative and Aria (No. 11)—‘Gott! welch’ Dunkel hier!‘ ‘In des Lebens Frühlingstagen’ (Text ‘As Set’)

A Gott! welch’ Dunkel hier! O grauenvolle Stille! God! What darkness here! O grim silence!

[Più moto] O schwere Prüfung!—Doch gerecht ist Gottes Wille! O heavy ordeal!—But just is God’s will!

Ich murre nicht! Das Maß der Leiden steht bei dir. I do not complain! The measure of my sorrows comes from you.

B In des Lebens Frühlingstagen

[Adagio] Ist das Glück von mir gefloh’n! happiness/fortune fled from me!

Wahrheit wagt’ ich kühn zu sagen, Truth I dared to boldly declare,
Und die Ketten sind mein Lohn. and the chains are my reward (punishment).

Willig dul’ ich alle Schmerzen, Willingly I bear all pains,
Ende schmählich meine Bahn; ingloriously shall end my course (life);
Süß’er Trost in meinem Herzen: sweet consolation in my heart:
Meine Pflicht hab’ ich getan! my duty I have done!

C Und spür’ ich nicht linde, sanft säuselnde Luft?

And do I not sense soft, gentle whispering air?

Und ist nicht mein Grab mir erhellet? And is not my grave illuminated for me?
Ich seh’, wie ein Engel im rosigen Duft I see, how an angel with rosy scent
Sich tröstend zur Seite mir stellet, stands comfortingly at my side,

Ein Engel, Leonoren, der Gattin, so gleich, An angel, so like my wife Leonore,
Der führt mich zur Freiheit ins himmlische Reich. who leads me to freedom in the heavenly kingdom.

[Florestan’s Recitative and Aria: ‘As Set’ by Beethoven]

-recitative:

*the only repetition in the recitative is the word ‘Nichts’ in line 2

A [Recit.]

Gott! welch’ Dunkel hier! O grauenvolle Stille! God! What darkness here! O grim silence!


Ich murre nicht! Das Maß der Leiden [Adagio] steht bei dir.

-aria:

B In des Lebens Frühlingstagen [Adagio]

ist das Glück von mir gefloh’n;
Wahrheit wagt’ ich kühn zu sagen,
und die Ketten sind mein Lohn.

Willig dul’ ich alle Schmerzen, ende schmählich meine Bahn;
süßer Trost in meinem Herzen:
meine Pflicht hab' ich getan!
Süß, süßer Trost in meinem Herzen:
meine Pflicht, [+ 'ja'], meine Pflicht hab' ich getan!

C
Und spür' ich nicht linde, sanft säuselnde Luft?
und ist nicht mein Grab mir erhellet?
Ich seh', wie ein Engel im rosigen Duft
sich tröstend zur Seite, zur Seite mir stellet,
ein Engel, Leonoren, Leonoren, der Gattin, so gleich,
der, der führt mich zur Freiheit ins himmlische Reich.

Und spür' ich nicht linde, sanft säuselnde Luft?
Ich seh', wie ein Engel im rosigen Duft, ein Engel, ein Engel
sich tröstend zur Seite mir stellet,
ein Engel, Leonoren, Leonoren, der Gattin, so gleich,
der, der führt mich zur Freiheit, zur Freiheit ins himmlische Reich,

['der führt mich'] zur Freiheit, zur Freiheit ins himmlische Reich,

['der führt mich'] zur Freiheit, zur Freiheit ins himmlische Reich, ins himmlische Reich, ins himmlische Reich
## Appendix 4: Table of Poetic Metres of Beethoven’s German-Language Song Texts [Including Sketched Songs]

<table>
<thead>
<tr>
<th>Title</th>
<th>Rhyme</th>
<th>Syllables</th>
<th>Metre</th>
<th>Time Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abendlied unterm gestirnten Himmel</td>
<td>ababcdcd</td>
<td>8787 8877</td>
<td>trochaic tetrameter</td>
<td>4/4</td>
</tr>
<tr>
<td>Abgeschiedengesang an Wiens Bürger</td>
<td>ababeeb</td>
<td>8788787</td>
<td>trochaic tetrameter</td>
<td>4/4</td>
</tr>
<tr>
<td>Adelaide</td>
<td>none</td>
<td>11 11 11 5 [Sapphic Ode*]</td>
<td>trochees with addition of a dactyl; partially pentameter, but quite irregular</td>
<td>2/2</td>
</tr>
<tr>
<td>[Adorata, O Nix]</td>
<td>‘lost’ song</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Als die Geliebte sich trennen wollte</td>
<td>aabb</td>
<td>10 10 10 9 11 11 9 10 10 11 10 10 11 11 10 10</td>
<td>iambic pentameter (but with many irregularities in every stanza)</td>
<td>4/4</td>
</tr>
<tr>
<td>[An Amarant, Krank vor Liebe]</td>
<td>abab</td>
<td>8787</td>
<td>trochaic tetrameter</td>
<td>2/4</td>
</tr>
<tr>
<td>An den fernen Geliebten</td>
<td>abab</td>
<td>11 4 11 4</td>
<td>iambic (pentameter and dimeter)</td>
<td>6/8</td>
</tr>
<tr>
<td>[An den Mond]</td>
<td>abab</td>
<td>7575</td>
<td>trochaic (tetrameter and trimeter)</td>
<td>?</td>
</tr>
<tr>
<td>[An die Abendsonne]</td>
<td>single line</td>
<td>single line</td>
<td>-/ / -/- / -</td>
<td>4/4 (or 2/2/2)</td>
</tr>
<tr>
<td>An die fernen Geliebte</td>
<td>abab</td>
<td>8787</td>
<td>trochaic tetrameter</td>
<td>3/4</td>
</tr>
<tr>
<td>1. Auf dem Hügel sitz’ ich spärend</td>
<td>abab</td>
<td>8787</td>
<td>trochaic tetrameter</td>
<td>3/4</td>
</tr>
<tr>
<td>2. Wo die Berge so blau</td>
<td>abcccb</td>
<td>664664</td>
<td>anapaestic dimeter (lines 3 and 6 shift to dactylic dimeter)</td>
<td>6/8</td>
</tr>
<tr>
<td>3. Leichte Segler in den Höhen</td>
<td>abab</td>
<td>8787</td>
<td>trochaic tetrameter</td>
<td>4/4</td>
</tr>
<tr>
<td>4. Diese Wolken in den Höhen</td>
<td>abab [*b lines are all slant rhyme]</td>
<td>8787</td>
<td>trochaic tetrameter</td>
<td>6/8</td>
</tr>
<tr>
<td>5. Es kehret der Maien</td>
<td>abcbb [*same as No. 2]</td>
<td>11 11 9 11 11 9</td>
<td>amphibrachic tetrameter (trimeter for lines 3 and 6)</td>
<td>4/4</td>
</tr>
<tr>
<td>6. Nimm sie hin denn, diese Lieder</td>
<td>abab</td>
<td>8787</td>
<td>trochaic tetrameter (*same as Nos., 1, 3, and 4)</td>
<td>2/4 (&gt;3/4)</td>
</tr>
<tr>
<td>[An die Freude]</td>
<td>verses: abab cdcd</td>
<td>verses: 8787 8787</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>choruses: abba</td>
<td>choruses: 8778</td>
<td></td>
<td></td>
</tr>
<tr>
<td>An die Geliebte (3 alternate versions)</td>
<td>abab</td>
<td>9898</td>
<td>iambic tetrameter</td>
<td>2/4</td>
</tr>
<tr>
<td>An die Hoffnung (1st setting)</td>
<td>abccbb</td>
<td>11 9 8 11 9 8</td>
<td>iambic pentameter (lines 1 and 4) and tetrameter (lines 2-3)</td>
<td>3/4</td>
</tr>
<tr>
<td>Title</td>
<td>Metrology Description</td>
<td>Meter Pattern</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>------------------------------------------------------------</td>
<td>----------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>An die Hoffnung (2nd setting)</td>
<td>additional first stanza: abab</td>
<td>10 9 9 10 9</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(followed by metric distribution from above in stanzas 2-6)</td>
<td>2/2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>4/4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[An die Menschenangst]</td>
<td>abcc (same as Die Schwestern des Schicksals)</td>
<td>11 8 11 11 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>amphibrachic tetrameter (trimeter in lines 2 and 5)</td>
<td>6/8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>An einen Sängling</td>
<td>abab</td>
<td>8787</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>iambic tetrameter (lines 1 and 3) and trimeter (lines 2 and 4)</td>
<td>3/4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[An Gott]</td>
<td>abeb defe ghih</td>
<td>6767</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>6666</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>67(7)7</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>iambic trimeter</td>
<td>4/4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>An Laura</td>
<td>abab</td>
<td>10 9 10 10 9</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>trochaic pentameter</td>
<td>6/8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[An Minna]</td>
<td>aabecddd</td>
<td>8888 7777</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>trochaic tetrameter</td>
<td>3/4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Andenken</td>
<td>aabba</td>
<td>44554</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>iambic dimeter</td>
<td>6/8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Auf, Freunde, singt dem Gott der Eben</td>
<td>abab ccd [ccd]</td>
<td>9898 998 [998]</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>iambic tetrameter</td>
<td>4/4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[An Goethes Faust]</td>
<td>ab cdcd</td>
<td>[7676 7676]</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>several lines with extra syllables</td>
<td>iambic trimeter (but with many irregularities due to the extra syllables)</td>
<td>2/4</td>
<td></td>
</tr>
<tr>
<td>[Badelied]</td>
<td>abcccb</td>
<td>669669</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>amphibrachic dimeter (lines 1-2, 4-5) and trimeter (lines 3 and 6)</td>
<td>3/8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bundeslied</td>
<td>abab cdcd</td>
<td>7676 7676</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>iambic trimeter</td>
<td>2/2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Das Blümchen Wunderbold</td>
<td>ab cdcd</td>
<td>8686 8686</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>iambic tetrameter/trimeter</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Das Geheimnis</td>
<td>aabb bbc</td>
<td>9 9 9 9</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9 9 10 9</td>
<td>iambically tetrameter but with internal amphibrachs positioned as the second foot</td>
<td>2/4</td>
<td></td>
</tr>
<tr>
<td>Das Liedchen von der Rube</td>
<td>ababcc</td>
<td>878788</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[Das Mädchen aus der Fremde]</td>
<td>abab</td>
<td>9898</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>iambic tetrameter</td>
<td>6/8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[Das Rosenband]</td>
<td>none</td>
<td>898 898</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>iambic tetrameter</td>
<td>3/4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[Der arme Componist]</td>
<td>none</td>
<td>9 9 6 11 9 6</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>no metric pattern</td>
<td>6/8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Der Bardengeist</td>
<td>abaab</td>
<td>86886</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>iambic tetrameter/trimeter</td>
<td>6/8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[Der edle Mensch sei hilfreich und gut]</td>
<td>none?</td>
<td>4 5 ?</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>irregular?</td>
<td>2/2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Der freie Mann</td>
<td>abbaa</td>
<td>67766</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>iambic trimeter</td>
<td>2/2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Der Gesang der Nachtigall</td>
<td>none</td>
<td>syllables all irregular, with 15 per line the most common number</td>
<td>(dactylic) hexameter, but with many irregularities given the syllabic fluctuation</td>
<td>3/4</td>
</tr>
<tr>
<td>[Der gute Fürst]</td>
<td>abab abab</td>
<td>8686 8686</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>iambic tetrameter/trimeter</td>
<td>6/8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Der Jüngling in der Fremde</td>
<td>aabb</td>
<td>11 11 11 11</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>amphibrachic tetrameter</td>
<td>3/8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Der Kaif</td>
<td>abab</td>
<td>8686</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>iambic tetrameter/trimeter</td>
<td>3/4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Der Liebende</td>
<td>abab cccd</td>
<td>8787 8777</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>trochaic tetrameter</td>
<td>6/8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Der Mann von Wort</td>
<td>aabb</td>
<td>8888</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>iambic tetrameter</td>
<td>3/4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Der Wachteliebtag</td>
<td>abba ccbca</td>
<td>10 3 3 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>10 10 3 3 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>dactylic tetrameter (lines 1, 5, 6) dactylic trimeter</td>
<td>2/4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poem Title</td>
<td>Type</td>
<td>Lines</td>
<td>Feet</td>
<td>Pattern</td>
</tr>
<tr>
<td>----------------------------</td>
<td>---------------</td>
<td>-------</td>
<td>-----------------------</td>
<td>---------------</td>
</tr>
<tr>
<td>Der Zufriedene</td>
<td>abab</td>
<td>7676</td>
<td>trochaic dimer</td>
<td>(lines 2-3, 7-8)</td>
</tr>
<tr>
<td>Die Kriegers Abschied</td>
<td>abab cdec</td>
<td>8787 8787</td>
<td>iambic tetrameter</td>
<td>4/4</td>
</tr>
<tr>
<td>Die frühen Gräber</td>
<td>none</td>
<td>8 8 11 11</td>
<td>metre entirely irregular</td>
<td>3/4</td>
</tr>
<tr>
<td>Die letzte Klage</td>
<td>none</td>
<td>656565</td>
<td>metre entirely irregular; but alternation of hexameters and pentameters?</td>
<td>6/8</td>
</tr>
<tr>
<td>Die Liebe</td>
<td>abab</td>
<td>4585</td>
<td>trochaic dimer, trimeter, tetrameter, trimeter</td>
<td>2/4</td>
</tr>
<tr>
<td>Die Schwestern des Schicksals</td>
<td>abecb</td>
<td>87887</td>
<td>trochaic tetrameter</td>
<td>4/4</td>
</tr>
<tr>
<td>Die Trommel gerührt</td>
<td>abab cc defe</td>
<td>6565 66 6565</td>
<td>amphibrachic dimer in first section</td>
<td>2/4</td>
</tr>
<tr>
<td>Die Zaufriedenheit</td>
<td>ababc</td>
<td>868688</td>
<td>iambic tetrameter (lines 1, 3, 5-6) and trimeter (lines 2 and 4)</td>
<td>6/8</td>
</tr>
<tr>
<td>Edone</td>
<td>none</td>
<td>7676</td>
<td>iambic trimeter</td>
<td>4/4</td>
</tr>
<tr>
<td>Ein Selbstgespräch</td>
<td>aabb</td>
<td>(7)899</td>
<td>iambic pentameter</td>
<td>(with irregularities)</td>
</tr>
<tr>
<td>Elegie auf den Tod eines Pudels</td>
<td>ab</td>
<td>11 8 11 10 (feet: 5455)</td>
<td>iambic pentameter (tetrameter line 2)</td>
<td>2/4</td>
</tr>
<tr>
<td>Erhebt das Glas mit froher Hand</td>
<td>abcd eeee</td>
<td>8686 8888</td>
<td>iambic tetrameter/trimeter</td>
<td>2/2</td>
</tr>
<tr>
<td>Erkönig</td>
<td>aabb</td>
<td>every stanza different</td>
<td>tetrameter (but highly irregular groupings)</td>
<td>6/8</td>
</tr>
<tr>
<td>Feuerfarb</td>
<td>aabb</td>
<td>11 11 11 11</td>
<td>amphibrachic tetrameter</td>
<td>6/8</td>
</tr>
<tr>
<td>Flüchtigkeit der Zeit</td>
<td>abab</td>
<td>6565</td>
<td>amphibrachic dimer</td>
<td>6/8?</td>
</tr>
<tr>
<td>Freudvoll und liedvoll</td>
<td>aabb</td>
<td>10 10 10 10</td>
<td>dactylic tetrameter</td>
<td>2/4</td>
</tr>
<tr>
<td>Gedenke mein!</td>
<td>none</td>
<td>4 4 6 6</td>
<td>iambic dimer</td>
<td>iambic dimer</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>trochaic trimeter</td>
<td>amphibrachic dimer</td>
</tr>
<tr>
<td>Gedicht Lieder</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Bitten</td>
<td>ababcd</td>
<td>8787887</td>
<td>iambic tetrameter/trimeter</td>
<td>2/2</td>
</tr>
<tr>
<td>2. Die Liebe des Nächsten</td>
<td>ababc</td>
<td>878777</td>
<td>iambic tetrameter/trimeter</td>
<td>2/2</td>
</tr>
<tr>
<td>3. Vom Tode</td>
<td>ababc</td>
<td>787888</td>
<td>trochaic tetrameter</td>
<td>3/4</td>
</tr>
<tr>
<td>4. Die Ehre Gottes aus der Natur</td>
<td>abab</td>
<td>11 8 11 8</td>
<td>tetrameter, but mix of iambic and amphibrachic or dactylic?</td>
<td>2/2</td>
</tr>
<tr>
<td>5. Gottes Macht und Vorsehung</td>
<td>abba</td>
<td>4 7 11 8 (feet) 2 3 5 4</td>
<td>iambic, but different number of feet in each line</td>
<td>2/2</td>
</tr>
<tr>
<td>6. Bußlied</td>
<td>abab</td>
<td>11 8 11 8</td>
<td>iambic pentameter in alternation with tetrameter</td>
<td>3/4</td>
</tr>
<tr>
<td>Gesang aus der Ferne</td>
<td>abcd defe</td>
<td>656565</td>
<td>amphibrachic dimer</td>
<td>6/8</td>
</tr>
<tr>
<td>Song Title</td>
<td>Rhyme Scheme</td>
<td>Syllable Regularity</td>
<td>Metric Regularity</td>
<td>Meter</td>
</tr>
<tr>
<td>----------------------------------------------</td>
<td>--------------</td>
<td>---------------------</td>
<td>-------------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>Gesang der Geister über den Wassern</td>
<td>no rhyme scheme</td>
<td>no syllabic regularity (often 5 syllables per line)</td>
<td>no metric regularity; shifts between iambics and trochees and occasionally dactyls</td>
<td>2/4</td>
</tr>
<tr>
<td>Gott allein ist unser Herr</td>
<td>single line</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gretchen am Spinnrade</td>
<td>sporadic rhyme: -a-b-b-c-f-d-a-a-e-f-f-g-g-e-f-f-c-e-f-f-d etc.</td>
<td>irregular line lengths, but mostly short with 4-6 (and 3) syllables: 5464 5444 4444 etc.</td>
<td>*mostly iambic but with some lines with extra syllables *mostly dimeter</td>
<td>2/2</td>
</tr>
<tr>
<td>Gretels Warnung</td>
<td>abab[cc]</td>
<td>8686[44] 6<a href="44">44</a>6</td>
<td>iambic tetrameter, trimeter, dimeter(?)</td>
<td>6/8</td>
</tr>
<tr>
<td>Heidenröslein</td>
<td>abab, [-]b</td>
<td>7676, 76</td>
<td>trochaic tetramer/trimeter</td>
<td>2/4 3/4</td>
</tr>
<tr>
<td>Homer</td>
<td>?</td>
<td>?</td>
<td>hexameter (written over sketch!)</td>
<td>4/4</td>
</tr>
<tr>
<td>Ich liebe dich</td>
<td>abab</td>
<td>8787</td>
<td>iambic tetramer/trimeter</td>
<td>2/4</td>
</tr>
<tr>
<td>Ich sah sie heute</td>
<td>none</td>
<td>7676</td>
<td>iambic trimeter</td>
<td>2/4</td>
</tr>
<tr>
<td>Ich wege dich in meinem Arm</td>
<td>lost song?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kennst du das Land</td>
<td>aabb</td>
<td>10 10 10 10 4 4 10</td>
<td>iambic pentameter and tetramer?</td>
<td>2/4</td>
</tr>
<tr>
<td>Klage</td>
<td>(aa)(bb)cc</td>
<td>8866</td>
<td>iambic tetrameter/trimeter</td>
<td>2/4</td>
</tr>
<tr>
<td>Kriegeslied der Österreicher</td>
<td>abab ccdd</td>
<td>8686 66666</td>
<td>iambic trimeter (tetrameter in lines 1 and 3 only)</td>
<td>2/2</td>
</tr>
<tr>
<td>La tiranna</td>
<td>abab ccd</td>
<td>8888 8888</td>
<td>iambic tetrameter</td>
<td>2/4</td>
</tr>
<tr>
<td>Lebensglück</td>
<td>abab</td>
<td>8686</td>
<td>iambic tetrameter/trimeter</td>
<td>2/4</td>
</tr>
<tr>
<td>Lied aus der Ferne</td>
<td>abcb defe</td>
<td>6565 6565</td>
<td>amphibrachic dimeter</td>
<td>6/8</td>
</tr>
<tr>
<td>Maigeang</td>
<td>abcb</td>
<td>5454</td>
<td>iambic dimeter</td>
<td>2/4</td>
</tr>
<tr>
<td>Man strebt, die Flamme zu verbrennen</td>
<td>ababc bcb</td>
<td>998998</td>
<td>iambic tetrameter</td>
<td>4/4</td>
</tr>
<tr>
<td>Marmotte</td>
<td>ab ab bcb</td>
<td>878 787</td>
<td>iambic tetrameter (lines 1 and 3) and trimeter (2 and 4-6)</td>
<td>6/8</td>
</tr>
<tr>
<td>Merkenstein</td>
<td>aabbbaa</td>
<td>678876</td>
<td>trochaic tetrameter</td>
<td>6/8</td>
</tr>
<tr>
<td>Minnelied</td>
<td>ababccb or:</td>
<td>5553448 or: 8 8 8 8</td>
<td>-irregular metre? -trochees predominantly, but with a dactyl in lines 1, 3, 7 (or 1, 2, 4 when combined) -dimeter or tetrameter</td>
<td>6/8 2/4 briefly used</td>
</tr>
<tr>
<td>Minnesold von Bürger</td>
<td>ababcc</td>
<td>878777</td>
<td>trochaic tetrameter</td>
<td>?</td>
</tr>
<tr>
<td>Mit einem gemalten Band</td>
<td>abab</td>
<td>8787</td>
<td>trochaic tetrameter</td>
<td>2/2</td>
</tr>
<tr>
<td>Mollys Abschied</td>
<td>abab</td>
<td>10 9 10 9</td>
<td>trochaic pentameter</td>
<td>4/4</td>
</tr>
<tr>
<td>Nahe des Geliebten</td>
<td>abab</td>
<td>11 4 11 4</td>
<td>iambic pentameter (lines 1 and 3) and dimeter (lines 2 and 4)</td>
<td>4/4</td>
</tr>
<tr>
<td>Nahe ward der Trennung</td>
<td>from Erste</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Schlag</td>
<td>Liebe</td>
<td>Metre</td>
<td>Strophenform</td>
<td>2/4</td>
</tr>
<tr>
<td>--------</td>
<td>-------</td>
<td>-----------------</td>
<td>--------------</td>
<td>-----</td>
</tr>
<tr>
<td>Neue Liebe, neues Leben</td>
<td>abab ccdl</td>
<td>8787 8877</td>
<td>trochaic tetrameter</td>
<td>6/8</td>
</tr>
<tr>
<td>O Hoffnung</td>
<td>aa</td>
<td>86</td>
<td>amphibrach plus a trochee</td>
<td>4/4</td>
</tr>
<tr>
<td>Opferlied</td>
<td>aabccb</td>
<td>887887</td>
<td>iambic tetrameter (1-2 and 4-5) and trimeter (3 and 6)</td>
<td>4/4</td>
</tr>
<tr>
<td>(Ostreich über alles)</td>
<td>abac</td>
<td>4 9 9 4 4</td>
<td>iambic ineter and trimeter</td>
<td>4/4, 6/8</td>
</tr>
<tr>
<td>(Petrarch sonnets)</td>
<td>?</td>
<td>?</td>
<td>(iambic) pentameter</td>
<td>?</td>
</tr>
<tr>
<td>Punschlied</td>
<td>abab cc(cc)</td>
<td>8686 88(88)</td>
<td>iambic tetrameter and trimeter (2 and 4)</td>
<td>6/8</td>
</tr>
<tr>
<td>(Que le temps me dure)</td>
<td>abab ccd</td>
<td>5555 5555?</td>
<td>6/8</td>
<td>2/4</td>
</tr>
<tr>
<td>(Rastlose Liebe)</td>
<td>aabbc</td>
<td>555565 5556 5655 445544</td>
<td>iambic and amphibrach, last two sections dactylic</td>
<td>4/4</td>
</tr>
<tr>
<td>Resignation</td>
<td>aabbc</td>
<td>444477 8877(44)</td>
<td>iambic, trimeter, tetrameter</td>
<td>3/8</td>
</tr>
<tr>
<td>Ruf vom Berge</td>
<td>abcdc</td>
<td>66464</td>
<td>iambic trimeter (lines 1, 2, 4) dactylic dimeter (lines 3, 5)</td>
<td></td>
</tr>
<tr>
<td>Schilderung eines Mädchens</td>
<td>abab</td>
<td>7474</td>
<td>trochaic tetrameter and dimer</td>
<td>6/8</td>
</tr>
<tr>
<td>Sehnsucht (Die stille Nacht)</td>
<td>abab ccd</td>
<td>7676 7676</td>
<td>iambic trimeter</td>
<td>3/4</td>
</tr>
<tr>
<td>Sehnsucht (Nur wer die Sehnsucht kennt)</td>
<td>ab(a)b(ab)</td>
<td>656565 656565</td>
<td>complex: 1-2, 7-8, 11-12: trimeter and dimer (both dactyls and trochees) 3-4, 5-6, 9-10; iambic trimeter and dimer</td>
<td>4/4, 6/8, 3/4, 6/8</td>
</tr>
<tr>
<td>Sehnsucht (Was zieht mir das Herz so)</td>
<td>abcb defe</td>
<td>6565 6565</td>
<td>amphibrachic dimeter</td>
<td>6/8</td>
</tr>
<tr>
<td>Seufzer eines Ungeliebten</td>
<td>abab</td>
<td>9898</td>
<td>iambic tetrameter and trimeter</td>
<td>4/4</td>
</tr>
<tr>
<td>Gegenliebe</td>
<td>abab</td>
<td>7878</td>
<td>trochaic tetrameter</td>
<td>2/4</td>
</tr>
<tr>
<td>So oder so</td>
<td>aabcc</td>
<td>11 11 8 11 11 10</td>
<td>predominantly iambic pentameter (tetrameter in line 3) opening and closing lines begin with dactyls</td>
<td>6/8</td>
</tr>
<tr>
<td>(Soll ich’s nur dem Irrthum danken)</td>
<td>unclear, only a fragment</td>
<td>88??</td>
<td>trochaic tetrameter</td>
<td>2/4</td>
</tr>
<tr>
<td>(Traute Henriette)</td>
<td>aabcc</td>
<td>665665</td>
<td>trochaic trimeter</td>
<td>6/8</td>
</tr>
<tr>
<td>Urian Reise um die Welt</td>
<td>abab (cc)</td>
<td>8787 (10 10)</td>
<td>iambic tetrameter and trimeter</td>
<td>3/4</td>
</tr>
<tr>
<td>(Wischsellied zum Tanze)</td>
<td>none</td>
<td>11 10 11 10 11 10</td>
<td>dactylic metre in chorus?</td>
<td>3/8</td>
</tr>
<tr>
<td>Wonne der Wehmut</td>
<td>none</td>
<td>6 8 10 10 8 6</td>
<td>irregular: some trochees, dactyls, and amphibrachs</td>
<td>2/4</td>
</tr>
<tr>
<td>(Wunsch)</td>
<td>none</td>
<td>11 11 9 10</td>
<td>no metric pattern</td>
<td>4/4, 3/4</td>
</tr>
<tr>
<td>Zur Erde sank die Ruh vom Himmel</td>
<td>single line</td>
<td>11 syllables?</td>
<td>iambic pentameter</td>
<td>3/4</td>
</tr>
</tbody>
</table>
Appendix 5: Text ‘As Set’ for the Choral Finale of the Ninth Symphony

---(Intro)---
O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere anstimmen,
Und freudenvollere.

(OH friends, not these sounds!
Rather let us strike up sounds [that are] more pleasant
and more joyful.

(Stanza A [lines 1-8])
Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmelsche, dein Heiligum.
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beautiful divine ‘sparks’,
Daughter of Elysium,
We enter drunk with fire,
Celestial one, your sanctuary.
Your magic binds together again,
What custom has severely divided;
All men become brothers,
Where your gentle wing rests.

(Stanza B [lines 13-20])
Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Whoever has had the great fortune,
To be the friend of a friend;
He who has gained a lovely wife,
[Shall] join in with jubilation!
Yes—he who also [has] only a soul
To be designated [his own] in all the earth!
And [he] who never could [achieve this], shall steal away
Weeping from this fellowship!

(Stanza C [lines 24-32])
Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod.
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

[Upon] joy drink all beings
At the breast of Nature,
All good things, all evil things
Follow her rosy trail.
Kisses she gave to us and the vines,
A friend, faithful even in death.
Ecstasy was given to the worm,
And the cherub stands before God.

(Refrain D [lines 45-48])
Froh, wie seine Sonnen fliegen,
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

Gladly, how the suns fly,
Across the heaven’s brilliant design,
Run, brethren, your course,
Joyfully as a hero to victory.

(Refrain E [lines 9-12])
Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder—über Sternenzelt
Muß ein lieber Vater wohnen.

Be embraced, millions!
This kiss for the entire world!
Brothers—above the starry ‘tent’ [skies]
Must a loving father dwell.

(Refrain F [lines 33-36])
Ihr stürzt nieder, Millionen!
Ahnest du den Schöpfer, Welt?
Such’ ihn überm Sternenzelt,
Über Sternen muß er wohnen.

Do you fall prostrate, millions?
Do you sense the creator, world?
Seek him above the starry ‘tent’ [skies],
Above the stars must he dwell.
Schiller’s Text ‘As Set’ by Beethoven:

*text alterations:

- insertion of Intro. text ‘O Freunde, nicht diese Töne!...’

- alteration of lines 6 and 7 of section A
  - removal of:
    Was der Mode Schwert geteilt       What custom's sword has divided
    Bettler werden Fürstenbrüder       Beggars become Princes’ brothers
  - replaced with:
    Was die Mode strenge geteilt;      What the fashion severely divided;
    Alle Menschen werden Brüder,       All men become brothers,

- removal of ‘Schwert’ (sword) and ‘Bettler’ (beggars) for the more universal ‘Alle Menschen’, which is prominently used for pervasive repetition throughout several sections: this eliminates the implied social divisions between beggars and princes, with all men becoming just brothers, and not the brothers of princes (which still implies a hierarchical monarchical political structure, rather than an idealised complete democratisation of society)

*text omission of the following sections:

- lines 21-24
- lines 37-44
- all others: 49-56, 57-68, 69-80, 81-92, 93-104, 105-108
(*only uses 36 lines of Schiller’s 108-line text)

*Beethoven withholds lines 9-12 until section E

*the order of three sections is inverted:
  - 45-48 placed before 33-36, with 9-12 inserted between them (note the text parallel of sections E and F)

---Intro---

(B solo)
O Freunde, nicht dieses Töne!
sondern lasst uns angenehmere anstimmen,
und freudenvollere.

---(A)---

(B solo)
Freude,
(B chorus)
Freude,
(B solo and B chorus)
Freude, [B solo line elides directly into subsequent phrase]

---

(B solo)
Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!

Deine Zauber binden wieder,
was die Mode streng geteilt;
alle Menschen werden Brüder,
wo dein sanfter Flügel weilt.

(ATB chorus)
Deine Zauber binden wieder,
was die Mode streng geteilt;
alle Menschen werden Brüder,
wo dein sanfter Flügel weilt.

---(B)---

(ATB solo)
Wem der große Wurf gelungen,
eines Freundes Freund zu sein,

(SATB solo) addition of S to correspond with ‘Weib’*
Wer ein holdes Weib errungen,
misehe seinen Jubel ein!

Ja, wer auch nur eine Seele
sein nennt auf dem Erdenrund!
Und wer’s nie gekonnt, der stehe
weinend sich aus diesem Bund.

(SATB chorus)
Ja, wer auch nur eine Seele
sein nennt auf den Erdenrund!
Und wer’s nie gekonnt, der stehe
weinend sich aus diesem Bund.

---(C)---

(TB solo)
Freude trinken alle Wesen
an den Brüsten der Natur;

(ATB solo)
Alle Guten, alle Bösen
folgen ihrer Rosenspur.

(SATB solo)
Küsse gab sie uns und Reben,
einen Freund geprüft im Tod;
Wollust ward dem Wurm gegeben,
und der Cherub steht vor Gott,

(SATB chorus)
Küsse gab sie uns und Reben,
einen Freund geprüft im Tod;
Wollust ward dem Wurm gegeben,
und der Cherub steht vor Gott
und der Cherub steht vor Gott, steht vor Gott, vor Gott, vor Gott.

[Alla Marcia—Allegro assai vivace] B-flat, 6/8 time

---(D)---

(T solo)
Froh, froh, wie seine Sonnen fliegen,
froh, wie seine Sonnen fliegen
durch des Himmels prächt'gen Plan,
lauft, Brüder, eure Bahn,
lauft, Brüder, eure Bahn,
freudig, wie ein Held zum Siegen,
wie ein Held zum Siegen,
lauft, Brüder, eure Bahn [sustained*]
freudig, freudig wie ein Held, ein Held zum Siegen.

(*TTB chorus) [enter beneath sustained 'Bahn']
Laufet, Brüder, eure Bahn,
freudig wie ein Held zum Siegen,
wie ein Held zum Siegen,

---(A)---

(SATB chorus)
Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken
Himmische, dein Heiligtum!

Deine Zauber binden wieder,
was die Mode streng geteilt;
alle Menschen werden Brüder,
wo dein sanfter Flügel weilt;

deine Zauber binden wieder,
was die Mode streng geteilt;
alle Menschen werden Brüder,
wo dein sanfter Flügel weilt.

---(E)---

[Andante maestoso]

(TB chorus)
Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!

(SATB tutti)
Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt! [*staggered]

(TB chorus)
Brüder! über Sternenzelt
muß ein lieber Vater wohnen.

(SATB chorus)
Brüder! über Sternenzelt
muß ein lieber Vater wohnen. [*staggered]

---(F)---

[Adagio ma non troppo, ma divoto]

(SATB chorus)
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!  
Über Sternen muß er wohnen  
über Sternen muß er wohnen. [*staggered]

---(E and A simultaneously)---

(*) Bars 654-729

SA vs TB in pairs  
Uses Section A, lines 1-4 and Section E, lines 1-2 (though never E, lines 3-4)

<table>
<thead>
<tr>
<th>S</th>
<th>A</th>
<th>T</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1 Freude, schöner Götterfunken,</td>
<td>E1 Seid umschlungen, Millionen!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A2 Tochter aus Elysium,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A3 Wir betreten feuertrunken,</td>
<td>E2 Diesen Kuß der ganzen Welt!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A4 Himmlische, dein Heiligtum!</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A1- Freude! Freude!</td>
<td>E1 Seid umschlungen, Millionen!</td>
<td>E1 Seid umschlungen, Millionen!</td>
<td>A1 Freude, schöner Götterfunken,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>A2 Tochter aus Elysium,</td>
</tr>
<tr>
<td>A3/4 Wir betreten...dein Heiligtum!</td>
<td>E2 Diesen Kuß der ganzen Welt!</td>
<td>E2 Diesen Kuß der ganzen Welt!</td>
<td>A3 Wir betreten feuertrunken,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>A4 Himmlische, dein Heiligtum!</td>
</tr>
<tr>
<td>E1 Seid umschlungen, Millionen!</td>
<td>A1 Freude, schöner Götterfunken,</td>
<td>A1- Freude! Freude!</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A2 Tochter aus Elysium,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E2 Diesen Kuß der ganzen Welt!</td>
<td>A3 Wir betreten feuertrunken,</td>
<td>A3/4 wir betreten...dein Heiligtum,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>A4+ Himmlische, dein Heiligtum,</td>
<td>E2 Diesen Kuß der ganzen Welt!</td>
<td></td>
</tr>
<tr>
<td>E2+ diesen Kuß der ganzen Welt, der ganzen Welt!</td>
<td></td>
<td></td>
<td>A4- dein Heiligtum,</td>
</tr>
<tr>
<td>A1 Freude, schöner Götterfunken,</td>
<td>E1 Seid umschlungen, Millionen!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A3 Wir betreten feuertrunken,</td>
<td></td>
<td></td>
<td>A1- Freude! Freude!</td>
</tr>
<tr>
<td>A4 Himmlische, dein Heiligtum!</td>
<td>E2 Diesen Kuß der ganzen Welt!</td>
<td></td>
<td>A3/4 Wir betreten...dein Heiligtum,</td>
</tr>
<tr>
<td>E1- Seid umschlungen,</td>
<td>A1 Freude, schöner Götterfunken,</td>
<td></td>
<td>A4- dein Heiligtum!</td>
</tr>
<tr>
<td></td>
<td>A2 Tochter aus Elysium,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E1+ seid umschlungen, Millionen!</td>
<td>A3 Wir betreten feuertrunken,</td>
<td>E1- seid umschlungen,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>E2 Diesen Kuß der ganzen Welt!</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>A4 Himmlische, dein Heiligtum!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E2+ Diesen Kuß, diesen Kuß der ganzen Welt,</td>
<td></td>
<td></td>
<td>A2 Tochter aus Elysium,</td>
</tr>
</tbody>
</table>
der ganzen Welt, der ganzen Welt!

<table>
<thead>
<tr>
<th>E2+ Diesen Kuß der ganzen Welt!</th>
<th>E2+ Diesen Kuß der ganzen Welt!</th>
<th>A3 Wir betreten feuertrunken,</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1 Freude, schöner Götterfunken,</td>
<td></td>
<td>A4 Himmlische, dein Heiligtum!</td>
</tr>
<tr>
<td>A2 Tochter aus Elysium,</td>
<td>E2 Diesen Kuß der ganzen Welt!</td>
<td>E1 Seid umschlungen, Millionen!</td>
</tr>
<tr>
<td>A3/4 wir betreten...Himmlische, dein Heiligtum!</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---(F plus part of E)---

(B chorus)
Ihr stürzt nieder, Millionen?

(T chorus)
Ahnest du den Schöpfer, Welt![!] 

(A chorus)
Such’ ihn überm Sternenzelt,

(SATB chorus)
Such’ ihn über Sternenzelt! [elides into E3]

[E]

(SATB chorus)
Brüder! Brüder, überm Sternenzelt muß ein lieber Vater wohnen, ein lieber Vater wohnen.

---(A)--- [with considerable developmental treatment]

Bar 763 

(TB solo)
Freude, Tochter aus Elysium! [*lines 1 and 2 compressed]

(SA solo)
Freude, Tochter aus Elysium! [*lines 1 and 2 compressed]

(SA)
Tochter, Tochter aus Elysium!

(TB)
Tochter, Tochter aus Elysium!

*staggered entrances of lines 5-6 (SATB solos then plus chorus)

[all voices merge at the word ‘streng’ in bar 798]

(S solo)
Deine Zauber, deine Zauber binden wieder, Deine Zauber binden wieder, was die Mode streng geteilt, deine Zauber, deine Zauber (*binden wieder,
was die Mode streng geteilt.

(A solo)
Deine Zauber, deine Zauber binden wieder,
deine Zauber, deine Zauber binden wieder, binden, binden (*wieder,
was die Mode streng geteilt.

(T solo)
Deine Zauber, deine Zauber binden wieder, binden, binden wieder,
deine Zauber, deine Zauber binden (*wieder,
was die Mode streng geteilt.

(B solo)
Deine Zauber, deine Zauber binden wieder,
deine Zauber binden wieder,
(*)was die Mode streng geteilt.

(*) Entrance of chorus overlapping with final seven bars of solo passage, and extends two bars further:

(SATB chorus)
Deine Zauber, deine Zauber binden wieder, binden wieder,
was die Mode streng geteilt.

(*) staggered entrance and concentrated repetition

(SATB chorus)
Alle Menschen, alle Menschen, alle Menschen, alle Menschen werden Brüder,
wo dein sanfter Flügel weilt.

Deine Zauber, deine Zauber binden wieder,
was die Mode streng geteilt.

Alle Menschen, alle Menschen, alle Menschen, alle Menschen!

(entrance of SATB soloists)
Alle Menschen, alle Menschen werden Brüder
wo dein sanfter Flügel weilt, [*staggered completion of this line and entrances of next line]
dein sanfter Flügel weilt.

---(E with brief reprise of A)---

[Prestizioso]

(SATB chorus)
Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt! der ganzen Welt!
Brüder! überm Sternenzelt
muß ein lieber Vater, ein lieber Vater wohnen.
ein lieber Vater wohnen.

Seid umschlungen!
seid umschlungen!
Diesen Kuß der ganzen Welt! der ganzen Welt! der ganzen Welt!
Diesen Kuß der ganzen Welt! der ganzen Welt! der ganzen Welt!

[from section A]

Freude, Freude, schöner Götterfunken! schöner Götterfunken!
Tochter aus Elysium!
Freude, schöner Götterfunken! Götterfunken!
Appendix 6: Text and translation for *An die ferne Geliebte*, Op. 98 (Alois Jeitteles)

No. 1 ‘Auf dem Hügel sitz’ ich spähend’

Auf dem Hügel sitz ich spähend
In das blaue Nebelland,
Nach den fernen Triften sehend,
Wo ich dich, Geliebte, fand.

Weit bin ich von dir geschieden,
Trennend liegen Berg und Tal
Zwischen uns und unserm Frieden,
Unserm Glück und unserer Qual.

Ach, den Blick kannst du nicht sehen,
Der zu dir so glühend eilt,
Und die Seufzer, sie verwehen
In dem Raume, der uns teilt.

Will denn nichts mehr zu dir dringen,
Nichts der Liebe Bote sein?
Singen will ich, Lieder singen,
Die dir klagen meine Pein!

Denn vor Liederklang entweicht
Jeder Raum und jede Zeit,
Und ein liebend Herz erreicht,
Was ein liebend Herz geweiht!

No. 2 ‘Wo die Berge so blau’

Wo die Berge so blau
Aus dem nebligen Grau
Schauen herein,
Wo die Sonne verglüht,
Wo die Wolke umzieht,
Möchte ich sein!

Dort im ruhigen Tal
Schweigen Schmerzen und Qual.
Wo im Gestein
Still die Primel dort sinnt,
Weht so leise der Wind,
Möchte ich sein!

Hin zum sinnigen Wald
Drängt mich Liebesgewalt,
Innere Pein.
Ach, mich zög’s nicht von hier,
Könnt ich, Traute, bei dir
Ewiglich sein!

No. 3 ‘Leichte Segler in den Höhen’

Leichte Segler in den Höhen
Und du Bächlein klein und schmal,
Könnt mein Liebchen ihr erspähen,
Grüßt sie mir viel tausendmal.

Upon the hill I sit gazing
Into the blue mist-covered land,
Looking toward the distant pastures
Where I found you, my Beloved.

Far away am I, separated from you,
The separating mountain and valley lie
Between us and our peace,
Our happiness and our agony.

Ah, you cannot see the look,
That so fervently hastens toward you,
And my sighs, they disperse
In the space, that divides us.

Shall nothing more reach you then,
Nothing be the messenger of love?
I shall sing, sing songs,
That lament to you of my pain!

For at the sound of [my] song there shall vanish
All space and all time,
And a loving heart shall reach,
What a loving heart has consecrated!

Where the mountains so blue
From out of the misty grey
Peer toward
Where the sun fades away,
Where the clouds gather,
[There] would I be!

There in the peaceful valley
Pain and distress are silenced.
Where in the rocks
The primrose silently muses,
[And] so gently blows the wind,
[There] would I be!

Away to the pensive forest
I am driven by love’s authority,
[By my] inner pain.
Ah, nothing could drag me from here,
If I could, dearest, be with you
Forever!

Light sailors [clouds] in the heights
And you little brook small and narrow,
[If you] can catch sight of my sweetheart,
Greet her for me many thousand times.
Seht, ihr Wolken, sie dann gehen
Sinnend in dem stillen Tal,
Laßt mein Bild vor ihr entstehen
In dem luft'gen Himmelssaal.

Wird sie an den Büschen stehen,
Die nun herbstlich falb und kahl,
Klagt ihr, wie mir ist geschehen,
Klagt ihr, Vöglein! meine Qual.

Still Westen, bringt im Wehen
Hin zu meiner Herzenswahl
Meine Seufzer, die vergehen
Wie der Sonne letzter Strahl.

Flüstr' ihr mein Liebesflehen,
Laß sie, Bächlein, klein und schmal,
Treu in deinen Wogen sehen
Meine Tränen ohne Zahl!

No. 4 'Diese Wolken in den Höhen'

Diese Wolken in den Höhen,
Dieser Vöglein muntrer Zug
Werden dich, o Huldin! Sehen -
‘Nehmt mich mit im leichten Flug’!

Diese Weste werden spielen
Scherzend dir um Wang’ und Brust,
In den seidnen Locken wählen -
‘Teilt’ ich mit euch diese Lust!’

Hin zu dir von jenen Hügeln
Emsig dieses Bächlein eilt -
‘Wir’ der Bild sich in dir spiegel,
Fleiß zurück dann unverweilt!’

No. 5 'Es kehret der Maien'

Es kehret der Maien, es blühet die Au.
Die Lüfte, sie wehen so milde, so lau.
Geschwätzige die Bäche nun rinnen.
Die Schwale, die kehrte zum wirtlichen Dach
Sie baut sich so emsig ihr bräutlich Gemach
Die Liebe soll wohnen da drinnen.

Sie bringt sich geschäftig von kreuz und von quer
Manch weicheres Stück zu dem Brauthett hieher,
Manch wärmendes Stück für die Kleinen
Nun wohnen die Gatten beisammen so treu,
Was Winter geschieden, verband nun der Mai,
Was liebet, das weiß er zu einem.

Es kehret der Maien, es blühet die Au.
Die Lüfte, sie wehen so milde, so lau.
Nur ich kann nicht ziehen von hinnen.
Wenn alles, was liebet, der Frühling vereint,
Siehe es denn, die Tränen verweilen,
Und Tränen sind all ihr Gewinnen.

May returns, the meadow blooms.
The breezes, they blow so gently, so mildly.
Chattingly the brooks now flow.
The swallow, which returns to the housetop,
She constructs so eagerly her bridal bower,
[Where] love shall dwell there within.

She brings busily from this way and that
Many soft bits [here] to the bridal bed,
Many warm bits for the little ones.
Now the pair live together so faithfully,
What winter separated, May has now joined,
Those who love, these he knows to unite.
No. 6 ‘Nimm sie hin denn, diese Lieder’

Nimm sie hin denn, diese Lieder,  
Die ich dir, Geliebte, sang,  
Singe sie dann abends wieder  
Zu der Laute süßem Klang.

[You] shall take then, these songs,  
That I, beloved, sang for you,  
Sing them again at evening  
To the sweet sounds of the lute.

Wenn das Dämmerungsrot dann ziehet  
Nach dem stillen blauen See,  
Und sein letzter Strahl verglühet  
Hinter jener Bergeshöh’;

When the evening’s red next moves  
Towards the calm blue lake,  
And its last ray fades away  
Behind yonder mountain peak;

Und du singst, was ich gesungen,  
Was mir aus der vollen Brust  
Ohne Kunstgepräng’ erklungen,  
Nur der Sehnsucht sich bewußt:

And you sing, what I had sung,  
That which out of my full breast  
Rang out without artfulness,  
Only conscious of its desire:

Dann vor diesen Liedern weichet,  
Was geschieden uns so weit,  
Und ein liebend Herz erreicht,  
Was ein liebend Herz geweiht.

Then before these songs shall recede  
That which has [kept] us so distantly separated,  
And a loving heart shall achieve,  
What a loving heart consecrates.
**Appendix 7: An die Hoffnung, Op. 94**

**Appendix 7a—Text and Translation for An die Hoffnung, Op. 94**

Ob ein Gott sei? Ob er einst erfülle,
If there is a God? If he shall fulfil,
Was die Sehnsucht weinend sich verspricht?
That which to [man’s] tearful longings has been promised?
Ob, vor irgend einem Weltgericht,
This enigmatic being shall reveal himself to anyone?
Sich dies Rätselhafte Sein enthülle?
Mankind must hope! He shall not question!
Hoffen soll der Mensch! Er frage nicht!

Die du so gern in heil'gen Nächten feierst
You who revel in the holiness of the night
Und sanft und weich den Gram verschleierst,
And who softly and tenderly conceal the sorrow
Der eine zarte Seele quält,
Which afflicts a gentle soul,
O Hoffnung! laß, durch dich emporgehoben,
O Hope! let, as uplifted by you,
Der Dulder ahnen, daß dort oben
The patient sufferer sense, that there above
Ein Engel seine Tränen zählt.
An angel counts his tears.

Wenn, längst verhallt, geliebte Stimmen schweigen;
When, long ago beloved voices faded away and became silent;
Wenn unter ausgestorbenen Zweigen
When beneath extinct branches
Verödet die Erinnrung sitzt:
Remembrance sits desolately:
Dann nahe dich, wo dein Verlassner trauert
Then draw near, where the abandoned one mourns
Und, von der Mitternacht umschauert,
And, shrouded by midnight,
Sich auf versunkne Urnen stützt.
Supporting himself upon sunken urns.

Und blickt er auf, das Schicksal anzuklagen,
And [if] he should look up, to accuse fate,
Wenn scheidend über seinen Tagen
When in his [final] days the
Die letzten Strahlen untergehn:
The final rays [of the sun] sink down:
Dann laß ihn um den Rand des Erdentraumes
Then let him behold beyond the boundary
Das Leuchten eines Wolkensaumes
Of this earthly dream the light at the cloud's fringe
Von einer nahen Sonne seh'n!
From a sun drawing near!
Appendix 7b: Score (extract) from *An die Hoffnung*, Op. 94, bars 48-71

Wenn, längst verhüllt, ge-lie-bte Stim-men, schweigen wenn im ter aus-ge-stor-b'-nen

Zwei-gen ver - ö - det die Er - inn - rung sitzt.

na-he dich, na-he dich, wo dem Ver- lü - ner trau - ert und.

von der Mit - ter - nacht um-schauert, sich auf-ver-sunk-ne Ur - nen

Und blickt auf, das Schick - sal, an - zu -
klug, wenn scheidend über seinen Tagen die letzten Strahlen unter -

gehn:
dann laß ihm um den Rand des Er - den-trau - mes das

Loseh - len ei - nes Wol - ken-sau - mes von ei - ner na - ben Son - ne

sehn, von ei - ner na - hen Son - ne

sehn! Die das so gern, die
Appendix 8: Complete Scores for Songs Discussed in Chapter 5

Appendix 8a—Klage

Langsam und sanft

(Dein Sil-ber schien durch Ei-chen-grün, das

(Durchaus müssen die Töne geschliffen und so sehr als möglich ausbalanciert und zusammengefügt werden.

Küh-ling gab, auf mich her-ab... o Mond, o Mond, und lauch-te... Ruh’ mir

Sehr langsam und traurig

Wenn jetzt dein Licht durchs

Hier wird die Bewegung nach und nach langsamer.

Fen-st-er bricht, lacht’s kei-ne Ruh’ mir Jöng-ling zu, siehts...
Appendix 8b—*Wonne der Wehmut*

*Andante espressivo*

Trock-net nicht, trock-net nicht, Trä-nen der e-wi-gen Lie-be!

Trock net nicht! Geh! nur dem halb-trock ten Au-ga, wie ó-de, wie
tot die Welt ihm er-scheint!

Appendix 8c—Der Kuß

Allegretto

Mit Lebhaftigkeit, jedoch nicht in zu geschwindem Zeitmaße und scherzend vorgetragen

p dolce

Ich war bei Chlo - en ganz al -lein, und

cresc.

küs - sen wollt' ich sie, und küssen, küssen, küssen wollt' ich sie; je-doch sie

küssen wollt' ich sie, und küssen, küssen, küssen wollt' ich sie; je-doch sie

sprach, sie wür-de schrein, sie wür-de schrein, sie wür-de schrein, sie wür-de schrein.

cresc.

es sei ver - geb - ne Müh', ver - geb - ne Müh', es sei ver - geb - ne, ver - geb - ne

poco ritard. a tempo
Müh, leh wagt es doch und küß-te sie, und küß-te sie, trotz ih-rer
cresc.

Ge-gen-wehr, trotz ih-rer Ge-gen-wehr.
p

poco adagio

Und schrie sie nicht? Ja-
a tempo

wohl, sie schrie, sie schrie,-
doch, doch, doch lan-ge hin-ter-

lächeln

her, doch, ja doch! doch lan-ge hin-ter-her, sie schrie, doch
cresc.
Appendix 8d — Bußlied

Poco adagio

An dir allein, an dir hab' ich gesündigt und übel oft vor dir getan. Du siehst die Schuld, die

mir den Fluch verkündigt, sieh, Gott, auch meinen Jammer, meinen Jammer an.

Dir ist mein Flehn, mein Seufzeren nicht verborgen, und meine Tränen sind vor dir. Ach Gott, mein Gott, wie
lange soll ich. sorgen? Wie lang entfernst du dich von mir? Herr, hand le nicht mit mir nach meinen

Sünden, vergilt mir nicht, vergilt mir nicht nach meiner nach

meiner Schuld. Ich suche dich, laß mich dein Antlitz finden, du

Gott der Langmut und Geduld, der Langmut und Geduld.

Attacca subito
Früh woll'st du mich mit deiner Gnade füllen, Gott, Vater der Barmherzigkeit. Erfreue mich um dein Name willen; du bist ein Gott, der gern erfreut. Lass deinen Weg mich wieder freudig
wandeln und leer mich dein heilig

Recht, dein heilig Recht, mach täglich tume nach deinem Wohl ge-

fallen; du bist mein Gott, ich bin dein

Knecht. Herr, eile du, mein

Schutz, mir beusterlen und leite mich auf
ebener Bahn. Er hört mein Schrein, der

Herr er hört mein Flehen und nimmt sich meiner

See len an. Der Herr er hört mein Schrein, der

Herr er hört mein Flehen und nimmt sich

meiner See len an.
Appendix 8e—*In questa tomba oscura*

\[\text{Lento}\]

*In questa tomba oscura*  
La scia mi riporta  
Quando vi veggo, in grazia, dove vi a me pensar.

**Appendix 8e—*In questa tomba oscura***

\[\text{Lento}\]

*In questa tomba oscura*  
La scia che, dormire,  
Grazia da go...  
Dan si pace al...
men.

cresc.

non.

cresc.

ce ne ri d'inutili ven.

In quest'aria,

questa trem-

-la sei mi-

Quando vi-

ve via me pen-

a me pen-

in grata, in grata!
Appendix 8f—Adelaide

Larghetto

Ein som wandelt dein Freund im Frühlingsgarten, mild vom lieblichen Zauberslicht umflossen, das durchwankende Blütenzweige ziert,

Adelaide
In der spiegeln-den
Bildnis, Ade lai-de!

A bend - lü chen im za - ten Lau-be flüs - stern,

Sil - ber - glück - chen des Mais im Gra - se

säuseln, Wel - len ra - u schen und Nachtigal - len
flöten, Wellen rauschen und
Nachtielen flöten: A-
de-
i-
dei! Abendluftchen im zarten Lauten
flüstern, Silberglocken des Mais im Grase süuseln, Wellen
rauschen und Nachtielen flöten, und Nachtielen flöten.
A - de - la - i - de!
A - de - la - i - de!

Allegro molto

Einst, o Wun - der! o Wun - der'ent - blüht auf

mei - nem Gra - be,

o Wun - der'ent - blüht auf mei - nem Gra - be ei - ne Blu - me der A - sche mei - nes

Her - zens, der A - sche mei - nes Her - zens;
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