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The songs of Richard Strauss Op. 10 to Op. 56

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viii Frühlingsfeier, op.56 no.5, bars 6-13



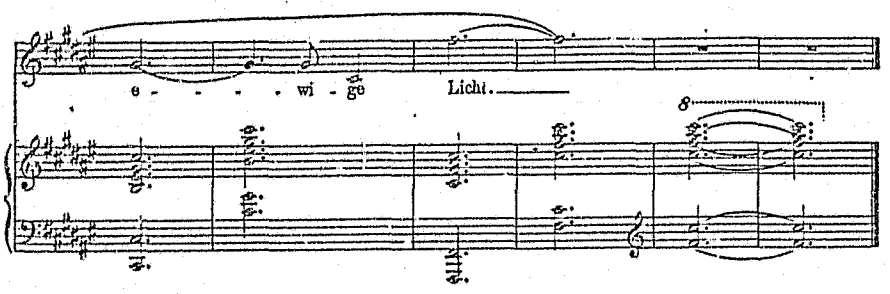
This poem by Heinrich Heine expresses the ecstasy of the pagan feast of Adonis in which the beautiful youth's death is celebrated. Strauss's setting consequently strives to be as uninhibited as the ritual taking place. This is achieved as much by the free use of dissonance - as in bars 10 and 11 - as by the demisemiquaver movement.

6.2 Melody

As in all the previous songs, Strauss continues to use a characteristic melodic line for key-words, the most prominent continuing to be Licht, Himmel, Liebe and Seele, and associated words. The examples which follow represent a selection from this last group of songs. They have been chosen because they require little or no elucidation in the light of the comments made previously regarding the treatment, and because the text clearly indicates the context in which the key-word appears.

6.2.1 Treatment of "Licht", "Himmel" and associated concepts

i Am Ufer, op.41 no.3, bars 49-54

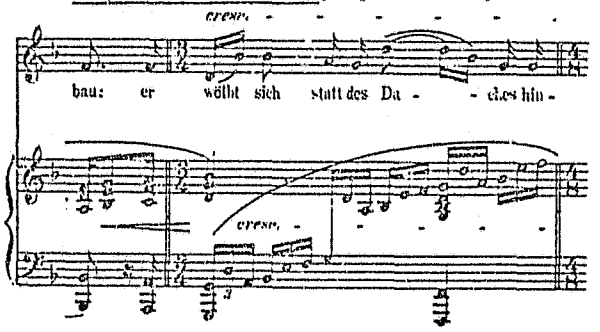


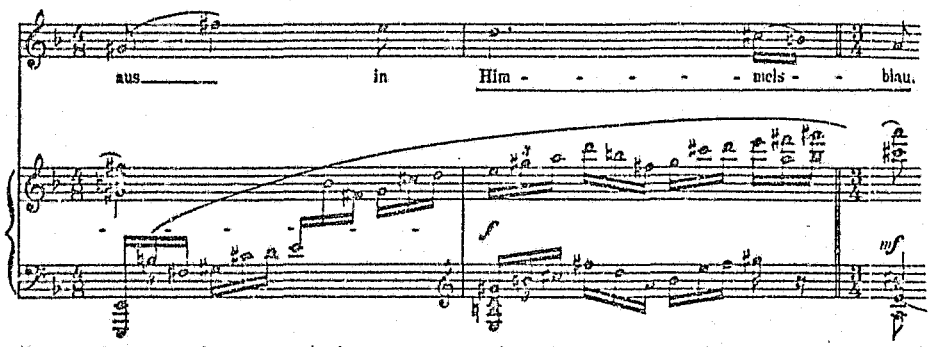
ii Leise Lieder, op.41 no.5, bars 8-12[2]



Note that Äther here replaces Himmel.

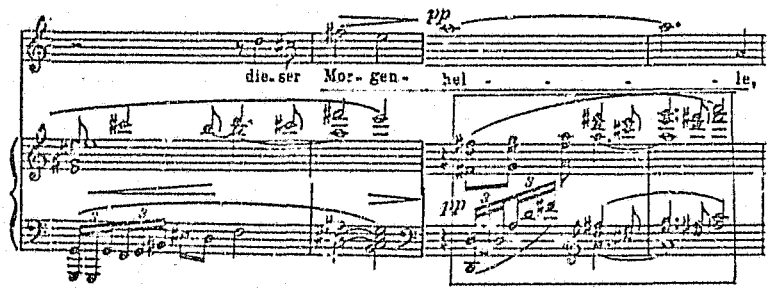
iii Die Ulme zu Hirsau, op.41 no.3, bars 13[2]-17[1]



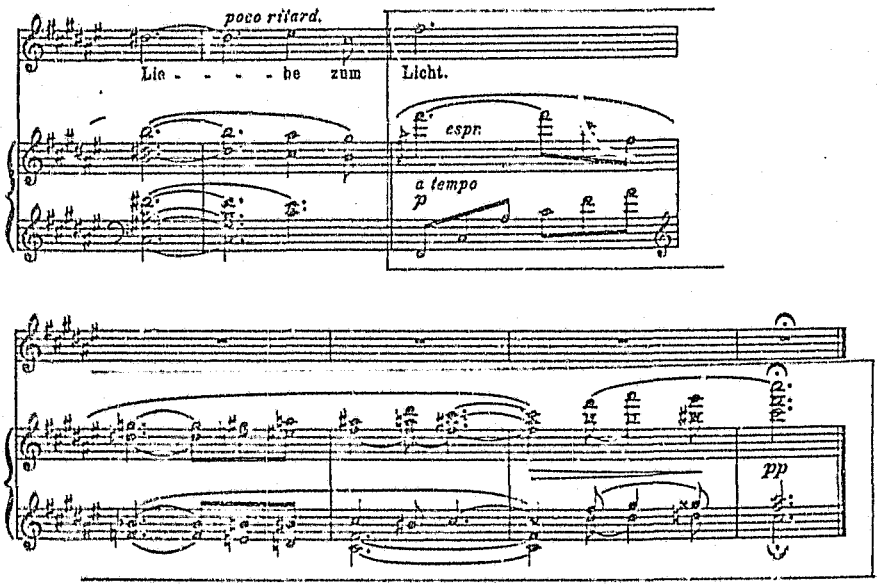


Note the continuous rising pattern in the accompaniment against the descending melodic line.

iv Auf ein Kind, op.47 no.1, bars 14-17



v Wiegenliedchen, op.49 no.3, bars 45-51



vi Wer lieben will, muss leiden, op.49 no.7, bars 34-40



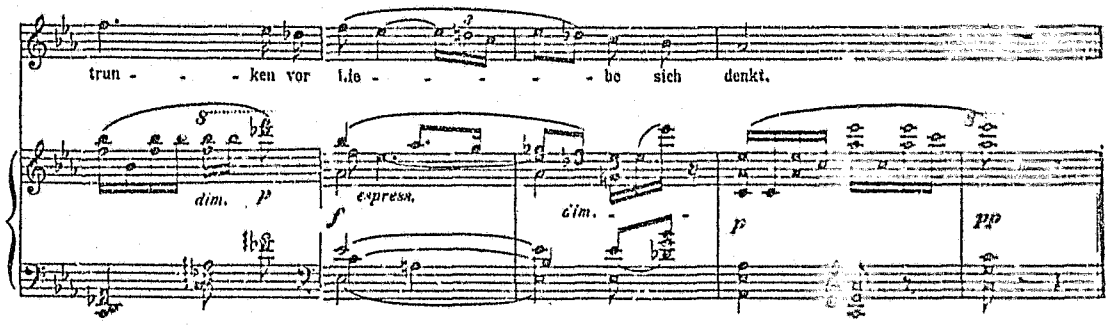
vii Further examples of the setting of these words may be found in:

Wiegenlied, op.41 no.1, bars 78^{3}-81^{1}
Notturno, op.44 no.1, bars 94-97^{1}
Morgenrot, op.46 no.4, bars 55^{4}-59^{1}
Des Dichters Abendgang, op.47 no.2, bars 31-34
Rückleben, op.47 no.3, bars 71^{2}-75
Winterweihe, op.48 no.4, bars 8-10^{3}
Winterliebe, op.48 no.5, bars 10-12^{3}
In goldener Fülle, op.49 no.2, bars 50^{2}-54^{1}
Blindenklage, op.56 no.2, bars 46-48^{3}

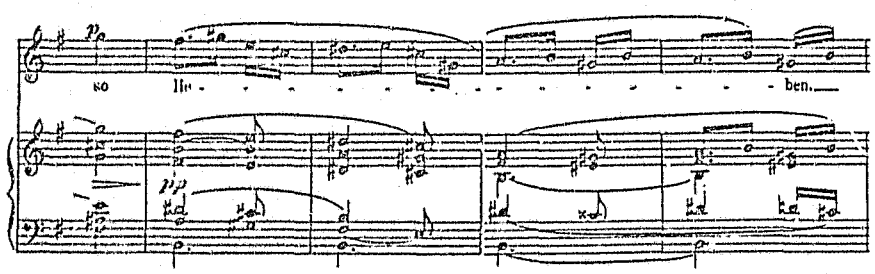
6.2.2 Treatment of "Liebe"

In all the examples which follow, Liebe is set melismatically. It is interesting to note that in the majority of cases, the word is still approached by leap, after which the melodic line descends. Strauss's basic technique had thus not changed, despite the extension of the melodic line.

i An Sie, op.43 no.1, bars 62-66



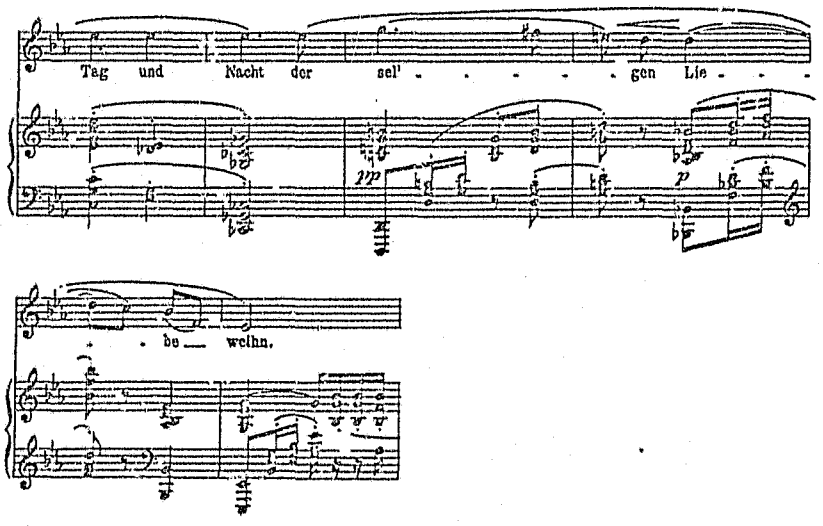
ii Mutt.rtändelei, op.43 no.2, bars 71^2-75



iii Ich sehe wie in einem Spiegel, op.46 no.5, bars 32 -33^3



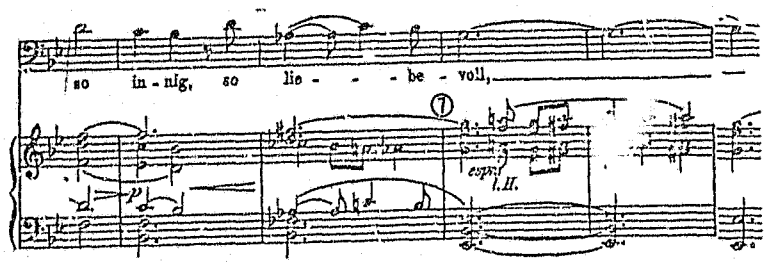
iv Winterweihe, op.48 no.4, bars 29-34



v Junggesellenschwur, op.49 no.6, bars 9-11[3]



vi Das Thal, op.51 no.1, bars 84-89[1]

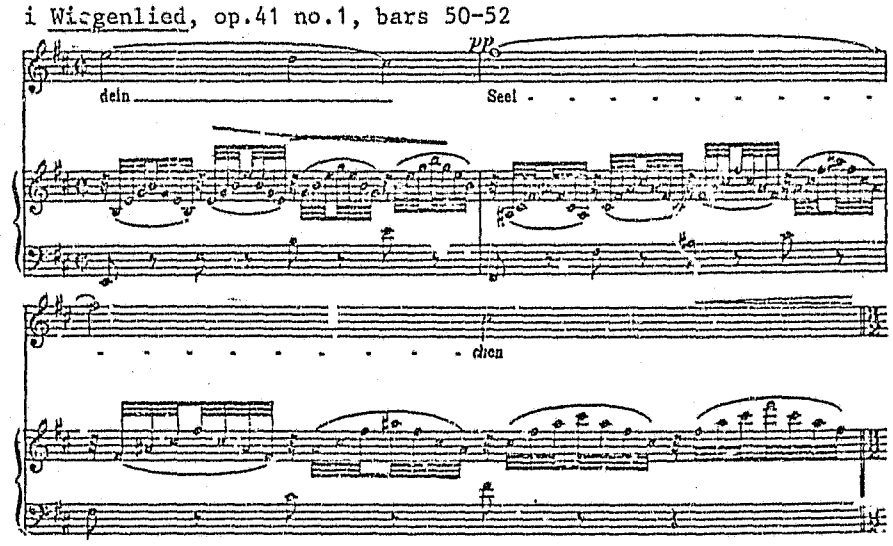


vii Further examples, in which Liebe is not treated melismatically but follows its previous pattern are to be found in:

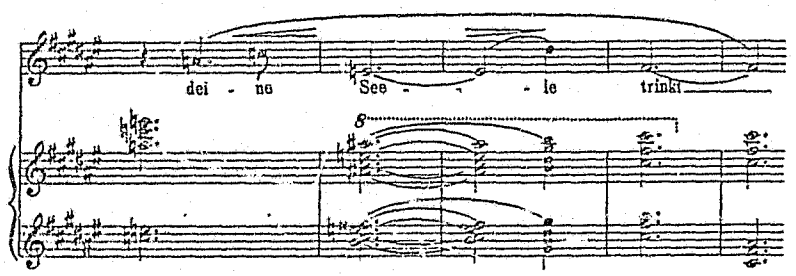
Notturno, op.44 no.1, bars 88-91[3]
Nächtlicher Gang, op.44 no.2, bars 35-38
Ich schwebe, op.48 no.2, bars 19-23
Winterliebe, op.48 no.5, bars 19-20[2]
Der Einsame, op.51 no.2, bars 13-18[1]

6.2.3 Treatment of "Seele"

i Wiegenlied, op.41 no.1, bars 50-52



ii Am Ufer, op.41 no.3, bars 44-48[2]

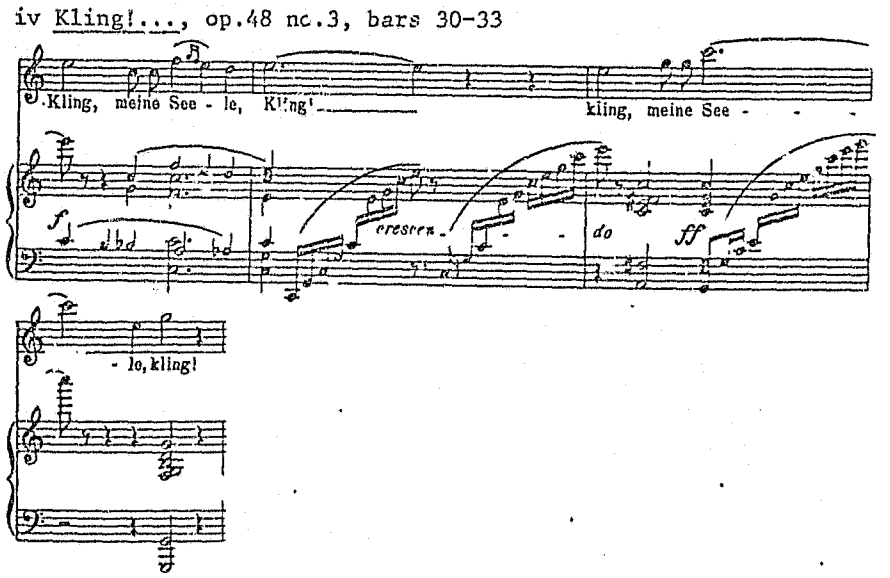


iii Leise Lieder, op.41 no.5, bars 36[3]-41

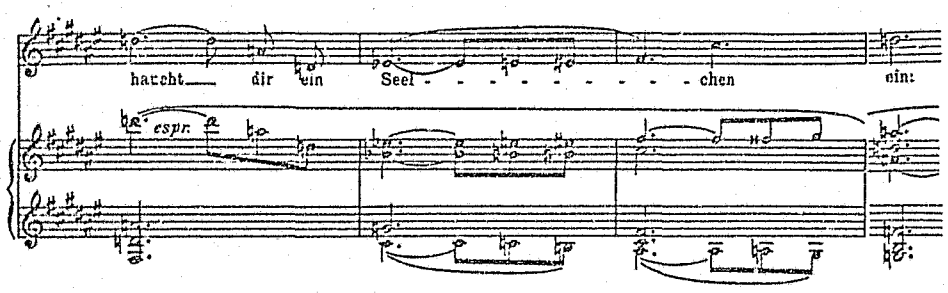


Note that this example embodies two poetic images, since the concept of eternity (ewige) is expressed by the rising figure in the accompaniment (bars 40 and 41).

iv Kling!..., op.48 no.3, bars 30-33



v Wiegenliedchen, op.49 no.3, bars 41-44[1]



This example is exceptional, firstly because the melodic line ascends, and secondly because Seelchen is treated melismatically.

vi Further examples may be found in:

An Sie, op.43 no.1, bars 56-57

In goldener Fülle, op.49 no.2, bars 30^{2}-33^{1}

6.2.4 Treatment of "Jubel"

Only two instances of this word occur in these songs. In both cases, the melody does not express the poetic idea (as occurred in the earlier examples). The expression of joy is conveyed entirely by the flourish in the accompaniment.

i Notturno, op.44 no.1, bars 151^{3}-154^{1}



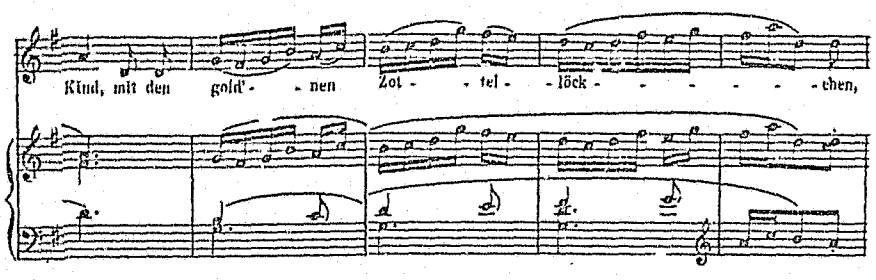
ii Blindenklage, op.56 no.2, bars 8-10



6.2.5 Use of florid melodic figures

Florid melodic figures are used freely in these songs to various purposes. These become apparent within the context of the song, so that generalizations are no longer possible. This type of figure may thus be regarded as one of Strauss's stylistic characteristics. The following examples are self-explanatory, and represent a selection from the songs under discussion.

i Muttertändelei, op.43 no.2, bars 4-8



ii Gestern war ich Atlas, op.46 no.2, bars 6^{4}-12^{3}



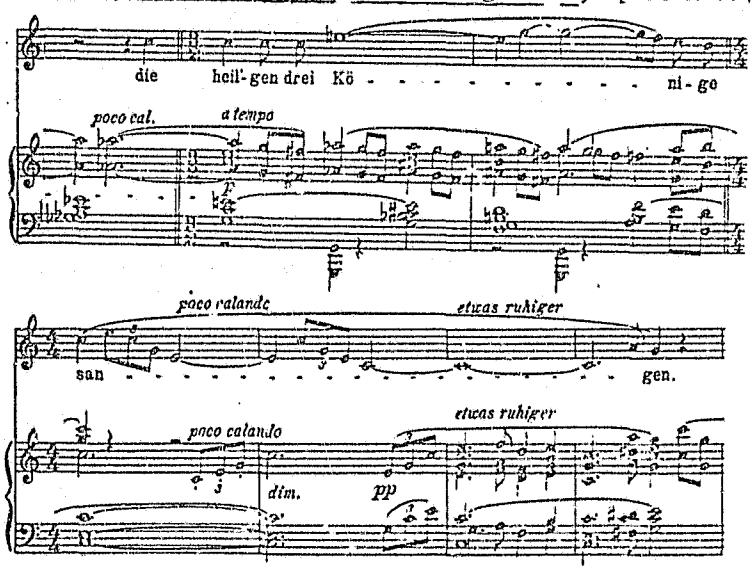
iii Auf ein Kind, op.47 no.1, bars $18-25^3$



iv Winterliebe, op.48 no.5, bars 29^4-34^3



v Die heiligen drei Könige aus Morgenland, op.56 no.6, bars 61-67



vi Further examples may be found in:

In der Campagna, op.41 no.2, bars 12^{2}-14
Die Ulme zu Hirsau, op.43 no.3, bars 75^{4}-77^{3}
Ein Obdach gegen Sturm und Regen, op.46 no.1, bars 43-49
Einkehr, op.47 no.4, bars 3-5^{1}
Sie wissen's nicht, op.49 no.5, bars 0^{4}-2
Mit deinen blauen Augen, op.56 no.4, bars 15^{4}-22

6.2.6 Use of the acciaccatura-figure

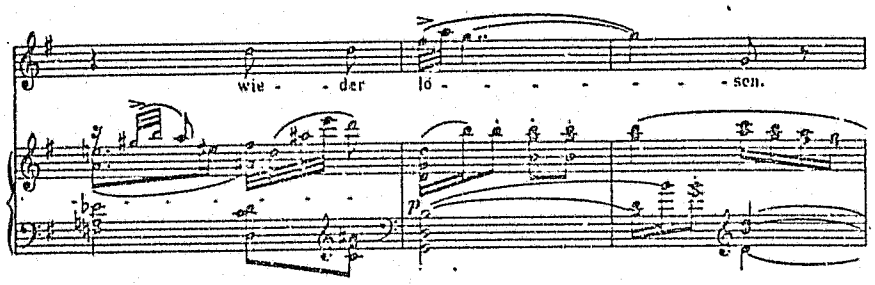
The use of the acciaccatura-figure to express a mood of light-hearted eroticism and teasing continues to be found, although there are fewer examples than in any of the earlier sets of songs.

i Bruder Liederlich, op.41 no.4, bars 28-32^{1}



ii Die sieben Siegel, op.46 no.3, bars 65-73





In this example the demisemiquaver rhythmic figure is simply an extension of the basic acciaccatura.

iii Morgenrot, op.46 no.4, bars 45-51[3]



CONCLUSION

The songs which have received attention in this study reveal a great deal about Strauss's development as a composer. He started his career steeped in the Classical and Romantic traditions, as the early sets of songs, in particular opp.10, 15 and 17, demonstrate. In the songs discussed in Chapter 1 the techniques involved are common to any other Romantic composer. As far as the harmonic techniques are concerned, keys lying in the relationship of a third to each other are often encountered. Chromaticism is present, but it is used against a clearly defined diatonic tonal structure. Programmatic techniques are in evidence, but their application is limited and to a large extent conventional.

After Strauss's meeting with Alexander Ritter, and his adoption of the ideal of Musik als Ausdruck, a marked change appears in his compositions. In the songs this manifests itself in various ways, two of which are the type of poems set and the type of programmatic techniques now employed. After Don Juan, these techniques occur consistently until 1906, and it is to be presumed that they also pervade the works subsequent to this date.

The presence of basic melodic motifs as a programmatic technique was not treated exhaustively in this study, since this aspect of Strauss's work demands an independent analysis. Furthermore, a word such as Nacht (night) consistently attains its colour through the application of a specific chord: generally a major triad, often on the flattened submediant degree, and placed in a low register. This type of technique would fall into the category of programmatic harmonic usage, which may also be coupled with melodic usage. Thus there is still much to be written regarding Strauss's programmatic techniques.

The most important issue dealt with in the present study is that of the actual harmonic analysis of Strauss's works, with the songs being taken as representative examples of his oeuvre as a whole. This aspect is one which is relevant to all Late-Romantic music. It was shown that Strauss's use of harmony is often, strictly speaking, atonal, since the criteria for determining tonality (as set out by

Samson) are absent, and factors which negate tonality (as set out by Hindemith) are predominant. The most prominent of these factors in Strauss's music are:

- The melodic and harmonic use of the interval of a tritone. This interval, standing in the centre of the octave, presents a tonal problem when chords lie in this relationship to each other, since, regardless of its notation, it has neither a dominant nor a subdominant function in the key. In the context of functional harmony it is neutral in effect and cannot establish a key.
- With the consistent use of the tritone relationship between chords, tonality as a structural principle disintegrates because its very essence (the differentiation between dominant, subdominant and tonic) is negated. The effect of the music is then simply that of a continuous shift from one consonant level to another.
- Chromatic progressions are used in such a way that the term "diatonic" loses its meaning and must be replaced by the term "consonant". Thus in the most advanced songs tension is created by means of opposing dissonance and consonance, not diatonicism and chromaticism.
- Melodically, chromaticism is often superimposed on a diatonic framework, but it is used to such a degree that the harmonic background is almost totally obscured.

The result of all these factors is that many works may theoretically be analysed tonally. However, the present study concerns itself with an attempt to reconcile the aural experience with the theoretical results obtained through analysis. Where the aural experience is one of non-tonality, the analysis has been required to reflect this fact. To do this, it was considered necessary to define the concept of tonality more closely, thus avoiding a subjective interpretation of the music. Tonality thus has reference to a far narrower spectrum of music than it has in general usage. This means that a new analytical approach for Late-Romantic music must be formulated. The present study has considered the role that a few aesthetic issues, such as the expression of philosophical ideals, might play in such an analytical system. It is obviously by no means ideal and largely incomplete. Further enquiry is called for regarding the conditions under which tonality may be said to be negated. It is only once this issue has been clarified that the analysis of atonal music which is not dodecaphonic will achieve a greater degree of rationalism.

Appendix

List of works up to and including the songs of op. 56

Opus number	Work	Year of composition
o.Op.AV.1	Schneider-Polka for piano	1870
o.Op.AV.2	Weihnachtslied for voice and piano	1871
o.Op.AV.3	Einkehr for voice and piano	1871
o.Op.AV.4	Winterreise for voice and piano	(1871)[1]
o.Op.AV.5	Waldkonzert for voice and piano	(1871)
o.Op.AV.6	Der weisse Hirsch for alto, tenor, bass and piano	(1871)
o.Op.AV.7	Der böhmische Musikant for voice and piano	(1871)
o.Op.AV.8	Herz, mein Herz for voice and piano	1871
o.Op.AV.9	Moderato (C-dur) for piano	(1871)
o.Op.AV.10	Panzenburg-Polka for piano	1872
o.Op.AV.11	Langsamer Satz (G-moll) for piano	(1872)
o.Op.AV.12	Zwei Etüden für Es-Horn und E-Horn	(1873)
o.Op.AV.13	Der müde Wanderer for voice and piano	(1873)
o.Op.AV.14	Husarenlied for voice and piano	(1873)
o.Op.AV.15	Ouverture zum Singspiel "Hochlands Treue"	1872-73
o.Op.AV.16	Fünf kleine Stücke for piano	(1873)
o.Op.AV.17	Sonatine I (C-dur) for piano	1874
o.Op.AV.18	Sonate II (F-dur) for piano	1874
o.Op.AV.19	Sonate III (B-dur) for piano	1874

1 Brackets indicate uncertainty as to the date of composition.

o.Op.AV.20	Komposition (C-moll) mit maggioreteil for piano	(1874)
o.Op.AV.21	Fantasie (C-dur) for piano	(1874)
o.Op.AV.22	Zwei kleine Stücke for piano	(1875)
o.Op.AV.23	Vierstimmiger Satz (B-dur)	(1875)
o.Op.AV.24	Vierstimmiger Choralsatz	(1875)
o.Op.AV.25	Zwei Lieder for four-part choir unaccompanied	1876
o.Op.AV.26	Vierstimmiger Satz (D-moll)	1876
o.Op.AV.27	Vierstimmiger Satz (As-dur) for piano	1876
o.Op.AV.28	Vier Szenen zu einem Singspiel for voices and piano	1876
o.Op.AV.29	Alphorn for voice with piano and horn accompaniment	(1876)
Op. 1	Festmarsch (Es-dur) for orchestra	1876
o.Op.AV.30	Concertouverture (H-moll) for orchestra	1876
o.Op.AV.31	Vier Sätze zu einer Messe for mixed choir, unaccompanied	1877
o.Op.AV.32	Serenade (G-dur) for orchestra	1877
o.Op.AV.33	Der Fischer for voice and piano	1877
o.Op.AV.34	Die Drossel for voice and piano	1877
o.Op.AV.35	Lass ruhn die Toten for voice and piano	1877
o.Op.AV.36	Lust und Qual for voice and piano	1877
o.Op.AV.37	Trio nr 1 (A-dur) for piano, violin and violoncello	1877
.Op.AV.38	Sonate nr 1 (E-dur) for piano	1877
o.Op.AV.39	Kontrapunktische Studien I: imitative exercises and canons	1877-78
o.Op.Av.40	Spielmann und Zither for voice and piano	1878

o.Op.AV.41	Wiegenlied for voice and piano	1878
o.Op.AV.42	Abend- und Morgenrot for voice and piano	(1878)
o.Op.AV.43	Im Walde for voice and piano	1878
o.Op.AV.44	Arie der Almaide for soprano and orchestra	1878
o.Op.AV.45	Auf aus der Ruh for tenor, mixed choir and orchestra	1878
o.Op.AV.46	Der Spielmann und sein Kind for soprano and orchestra	1878
o.Op.AV.47	Nebel for voice and piano	(1878)
o.Op.AV.48	Soldatenlied for low voice and piano	(1878)
o.Op.AV.49	Ein Röslein zog ich mir im Garten for voice and piano	1878
o.Op.AV.50	Zwölf Variationen (D-dur) for piano	1878
o.Op.AV.51	Ouverture (E-dur) for orchestra	1878
o.Op.AV.52	Introduktion, Thema und Variationen for horn and piano	1878
o.Op.AV.53	Trio nr II (D-dur) for piano, violin and violoncello	1878
o.Op.AV.54	Kontrapunktische Studien II: nine fugues	1878-79
o.Op.AV.55	Waldesgesang for voice and piano	1879
o.Op.AV.56	Introduktion, Thema und Variationen for flute and piano	1879
o.Op.AV.57	Aus alter Zeit: Gavotte for piano	1879
o.Op.AV.58	Andante (C-moll) for piano	1879
o.Op.AV.59	Skizzen: five little piano pieces	1879
o.Op.AV.60	Grosse Sonate nr II (C-moll) for piano	1879

o.Op.AV.61	Romanze (Es-dur) for clarinet with orchestral accompaniment	1879
o.Op.AV.62	Ouverture (A-moll) for orchestra	1878-79
o.Op.AV.63	Scherzo (H-moll) for piano	(1879)
o.Op.AV.64	In Vaters Garten heimlich steht ein Blümlein for voice and piano	1879
o.Op.AV.65	Kontrapunktische Studien III: three fugues	1879-80
o.Op.AV.66	Die erwachte Rose/The awakened rose for voice and piano	1880
o.Op.AV.67	Sieben vierstimmiger Lieder for vocal quartet or mixed choir unaccompanied	1880
o.Op.AV.68	Zwei kleine Stücke for piano	1880
o.Op.AV.69	Sinfonie (D-moll) for large orchestra	1880
Op. 2	Quartett (A-dur) for 2 violins, viola and violoncello	1880
o.Op.AV.70	Scherzando (G-dur) for piano	1880
o.Op.AV.71	Fuge zu vier Themen for piano	1880
o.Op.AV.72	Begegnung/Meeting for voice and piano	1880
o.Op.AV.73	John Anderson mein Leib for voice and piano	1880
Op. 3	Fünf Klavierstücke	1880-81
Op. 5	Sonate (H-moll) for piano	1880-81
o.Op.AV.74	Chor aus Elektra nach der Tragödie des Sophokles for male voices and orchestra	(1881)
Op. 8	Concert (D-moll) for violin and orchestra	1881-82
Op. 7	Serenade (Es-dur) for wind instruments	1882
Op. 6	Sonate (F-dur) for violoncello and piano	1882-83)
Op. 10	Acht Lieder for voice and piano	1882-83

Op. 11	Konzert (Es-dur) for horn with orchestral or piano accompaniment	1882-83
o.Op.AV.75	Romanze (F-dur) for violoncello with orchestra	1883
o.Op.AV.76	Rote Rosen for voice and piano	1883
o.Op.AV.77	Largo (A-moll) for piano	(1883)
o.Op.AV.78	Stiller Waldespfad for piano	1883
o.Op.AV.79	Lied ohne Worte (Es-dur) for orchestra	(1883)
o.Op.AV.80	Concertouverture (C-moll) for orchestra	1883
Op. 13	Quartett (C-moll) for piano, violin, viola and violoncello	1883-84
Op. 9	Stimmungsbilder for piano	1884
o.Op.AV.81	Improvisationen und Fuge (A-moll) über ein Originalthema for piano	1884
Op. 4	Suite (B-dur) for 13 wind instruments	1884
Op. 12	Symphonie (F-moll) for orchestra	1884
Op. 14	Wanderers Sturmlied for six-part choir and orchestra	1884
o.Op.AV.82	Der Zweikampf Polonaise for flute, bassoon and orchestra	(1884)
o.Op.AV.83	Schwäbische Erbschaft for unaccompanied male choir	(1884)
o.Op.AV.84	Festmarsch (D-dur) for orchestra	1884-85
Op. 15	Fünf Lieder for middle voice with piano accompaniment	1884-86BH[2] 1884-88AV

[2]Discrepancies occur in the various sources regarding the dates of composition of a number of the songs. In such cases, BH refers to the date given in the Fürstner-Boosey & Hawkes Complete edition of the songs, and AV refers to that in Von Asow's Thematisches Verzeichnis.

o.Op.AV.85	Burleske (D-moll) for piano and orchestra	1885-86
Op. 17	Sechs Lieder	1885-87BH
Op. 19	Sechs Lieder	1885-88BH; 1887AV 1887AV
Op. 22	Mädchenblumen	1886-88BH; 1886-87AV
Op. 16	Aus Italien: symphonic fantasy for orchestra	1886
o.Op.AV.86	Bühnenmusik zu "Romeo und Julia" for voices and orchestra	1887
Op. 20	Don Juan: Tondichtung (nach Nicolaus Lenau)	1887-89
Op. 21	"Schlichte Weisen" for voice with piano accompaniment	1887-88
Op. 18	Sonate (Es-dur) for violin and piano	1888
Op. 24	Tod und Verklärung: tone poem for orchestra	1888-89
o.Op.AV.87	Festmarsch (C-dur) for orchestra	1889
o.Op.AV.88	Utan svafvel och fosfor: Schwedischer Zündholzsachtel-Text for four male voices	1889
Op. 23	Macbeth (nach Shakespeare's Drama): tone poem for orchestra	1891 (final version)
Op. 25	Guntram	1888-92
Op. 26	Zwei Lieder for high voice and piano	1891BH; 1891-93AV
o.Op.AV.89	Musik zu "Lebende Bilder" for orchestra	1892
Op. 27	Vier Lieder for high voice with piano accompaniment	1893-94
Op. 28	Till Eulenspiegels lustige Streiche for orchestra	1894-95
Op. 29	Drei Lieder for high voice with piano accompaniment	1894-95
o.Op.AV.90	Wir beide wollen springen for voice and piano	1896

Op. 30	Also sprach Zarathustra: Tondichtung (frei nach Nietzsche) for orchestra	1896
Op. 31	Vier Lieder for voice with piano accompaniment	1895-96BH; 1896AV
Op. 32	Fünf Lieder with piano accompaniment	1896
Op. 33	Vier Gesänge for voice with orchestral accompaniment	1896-97
Op. 37	Sechs Lieder for voice with piano accompaniment	1896-98BH; 1987AV
Op. 34	Zwei Gesänge for sixteen-part choir, unaccompanied	1897
o.Op.AV.91	Hymne "Licht, du ewiglich Eines" for brass orchestra and female choir	1897
Op. 35	Don Quixote: Fantastische Variationen über ein Thema ritterlichen Charakters for orchestra	1897
Op. 38	Enoch Arden: ein Melodram für pianoforte	1897
Op. 39	Fünf Lieder for voice with piano accompaniment	1897-98AV 1898BH
Op. 36	Vier Lieder for voice with piano accompaniment	1898AV 1897-98BH
Op. 40	Ein Heldenleben: tone poem for orchestra	1898
o.Op.AV.92	Das Schloss am Meere: Melodrama nach L. Uhland's Gedicht	1899
o.Op.AV.93	Soldatenlied for unaccompanied male choir	1899
Op. 41	Fünf Lieder for voice with piano accompaniment	1899
Op. 42	Zwei Männerchöre	1899
Op. 43	Drei Gesänge for voice and piano	1899
Op. 44	Zwei grössere Gesänge for low voice with orchestra	1899
Op. 45	Drei Männerchöre	1899

o.Op.AV.94	Weihnachtsgefühl for voice and piano	1899
Op. 46	Fünf Gedichte von Friedrich Rückert for voice with piano accompaniment	1899-1900
Op. 47	Fünf Lieder for voice with piano accompaniment	1900
Op. 48	Fünf Lieder for voice with piano accompaniment	1900
Op. 49	Acht Lieder for voice with piano accompaniment	1901
Op. 50	Feuersnot: ein Singgedicht in einem Aufzug von Ernst von Wolzogen	1900-1901
Op. 51	Das Thal and Der Einsame for low bass with orchestral accompaniment	1901 & 1906
Op. 52	Taillefer: Ballade von Ludwig Uhland for chorus, soloists and orchestra	1902-03
o.Op.AV.95	Kanon "Hans Huber in Vitznau" (C-dur) for four voices	1903
Op. 53	Symphonia Domestica	1903
Op. 56	Sechs Lieder for voice with piano accompaniment	1903-06
o.Op.AV.96	Zwei Lieder from "Der Richter von Zalamea" by Pedro Calderon de la Barca	1904
Op. 55	Bardengesang for male choir and orchestra	1905
Op. 54	Salome: Drama in einem Aufzug nach Oscar Wilde's gleichnamiger Dichtung in deutscher Übersetzung von Hedwig Lachmann	1905

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