

TRANSFORMING TONALITY:
DIRECTIONAL TONALITY
IN THE LIEDER OF HUGO WOLF

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ABSTRACT

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This study examines two lieder by Hugo Wolf—*Morgenstimmung* and *Skolie*—that feature directional tonality as an element of their design. As with many other directionally tonal lieder, the redefining of tonic in *Morgenstimmung* and *Skolie* is used to express transformation depicted in the text. In addition to traditional analytic methods and exploration of the relationship between music and text, a transformational approach is used to identify patterns of transformation within the global tonal areas of each piece. The results of this approach show an emphasis on the augmented triad in both works, but the ways in which the augmented triad is incorporated in the design of each piece are very different.

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*This thesis is dedicated to my mom and dad.
Without their love and support of my musical endeavors,
this thesis would not have been possible.*

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INTRODUCTION

Hugo Wolf is well known for both his composition of Lieder and his periods of depression that disrupted his productivity. From a stylistic point of view, one can distinguish two distinct periods: his early compositions were a continuation of the Lieder tradition, emulating the style of Schubert and Schumann; and his later compositions were harmonically adventurous, showing his fondness for Richard Wagner's music. Wolf's love of Wagner and disdain for Brahms during a time at which Brahms was well-loved by the general public, as well as his intense personality and temperament, made it very difficult for his works to be performed.¹

In addition to this difficulty, Wolf was also mourning the death of his father and his output suffered for it.² After a year of mourning, Wolf sought to increase his output and experienced two fruitful years of intense productivity during which he composed *Gesellenlied* (January 1888) and *Skolie* (August 1889), both of which set the poetry of Robert Reinick.³ *Gesellenlied* is about an apprentice whose master derides him for coveting his daughter, and *Skolie* is a drinking song. Many years later, on October 23, 1896, Wolf composed another Reinick song depicting a sunrise, *Morgenstimmung*, during a time of minimal productivity as Wolf was trying to complete his only finished opera, *Der Corregidor*. Wolf compiled these three pieces together and published his *Drei Gedichte von Robert Reinick* in 1897.⁴

The publication of these three songs during Wolf's lifetime is surprising. Heinrich Werner, a life-long friend of Wolf, wrote the following in his journal:

Then he plays 'Morgenstimmung,' by Reinick, his, as I believe, latest song, written in September. Reinick calls it 'Morgenlied,' but Wolf rebaptises it. A splendid piece, full of fire and impulse. He plays the 'Skolie' too, written in 1889, reminiscent of the 'Goethe-Lieder.'

¹ Frank Walker, *Hugo Wolf: A Biography* (London: J.M. Dent and Sons, 1968), 152-157.

² Ibid., 197-198.

³ Ibid., 199-221.

⁴ Ibid., 420-421.

“Dithyrambic.” “Otherwise, however, in the whole of Reinick there's nothing much—all *Biedermeieri*. Besides the two cradle songs that I published in the first volume [*Sechs Lieder für eine Frauenstimme*], I have in my time set to music lots of his poems, which however I shall never publish.”⁵

The final comment was made by Wolf himself, vowing that he would never publish any Reinick Lieder again, and furthermore that *Morgenstimmung* and *Skolie* were the only two pieces worth publishing. However, Wolf ended up publishing one more set of Lieder, *Drei Gedichte von Robert Reinick*, anyway.

Although it would seem that these two Lieder, *Morgenstimmung* and *Skolie*, would have little in common besides the poet due to the amount of time that had elapsed between these compositions, both pieces utilize a similar structure: they begin ambiguously in a minor key that is never confirmed by cadence, and cycle through distantly related tonal areas before reaching confirmation of the final tonic key. There is very little written about either of these songs in the scholarly literature, especially in an analytical sense, probably due to the adventurous harmonic trajectories exhibited by both.

The rare phenomenon of a piece of music beginning in one key and ending in another, often described as directional tonality, is exhibited by both of these pieces. This type of harmonic structure poses an analytical problem for theorists who believe that a monotonal model is the only model for tonal music. Other theorists have embraced the idea of dual tonics and have applied other methods to analyze these pieces. A common method utilized by several theorists, including Michael Siciliano, Suzannah Clark, and Richard Cohn, is neo-Riemannian/transformational analysis. These analyses often find a common thread, whether it is a common pitch or pattern of transformations, through parsimonious voice leading.

Previous work on directional tonality will serve as a point of departure for structuring the analytical narratives of *Morgenstimmung* and *Skolie*. Through the analysis of these two pieces, this study

⁵ Frank Walker, “Conversations with Hugo Wolf,” *Music & Letters* 41, no. 1 (1960): 10.

will explore the usage of augmented triads in design, propose models of how foreign tonal areas are related through parsimonious voice leading, and attempt to answer the question of whether or not these two pieces are directionally tonal or if they exhibit a different harmonic structure.

CHAPTER ONE LITERATURE REVIEW

Directional Tonality

The typical harmonic blueprint for tonal music is for a piece to begin and end in the same key, perhaps with modulations to the dominant, the relative major key, or even something more remote, but always achieving tonal resolution at the end by finding its way “home” to tonic. However, with unprecedented expansion of tonality in the Romantic era came challenges to this core concept of tonal resolution. In the late 19th and early 20th century, pieces appeared that began in one key and ended in another, raising theoretical questions including whether or not a piece is still tonal if it does not achieve ultimate tonal reconciliation.

Scholars use terms such as “progressive tonality” and “dual-tonic model” to describe this harmonic scheme; this study will use the term “directional tonality,” coined by Robert Bailey, to describe this phenomenon.⁶ Deborah Stein and Robert Spillman note that Schubert and Wolf in particular wrote Lieder with this type of harmonic scheme to express the text, which often depicted some kind of transformation.⁷ In her book, *Hugo Wolf's Lieder and Extensions of Tonality*, Deborah Stein provides a set of requirements for labeling pieces as directionally tonal:

- 1) the opening tonality must be adequately defined as a tonic (e.g., through a clear harmonic progression and/or authentic cadence over sufficient duration)
- 2) if there is tonal ambiguity at the opening of a piece, there must be adequate evidence that the potential opening tonality differs from the closing tonality and is transformed into a nontonic harmony within the closing tonality
- 3) the functional transformation itself must involve a change from tonic to nontonic, to distinguish that process from simple reinterpretation, where the function of a harmony is merely reconsidered.⁸

⁶Deborah Stein and Robert Spillman, *Poetry into Song: Performance and Analysis of Lieder* (New York: Oxford University Press, 1996), 248.

⁷ Stein and Spillman, *Poetry into Song*, 133.

⁸ Deborah Stein, *Hugo Wolf's Lieder and Extensions of Tonality* (Ann Arbor: UMI Research Press, 1985), 144.

Stein's criteria differentiate directional tonality from off-tonic openings. In an off-tonic opening, the music essentially starts the harmonic progression in the middle of the phrase model. For example, a piece could start on a predominant chord and progress to tonic, but that predominant chord is not treated as its own tonal area. According to Stein's criteria, a directionally tonal piece differs from a simple off-tonic opening in that the opening harmonic area will persist for a significant duration, will have a clear harmonic progression, or if there is ambiguity, will clearly differ from the closing tonality. Most importantly, the harmony changes from tonic to non-tonic rather than being reinterpreted as a functional harmony in the closing key.

Two Analyses of Schubert's "Trost" D. 523

As previously mentioned, Wolf and Schubert used directional tonality more frequently in their works than other composers. Before delving into my own analyses of Wolf's Lieder, I will survey the approaches taken in analyses of Schubert's directionally tonal Lieder. Two analyses of Schubert's *Trost* D. 523 illustrate the analytical power of two of the most widely used analytical approaches: Schenkerian theory and Transformational theory. *Trost* is a very short (only 17 measures) strophic song that features directional tonality.⁹ In the poem, the speaker faces death first with anger and then perhaps acceptance as implied by the title, which means "comfort". This transformation from anger to acceptance fits with Stein and Spillman's observation that, directionally tonal Lieder typically have texts that depict some sort of literary transformation. The piece begins in G-sharp minor, moves to B major and G major, and ends in E major.

⁹ The score as well as the text and translation for *Trost* (as well as *Morgenstimmung* and *Skolie*) are available in the appendix.

Schenker's approach offers a hierarchical, monotonal understanding of music in which the identity of tones are determined in relation to the tonic.¹⁰ For example, the pitch-class E in a piece in C major will always be $\hat{3}$, regardless of whether E is locally a part of the triad, part of a different harmony, or even if the piece has modulated. Because Schenker's approach has difficulty accounting for changing identities of tones in directional tonality, his body of work does not have complete analyses of these types of pieces. To fill this void in Schenker's work, Harald Krebs took a Schenkerian approach to analyzing several works that feature directional tonality.¹¹

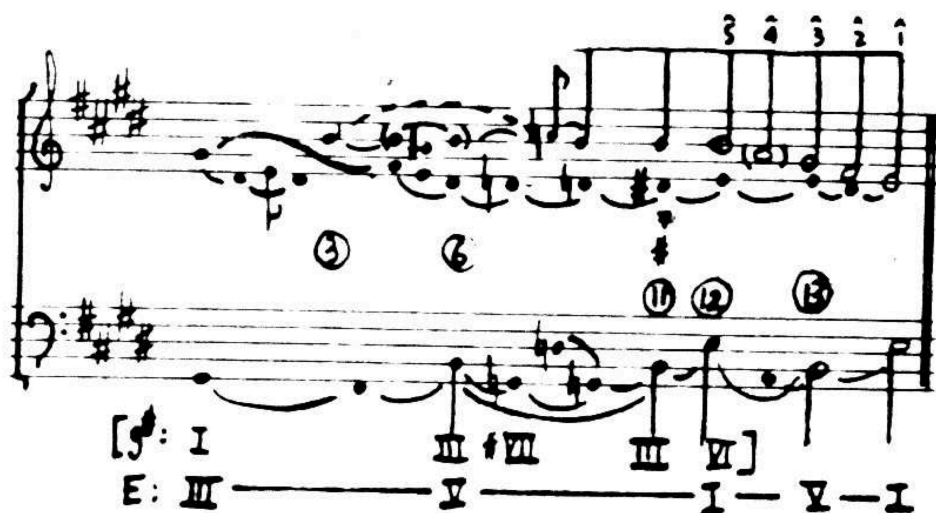
In his dissertation, Harald Krebs analyzes *Trost*, reading it in E major even though it begins in G-sharp minor. His sketch, shown in Figure 1, looks like a large auxiliary cadence (III-V-I-V-I).¹² The G major key area featured in mm. 7-10, accounting for a quarter of the piece's total duration, is portrayed as a local level harmony rather than a structural one. This analysis implies a particular reading of the text, as it shows no transformation. Perhaps this interpretation shows that even if the speaker does change his perspective on death his fate remains immutable.

¹⁰ Suzannah Clark, "On the Imagination of the Tone in Schubert's Liedesend (D. 473), Trost (D. 523), and Gretchen's Bitte (D. 564)," in *The Oxford Handbook of Neo-Riemannian Music Theories*, ed. Edward Gollin and Alexander Rehding (New York: Oxford University Press, 2011), 303.

¹¹ In addition to Harald Krebs' contribution, in which he does acknowledge a dual tonic model for some works, Deborah Stein has also analyzed several works by Hugo Wolf using a quasi-Schenkerian model in *Hugo Wolf's Lieder and Extensions of Tonality*. Both Krebs and Stein adjust Schenker's monotonal model by showing multiple keys in the sketch, but retain identity of pitch-classes in the Urlinie.

¹² Krebs, "Third Relation and Dominant," 70.

Figure 1: Krebs' sketch of *Trost*¹³



Hugo Riemann's work (and derivative theories) are at odds with Schenker's approach in several ways. Riemann's approach focuses on how harmonies relate directly to one another rather than a single overruling tonic. Riemann's perception of individual tones differs from Schenker's in that in the former a tone can change identities. As mentioned earlier, a Schenkerian analysis of a piece read in C major will always identify the pitch E as $\hat{3}$, but in a Riemannian reading of the same piece the pitch E can change identities with changing harmonies and be $\hat{1}$, $\hat{3}$, or $\hat{5}$ of a major or minor triad.¹⁴

Riemann, however, also proposed a monotonal model, suggesting that modulation was a type of dissonance.¹⁵ "Neo-Riemannian" or "transformational" theory is loosely based on Riemann's concepts of changing identities as well as his systems charting relationships between triads. Neo-Riemannian theory originated with works by David Lewin (particularly *Generalized Musical Intervals*

¹³ Krebs, "Third Relation and Dominant," 70.

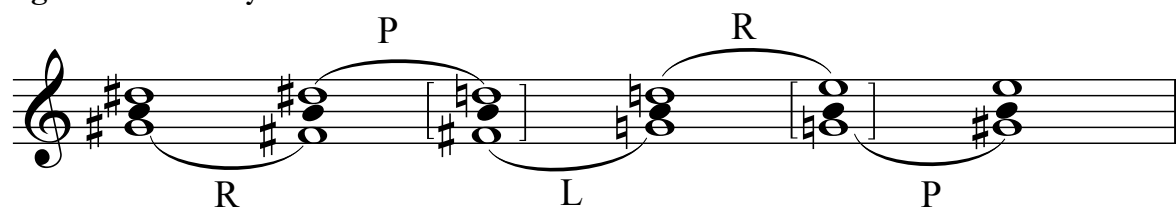
¹⁴ Clark, "Imagination of the Tone," 294-298.

¹⁵ Stein, *Hugo Wolf's Lieder and Extensions of Tonality*, 142.

and Transformations [GMIT]).¹⁶ Brian Hyer's dissertation extracted some of the transformations covered in GMIT and relabeled them as P, R, and L.¹⁷ The Parallel transformation (P) is a move to the parallel major or minor triad. The Relative Transformation (R) is a move to the relative major or minor triad. The Leading-tone Exchange (L) is a transformation in which the root of a major triad moves down a half step (C major to E minor), or the fifth of a minor triad moves up a half step (A minor to F major). Hyer then mapped these transformations on what we now call the *Tonnetz*, which is a representation of the P, R and L transformations in an equal-tempered pitch space.

In his analysis of *Trost*, Michael Siciliano utilizes neo-Riemannian ideas to argue that *Trost* is constructed from an RPL cycle (shown in Figure 3) rotating around the pitch B, which changes identity throughout the piece. He argues that G-sharp minor returns as tonic after the first stanza, not only because of the aural effect of the piece's short duration, but also because it is the completion of the RPL cycle. In the remaining stanzas, the continuous motion around the cycle diminishes the sense of completion felt when G-sharp minor is reached, and allows E major to assume control of the tonal environment.¹⁸ A model of this change in tonic perception is shown in Figure 4.

Figure 2: Summary of transformations in *Trost*



¹⁶ Richard Cohn, "Introduction to Neo-Riemannian Theory: A Survey and a Historical Perspective," *Journal of Music Theory* 42, no. 2 (1998): 170.

¹⁷ Cohn, "Introduction to Neo-Riemannian Theory," 171.

¹⁸ Michael Siciliano, "Two Neo-Riemannian Analyses," *College Music Symposium* 45 (2005): 101-105.

Figure 3: RPL cycle of *Trost*¹⁹

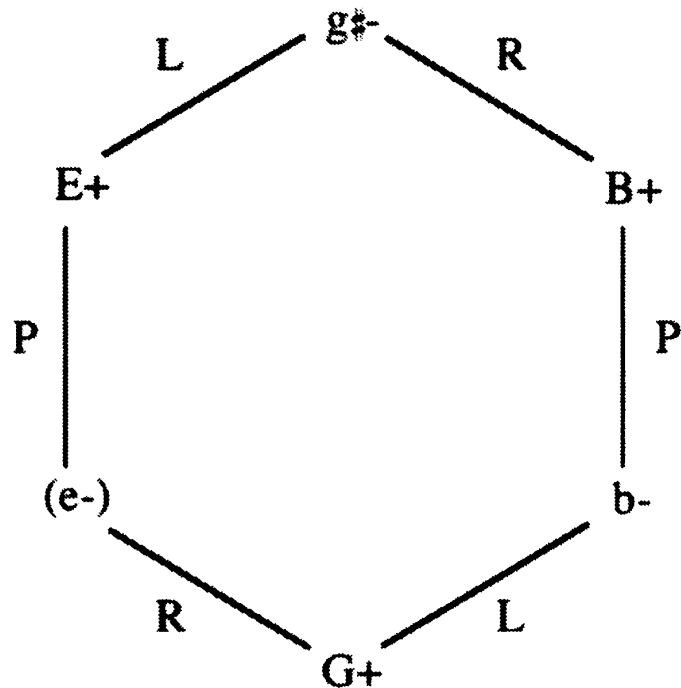
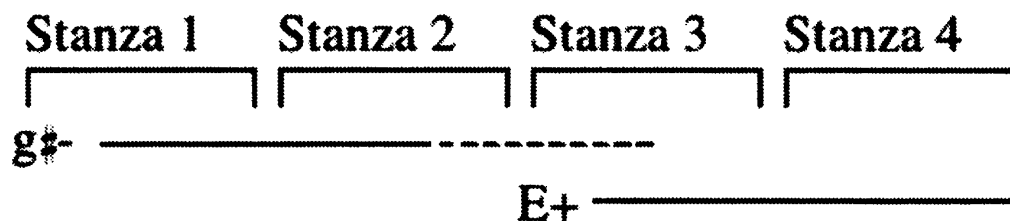


Figure 4: Understanding of tonic in *Trost*²⁰



This interpretation of the piece shows a transformation, implying that the speaker of the poem experiences a change in his perception of death. The cyclical structure of the poem also lends itself to this type of analysis. There are four stanzas, each with four lines per stanza. The first line of the first stanza is repeated in the fourth line of the first stanza, the second line of the first stanza is the first and last line of the second stanza, the third line of the first stanza is the first and last line of the third stanza, and finally the last stanza is a repetition of the first stanza. As shown in Figure 2, all

¹⁹ Siciliano, "Two Neo-Riemannian Analyses," 101.

²⁰ Siciliano, "Two Neo-Riemannian Analyses," 103.

of the tonal areas contain the constantly present pitch B, much like the prospect of death persists in the poem as expressed by its repetitious design. These constants, death and the pitch B, are re-contextualized through both the RPL cycle and the cycle of lines in the poem, allowing the way the constant is perceived to change.

Both Siciliano's and Krebs' analyses focus on parsimonious voice leading and the common tone; the difference lies in what element of the music principally holds the analysis together. Krebs' analysis is grounded by the single tonic, E major, and is focused on the destination, while Siciliano's analysis is grounded by the pitch B itself, and is focused on the transformational journey. When each analysis is considered with the criteria for directional tonality set forth by Deborah Stein, by definition Krebs' analysis shows that *Tröst* is not directionally tonal whereas Siciliano's analysis shows that *Tröst* is directionally tonal. Krebs' analysis shows a piece that begins in the midst of a harmonic progression (III-V-I-V-I) where tonic is unchanging. Siciliano shows the transformation of G-sharp minor from the opening tonic to nontonic.

The next two chapters present my analyses of *Morgenstimmung* and *Skolie*. My approach to these complex pieces is influenced by their texts, both of which feature elements of transformation. Therefore, my analyses are transformational in nature all while considering Deborah Stein's criteria to answer whether or not I perceive each piece as directionally tonal or not.

CHAPTER TWO

Morgenstimmung

Bald ist der Nacht ein End' gemacht,
Schon fühl' ich Morgenlüfte wehen.
Der Herr, der spricht: "Es werde Licht!"
Da muß, was dunkel ist, vergehen.
Vom Himmelszelt durch alle Welt
Die Engel freudejauchzend fliegen;
Der Sonne Strahl durchflammt das All.
Herr, laß uns kämpfen, laß uns siegen!

Soon night will reach its end;
Already I feel the morning breezes blowing.
The Lord, he says: "Let there be light!"
Then all that is dark must disappear.
From Heaven's vault through all the world the
Angels fly, cheering with joy;
Rays of sunlight blaze through the universe.
Lord, let us struggle, let us win!

Poem by Robert Reinick, translation by Emily Ezust²¹

Robert Reinick's poem depicts the moments just before a sunrise. When the poem begins, it is twilight, and the speaker is feeling the morning breeze and anticipating the arrival of daylight. The next few lines of the poem present a series of sacred images depicting the preparation for the sunrise in the heavens where the Lord says "Let there be light!" and angels fly and cheer. In the penultimate line, the sun finally rises as "rays of sunlight blaze through the universe." The final line, "Lord, let us struggle, let us win!" could be a final statement regarding the conflict against light and darkness. Here, "us" could be referring to humanity in the struggle to achieve salvation, or it could be seen as metaphorical to the struggle of mortality/immortality—on earth (twilight, neither light nor dark) and at heaven's threshold (sunrise/light).

Hugo Wolf's setting of this text focuses on the transformation from darkness to light in several ways, which I will explore throughout this chapter; however, I will first point to one of the most salient features of this piece: the key areas it visits. Figure 5 shows the major tonal areas of *Morgenstimmung*. Although the first tonal area appears to be in question (and will be explained in the next section), the first and final tonal areas (C-sharp minor and E major respectively) are relative keys. The other key areas are striking selections in relation to the final tonic: E-flat major (♭I), A-flat

²¹ Emily Ezust, "Soon Night will Reach its end," *The Lied, Art Song, and Choral Texts Archive*, 2003, http://www.recmusic.org/lieder/get_text.html?TextId=13341.

major (♭IV), and C major (♭VI). Wolf's adventurous and seemingly disconnected tonal areas are actually connected to the text.

Figure 5: Tonal areas of *Morgenstimmung*

C-sharp minor?	E-flat major	C-sharp minor?	E major	A-flat major	C major	E major
mm. 1-8	mm. 9-22	mm. 23- 28	mm. 29-38	mm. 39-40	mm. 41-42	mm. 43-end

Morgenstimmung's opening is harmonically ambiguous, which suits the text depicting the ambiguous moment of twilight, neither day nor night. While the key signature and the presence of B-sharp in the piano part suggest the key of C-sharp minor, the opening eight measures instead oscillate between an A major seventh chord (VI7) and a G-sharp dominant 4/3 chord (V4/3), as seen in Figure 6. There is no cadence in C-sharp to confirm the key, which makes this opening especially unclear. The text in these opening measures is: "Soon night will reach its end, Already I feel the morning breezes blowing." The hint at minor mode can be interpreted as darkness, but a darkness that is coming to an end as it is being subsumed by light with the imminent sunrise. The unclear tonal center reflects the speaker's uncertainty about when the sun will rise.

Figure 6: Harmonically ambiguous opening, mm.1-4

1 3

Bald ist der Nacht ein End' ge-macht,

p *pp* *p* *pp*

VI⁷ V₃ VI⁷ V₃

After the singer states that he feels the morning breeze blowing, the music changes as well: V4/3 moves chromatically to D#°7 at the end of m.8. This chord (spelled D-sharp, F-sharp, A-natural, C-natural) does not resolve as expected, but rather is enharmonically reinterpreted (A-natural, C-natural, E-flat, G-flat) to act as a pivot to a B-flat dominant seventh chord as shown in Figure 7a and Figure 7b. This B-flat dominant chord functions as dominant to the new tonic, E-flat, and is first prolonged by motion to a vii°6/5. Following this prolongation, the leading tone in the bass does not resolve properly, but rather moves down a half-step to D-flat, the fifth of a G-flat major seventh harmony. The presence of the vii°6/5 and the G-flat point strongly toward the minor mode, but following the G-flat major seventh harmony, an E-flat major tonic triad is reached on the word “Licht” or “light.” This surprising “lightening” to the major mode represents illumination in the form of text-painting.

Figure 7a: Diminished seventh chord reinterpretation in m. 8; surprising motion to the major mode and suppressed leading tone resolution, mm. 11-13

we hen. Der Herr, derspricht: "es wer - de Licht!"

Diminished seventh chord

Leading tone in bass

Denied resolution by a half-step descent

Figure 7b: Diminished seventh chord reinterpretation

G^{#4} d^{#7} =a⁷ B^{b6}

Once this E-flat major tonic triad is achieved, it is repeatedly confirmed by a common tone augmented sixth chord, as seen in Figure 8. The spelling of this chord is unusual: instead of the expected spelling (C-flat, E-flat, G-flat, A), it is spelled as a B dominant seventh chord (B, D-sharp, F-sharp, A). This spelling could have been for ease of reading, but perhaps this B dominant chord foreshadows the later key area of E major.

Figure 8: E-flat major tonic triad alternating with misspelled common tone augmented

sixth chord, mm. 13-16

The musical score for measures 13-16 is presented in a three-staff format. The top staff is for the vocal line, and the bottom two staves are for the piano accompaniment. The key signature is E-flat major (three flats) and the time signature is 8/8. Measure 13 begins with the vocal line singing "Licht!". The piano accompaniment in measure 13 consists of a tonic triad (I) in the right hand and a common tone augmented sixth chord (CT+6, spelled as B V7) in the left hand. In measure 14, the vocal line has a rest, and the piano accompaniment continues with the CT+6 chord. In measure 15, the vocal line has a rest, and the piano accompaniment returns to the tonic triad (I). In measure 16, the vocal line has a rest, and the piano accompaniment returns to the CT+6 chord. The piano accompaniment features a mix of chords and single notes, with some measures having a forte (f) or sforzando (sf) dynamic marking.

After the clear arrival on E-flat major, the music shifts back to the opening material via a thinning in texture and a move from G-natural to G-sharp in the vocal part as the text returns to the subject of darkness: “Then all that is dark must disappear.” This text is more hopeful than the text set in the opening, and the musical material is slightly different. The melodic material is shortened, but the harmonies are elongated, and the vocal line is a little less angular than the first occurrence as the descending seventh leap is replaced by a descending fifth. Rather than the strange shift to E-flat major, the music transitions in m. 29 to the mediant, E major, at the text “From Heaven’s vault through all the world the angels fly, cheering with joy.” The arrival of this tonal area was foreshadowed earlier by the B dominant seventh chord, which functioned as a common tone augmented sixth chord within the context of E-flat major.

The tonic of E major is seemingly undermined two measures later in mm. 31-32 by the presence of a foreign dominant chord, a D-sharp dominant seventh shown in Figure 9. The dominant seventh chord does not resolve to a G-sharp harmony as expected, but rather moves back to E major again functioning as a common tone augmented sixth chord just as the B dominant seventh chord in the previous section. This brief occurrence of D-sharp major could also be interpreted as an enharmonic reference back to the E-flat major section in mm. 9-21, or perhaps,

with the presence of the seventh, this moment could foreshadow yet another impending tonal area of A-flat major. After the short disturbance of D-sharp major, E major is confirmed by duration and by a common tone diminished seventh chord in mm. 33-38.

Figure 9: Arrival on E major undermined by foreign dominant chord in mm. 29-33

29 31 33

Vom Him - mels - zelt durch al - le Welt die En - gel

ausdrucksvoll

f *p*

D-sharp V7 → E major

Finally, the sun comes out as “Rays of sunlight blaze through the universe,” shown in Figure 10. At this point, Wolf sets this imagery of the sun, the greatest expression of lightness, with a chain of major thirds, a device often used by Wolf to represent illumination.²² This single line of text is accompanied by direct modulations to A-flat major, C major, and E major, which expands E major through a symmetrical division of the octave. Within the vocal line of this portion of the music is a juxtaposition of two pitches that have this far played a large role in the musical drama: E-flat and E-

²² Eric Sams, *The Songs of Hugo Wolf* (Bloomington: Indiana University Press, 1992), 30-31. Sams lists the augmented triad and major thirds heard consecutively as two separate, but related motifs. Motif number twenty-three, the augmented triad is listed as “pathos, bathos” and described as Wolf’s way of representing “powerful feeling.” Motif number twenty-four, the progression of major thirds, is listed as “Light I” and described as the “idea of increasing brightness.” Sams cites *Im der Frühe*, *Morgenstimmung*, *Auf einer Wanderung*, *Die ihr schwebet*, *Das Ständchen*, and *Schon strecket’ ich aus* as examples of this type of motif.

Stein and Spillman, *Poetry into Song*, 131-133. The authors write about a chain of major thirds in Wolf’s *Und steht Ihr früh* as an expression of tension and transformation.

natural. E-flat first occurs on the word “sun” in m. 39 and gives way to E-natural on the word “flames.” This half-step ascent can also be seen as an expression of lightening.

Figure 10: Direct mediant modulations in mm. 39-43

The musical score for Figure 10 shows a vocal line and piano accompaniment across measures 39 to 43. The vocal line is in German: "der Son - ne Strahl durch - flammt das All". The piano accompaniment features a variety of textures, including chords and moving lines. The key signature changes from A-flat major (three flats) to C major (no sharps or flats) to E major (three sharps). The piano part includes dynamic markings *p*, *f*, and *ff*. Below the score, a diagram shows the progression of keys: A-flat major → C major → E major, connected by arrows.

The E-flat/E-natural juxtaposition can also be seen on a global level as related to the E-flat major section in mm. 9-22 and the E major section in mm. 29-38. Both sections share a contextual clue of coming after C-sharp minor material. In the E-flat major section the highest note in the vocal line is E-flat, which is achieved on the word “light” in m.13. The note is approached from an F-flat below, creating a striking leap of a major seventh. F-flat is enharmonically equivalent to E-natural; in the E major section the entire melody seems to be centered on the note E in the same register as the E-flat in the E-flat major section. In this section, mm. 29-38, E-natural occurs on words like “heavens” (mm. 29-30), “world” (m.33), “exulting joy” (m.34), and “fly” (m. 35) within this section. Note that these instances of E-flat/E-natural all occur with positive words that are associated with the heavens and light.

The remainder of the piece sets the text: “Lord, let us struggle, let us win,” as shown in Figure 11. As the singer enters on the word “Lord” in m. 45, a familiar harmony is heard in the piano: the dominant of C-sharp from the opening material. This dominant chord is expected to

resolve to a C-sharp chord in first inversion, but on the words “let us struggle” in m. 46, the dominant chord takes a deceptive turn to A major in second inversion. These two harmonies are the same harmonies that opened the piece and resulted in an ambiguous tonal center; this time the chords appear in reverse order and in different inversions. This reference to the opening has connections to the text as the struggle to which the speaker refers can be related to the darkness of the opening. Any residue of C-sharp minor is soon erased when the highest and longest note of the song, G-sharp, is achieved on the word “win” and is underpinned by the leading tone of the dominant. This leading tone gives way to a cadential 6/4 as the singer finishes out the long G-sharp and leaps down a tenth to an E. This dominant is prolonged by the piano until resolution to E major in m. 53. E major is prolonged by the piano and reaches a confirming cadence at the end of the piece.

Figure 11: Reappearance of opening harmonies, mm. 45-50

45 47

Herr, lass uns kämp - fen, lass uns sie -

V_2^1/C^\sharp VI_4^6/C^\sharp vii^7/V

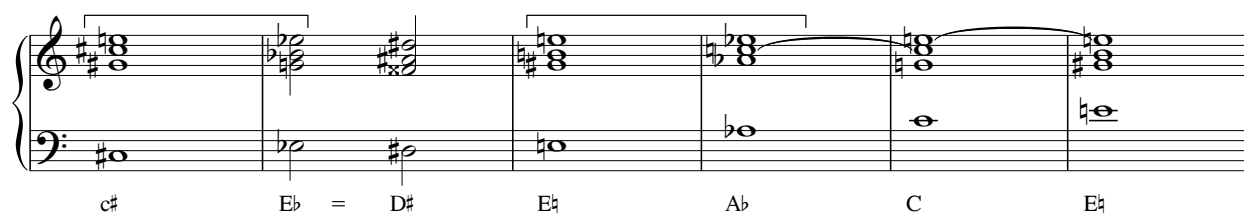
48 50

gen!

V_4^-

The keys the piece traversed at the beginning of *Morgenstimmung* are C-sharp minor, E-flat major, and E-major. E-flat major and C-sharp minor are distantly related, both through the lens of traditional tonal function and through a transformational approach: C-sharp and E-flat are a diminished third/augmented sixth apart and, and the two harmonies are in separate hexatonic cycles that do not share an augmented triad. If E-flat is reinterpreted as D-sharp, the trajectory of key areas forms a stepwise ascent up to E as can be seen in Figure 12. This reinterpretation is supported by the inclusion of the D-sharp dominant chord (mm. 31-32) in the E major section. This ascent relates to the text as an expression of lightening. The illumination imagery is extended further by the A-flat, C, E mediant motion. This motion does not necessarily depict an upwards motion as it is an equal division of the octave, but the pitches in the vocal melody do as E-flat ascends to E-natural. E-flat and E-natural also appear in the first three tonal areas as a neighbor motion.

Figure 12: Skeletal sketch of *Morgenstimmung*



A Schenkerian approach to *Morgenstimmung* is possible, but denies that it is a directionally tonal piece. The piece could be considered to start midstream in the phrase model (vi-vii°-I), which eliminates a C-sharp tonic. However, to accept a single tonic analysis, the E-flat key area needs to be regarded as D-sharp. I take issue with this enharmonic reinterpretation because the composer notated this area as E-flat. Viewing the section in D-sharp eliminates a salient feature of the piece, that is the E-natural to E-flat motion. Also, this type of analytical approach does not reflect the text as well as a transformational one since the text is inarguably about the gradual transformation from

darkness to light (whether viewing the poem as depicting a literal sunrise or some other type of lightness like heaven). The E-natural to E-flat motive probably plays the larger role in painting the imagery of lightening, but viewing the piece as directionally tonal is also rewarding for the transformational nature of the poem.

CHAPTER THREE

Skolie

Reich den Pokal mir schäumenden Weines voll,
Reich mir die Lippen zum Kusse, die blühenden,
Rühre die Saiten, die seelenberauschenden!

Feuer des Mutes brennt im Pokale mir,
Gluten der Liebe glühn auf der Lippe dir,
Flammen des Lebens rauschen die Saiten mir.

Woge des Kampfes, rei in die Brandung mich!
Wogen der Liebe, hebt zu den Wolken mich!
Schäumendes Leben, jubelnd begrü ich dich!

Hand me the goblet full of foaming wine,
Give me your blossoming lips to kiss,
Strike the soul-inspiring strings!

A blaze of courage burns in my goblet,
Fires of love glow on your lips,
Flames of life flare from the strings.

Wave of battle, hurl me into the surges!
Waves of love, lift me to the clouds!
Foaming billows of life, exultantly I greet you!

Poem by Robert Reinick, translation by Eric Sams²³

Upon first reading, *Skolie* may appear to be a drinking song. The word, “skolie,” refers to a special drinking goblet and the scene described is that of a party: wine, music, and someone with whom the speaker takes romantic interest; however, upon closer inspection, the poem likely alludes to a sexual experience with a subtext approaching lewd metaphor.

The poem is grouped in lines of three. In the first two stanzas, the imagery used is that of a goblet, lips, and strings. In the first stanza, it seems that Reinick could be referring to these images literally, but in the second grouping it becomes clear that the scene may not be a party at all. The “blaze of courage” in his goblet refers to the confidence he probably gained by drinking wine, but the word blaze conjures up an image of fire. The subsequent two lines also include fire imagery: “fires of love” and “flames of life.” The fire imagery reveals the speaker’s increasing desire. In contrast to the second group, the final group contains water imagery: “wave of battle,” “waves of love,” and “foaming billows.” Water provides relief from the fire; here the surges and clouds may refer to sexual climax, the relief from desire. Water has also long been associated with women while fire has been associated with men. Thomas Laqueur acknowledges this in his book, *Making Sex: Body and Gender from the Greeks to Freud*.

²³ Sams, *The Songs of Hugo Wolf*, 372.

Moreover, there is an enormous amount of literature that relates the cold, wet humors said to dominate women's bodies to their social qualities—deceptiveness, changeability, instability—while the hot, dry humors in men supposedly account for their honor, bravery, muscle tone, and general hardness of body and spirit.”²⁴

This literature reaches as far back to Greek mythology as the sirens that lured sailors to their death were female water nymphs. Perhaps more relevant to Wolf's time period is Heine's poem *Die Lorelei*. Similar to the sirens, the German Lorelei is a beautiful woman/nymph/mermaid that distracts sailors with her singing causing them to crash into the rocks.²⁵ Similar to the imagery of the siren's/Lorelei's song, *Skolie* contains imagery of music that contributes to the speaker's passion.

In Eric Sams' *The Songs of Hugo Wolf*, he provides a brief description of each of Wolf's published songs. Sams provides a very brief and harsh review of *Skolie*:

Wolf's music, lacking the austere technical refinement and control of his last period, does nothing to redeem Reinick's vapid and pretentious verses. There is fiery and surging bravura here in abundance, together with ample opportunity for dramatic effect; and the song finely sung and played would win deserved plaudits. But the music is all too accurate in its reproduction of Reinick; Wolf has captured not only the spirited elan but also the witless bombast of the poem.²⁶

This reaction to *Skolie* is surprising in contrast to Heinrich Werner's journal entry, which suggested that *Skolie* and *Morgenstimmung* were the only two Reinick settings worth publishing outside of those published within *Sechs Lieder für eine Frauenstimme*.²⁷ Writing in 1961, years after *Skolie*'s original publication, Sams clearly finds both the poetry and the music offensive. It may be that the cultural climate of modernism in the 1960s demanded that Sams' reading denounce the emotion of the poem and the music.

Wolf's setting of the text shows that he did not view *Skolie* as a simple drinking song. He sets the sexual imagery to a highly adventurous harmonic palette. On the local level, the constantly

²⁴ Thomas Laqueur, *Making Sex: Body and Gender from the Greeks to Freud* (1990): 108.

²⁵ Karen Horney, "The dread of woman," *Psychoanalysis and Male Sexuality* (1932): 83-85.

²⁶ Sams, *The Songs of Hugo Wolf*, 372.

²⁷ Heinrich Werner's quote can be revisited on page 1.

changing harmonic landscape can simply reflect the excitement of the narrator. Many of the progressions utilized are foreign to traditional tonality; Roman numeral analysis does not adequately explain Wolf's complex harmonic progressions. My focus, therefore, will be on how the text is joined to the music on a global level. I found a transformational approach best explained the musical events in *Skolie*.

Figure 13 shows the primary and subsidiary tonal goals within *Skolie*. The song only cadences in two keys, F-sharp major and B major, making them the primary tonal goals. The remaining goals are subsidiary ones that are not confirmed by cadences, but a variety of contextual criteria such as length, connections to text, and contrapuntal design, mark them as arrival points.

Figure 13: Primary and subsidiary tonal goals of *Skolie*

B minor	B-flat major	E-flat major	D-sharp minor	F-sharp major	B major	F-sharp major	B major
Opening	m. 8	m. 15	m. 16	m. 21	m. 37	m. 41	End

As in *Morgenstimmung*, *Skolie* has a harmonically ambiguous opening, shown in Figure 14. The key signature suggests B minor, but this is undermined by the G-sharp half-diminished seventh chord that opens the song. This sonority is particularly striking, because if the G-sharp in the bass were not present, the chord would be a B minor triad and the entirety of the opening would fit well in the key of B minor. Other possible options for this opening key area that would make sense of the G-sharp half-diminished chord are F-sharp minor and A major; however, neither of these key areas are convincing for me since both $ii\flat 7$ (F-sharp minor) and $vii\flat 7$ (A major) have strong tendencies to resolve a certain way. What follows this G-sharp half-diminished chord is a C-sharp minor chord, which would be v in F-sharp minor and iii in A major; neither of these harmonies are desired resolutions of the charged half-diminished chord. B minor seems to be a stretch as well since

a G-sharp half-diminished chord has no obvious function within the key. However, the notated key signature as well as a stepwise descent from D to B in octaves following the chordal flourish suggests a B minor key area.

Figure 14: Harmonically ambiguous opening, mm. 1-2

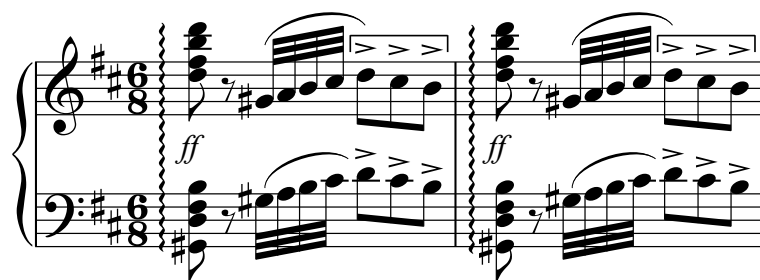


Figure 15 shows the entrance of the voice, as the G-sharp half-diminished gives way to C-sharp minor in m. 6 and then an E major seventh chord in m.7. In order to reach the first stable subsidiary tonal goal of B-flat major, the seventh of the E major chord, D-sharp, is held over and enharmonically reinterpreted to become the root of the next chord, E-flat major. E-flat then functions as IV in a IV-V-I progression in B-flat major. This arrival on B-flat coincides with the first breath in the singer's part.

Figure 15: Enharmonic reinterpretation of D-sharp as E-flat, mm. 5-8

In mm. 9-11, the bass ascends chromatically from D to an arrival on a G dominant seventh chord, which initiates a circle of fifths progression breaking at the arrival of the next tonal goal, E-flat major in m.15. The D-sharp/E-flat reinterpretation from m. 7 is then reversed as E-flat is enharmonically reinterpreted as D-sharp as part of a D-sharp minor sonority in m.16. This reversal can be seen in Figure 16. Immediately after this reversal, D-sharp minor is seemingly overridden by a V to I motion in E major. However, the vocal part contains a sustained F-sharp over top of the arrival of E major. Once the vocal part leaps from the sustained F-sharp, the underpinning harmony dissolves into a chromatic descent, seen in the bass from mm. 18-20. The end goal of this chromatic descent is the most explicit cadence in the piece thus far on F-sharp major in m. 21. All of this can be seen within Figure 16.

Figure 16: Enharmonic reinterpretation, E-flat becomes D-sharp, mm. 14-21

14

16

rüh - re die Sai - ten, die see - len-be - rau -

p

E-flat → D-sharp

18

20

schenden!

molto cresc.

ff

Cadence in F-sharp

Following this arrival is a highly chromatic progression setting the text “a blaze of courage burns in my goblet,” arriving on an F major dominant chord in m. 25, shown in Figure 17. At this point in the text the speaker is eager and anxious; the chromatic passage, along with the lack of resolution for the dominant chord in m. 25, reflect this anxiety. The progression is then sequenced up a step, reflecting the eagerness of the speaker, but is derailed in m. 28, forcing the music back to F-sharp major. F-sharp is prolonged until the chromatic descent that occurs in the bass in mm. 34-36, leading to a cadence in B-major. Mm. 38-41 feature another four-bar progression leading to a sequence starting on F-sharp major that dissolves into an A-sharp diminished chord in m. 45. This A-sharp diminished chord leads to the final tonal goal, B major, reached in m. 46 and prolonged through the end of the piece.

Figure 17: Derailed sequence, mm. 22-29

22

Feu - er des Mu - tes brennt im Po - ka - le mir,

26

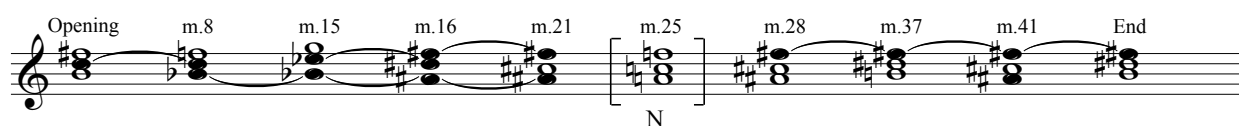
Glu - ten der Lie - be glüh'n auf der Lip - pe dir,

8va

So far, I have shown a variety of local tonal goals, but what design structure is holding *Skolie* together? Figure 18 shows a parsimonious reduction of all the tonal goals in *Skolie*, with all common tones marked with a filled notehead and a tie. This collection of harmonies makes little sense as a traditional tonal progression, but each tonal shift retains at least one common tone, and there are only three pitch classes that function as common tones: D, F-sharp, and B-flat. These pitches, of course, form an augmented triad.

Within my analysis of *Morgenstimmung*, the augmented triad occurred in quick succession to expand a key area, but *Skolie*'s usage of the augmented triad is notably different as a major thirds chain is not present. This usage fits more so with Sams' motif number twenty-three, "pathos, bathos," which describes the augmented triad for Wolf as representing a "powerful feeling" which can either be seriously applied or used as a parody.²⁸ In *Skolie*, the powerful feeling errs on the side of burlesque.

Figure 18: Parsimonious reduction of *Skolie*



The setting of the final grouping of text provides further evidence of a design based on the augmented triad. Figure 19 shows measures 38 through 46, the section containing the sequence-like material that occurs just before the final cadence in B major. The melodic contour of this passage outlines the augmented triad (D, F-sharp, A-sharp), which is indicated by the arrows in Figure 19. The text set to this music breaks the previous imagery of the goblet, lips, and strings, and is instead full of water imagery. As mentioned earlier in the chapter, water imagery is traditionally

²⁸ Sams, *The Songs of Hugo Wolf*, 30.

representative of the feminine reaching back to mythological creatures like the Grecian sirens and the German Lorelei. Fire imagery often represents masculinity; many German composers utilize the story from Greek mythology of Prometheus stealing fire from the gods.²⁹ Wolf was certainly familiar with Prometheus and the imagery of fire as he set Goethe's Prometheus in his *Goethe-Lieder*. In the case of this poem, water is providing relief to the fire just as a woman is providing relief to the speaker.

The presence of all three common tones in marked locations is, in a sense, a musical form of relief. The harmonic landscape has been tumultuous throughout the piece, but this melodic contour shows the common thread of the piece. After the outlining of the augmented triad, the climax occurs at the repetition of the word “exultantly” as an F-sharp, the final occurrence of an augmented triad tone, is reached in the vocal line and the last bit of chromatic harmony underpins it. The prevalence of these augmented triad tones in the vocal part can be interpreted as a build up to the climax. For the entirety of the piece, the melodic contour has been angular, especially towards the ends of phrases, perhaps to reflect the feeling of anticipation; however, after the climax, the melodic contour takes a more relaxed, traditional shape as the final utterances of the singer are scale degrees $\hat{3}$, $\hat{2}$, and $\hat{1}$ in B major.

²⁹ Laqueur, *Making Sex*, 108.

Figure 19: Melodic outline of the D, F-sharp, A-sharp augmented triad, mm. 38-46

The musical score is divided into two systems. The first system covers measures 38 to 41, and the second system covers measures 42 to 46. The vocal line is in 8/8 time, and the piano accompaniment is in 6/8 time. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 42.

System 1 (Measures 38-41):

- Measure 38:** Vocal: "Wo - ge des Kamp - fes,". Piano: *f* (forte).
- Measure 39:** Vocal: "reiss in die Bran - dung mich!". Piano: *piu f* (piano fortissimo).
- Measure 40:** Vocal: "reiss in die Bran - dung mich!". Piano: *ff* (fortissimo).
- Measure 41:** Vocal: "reiss in die Bran - dung mich!". Piano: *ff* (fortissimo).

System 2 (Measures 42-46):

- Measure 42:** Vocal: "Wo - gen der Lie - be hebt". Piano: *f* (forte).
- Measure 43:** Vocal: "zu den Wol - ken mich!". Piano: *piu f* (piano fortissimo).
- Measure 44:** Vocal: "zu den Wol - ken mich!". Piano: *ff* (fortissimo).
- Measure 45:** Vocal: "zu den Wol - ken mich!". Piano: *ff* (fortissimo).
- Measure 46:** Vocal: "Schäu - men - des". Piano: *p* (piano).

Tempo markings include *molto riten.* (molto ritenuto) at measures 42 and 45. A *8va* (octave) marking is present in the piano part at measure 43.

Skolie features a very adventurous harmonic palette that reflects the lewd meaning of Reinick's poetry. The sexual build-up is represented by the tension created in the ever-changing harmonic landscape. However, despite the seemingly disjunct harmony, the song is not without design as shown by my analysis. Local tonal areas, however brief or ambiguous, are all tied together via common tones, all members of the D, F-sharp, A-sharp augmented triad. These relationships will be further explored in Chapter Four.

CHAPTER FOUR ANALYTIC DISCUSSION

Directional Tonality

Although *Morgenstimmung* and *Skolie* have different harmonic paths, there are many similarities between the two. Both pieces exhibit a transformational harmonic path from a minor key to a related final major key, and are held in accordance with Stein's rules for directional tonality. They both open in a tonally ambiguous manner and quickly modulate to a distantly related key, leaving the opening ambiguous tonal area isolated. These distant keys coming immediately after the ambiguous minor opening make it impossible for the function of the opening key to be reconsidered in service to the tonic.

In *Morgenstimmung*, the opening tonic, the relative minor, returns at the end and is transformed into a nontonic harmony leading to the final cadence following Stein's final rule: "the functional transformation itself must involve a change from tonic to nontonic, to distinguish that process from simple reinterpretation, where the function of a harmony is merely reconsidered."³⁰ The opening tonic is isolated through its ambiguity as well as the modulation to a distantly related key. When the opening harmonies return at the end (Figure 11), they are no longer operating on their own, but rather serving the final tonic of E major.

Skolie presents an interesting case, as its opening harmony is not the relative minor, but the parallel minor. Arguably, this means that the opening and closing tonics are the same, and therefore the piece is not directionally tonal. Before delving into why this is arguable, I would remind the reader of Krebs' and Siciliano's analyses of *Tröst*, in which we see two equally valid interpretations of the same piece. Both analyses focus on the parsimonious elements of the work, but Krebs' interpretation is a grounding of the piece in a single tonic and focuses on the destination while

³⁰ Stein, *Hugo Wolf's Lieder and Extensions of Tonality*, 144.

Siciliano's version grounds the common tone and focuses on the transformations in the piece. Similarly, with *Skolie* we can choose to view it as grounded in one key, or as a series of transformations in which the ending tonic, although sharing a root with the opening tonic, is somehow not the same place. My discussion on the Tonnetz mapping of *Skolie* will flesh out this stance below.

Augmented Triad Design

The augmented triad is exceptionally important in both pieces. Wolf uses the augmented triad as a tonal expansion in *Morgenstimmung*. As the sun comes out, the tonality progresses by major thirds from E major via the A-flat, C, E augmented triad progression, looping back around to E major. The progression simultaneously confirms the triumph of E-natural over E-flat while expanding the E major area.

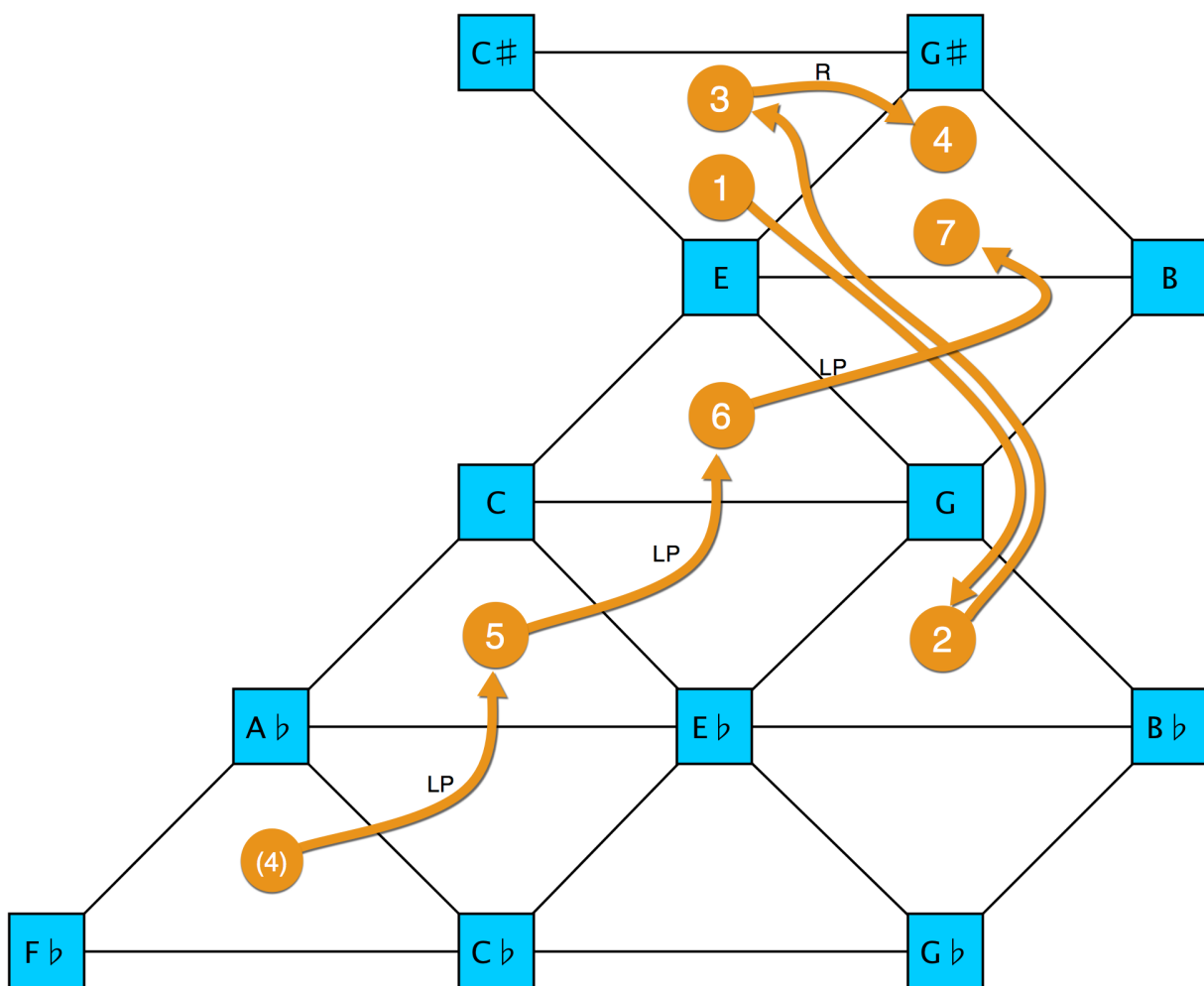
Much of tonal music is based on asymmetry, which ultimately results in a hierarchical system based on inequalities. The augmented triad is symmetrical; its equal parts make hierarchical organization impossible. This lack of hierarchy contributes to the ambiguity of tonal areas within the confines of *Skolie*, where augmented triad members are used as connective tissue between distantly related tonal areas. Common tones consisting of the B-flat, D, and F-sharp augmented triad are held through each transformation. The augmented triad also appears as a melodic outline in the last ambiguous tonal area before reaching the final tonic (Figure 19).

Tonnetz Mapping and Tracing Transformations

Although neither piece yields transformational cycles, plotting both songs on the Tonnetz reveals interesting patterns and provides a space in which the transformative nature of the harmonies can be observed.

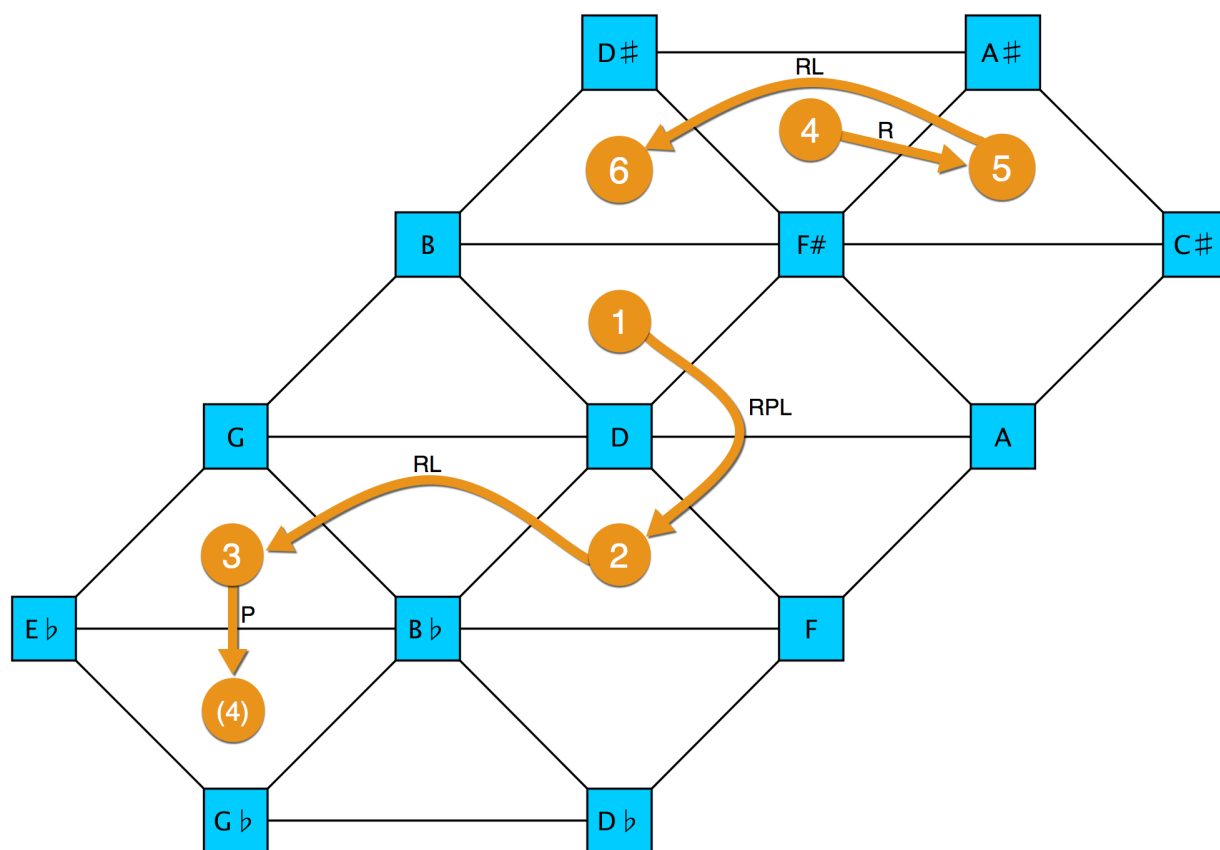
A Tonnetz mapping of *Morgenstimmung*'s major tonal areas is shown in Figure 20. This mapping reveals little about the harmonic motion in the piece compared to the explanation presented in my analysis earlier, which focused on the half-step ascent from E-flat to E as a motive utilized in design. Transformations are not labeled for the first two transformations (from C-sharp minor to E-flat major) as little can be gleaned from them, but the remaining transformations are shown. The Tonnetz mapping does provide a pitch space for imagining the major third chain from E to E. Beginning with number (4) and ending with number 7, a chain of LP transformations result in a looping around the Tonnetz to reach the tonal area where we began.

Figure 20: *Morgenstimmung* mapped on the Tonnetz



A mapping of *Skolie*'s main key areas on the Tonnetz, shown in Figure 21, clearly shows a rotation around the pitch classes B-flat, D, and F-sharp, which is the important augmented triad in *Skolie*. Although this set of transformations is not a cycle, the Tonnetz still reveals a cyclic element to the pattern. As mentioned previously, the piece begins in the parallel minor to the ending final tonic. Rather than making a simple P transformation or even remaining in the same F-sharp RPL sector, the music traverses the space around each pitch of the augmented triad and loops around through a P transformation in the B-flat sector back to the F-sharp sector (from number 3 to 4 in Figure 21).

Figure 21: *Skolie* mapped on the Tonnetz



This looping Tonnetz motion allows us to recontextualize the debate on whether *Skolie* is directionally tonal depending on the perception of this loop. The loop around the Tonnetz may be

viewed as a loop back home in which we are taken away from B only to arrive back at B at the end of the piece. In this case, *Skolie* must be interpreted as NOT being directionally tonal. This Tonnetz loop may also be viewed as incomplete. The blatant absence of a P transformation between B major and B minor, the isolation of B minor both through the complex transformation (RPL) to a distantly related key, and the journey through the harmonies connected to the core augmented triad make B minor appear very different from B major at the end of the piece.

Morgenstimmung and *Skolie* present an analytic challenge not only for their directionally tonal structure, but also for their adventurous harmonic trajectories. My analysis reveals fruitful ways of viewing both pieces through my focus on augmented triad structures, the text, and transformational spaces. The use of the augmented triad in both pieces is very different, but the lack of hierarchy associated with the sonority results in ambiguity in both pieces and contributes to the directionally tonal model. The texts of both pieces are on transformational subjects, which inspired the analytical lens I used for each piece. Viewing *Morgenstimmung* in a transformational light resulted in the unveiling of text painting at a deeper level through the usage of the E-flat/E-natural half step and the chain of major thirds to create imagery of illumination and ascending motion. The Tonnetz mapping of *Skolie* revealed a looping pattern of transformation that not only helped answer the question of whether or not the piece was directionally tonal, but also provided a space to imagine the interaction of tonal areas with the symmetrical sonority of the augmented triad.

CONCLUSION

It is not a novel idea to look at directionally tonal works through the lens of transformational theory; however, *Morgentimmung* and *Skolie* by Hugo Wolf were never previously analyzed using this method. I was expecting to find clear transformational cycles, as in Siciliano's analysis of *Tröst*, but instead found that *Morgentimmung* and *Skolie* did not fit this model. In keeping with previous analyses, however, I found that directionally tonal lieder tend to feature a text that depicts a transformation.

Through my analysis of *Morgentimmung*, I found that a transformational approach yielded little meaningful information. The Tonnetz mapping revealed no apparent patterns aside from the A-flat, C, E motion over mm. 39-43. This LP pattern was also supporting an important melodic motive, the half-step E-flat to E motion. Interpreting the piece through the lens of the half-step motive resulted in a more meaningful interpretation of the song. The half-step ascent related to the text on both a global and local level. In global terms, the song is about a sunrise, which relates to the ascent motive; on a local level, the occurrences of the ascent motive coincide with words related to light, or ascent to the heavens.

My analysis of *Skolie* through a transformational lens was much more fruitful. Although a plotting of the song on the Tonnetz did not reveal a clean and crystalline cycle, it did reveal a pattern that was especially convincing due to its stopping point—the final parallel transformation that would bring the music back to its opening tonic. I also find the transformational pattern to be more meaningful than a tonal approach, mainly because it produces incoherent progressions, but also because it relates more closely to the text. As discussed in Chapter Three, the nature of the text is lascivious, but the reader may not necessarily realize this until the end of the piece. Not only is there this element of the reader's changing perception, but there is also an escalation in the desire and passion of the speaker.

The interesting and unexpected commonality between the two pieces is the use of the augmented triad on a global level. Within *Morgenstimmung*, the usage is somewhat on the surface level in the aforementioned mm. 39-43—the music progresses through the harmonic areas of A-flat, C, and E within a few bars. The accompanying text describes rays of sunlight blazing through the universe, which is the strongest imagery of light and the moment when the sun is actually rising. In *Skolie*, the usage of the augmented triad is embedded deep within the design of the piece. All that seems to be in common between the selected tonal areas are three common tones: B-flat, D, and F-sharp. Of course, these pitches together create another augmented triad.

Many theorists have noted that directional tonality within lieder is often used to express a transformation depicted in the text; this is certainly the case with *Morgenstimmung* and *Skolie*. However, what is worth exploring further is Wolf's usage of the augmented triad in the overall design of his lieder. This study was limited to only two pieces, so more research is necessary to know the various permutations of the augmented triad in Wolf's music and to speculate what its usage could mean.

APPENDIX

APPENDIX

“Trost”

Nimmer lange weil' ich hier,
Komme bald hinauf zu dir;
Tief und still fühl' ich's in mir:
Nimmer lange weil' ich hier.

Komme bald hinauf zu dir,
Schmerzen, Qualen, für und für
Wüten in den Busen mir;
Komme bald hinauf zu dir.

Tief und still fühl' ich's in mir:
Eines heißen Dranges Gier
Zehrt die Flamm' im Innern hier,
Tief und still fühl' ich's in mir.

Nimmer lange weil' ich hier,
Komme bald hinauf zu dir;
Tief und still fühl' ich's in mir:
Nimmer lange weil' ich hier.

Poem by anonymous, translation by Sharon Krebs
Set by Schubert in January 1817

“Comfort/Consolation”

Not much longer shall I tarry here,
Soon I shall rise up to you;
Deeply and quietly I feel it within me:
Not much longer shall I tarry here.

Soon I shall rise up to you;
Pain, agony, forever and ever
Rage within my bosom;
Soon I shall rise up to you.

Deeply and quietly I feel it within me:
The craving of a fervent compulsion
Saps the flame here inside [me],
Deeply and quietly I feel it within me.

Not much longer shall I tarry here,
Soon I shall rise up to you;
Deeply and quietly I feel it within me:
Not much longer shall I tarry here

Figure 22: *Tröst* by Franz Schubert

T r ö s t .
Für eine Singstimme mit Begleitung des Pianoforte
Schubert's Werke. componirt von
FRANZ SCHUBERT.

Januar 1817.

Langsam, mit schwärmerischer Sehnsucht.

Singstimme.

Nim - mer lan - ge weil' ich hier, kom - me bald hin -
Kom - me bald hin - auf zu dir, Schmer - zen, Qua - len,

Pianoforte. *fp pp*

auf zu dir; tief und still fühl ich's in mir: nim -
für und für wü - then in den Bu - sen mir; kom -

pp

- mer lan - ge weil' ich hier.
- me bald hin - auf zu dir.

fp *fp*

Tief und still fühl'ich's in mir:
Eines heissen Dranges Gier
Zehrt die Flamm' im Innern hier,
Tief und still fühl'ich's in mir.

Nimmer lange weil' ich hier,
Komme bald hinauf zu dir;
Tief und still fühl'ich's in mir:
Nimmer lange weil' ich hier.

Figure 23: *Morgenstimmung* by Hugo Wolf

Wolf
Morgenstimmung
(Reinick)

Mässig

Bald ist der Nacht ein End' — gemacht, schon —
Soon sultry night shall take — her flight, morn —

— fühl'ich Mor — gen lüf — te we — hen. Der Herr,
— o'er the hills — a new is break — ing. The Lord

derspricht: „es wer — de Licht!“
oncespake: „now light a — wake!“

Da — muss, was
Dark — ness then

piu f *ff* *dim.* *p* *pp*

Figure 23 (cont'd)

Wolf — Reinick Songs

dun - - kel ist, ver - ge - hen.
fled, — the earth for - sak - ing.

Vom Him - - mels - - zelt — durch al - - le
O hark! — from Heav'n — the An - - gels'

Welt die En - gel freu - de - jauchzend flie - gen;
stev'n is heard, the hosts to earth de - scend - ing;

der Son - ne Strahl durch - flammt das All.
the sun's — bright beam thro' all doth gleam.

pp *mf* *p* *ausdrucksvoll* *f* *p* *p* *f* *piu f* *ff* *p* *ausdrucksvoll* *f* *p*

Figure 23 (cont'd)

Wolf — Reinick Songs

The musical score is written for a voice and piano duo in the key of D major (indicated by two sharps). The tempo and mood are marked *etwas bewegter* (somewhat more animated) at the beginning.

First System: The vocal line begins with a whole rest, followed by a half note G. The piano accompaniment features a *ff* (fortissimo) dynamic with a triplet of eighth notes in the right hand and a single eighth note in the left hand. The lyrics "Herr, Lord," are written above the vocal line.

Second System: The vocal line continues with the lyrics "lass uns kämp - fen, grant us vic - tory" and "lass uns sie ne - ver end". The piano accompaniment includes a *p* (piano) dynamic marking and a triplet of eighth notes.

Third System: The vocal line has the lyrics "gen! ing!" and "immer zurückhaltender". The piano accompaniment features a *ff* dynamic and a triplet of eighth notes.

Fourth System: The piano accompaniment is marked *ziemlich lebhaft* (moderately lively) and *f* (forte). It consists of a continuous triplet of eighth notes in the right hand and a single eighth note in the left hand.

Fifth System: The piano accompaniment is marked *ritenuto* (ritardando) and *piu f* (more forte). It features a triplet of eighth notes in the right hand and a single eighth note in the left hand.

Figure 24: *Skolie* by Hugo Wolf

Wolf
Skolie
(Reinick)

Lebhaft und feurig

The musical score is for the song 'Skolie' by Hugo Wolf, arranged for piano and voice. It is in 6/8 time and the key of D major. The tempo and mood are 'Lebhaft und feurig' (Lively and fiery). The score consists of four systems. The first system shows the piano introduction. The second system begins the vocal entry with the lyrics 'Reich' den Po - kal mir' / 'Give me the gob - - let'. The third system continues the vocal line with 'schäumenden Wei - - nes voll, reich' mir die' / 'filled to the brim with wine, give me thy'. The fourth system concludes the vocal part with 'Lip-pen zum Kus - - se, die blü - - henden,' / 'lips, budding ros - - es, for kiss - - es mete,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *ff*, *p*, *f*, and *ff* throughout.

Reich' den Po - kal mir
Give me the gob - - let

schäumenden Wei - - nes voll, reich' mir die
filled to the brim with wine, give me thy

Lip-pen zum Kus - - se, die blü - - henden,
lips, budding ros - - es, for kiss - - es mete,

Figure 24 (cont'd)

Wolf — Reinick Songs

rüh - re die Sai - ten, die see - len-be - rau -
sing to the vi - ols those spir - it - en - chant -

p *p* *p*

- schenden!
- ing strains!

molto cresc. *ff*

Feu - er des Mu - tes brennt im Po - ka - le mir,
Gob - let, that fires my blood, as I drink thy wine,

f *ff*

etwas zurückhaltend

Glu - ten der Lie - be glühn auf der Lip - pe dir,
lips at whose kiss my heart thrills with love di - vine,
etwas zurückhaltend

f *ff* *ff*

Figure 24 (cont'd)

Wolf — Reinick Songs

a tempo

Flam - men des Le - bens rau - - schen die Sai - - ten mir.
life bear-ing strains, to you I my soul re-sign.

a tempo

p *f*

ff

Wo - - ge des Kamp - - fes, reiss in die Bran - -
Bil - - lows of bat - - tle, wean ye my heart

f *più f* *ff*

- - dung mich! Wo - - gen der Lie - be hebt
of fear, bil - - lows of love ye bear

f *più f*

Figure 24 (cont'd)

Wolf — Reinick Songs

The musical score is for a song by Wolf — Reinick. It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is D major (two sharps). The tempo and mood markings are *molto riten.* and *Lebhaft beschwingt*. The lyrics are in German and English.

System 1: The vocal line begins with the lyrics "zu den Wol - ken mich! Schän - men - des". The piano accompaniment features a *ff* (fortissimo) dynamic. The lyrics continue with "me to Heav'n so near! Bil - lows of".

System 2: The vocal line continues with "Le - ben, ju - belnd, ju - belnd be -". The piano accompaniment features a *cresc.* (crescendo) marking. The lyrics continue with "life, I hail you glad - ly, - I".

System 3: The vocal line begins with the lyrics "grüss' ich dich!". The piano accompaniment features a *rit.* (ritardando) marking. The lyrics continue with "hold you dear!".

System 4: The piano accompaniment continues with a *rit.* marking. The lyrics continue with "a tempo".

System 5: The piano accompaniment continues with a *rit.* marking. The lyrics continue with "a tempo".

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