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## Beethoven's an die Ferne Geliebte

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BEETHOVEN'S AN DIE FERNE GELIEBTE

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A Covering Paper  
Presented to  
the Graduate Faculty  
Central Washington State College

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts

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by  
Paul R. Piersall  
May, 1968

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## CHAPTER I

### INTRODUCTION

A successful vocal artist must obviously be aware of notes, tempo, dynamics, etc., in any performing media. However, his performance will probably not achieve greatness unless he also understands the composer, his temperament, life, and style of writing music.

#### I. IMPORTANCE OF THE STUDY

Beethoven has often been accused of writing vocal music which exceeds some normal limitations of the voice. Such unfortunate accusations result in many singers avoiding his vocal music. Through means of historical evidence presented in this paper, through an examination of An die ferne Geliebte and its performance, the writer hopes to dispel some of this misunderstanding of Beethoven's vocal music.

#### II. LIMITATIONS OF THE STUDY

The purpose of this study is to examine the song cycle An die ferne Geliebte by Ludwig van Beethoven. The study includes (1) pertinent facts about the life of Beethoven; (2) a summary of his music and style of composition; and (3) more specifically an examination of An die ferne Geliebte.

#### III. DEFINITIONS OF TERMS USED

Cyclic form. This term is used in two meanings: (1) Generally, to denote any musical form including several

movements; thus, sonata, suite, toccata, cantata, etc., are termed cyclic forms. (2) Specifically, to denote compositions--usually sonatas or symphonies-- in which the same thematic material is used in all or in some of the movements (1:197).

Liederkreis. A group of songs of related thought and character, designed to form a musical entity (1:700).

Strophic. A song in which all the stanzas of the text are sung to the same music (1:713).



## CHAPTER II

### BACKGROUND

#### A. BIOGRAPHY

Beethoven was born at Bonn, Germany, in 1770. He was born at the right moment in history, at the proper location, and with the personality to carry the style of his predecessors to new conclusions. Beethoven added to these Classic style elements a depth of emotion which made his music not only structurally exact, but powerful in human emotion as well.

Beethoven was born into a musical family, but he was not blessed with a happy family situation. Before he had reached his eleventh birthday he was forced to support the family, due to his father's drunkenness. At the age of eleven Beethoven, a gifted keyboard player, was employed as assistant organist in the court chapel and at twelve was made harpsichordist in the Elector's orchestra (8:242). When only twenty-two he left his native town of Bonn to study with Haydn in Vienna. Even though the lessons suffered from Beethoven's temper, the move provided opportunity to play for the aristocracy. His ability at the keyboard so impressed them that they considered it a privilege to support him and finance his career.

Beethoven's influence with the aristocracy enabled him to work under a modified form of the old patronage system.

He was not under the direct support or management of any one court, but instead was supported by close friends and the general public. This modified patronage system was aided by the emergence of a middle-class society, the growth of public concerts, and the development of music publishing.

Just as Beethoven was beginning to gain an enthusiastic audience for his compositions and for his concert performances a loss of hearing began to plague him. This would have meant disaster to most musicians, but to Beethoven it became a driving force which seemed to make him stronger. Only through musical creation was he able to conquer the inner struggle which his illness caused.

A great deal could be said about Beethoven's relations with his friends and associates, his turbulent love affairs, his dealings with his publishers, and his tortured relationship with his nephew Carl. Suffice it to say that these personal relationships caused him much inner strife. However, out of this strife developed a more profound and personal approach to tonal art (8:245).

Historians usually divide Beethoven's works into three periods, based upon chronology and style characteristics (6:475). The first period extends to about the year 1802 and is usually considered to be one of imitation, i.e. he followed the forms and procedures of his predecessors rather than initiating original and creative musical ideas (6:475).

The second period, extending from about 1802 to 1815, is considered to be the period in which Beethoven strives to communicate ideas through the use of musical symbols (6:475).

The third period, from 1816 to his death in 1827, is a period of inner reflection in which "the former urgent sense of communication is replaced by a feeling of assured tranquility, passionate outpouring by calm affirmation" (6:485). The compositions of the third period are more personal and reflective and seem to indicate that he had accepted and even overcome his illness.

Many extraneous influences probably affected Beethoven's success. The influences which seemed to have the most impact on his life and music may be discussed under two broad areas: (1) social and political and (2) physical influences. Even these two broad areas cannot be discussed separately because Beethoven's personality and the social-political scene were so closely united. He was born at a time when the full impact of his rebellious personality could be felt. The emergence of the physically strong and austere Beethoven closely resembled the rise to power of the common man and the fall of the importance of the monarchy. Because of the new social era he was treated not as a servant of the aristocracy, but as an equal. This new relationship affected his composition in that he was not bound to the wishes of any other man. As a result, he composed only music which personally inspired

him (3:254).

Beethoven's death in 1827 brought to a close the life of a composer who developed the inner musician, creating a new mode of self-expression which captured the imagination of later generations. Perhaps his outstanding achievement was that his music, "more than that of any composer before him, gives the impression of being a direct outpouring of his personality" (6:472).

#### B. BEETHOVEN'S VOCAL MUSIC

The frequent criticism of Beethoven as composer for the voice stems mainly from passages found in larger works such as the Missa Solemnis or the Choral Symphony, where voices compete with instruments. However, in examining his vocal music there is an immediate awareness of the difference in treatment of the voice in large instrumental combinations and vocal treatment in song form.

Bekker, in discussing Beethoven's knowledge of the human voice states that, "It is perfectly clear that Beethoven did not lack knowledge of the voice; and that he could, if he wished, have written as 'singable' music as any before or after him" (3:253). Among his seventy-nine lieder are some songs of comparatively little value. On the other hand, in view of the seriousness of the texts, their musical worth, along with the numerical output, there is an indication that with Beethoven the song form is no longer a mere diversion

(7:35).

Why Beethoven did not compose more for the voice is a question pondered by both musician and layman. Perhaps, though several reasons may be given, the question can never be fully answered. First of all, it must be realized that in song writing "Beethoven had no great models" (16:210). His songs are the bridge between the Classic and Romantic approaches to that medium. As was mentioned earlier, Beethoven composed his vocal music only when he was deeply inspired to do so. A look at his vocal arrangements in comparison to his original compositions illustrate this point very vividly. Beethoven found few texts that seemed to him suitable for a musical setting. He seemed most inspired by love songs and, significantly enough, these are the songs most frequently performed today. The story is often propounded that Beethoven wrote only one opera because he found no other text which he felt suitable for his purposes. Finally, he was a musician who tended to lean more and more to abstractions. It is significant that as a dramatic composer he tried to transcend the word rather than treat the word. (3:254).

In his early songs Beethoven relied on his instinct in vocal composition (16:210). Even though there are weak spots in workmanship, they show a natural zest and vitality which is quite attractive (16:210). Adelaide, composed in 1795,

was probably his most important early song. Other important songs of the early and middle period include the dramatic scena for soprano and orchestra, Ah, perfido! spergiuro, composed in 1796, and In questa tomba oscura, composed in 1807. Also of musical importance, but rarely performed, are the six sacred songs to poems by Gallert composed in 1803. These six songs are considered by Elizabeth Schumann to be the first song cycle in music history (15:20).

In general, Beethoven's songs all seem to bear the mark of a transition period. They are not totally unlike the eighteenth-century songs and they are not totally unlike the nineteenth-century lieder. They are, however, decisively more involved than the early songs, but do not reach the romantic level of the songs of Schubert and Schumann. The one notable exception to this general rule is the song cycle An die ferne Geliebte, composed in 1816, which is very much in the Romantic idiom. So far as is known, Beethoven created this song form which he called Liederkreis (16:211). His solitary example of the song cycle form is still considered by some to be the most perfect in terms of unity. What could be more natural than for the composer so suited to symphonic writing to create the song cycle by uniting a half-dozen small songs into a large-scale work. In this composition the piano is no longer a mere accompaniment for the voice, but is now emphasized to the extent that the cycle

is more a piano and voice duet. An die ferne Geliebte is considered to be Beethoven's most original contribution to the world of song.

A fuller understanding of An die ferne Geliebte may be attained through discussion of the style characteristics of the later periods of composition. One such characteristic is the deliberate working out of themes and motives to an even greater extent than in earlier works. Another element of style found in his later works is the continuity he achieved by an intentional blurring of dividing lines. This element of style is found in the concealing of the cadence and in the continuation of musical movement through large works (such as the continuity of musical progress in An die ferne Geliebte).

## CHAPTER III

### STYLE CHARACTERISTICS IN AN DIE FERNE GELIEBTE

An die ferne Geliebte was composed in the month of April, 1816, to a set of six poems by Alois Jeitteles. Beethoven was so inspired by the beauty of the six poems that he immediately began to set them to music (19:343). The dedication is to Prince Josef Lobkowitz, one of Beethoven's closest friends and most generous patrons.

The cycle has never been entirely in or out of vogue as concert repertoire. With its simple but profound sentiment and very personal emotion, the cycle requires great taste and sensitivity for its rendition. It is not only beautiful, but also historically significant, being the first song cycle written.

#### I. THE INDIVIDUAL SONGS

The following section treats each song in a short and factual manner. An attempt is made to describe pertinent aspects such as form, melody, text, harmony, and accompaniment. The cycle analyzed in this paper is in a transposed key.

Auf dem Hügel sitz' ich, spähend (I).

The first song is actually a theme and variations, a form seldom used in song writing. Although variations occur in the primarily strophic vocal line, the form is most easily



detected in the accompaniment. Each verse, depending upon textual demands, varies the original theme found in measures five through nine. The two most interesting variations occur in the fourth and fifth verses. Verse four (beginning at measure 31) is very lyric and consequently the accompaniment is quite inactive and homophonic. In verse five the mood changes to a more emotionally fervent tone and the accompaniment becomes very active within the confines of the basic thematic outline. The textural changes from verse to verse bring about the mood changes with little help from the singer. Interesting harmonic variation is found in measures 6, 11, and 16, where g minor is suggested, but never attained. Wo die Berge so blau (II).

One of the most interesting aspects of the second song is the short introduction (measures 53 through 57). Throughout the section the least defined position of the I chord (I 6/4) is employed, giving the effect of hovering. The accompaniment continues in this fashion for the greater part of the section. The form seems to be a ternary form A-B-A'. Section A is in the key of E, the mediant of the first song. Section B modulates to A (IV of Section A) and remains on the dominant of the key for most of the section, with the exception of measures 26-30. Section A' is a shortened and intensified version of A. The two expressive poco adagio sections are very much in the Romantic idiom.

The texture and rhythm of the accompaniment remain static throughout. The greater emotional fervor of Section A' is influenced more by changes in tempo than by textural changes.

Leichte Segler in den Höhen (III).

The first two measures form a modulatory passage leading to the key of F major. The song is strophic, with the strophe repeated five times. Verses one and two are in the major key and verses three, four, and five are in f minor. Measures 123-24 are modulatory material leading to f minor.

The accompaniment makes great use of rhythmic variety in employing the triplet figure, the dotted eighth-sixteenth, and true homophonic chordal structure. The voice alternates between detached notes and legato style, adding to the variety of expression. Similar to the second song, special interpretative effects are employed through the use of tempo variations. These are not indicated, but occur as a result of the changes in mode and mood.

Diese Wolken in den Höhen (IV).

The song is strophic with the strophe repeated three times. Slight variations are found in both the vocal line and accompaniment of the last verse. Additional rhythmic interest is found in the accompanying figure (syncopated rhythm) at measures 163, 174, 185, and 187. Linked in key to the preceeding one, this song seems to be an extension rather

than a entity within itself.

Es kehret der Maïen (V).

This section is also strophic, with each strophe containing two sections. The strophe is repeated three times with little change. The last beat of measure 255 begins a small codetta which serves as a modulatory passage back to the home key of C major. The codetta serves as one of the most emotionally poignant sections in the cycle.

Nimm sie hin denn, diese Lieder (VI).

The song is a loosely constructed binary form (AB:AB') in which the first eight measures remain the same and section B is varied each time according to textual requirements. An eight measure introduction sets the mood.

This writer considers this song to be one of the most beautiful of the cycle. The simplicity of the setting requires great sensitivity of performance. Both B (measures 275-284) and B' (measures 293-296) are extremely sensitive to emotional elements of the text.

Coda

The return of the main theme begins at measure 296. The accompaniment used in the first phrase of the coda is the same material utilized in the last verse of the first song. Measure 309 is related to that material found in measure 6. Measures 314-315 are related to material in measures 48-49. Measures 317-318 are related to measures 40-41 and 49-51.

What seems like a new device at measure 331 may be found in measures 47-48. The coda section is the 'icing' on the cake as far as the cycle's unity is concerned. It provides a unity that most other cycles do not have and without it An die ferne Geliebte would not be as structurally secure.

## II GENERAL STYLE CHARACTERISTICS

While each individual song has certain specific styles and devices, the song cycle, as a total form, also has certain characteristics of style.

### Accompaniment.

One of the most notable aspects of An die ferne Geliebte is the importance relegated to the accompaniment as an active partner with the singer in the role of interpretation. Throughout the cycle the accompaniment is generally homophonic, but a great deal of rhythmic and textural variety is employed. The first song of the cycle gives evidence of the variety in treatment of the accompaniment throughout. In sections where the text is intensified in emotion he used both a more rhythmically involved texture and variations in tempo.

### Form.

Characteristic of this type of song composition is the return in the last song to the theme presented in the first. This procedure, initiated by Beethoven, was employed by later composers of song cycles, such as Schumann and Schubert.

Beethoven, typically an instrumental composer, took the cyclic instrumental form (sonata) as a model for the Leiderkreis. The circle of songs ends with an instrumentally conceived coda which is in the key of the first song, but greatly intensified in emotion. One of the most interesting facets of the formal structure of the cycle is the continuation of musical movement throughout. Each song is connected to the other through means of accompanying figures of varying lengths. The scheme of keys used is of value in understanding the movement of total cycle:

- Song #1 C major -- each verse in same key
- #2 E major -- modulates (I-IV-I)
- #3 F major -- (Two verses) f minor (three verses)
- #4 F major -- connected by key relationship to the third song
- #5 A major
- #6 C major -- key of first song
- \*Coda -- uses both key and melodic material of the first song

Text. (See Appendix).

The subject matter on which the song cycle is based dictates the musical procedures found in each song. The mood varies greatly as the moods of the lover swiftly change. This type of subject matter affords the composer opportunity for subtle key, tempo, and rhythmic changes to demonstrate his feeling for the subject. The touches of expression found

in the accompaniment alone give an insight of Beethoven's feeling for the plight of the lover. Exhaustive research has been carried out in an effort to determine who was the "Distant Beloved" (9:102). The important concept which should be understood by the singer is that Beethoven closely associated his life with that of the lover in An die ferne Geliebte.

The melody is more concerned with proper interpretation of the text than it is with giving the singer opportunity to show his virtuosity. The conjunct and graceful melodic lines in An die ferne Geliebte are especially interesting in view of some comments about Beethoven's awkwardness in vocal writing. The cycle contains melodies which are not only singable, but are also beautiful and lyric. In range, the vocal line does not exceed a major tenth and the tessitura is comfortable.

Harmony.

The cycle is harmonically conventional and without those surprises which might be expected of late Beethoven compositions. A study of keys reveals that none of the songs are in the dominant key of the first song. Even in the second song (in which he chooses to modulate openly) the key of the subdominant rather than the dominant is utilized. Perhaps this omission of modulation to the most logical key is only coincidental, but with Beethoven very unlikely.

The conclusion may be drawn that since the lover is dreaming about his distant beloved, an emphatic modulation

would be out of place. The nebulous movement from key to key seems to be an outgrowth of textual demands. The effect is one of a feeling of movement around a home key without ever really moving away from it. In addition, Beethoven approaches key changes in such a subtle way that there is little awareness of any modulation.

Within each of the songs certain harmonic variations are given in both accompaniment and the voice. Generally these variations are more a textual effect rather than a definite change of key or key feeling.

## CHAPTER IV

### I. SUMMARY

An die ferne Geliebte, the first song cycle, still remains the most highly respected in terms of unity. The cycle is in no way designed to test the limits of the voice, but rather the expressive possibilities of both singer and accompanist. Those who accuse Beethoven of writing compositions which are awkward for the voice cannot include his art songs in that category.

Beethoven's music is alive with the emotional fervor of the romantic. In An die ferne Geliebte, as in no other vocal work of this period, there is a foretaste of the flowering of the Romantic Lieder. Although he may not be given full credit for leading the way, An die ferne Geliebte must have influenced later composers in their song cycles.

This study has revealed that An die ferne Geliebte, though not vocally difficult, for sensitive interpretation demands an understanding of Beethoven's musical style.



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## APPENDIX A

### PROGRAM

### PROGRAM NOTES

GRADUATE RECITAL  
PAUL R. PIERSALL, BASS-BARITONE  
DAVID KAROL, PIANO  
MARCH 10, 1968 8:15 PM

### P R O G R A M   N O T E S

#### I.

Recitative: Be Comforted

Air: The Lord Worketh Wonders..from "Judas Maccabeas"

....Handel

Twenty-six English oratories are credited to G.F. Handel of which "Messiah", "Semele", "Jephtha", and "Judas Maccabeas" are the most notable.

Aria: Deh vieni alla finestra..from "Don Giovanni",...Mozart

This serenade is from the opera "Don Giovanni" which is based on the old "Don Juan" theme. The opera was composed in 1787 on a text by Da Ponte. The aria, sung by the "Don", was originally intended to be sung to the accompaniment of a madolin.

Minnelied.....Brahms

The song was composed in 1877 to a poem by Höltz. This love song contains the full ripeness of the romantic feeling of the 19th century.

Sweeter sounds the song of birds  
When she roams the meadows,  
When she comes with step so light,  
'Mid the woodland shadows

Brighter is the blooming Spring,  
Greener are its bowers,  
When, with tender fingers' touch  
She doth gather flowers.

But for thee all joy were dead,  
 All earth's brightness faded.  
 E'en the glow of evening sky

Dearest sov'reign of my heart,  
 Leave, oh! leave me never,  
 Bloom sweet blossoms of thy love  
 In my soul forever.

Ich Grolle Nicht.....Schumann

Composed during the 19th century to a poem by Heine,  
Ich Grolle Nicht enjoys all of the romantic fervor of 19th  
 century lieder.

I will not grieve although my heart should break,  
 Tho' thou art lost to me. Tho' thou couldst thus  
 deceive!  
 I will not grieve.

## II.

An die ferne Geliebte.....Beethoven

An die ferne Geliebte was composed in the month of  
 April, 1816, to a text by a young musical amateur, Alois  
 Jeitteles. The dedication is to Prince Josef Lobkowitz,  
 one of Beethoven's closest friends and most generous pa-  
 trons. An die ferne Geliebte is not only the first song-  
 cycle, it is still considered the most perfect of all song-  
 cycles in respect of unity. There is both a spiritual and  
 a material bond which knits the six poems in a whole.

### TO THE DISTANT BELOVED, OP. 98

Yonder into misty blue,  
 Yonder into distant pastures  
 Where I first, dear heart, found you.

Far away from thee I'm sundered  
 Hill and dale betwixt us twain,  
 Between us and peaceful union  
 'Twixt our happiness and pain.

Ah, these eyes thou canst discern not,  
 Whose gaze doth haste with ardent flame  
 To thee; and all the sighs a-fading  
 On the air, that shape thy name.

Shall there then no message reach thee,  
 No loving word attain thine ears?  
 Hear the song then that I'll sing thee,  
 Hear the songs that speak my tears!

Certain 'tis, true love transcendeth  
 All of space, all of time;  
 Be to loving ears delivered  
 All this loving heart of mine!

WHERE THE MOUNTAINS SO BLUE

Out of mist grey in hue  
 Look down on me;  
 Where the sun fades away  
 And the clouds blue the day,  
 There would I be!

There in Valley so calm  
 Fades all torment and harm,  
 Where 'mid the stones  
 Silent cowslips reflect  
 And the breeze lightly blows  
 There would I be!

To the woods all at peace  
 Power of love drives me on  
 And my heart's grief,  
 Ah, hence I'd not be torn  
 Could I, loved one, with thee  
 Always remain!

LITTLE CLOUDS SO LIGHTLY SAILING

Little brook, so small and clear,  
 Could you but espy my loved one,  
 Greet her thousandfold from me.

If you see her, clouds, go walking  
 Thoughtfully into the vale,  
 Let my image rise before her  
 Clearly from the heavens so blue.

If she stands before the bushes  
 Now with autumn dun and bare,  
 Birds, sing her my heart's complaining,  
 Tell her how it is with me.

Thou west wind, bring on the breezes  
 To her who's my heart's desire  
 All my sighs now softly dying  
 Like the last rays of the sun.

Whisper in her ear love's pleading;  
 And thou brook so small, so clear,  
 In thy waters be reflected  
 To her all my countless tears!

#### CLOUDS THAT FLOAT IN SKIES SO LOFTLY

All this merry flight of birds,  
 All they, Muse, do see thee clearly;  
 Take me with them in their train!

This west wind caresses lightly  
 On thy cheek and on thy breast,  
 Toss thy silken locks so gaily--  
 O that I this joy might share!

Hence to thee from ynder hillside  
 Busily the brook doth hasten.  
 If her face in it be mirrored,  
 Then make haste and turn it back!

#### THE MAY-TIME RETURNS NOW

Soft airs do caress me with velvety touch  
 And merrily brooklets are bubbling.

The swallow returns now to seek for her nest  
 Prepares now her bride-bed so diligently,  
 For love sure shall dwell no within there.

She busily carries from near and from far  
 So many soft fragments to deck forth her nest,  
 And many warm things for her young onex.

And faithful the couple together do dwell,  
 What winter hath sundered, the spring doth unite;  
 He knows how to bring love together.

The May-time returns now, the pastures are green,  
 Soft airs do caress me with velvety touch.  
 But I cannot bear now to depart hence.

If spring doth unite all those that are in love,  
 Then 'tis only our love shall no spring ever see,  
 An tears be our lot now forever.

TAKE THEM HENCE THEN

That, beloved, I sang to thee,  
Sing them over in the evening,  
To the lute's sad, sweet refrain.

When the twilight dusk of evening  
On the still, blue lake descends;  
And its last bright rays are glowing  
Yonder on the mountain height;

And thou singst, what I have sung now  
From the fullness of my heart  
Simply, without art, came flowing  
And did naught but yearning know;

Then let these my songs now banish  
What till now kept us apart;  
Let this reach thy heart so loving,  
Given from a loving heart.

III.

The career of Giuseppe Verdi (1813-1901) practically constitutes the history of music in Italy between the years of 1839 and 1893, the dates of his first and last operas. In Verdi's twenty-six operas he never completely broke with past traditions as did Wagner, but rather worked toward refinement of aim and technique. In this process he brought Italian opera to a peak of perfection that has never been surpassed.

Don Carlo, an example of grand opera, was composed in 1867. Dormiro sol nel manto mio regal is one of the outstanding bass arias in that opera. In the aria Filippo bemoans the fact that his wife's love has never really been his, that she has no love for him.

Il lacerato spirito which is from Simone Boccanegra (1857), is considered standard repertoire for the bass singer. Fiesco, who sings the aria, displays emotion as he sings of the course of events which have taken place in his life.

Infelice, e tuo credevi is taken from the opera Ernani. Ernani, composed in 1844, brought Verdi to international fame. The recitative section of Infelice displays great dramatic fervor and the aria begins with:

Cruel fortune, to dream that ever  
Such a fair one could love me truly!  
For a graybeard love is never!

## IV.

Aria: Onegin's Aria...from "Eugene Onegin",.....Tchaikovsky

Eugene Onegin (1879) is by far the most popular of the Tchaikovsky operas. In both libretto (Pushkin) and musical style the opera is romantically old-fashioned, and the music is typically Tchaikovsky. The aria from the opera is alive with graceful melodies, expressive harmonies, and is very expressive without any overemotionalizing often found in his later symphonic works.

Go Lovely Rose.....Quilter

Poem by Edmund Waller (1606-1687)

Smuggler's Song.....Kernochan

The words of this song are reprinted from Rudyard Kipling's "Puck of Pook's Hill".

Money, O!.....Michael Head

Text by W. H. Davies.



## APPENDIX B

### MUSIC

DEPARTMENT OF MUSIC  
CENTRAL WASHINGTON STATE COLLEGE

*presents in*

*Graduate Recital*

PAUL R. PIERSALL, Bass-Baritone

DAVID KAROL, Piano

PROGRAM

I

Recitative: Be Comforted

Air: The Lord Worketh Wonders, from "Judas Maccabeas"..... Handel

Aria: Deh vieni alla finestra, from "Don Giovanni"..... Mozart

Minnelied ..... Brahms

Ich Grolle Nicht ..... Schumann

II

An die ferne Geliebte (song-cycle) ..... Beethoven

III

Aria: Dormiro sol nel manto mio regal, from "Don Carlo"..... Verdi

Aria: Il lacerato spirito, from "Simone Boccanegra"..... Verdi

Aria: Infelice, e tu credevi, from "Ernani"..... Verdi

IV

Aria: Onegin's Aria, from "Eugene Onegin"..... Tchaikovsky

Go Lovely Rose ..... Quilter

Smuggler's Song ..... Kernochan

Money, O! ..... Head

HERTZ RECITAL HALL

March 10, 1968

8:15 P.M.

The poems by  
A. Jeitteles.

# An die ferne Geliebte. To the Distant Beloved.

No 1. Ziemlich langsam und mit Ausdruck.  
*Lento ed espressivo.*

Transposed key.  
Composed in April, 1886.

Auf dem Hü - gel sitz' ich, spä - hend in das blau - e Ne - bel -  
From the moun - tain wing my gaz - es Toward a far - off, a - zure

land, nach den fer - nen Trif - ten sehend, wo ich dich, Ge - lieb - te, fand.  
bound, Seek - ing thro' o'er - spread - ing hazes Where I thee, be - lov - ed, found. *ausdrucksvoll*

Weit - bin ich von dir ge - schieden, trennend liegen Berg und Thal zwi - schen  
Far from thee my way is turn - ing, Hill and valley lie be - tween, Part - ing

uns und un - serm Frie - den, un - serm Glück — und uns' - rer Qual.  
us and our fond yearning, All our joy — and all our pain.

20

Ach, den Blick kannst du nicht se-hen, der zu  
Ah, my gaz-es aim-less wan-der, That for

*dim.*

24

dir so glü-hend eilt, und die Seuf-zer, sie ver-  
thee so in-ly glow, And my sigh-ing, I but

*cresc.* *p*

27

we-squan-der in dem Rau-oid-me, der uns theilt.  
On the void that parts us now.

30

Will denn nichts mehr zu dir drin-gen, nichts der  
Is there naught that still can find thee, Bear my

*dim.*

34

Lie-be Bo-to sein? Sin-gen will ich, Lie-der sin-gen, die dir  
heart a-far to thine? Then in song will I re-mind thee How in

*p* *dolce* *cresc.*

39  
 kla - gen mei - ne Pein!  
 lone - li - ness I pine.  
*p*  
*sempre p*

41  
 Denn vor Lie - - bes - klang ent - wei - - chet je - der  
 For a song of love dis - dain - - eth Wea - ry

44  
 Nach und nach geschwinder.  
*stringendo poco a poco*  
 Raum und je - de Zeit, und ein lie - - bend Herz er -  
 miles and wea - ry hours, And a lov - - ing heart at  
*cresc.*

47  
 Allegro.  
 rei - - chet, was ein lie - bend Herz ge - weiht!  
 - eth What a lov - ing heart em - pow'rs.

50  
*dim. p*  
*p dim.*

No 2. Ein wenig geschwinder.  
Poco allegretto.

54

Wo die Ber - ge so  
Where the moun - tains a -

*pp*

59

blau aus dem ne - bli-gen Grau schauen her - ein, wo die  
rise Un - der low - er - ing skies, Peer - ing thro' air, Where the

*pp*

64

Son - ne ver - glüht, wo die Wol - ke um - zieht, möch - te ich sein!  
sun - set is red, Where the clouds o - ver - spread, Would I were there!

*pp*

69

möch - te ich sein! Dort im ru - hi - gen  
Would I were there! In that slum - ber - ous

*p dim.* *pp*

74

Thal schweigen Schmer - zen und Qual. Wo im Ge - stein still die  
vale, Pain or woe - ne'er may dwell. On rock - y stair Where the

*pp*



78

Pri - mei dort sinnt, weht so lei - se der Wind, möch - te ich sein!  
prim - ros - es sleep, Woo - ing winds light - ly sweep; Would I were there!

*pp* *pp* *pp*

*Ad.* \*

85

Nach und nach geschwinder. *stringendo* Ziemlich geschwind. *Assai allegro*

möch - te ich sein! Hin zum  
Would I were there! To the

*pp* *pp* *cresc.*

*Ad.* \*

87ten.

sin - ni - gen Wald drängt mich Lie - bes - ge - walt, in - ne - re  
shad - ow - y grove Drive me long - ing and love, Lone - ly de -

91

*Poco adagio* *Erstes Zeitmass. Tempo I.*

Pein, in - ne - re Pein. Ach mich zög's nicht von hier, könnt' ich,  
spair, lone - ly de - spair. Ah, I neer would a - way, If with

*cresc.*

96

*Poco adagio*

Trau - te, bei dir e - wig - lich sein! e - wig - lich  
thee I might stay, Stay with thee e'er! Stay with thee

*cresc.*

No 3. *Allegro assai.*

sein!  
e'er!

*p*

*sf*

*dim.*

*pp*

104

Leich - te Seg - ler in den Hü - hen,  
Cloud - let, sail - ing on a - bove me,

107

und du Bäch - lein klein und schmal, könnt mein Lieb - chen  
And thou ti - ny. rill be - low, Should ye meet her

*sempre p*

110

ihr er - spä - hen, grüsst sie mir viel tau - send - mal.  
who doth love me, Bear my greet - ing as ye go!

*pp*



113

Seht ihr, Wol - ken,  
Ye, oh cloud - lets,

*poco*  
*sf* *pp*

116

sie dann ge - hen sin - nend in dem stil - len Thal,  
if she wan - der Mus - ing in the lone - some dale,

119

lasst mein Bild vor ihr ent - ste - hen in dem luft' - gen  
Let my im - age greet her yon - der From your air - y,

122

Him - mels - saal.  
sky - borne veil.

125

Wird sie an den Bü-schen ste-hen, die nun herbstlich falb und kahl,  
Should she lin-ger near the bush-es Bared by au-tumn winds for-lorn,

*pp*

*And.* \*

129

klagt ihr, wie mir ist ge-sche-hen, klagt ihr, Vög-lein, mei-ne Qual!  
Tell her how my sor-row crush-es, Tell her, bird-ings, how I mourn.

*ritard.*

*cresc.*

*ritard.*

133

Stil-le We-ste, bringt im We-hen  
Wes-tern breez-es, on-ward hie-ing,

*a tempo poco ritard. a tempo*

*pp*

*pp*

137

hin zu mei-ner Her-zens-wahl mei-ne Seuf-zer,  
To my lov'd one waft ye low, As it fal-ters,

142 *ritard.*

die ver - ge - hen wie der Son - ne letz - ter Strahl.  
all my sigh - ing, Like the sun's de - part - ing glow. *a tempo ritard.*

*dim.* *p ritard.* *p* *pp*

144 *a tempo*

Flüstr' ihr zu mein Lie - bes - fle - hen,  
Whis - per all my love and yearn - ing,

*p*

*And.* \*

147

lass sie, Bäch - lein klein und schmal, treu in dei - nen  
Tell her, ti - ny rill be - low, She may view, in

*cresc.*

*And.*

150 *ritard.* *a tempo*

Wo - gen se - hen mei - ne Thrä - nen oh - ne Zahl, — oh - ne Zahl! —  
thee re - turn - ing, How my tears do ev - er flow, — ev - er flow! —

*p colla voce* *cresc.* *f*

No. 4. Nicht zu geschwinde, angenehm und mit viel Empfindung.  
*Allegro ma non troppo, dolce e con espressione.*

151

Die - se Wol - ken in den Hö - hen, die - ser  
 Clouds be - yond the mountains far - ing, Birds that

*p*

157

Vög - lein munt'rer Zug wer - den dich, o Hul - din, se - hen. Nehmt mich  
 pass in mer - ry flight, To my love are they re - pair - ing: Take me,

*cresc. cresc. f p*

164

mit im leichten Flug!  
 too, on pin - ions light!

Die - se We - ste wer - den  
 And the wan - ton west - ern

*f p*

169

spie - len scher - zend dir um Wang' und Brust, in den seid' - nen Lo - cken  
 breez - es Shall car - ess thy cheek and breast, Fond - ly toy - ing with thy

*sempre p*

173

wüh - len.  
tress - es:

Theilt' ich mit euch die - se Lust!  
Fain\_ Pd share their joy - ous quest!

*cresc.* *f* *p* *f* *p*

178

Hin zu dir von je - nen Hü - geln em - sig die - ses Bächlein eilt. Wird ihr  
Toward my love yon brook - let flow - eth Ev - er down the moun - tain - way; When her

*cresc.*

183

Bild sich in\_ dir spie - geln, fließ zu - rück dann un - ver -  
face thy mir - ror show - eth, Then\_ flow back with - out\_ de -

*cresc.* *f* *p*

Nach und nach geschwinder.  
*Sempre più allegro.*

187

weilt, fließ zu - rück dann un - ver - weilt, ja un - ver - weilt!  
lay, then flow back with - out\_ de - lay, with - out de - lay!

*cresc.*

## No 5. Vivace.

Poco adagio.

Tempo I.

Es keh - ret der Mai - en, es blü - het die Au', die  
Fair May - time is com - ing, the mead - ows are gay Where

Lüf - te, sie we - hen so mil - de, so lau, ge - schwät - zig die Bä - che nun  
wan - der - ing breez - es are woo - ing to day, And mur - mur - ous brook - lets are



210

rin - nen.  
well - ing;

Die Schwal - be, die keh - ret zum  
The swal - low re - turns to her

213

wirth - li - chen Dach, sie baut sich so em - sig ihr bräut - lich Ge - mach, die  
home in the eaves, The bow'r of her bri - dal now bus - i - ly weaves; For

216

Lie - be soll woh - nen da drin - nen, die Lie - be soll woh - nen da  
love she would build her a dwell - ing, for love she would build her a

*cresc.*

219

drin - nen.  
dwell - ing.

Sie Un -

*p* *cresc.* *p*

223

bringt sich ge-schäf-tig von Kreuz und von Quer manch' wei-che-res Stück zu dem  
wea-ried-ly flit-ting now here and now there, Soft lin-ing she still to the

226

Braut-bett hie-her, manch' wär-men-des Stück für die Klei--nen.  
bride-bed doth bear, Warm fleece for the wee ones a-wait--ed;

229

Nun woh-nen die Gat-ten bei-sam-men so treu, was  
Now live they so faith-ful to-ge-th-er, the twain, What

232

Win-ter ge-schie-den, ver-band nun der Mai, was lie-bet, das weiss er zu  
Win-ter had part-ed, now May joins a-gain, For lov-ers then light-ly are

*cresc.*



235

ei - nen, was lie - bet, das weiss er zu ei - nen.  
mat - ed, for lov - ers then light - ly are mat - ed.

*p* *cresc.*

239

Es keh - ret der Mai - en, es  
Fair May - time is com - ing, the

*p*

242

blü - het die Au; die Lüf - te, sie we - hen so mil - de, so lau, nur  
mead - ows are gay, Where wan - der - ing breez - es are woo - ing to - day; I

245

*ritard.* - *a tempo*

Ich kann nicht zie - hen von hin - - nen. Wenn  
on - ly must bide in my sta - - tion; Tho'

*espress.*

248

Al - les, was lie - bet, der Früh - ling ver - eint, nur un - se - rer Lie - be kein  
else - where all lov - ers in Spring - tide de - light, Our hearts ev - er lone - ly no

*dim. sf*

251  
*ritard.*

Früh - ling er - scheint, und Thrä - nen sind all ihr Ge - win - nen, und  
Spring may u - nite, And tears are their sole con - so - la - - tion, and

*p ritard.*

254 - Adagio.

Thränen sind all ihr Ge - win - nen, ja all ihr Gewin - nen.  
tears are their sole conso - la - - tion, their sole conso - la - - tion.

*pp*

# No 6. Andante con moto, cantabile.

257

263

267

Nimm sie hin denn, die - se Lie - der, die ich dir, Ge - lieb - te, sang,  
Take my songs, of love the flow - er, That for thee, mine own, I sing;

271

sin - ge sie dann A - bends wie - der zu der Lau - te sü - ssem Klang!  
Sing them o'er in eve - ning hours, While the ten - der lute doth ring.

275

*ritard.*

Wenn das Dämm'rungsroth dann zie - het nachdem stil - len, blau - en  
When the twi - light glow is wan - ing On the calm blue lake so

*ritard.*

279

*pp*

See, und sein letz - ter Strahl ver - glü - het hin - ter  
bright, And its part - ing ray is shin - ing O - ver

*pp* *p*

*pp* *p*

282

*Molto adagio*

je - ner Ber - ges - höh',  
yon - der moun - tain - height,

und du singst,  
And thou sing'st,

Key signature: G major (one sharp).  
Time signature: 3/4.  
Tempo: *Molto adagio*.

Tempo I.

287

und du singst, was ich ge-sun-gen, was mir aus der vol-len Brust  
and thou sing'st what love in-spir-eth In my o-ver-flow-ing breast,

289

oh - ne Kunst - ge - präng' er - klungen, nur der Sehnsucht sich be - wusst,  
Naught sub - lime there - in de - sir - eth, Naught safe yearn - ing there con - fess'd,

293

nur, nur der Seh - sucht sich be - wusst: \_\_\_\_\_  
 naught, naught save yearn - ing there con - fess'd: \_\_\_\_\_

*cresc.* *p*

*And.*

Ziemlich langsam und mit Ausdruck.

*Lento ed espressivo.*

Dann vor die - - sen Liedern wei - chet, was ge -  
 Sure-ly then my song re - gain - eth All we

\*

Nach und nach geschwinder.

*string. poco a poco*

301

schieden uns so weit, und ein lie - - bend Herz er -  
 lost in lone - ly hours, And a lov - - ing heart at -

*cresc.*

**Allegro molto e con brio.**

304

rei - chet, was ein lie - bend Herz ge - weiht, und ein  
 tain - eth What a lov - ing heart em - pow'rs! And a

*f* *p*



303

lie - bend Herz er - rei - chet, was ein lie - bend, ein lie - bend, ein  
lov - ing heart at - tain - eth, What a lov - ing, a lov - ing, a

*cresc.*

313

lie - bend Herz ge - weiht. Dann, dann vor  
lov - ing heart em - powrs! Then, sure - ly

*p*

316

die - sen Lie - dern wei - chet, was ge -  
then my song re - gain - eth All we

*cresc.*

*f*

*p*

320

schle - den uns so weit, und ein lie - bend Herz er -  
lost in lone - ly hours, And a lov - ing heart at -

*p*

*cresc.*

*p*

*p*

324

rei - chet, was ein lie - bend Herz, ein  
tain - eth What a lov - ing heart, a

*cresc.*

329

lie - bend Herz ge - weiht, was, was ein lie - bend,  
lov - ing heart em - powrs, ay, what a lov - ing,

*p f ff*

333

lie - bend Herz ge - weiht!  
lov - ing heart em - powrs!

*f*

338

*dimin. p dimin. pp cresc. f*