1969

The Lieder of Richard Strauss

Gary Dwight Welch
Central Washington University

Follow this and additional works at: https://digitalcommons.cwu.edu/etd
Part of the Musicology Commons

Recommended Citation
https://digitalcommons.cwu.edu/etd/1244

This Thesis is brought to you for free and open access by the Master's Theses at ScholarWorks@CWU. It has been accepted for inclusion in All Master's Theses by an authorized administrator of ScholarWorks@CWU. For more information, please contact scholarworks@cwu.edu.
THE LIEDER OF
RICHARD STRAUSS

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

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

by
Gary Dwight Welch
July, 1969
APPROVED FOR THE GRADUATE FACULTY

_________________________________
John DeMerchant, COMMITTEE CHAIRMAN

_________________________________
Wayne S. Hertz

_________________________________
Joseph S. Haruda
CENTRAL WASHINGTON STATE COLLEGE
DEPARTMENT OF MUSIC

presents in

Graduate Recital

GARY D. WELCH, Baritone
VIVIENNE ROWLEY
JOHN DeMERCHANT, pianists

PROGRAM

I  Ruggiero Leoncavallo ........................................... "Prologue" to Pagliacci

II  Richard Strauss
    Allerseelen
    Traum durch die Dämmerung
    Ständchen
    Die Nacht
    Cäcilie

INTERMISSION

III  Nicholas Flagello .................................................. The Land
    The Eagle
    The Owl
    The Snowdrop
    The Throstle
    Flower in the Cranny

IV  Giuseppe Verdi .................................................. E'Sogno? from Falstaff
    Sidney Homer .................................................. The Pauper's Drive
    Jean Sibelius .................................................. Come Away Death
    Howard Hanson .................................................. Oh, 'Tis an Earth Defiled from Merry Mount
    Myron Jacobson .................................................. Last Love

HERTZ RECITAL HALL
April 23, 1969
8:15 P.M.

In partial fulfillment of the Degree, Master of Arts in Music

Reception following in Room 123
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.  INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Limitation of the study</td>
<td>2</td>
</tr>
<tr>
<td>Importance of the study</td>
<td>2</td>
</tr>
<tr>
<td>Definition of terms used</td>
<td>3</td>
</tr>
<tr>
<td>II. THE STRAUSS LIEDER</td>
<td>4</td>
</tr>
<tr>
<td>Allerseelen</td>
<td>4</td>
</tr>
<tr>
<td>Meter, Rhythm</td>
<td>4</td>
</tr>
<tr>
<td>Melody</td>
<td>5</td>
</tr>
<tr>
<td>Harmony</td>
<td>5</td>
</tr>
<tr>
<td>The Poem</td>
<td>6</td>
</tr>
<tr>
<td>Ständchen</td>
<td>7</td>
</tr>
<tr>
<td>Meter, Rhythm</td>
<td>8</td>
</tr>
<tr>
<td>Melody</td>
<td>9</td>
</tr>
<tr>
<td>Harmony</td>
<td>9</td>
</tr>
<tr>
<td>Texture</td>
<td>10</td>
</tr>
<tr>
<td>The Poem</td>
<td>10</td>
</tr>
<tr>
<td>Cäcilie</td>
<td>11</td>
</tr>
<tr>
<td>Meter, Rhythm</td>
<td>12</td>
</tr>
<tr>
<td>Melody</td>
<td>12</td>
</tr>
<tr>
<td>Harmony</td>
<td>13</td>
</tr>
<tr>
<td>The Poem</td>
<td>14</td>
</tr>
</tbody>
</table>
CHAPTER

III. SUMMARY

BIBLIOGRAPHY

APPENDIX

LIST OF EXAMPLES

EXAMPLE

1. Opus 10, No. 8 *Allerseelen*  
2. Opus 17, No. 2 *Ständchen*  
3. Opus 27, No. 2 *Cäcilie*  

PAGE

15
16
19
5
10
13
CHAPTER I

INTRODUCTION

Recognized as a dominant figure in German musical life during the first half of the present century, Richard Strauss (1864-1949) conducted many of the great orchestras of the world, including those of the Berlin, Munich, Vienna, and Weimar opera houses. He received his training as a conductor under the tutorship of Hans von Bülow, one of the foremost pianists and conductors of his generation. Son of Franz Strauss, first horn player in the Royal Orchestra at Munich, Richard is said to have composed a polka, and to have played the piano at the age of four. He was a pupil of his father and of F. W. Meyer. Several of his choral works were sung while he was a student in the Gymnasium. Before he was seventeen, three of his songs and the String Quartet in A had been performed in public. In 1884, a year after he completed his study at the University, the conductor, Theodore Thomas, performed his Symphony in F Minor, Opus 12 in New York, and thereafter his works were known in the United States as well as in Europe.

Strauss composed for most media embracing piano, chamber music, choral music, and ballet. He also composed
symphonic poems both to philosophical and to descriptive programs. Tod Und Verklärung, composed in 1889, is an example of the former and Till Eulenspiegel that of the latter category. As a master of the operatic genre, "Strauss horrified the prudish world of 1905 with Salome. Elektra pushed forward in 1909 intensifying the late lush romantic orchestral vocabulary with cloying sevenths, ninths, and chromatic alterations. Der Rosenkavalier in 1911 produced an apotheosis of Eighteenth-century opera ensemble." (6:516) Alban Berg, the atonal composer, even included a caricature of the waltzes from this opera in Act Two of his Wozzeck. The influence of Strauss extended around the civilized and cultured world during the new Twentieth century, and vocal recitals included more often than not Strauss Lieder of which there are some one hundred and fifty.

I. LIMITATION OF THE STUDY

This paper is concerned with an analysis of three Strauss Lieder.

II. IMPORTANCE OF THE STUDY

There have been many works written about the Lieder of Brahms, Schubert, et cetera. However, no one has chosen to write about the Lieder of Richard Strauss. The writer has set out to gain a more thorough knowledge of the Strauss
techniques. To find possible relationships between his vocal and instrumental lines, his opera and song and to see how the German language affects or does not affect the vocal line of the Lieder.

III. DEFINITION OF TERMS

Lieder. German word for songs with a singable melody and a piano accompaniment. (1:407)
CHAPTER II

THE STRAUSS LIEDER

I. ALLERSEELLEN

When Strauss was but eighteen years old, he composed his first group of songs (opus 10). Among this set of
songs was Allerseelen, which is considered by some critics to be one of Strauss's most beautiful songs. For example,
Marek says in his book, Richard Strauss The Life of a Non-Hero:

The second work is a series of eight lieder (opus 10) composed when he was eighteen. The last of these eight is "Allerseelen" (All Soul's Day), a little miracle of bittersweet evocation, daring harmonically and melodically, and presaging Strauss's most beautiful later songs. (11:43)

James Hall in The Art Song states: "... His first collection of songs, op. 10, begins with Zueignung, and its eighth and closing song is Allerseelen, both high flights for an eighteen year old lad..." (8:124)

Allerseelen is a marvelous blend of voice, piano, and poetry, put together in such a way that one would have difficulty improving upon it.

Meter, Rhythm. Strauss has chosen common time to put the song in a duple meter. In the first four measures there are several syncopations where Strauss has accented
unusual beats of the measure. In example 1 it should be noted in the third measure that the last half of the third beat is syncopated and leads smoothly into the next measure which he again syncopates and leads on to the next measure. He continues in this manner throughout most of the song.

Example 1. **Opus 10, No. 8 Allerseelen**

Melody. The melody for the most part progresses diatonically, with a few leaps of a fourth, fifth, or sixth and the range extends an octave and a fifth. Most of the phrases are two measures in length. However, *Es biiit und duftet heut auf jedem Grabe* extends over four measures.

Harmony. Strauss begins the song with a D-flat arpeggio, establishing a tranquil mood. In the fourth measure, example 1, he inserts the first accidentals, C-flat and D-natural, creating a feeling of gentle tension with a diminished seventh chord. The song proceeds with its shifting tonalities only resolved with the last measure.
The Poem. Strauss admits that it was not always easy for him to set music to a poem. In a letter to Siegmund von Hausegger in 1893 he said:

... If I happen on a poem which approximately corresponds with the musical idea that came to me, the new opus is ready in a moment. But if - as unfortunately happens very often - I do not find the right poem, I nevertheless yield to the creative impulse and set to music any random poem that happens to be at all suitable for a musical setting - but the process is slow, the result is artificial, the melody has a viscid flow, and I have to draw on all my technical resources in order to achieve something that will stand the test of strict self criticism. (4:287)

In a letter to Franz von Hausegger, dated 1903, he wrote:

... one evening I will be turning the leaves of a volume of poetry; a poem will strike my eye. I read it through; it agrees with the mood I am in; and at once the appropriate music is instinctively fitted to it. I am in a musical frame of mind, and all I want is the right poetic vessel into which to pour my ideas. If good luck throws this in my way a satisfactory song results. (3:128)

All Soul’s Day

Beside me set the ruddy glowing heather,
The last autumnal asters bring today,
And let us tell again of love together,
As once in May.
Give me thy hand, that I may fondly press it,
Should others see, I care not what they say,
Let one fond glance, love, fill my heart and bless it,
As once in May.
On every grave today sweet flowers are glowing,
So every year we give the dead one day;
Come to my heart, thy love again bestowing,
As once in May, as once in May.
Allerseelen

Stell' auf den Tisch die duftenden Reseden,
Die letzten rothen Astern trag' herbei,
Und lass uns wieder von der Liebe reden,
Wie einst im Mai.

Gib mir die hand, dass ich sie heimlich drücke,
Und wenn man's siet, mir ist est einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Toden frei;
Komm an mein Hertz, dass ich dich wieder habe
Wie einst im Mai, wie einst im Mai.

Place on the table the fragrant mignonettes,
Bring here the last red asters,
And let us speak again of love,
As once in May.

Give me your hand that I may secretly clasp it,
And if it is noticed, it will not matter;
Give me but one of your sweet glances,
As once in May.

Today each grave is flowering and fragrant,
Once a year is all souls day,
Come to my heart that I may have you now again,
As once in May. (17:4)

II. STÄNDCHEN

Strauss wrote many songs for his wife, Pauline, with whom he was very much in love. She was a fine singer with a good soprano voice and was trained at the Munich Conservatory. Marek makes this statement about Pauline:

... Her long face was a trifle equine, though when lit by her smile it seemed actually beautiful. She knew she was attractive, she was self assured, and she was proud of her family background. Musical by instinct, she was not overly intellectual, not highly educated. She was two years older than Strauss -- when they met he was twenty-three and she was twenty-five -- and radiant with youth. Strauss fell in love with her. It was his first serious love and was to prove to be his last... (11:75)
This was the Pauline that Strauss met at Munich when he was the conductor of the opera there. Strauss became Pauline's teacher and wanted her to become a professional singer. He accompanied her, he talked to her about his ideas, theories, and ambitions. They were constantly together, although it was to be seven years before they were married.

It was during this period of time that Strauss composed many songs for her to show his love.

... In this group of songs is to be found Strauss's most popular song, Ständchen (Serenade) ... It is a masterpiece, a moment of fragrant lyric inspiration, words and melody being in perfect conjunction, a song which may keep company with the most beautiful Lieder of Schubert and Brahms. (11:75)

... Ständchen still holds its place in the affections of singers, accompanists, and audiences alike, for it has the true ring of the inspired spontaneous idea, put down at white heat with nothing lost in the telling. It glows rather than gushes; it whispers rather than shouts; but its ecstasy is no less real. It may be flashy, but its downright honesty is disarming. (8:129)

Not all authors agree as to the greatness of this song. For example, one of Strauss's fellow countrymen, Ernst Krause, makes this statement in his book, Richard Strauss The Man and His Work: "... However, such songs (in particular the "Ständchen") all too easily verge upon the sphere of popular trash. ..." (10:102)

Meter, Rhythm. Strauss begins this piece in 6/8 time to put the song in a triple meter. At measure
nineteen he changes the meter to 9/8 for four measures and then returns to 6/8. Between measures forty-one and forty-five he uses the 9/8 signature again; never slowing down the rhythm of the piece. He again introduces the 9/8 signature for the closing six measures of the song. The tempo, which is vivace, never varies from beginning to end.

**Melody.** The melody has many leaps of the octave and several of a seventh while other parts of the song progress stepwise. The range of the song covers an octave and a sixth. The phrases are divided almost equally between two and four measures, with some three measure phrases in the 9/8 time.

**Harmony.** The harmonies in this number are traditional. The piece begins with a strong E-major chord in the arpeggiated piano figure (example 2). At the end of the second measure the voice comes in on the fifth of the chord and leaps up the octave, then again repeats this figure. At measure forty-eight he gives the feeling of C-major, leading back to the original key at measure sixty-three with a conventional V7 chord.
Texture. Ständchen is an excellent example of the great diversity Strauss was able to use in the division of vocal line and instrumental accompaniment. Example 2, the first four measures of the song, clearly illustrates this division. If one would look at the song in its entirety it may be noticed that the voice and piano are completely independent of each other. On the other hand, neither could suffice as a solo without the other. The piano’s function is to add depth and inwardness of feeling to the content of the song; while the voice is the sensitive tonal vessel for the text.

The Poem.

Open, open, but quietly, my child,
Awake no one from his sleep.
The brook hardly murmurs; there scarcely flutters in the wind
A leaf, in the bushes or hedges,
Quietly, therefore, my sweet, so that nothing is stirred,
Quietly, lay your hand on the door knob,
With steps as gentle as those of elves
As to hop o'er the flowers,
Slip out quietly into the moonlit night,
And fly to me in the garden.
The flowers slumber about the rippling brook
And exhalé fragrances in their sleep;
only love is awake.
Sit down, here the shadows grow mysteriously dark
Under the linden trees;
The nightengale above our heads
Shall dream of our kisses,
And the rose, upon awakening in the morning,
Shall glow with the rapture of the night. (17:62)

Ständchen

Mach' auf, mach' auf, doch leise, mein Kind,
Um Keinen vom Schlumer zu wecken,
Kaum murmelt der Bach,
Kaum zittert im Wind ein Blatt
An den Büschen und Hecken.
D'r um leise, mein mädchen, dass nichts sich regt,
Nur leise die Hand auf die klinke gelegt.
Mit Tritten wie Tritte der Elfen so sacht,
Um über die Blumen zu hüpfen,
Flieg' leicht hin-aus in die Mondscheinnacht,
Zu mir in den Garten zu schlüpfen.
Rings schlumern die Blüthen
Am rieselnden Bach und duften im Schlaf,
Nur die Liebe ist wach!
Sitz neider, hier dämmert's geheimnissvoll
Unter den Linden bäumen,
Die Nachtigall uns zu Häupten
Soll von uns'ren Küssen Träumen,
Und die Rose
Wenn sie am Morgen erwacht,
Hoch glüh'n, hoch glüh'n
Von den Wonnieschauern der Nacht!

III. CÄCILIE

As a wedding gift to his wife Strauss brought her an imperishable offering, a group of songs among which was Cäcilie. "They stand among the highest examples of Strauss's work and among the finest of all German Lieder." (11:103)
... His most rabid opponent cannot deny the beauty of songs like ... 'Cäcilie' (op. 27) ... which are remarkable both for lyrical charm of melody and extraordinary insight into the meaning of the text and picturesque accompaniment. ... (3:128)

**Meter, Rhythm.** Strauss's use of the triplet figure and syncopation in the 4/4 time gives the feeling of 12/8 for much of the song. The uniqueness of this song lies in the furious rhythm. Strauss was a master of timing and could whip the sound mass into unparallelled velocity and motion. Characteristic of many of the Strauss Lieder is the boisterousness of the opening lines or phrases which discloses his great abundance of energy.

**Melody.** Written in the key of C, much of the melody progresses diatonically with many accidentals during the course of the song. As in many of the Strauss Lieder, the melody is tense, rhythmically alive, full of vitality and sweep. To illustrate this point the writer has included a portion of the song in example 3, for the purpose of exemplification. Most of the leaps are easily negotiable with the possible exception of one in the eleventh measure, a diminished fifth from E to Bb on the phrase *und kosen* und *plaudern*. The range runs an octave and a fifth. Strauss ends the piece as he began, in the key of C.
Harmony. The harmonies in this song exploit the late romantic trend toward altered chords. The piece begins in C-major and the harmonies continue to shift with practically every phrase. Like many of his Lieder he returns to the home key a few measures from the end of the song.

The Poem

Cecily

If you but knew what it is to dream
Of burning kisses, of wandering,
Of repose with the lov'd one,
Of gazing into each other's eyes, and caressing,

If you but knew it, you would let your heart consent!
If you but knew what it is to be afraid
Through the lonely nights, assailed by storms,
When no one soothes with gentle words the strife-weary soul,

If you but knew it, you would come to me.
If you but knew what it is to live
Surrounded by the world-creating breath of divinity,
To soar upwards, raised and carried to sublime heights,
If you but knew this, you would live with me.

Cäcilie

Wenn du es würdest, was träumen heißt
Von brennenden Küssen, von Wandern
Und ruhen mit der Geliebten,
Aug’ in Auge und kosen und plaudernd,-
Wenn du es würdest, du neigtest dein herzi
Wenn du es würdest, was bangen heißt
In einsamen Nächten umschauert vom Sturm,
Da neimand tröstet milden Mundes kampfmüde Seele,-
Wenn du es würdest, du kämest zu mir.
Wenn du es würdest, was leben heißt.
Umhaucht von der Gottheit weltschaffendem Atem,
Zu schweben empor, lichtgetragen zu seligen Höh’n,
Wenn du es würdest, du lebtest mit mir. (17:16)
CHAPTER III

SUMMARY

This paper presents a brief analysis of three of the Strauss Lieder: Opus 10, No. 8 Allerseelen, Opus 17, No. 2 Ständchen, and Opus 27, No. 2 Cäcilie. They are analyzed by meter and rhythm; then by melody. Finally, the harmonies are mentioned. In the analysis of Ständchen, texture is discussed. The poems of the three songs are included in both English and German for perusal.

The appendix is a list of the Strauss Lieder with piano accompaniment.
BIBLIOGRAPHY


APPENDIX
<table>
<thead>
<tr>
<th>OPUS</th>
<th>TITLE</th>
<th>COMPOSED</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>8 songs</td>
<td>1882-83</td>
</tr>
<tr>
<td>1.</td>
<td>Zueignung.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Nichts.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Die Nacht.</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Geduld.</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Die Verschwiegenen.</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Die Zeitlose.</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Allerseelen.</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>5 songs</td>
<td>1885</td>
</tr>
<tr>
<td>1.</td>
<td>Madrigal.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Winternacht.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Lob des Leidens.</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Heimkehr.</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>6 songs</td>
<td>1885-86</td>
</tr>
<tr>
<td>1.</td>
<td>Seitdem dein Aug'.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Ständchen.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Das Geheimnis.</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Nur Mut!</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>'Lotosblätter'</td>
<td>1885-88</td>
</tr>
<tr>
<td>1.</td>
<td>Wozu noch Mädchen.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Breit' über mein Haupt.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Wie sollten wir geheim sie halten.</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Hoffen und wieder verzagen.</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>'Schlichte Weisen'</td>
<td>1887-88</td>
</tr>
<tr>
<td>1.</td>
<td>All mein Gedanken.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Du meines Herzens Krönelein.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Ach, weh mir verglückschaftem Mann.</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Die Frauen sind oft fromm und still.</td>
<td></td>
</tr>
<tr>
<td>OPUS</td>
<td>TITLE</td>
<td>COMPOSED</td>
</tr>
<tr>
<td>------</td>
<td>-----------------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>22</td>
<td>'Mädchenblumen'</td>
<td>1886-87</td>
</tr>
<tr>
<td></td>
<td>1. Kornblumen.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Mohnblumen.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Efeu.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. Wasserrose.</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>2 songs</td>
<td>1891</td>
</tr>
<tr>
<td></td>
<td>1. Frühlingsgedränge.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. O wärst du mein.</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>4 songs</td>
<td>1893-94</td>
</tr>
<tr>
<td></td>
<td>1. Ruhe, meine Seele.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Cäcilie.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Heimliche Aufforderung.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. Morgen</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>3 songs</td>
<td>1894-95</td>
</tr>
<tr>
<td></td>
<td>1. Traum durch die Dämmerung.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Schlagende Herzen.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Nachtgang.</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>4 songs</td>
<td>1895-96</td>
</tr>
<tr>
<td></td>
<td>1. Blauer Sommer.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Wenn.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Weisser Jasmin.</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>5 songs</td>
<td>1896</td>
</tr>
<tr>
<td></td>
<td>1. Ich trage meine Minne.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Sehnsucht.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Liebeshymnus.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. O süßer Mai.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5. Himmelsboten zu Liebchens Himmelbett.</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>4 songs</td>
<td>1897</td>
</tr>
<tr>
<td></td>
<td>1. Das Rosenband.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Für 15 Pfennige.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. Anbetung.</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>6 songs</td>
<td>1897</td>
</tr>
<tr>
<td></td>
<td>1. Glückes genug.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Ich liebe dich.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5. Herr Lenz.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6. Hochzeitlich Lied.</td>
<td></td>
</tr>
<tr>
<td>OPUS</td>
<td>TITLE</td>
<td>COMPOSED</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td>----------</td>
</tr>
<tr>
<td>39</td>
<td>5 songs</td>
<td>1898</td>
</tr>
<tr>
<td>41</td>
<td>5 songs</td>
<td>1899</td>
</tr>
<tr>
<td>43</td>
<td>3 songs</td>
<td>1899</td>
</tr>
<tr>
<td>46</td>
<td>5 songs</td>
<td>1900</td>
</tr>
<tr>
<td>47</td>
<td>5 songs</td>
<td>1900</td>
</tr>
<tr>
<td>48</td>
<td>5 songs</td>
<td>1900</td>
</tr>
<tr>
<td>49</td>
<td>8 songs</td>
<td>1901</td>
</tr>
</tbody>
</table>

1. Leises Lied.
2. Jung Hexenlied.
3. Der Arbeitsmann.
5. Lied an meinen Sohn.

1. Wiegenlied.
2. In der Landschaft.
3. Am Ufer.
5. Leise Lieder.

1. An Sie.
2. Muttertändelei.
3. Die Ulme zu Hirsau.

1. Ein Obedach gegen Sturm and Regen.
3. Die sieben Siegel.
4. Morgenrot.
5. Ich sehe wie in einem Spiegel.

1. Auf ein Kind.
3. Rückleben.
4. Einkehr.
5. Von den sieben Zechbrüdern.

1. Freundliche Vision.
2. Ich schwebe.
3. Kling!
4. Winterweihe.
5. Winterliebe.

1. Waldseligkeit.
2. In goldener Fülle.
3. Wiegenliedchen.
4. Das Lied des Steinklopfers.
5. Sie wissen's nicht.
7. Wer lieben will, muss leiden.
8. Ach, was Kummer, Qual und Schmerzen.
6 songs
1. Gefunden.
2. Blindenklage.
3. Im Spätboot.
4. Mit deinen blauen Augen.
5. Frühlingsfeier.
6. Die heiligen drei Könige.

'Krämerspiegel', satirical songs
1. Es war einmal ein Bock.
2. Einst kam der Bock.
3. Es liebt einst ein Hase.
5. Hast du ein Tongedicht.
7. Unser Feind ist, grosser Gott.
8. Von Händlern wird die Kunst bedroht.
9. Es war mal eine Wanze.
10. Künstler sind die Schöpfer.
11. Der Händler und der Schächer.
12. O Schröpferschwarm.

6 songs
I. 1. Wie erkenn' ich mein Treulieb?
3. Sie trugen ihn auf der Bahre bloss.
II. 4. Wer wird von der Welt verlangen.
5. Hab' ich euch denn je geraten.

6 songs
1. An die Nacht.
2. Ich wollt' ein Strausslein binden.
5. Amor.

'Fünf kleine Lieder'
1. Der Stern.
2. Der Pokal.
3. Einerlei.
4. Waldesfahrt.
5. Schlechtes Wetter.
<table>
<thead>
<tr>
<th>OPUS</th>
<th>TITLE</th>
<th>Composition Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>77</td>
<td>'Gesänge des Orients'</td>
<td>1929</td>
</tr>
<tr>
<td></td>
<td>1. Ihre Augen.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Schwung.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Liebesgeschenk.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. Die Allmächtige.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5. Huldigung.</td>
<td></td>
</tr>
</tbody>
</table>