

## **Analytical Issues and Interpretive Decisions**

### **In Two Songs by Richard Strauss**

**by**

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The four songs of Richard Strauss's Opus 27 are among his most admired and most frequently performed vocal works. They include "Ruhe, meine Seele!" (poem by Karl Henckell), "Cäcilie" (poem by Heinrich Hart), and "Heimliche Aufforderung" and "Morgen!" (both songs based on poems by John Henry Mackay). Strauss composed songs 1, 3, and 4 within days of each other in May 1894,<sup>1</sup> and he completed "Cäcilie" on 9 September 1894, the day before his marriage to soprano Pauline de Ahna. The entire opus was offered to Pauline as a wedding gift; Strauss's manuscript

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<sup>1</sup>Song 1 was completed in Weimar on 17 May 1894, just seven days after Strauss had formally announced his engagement to Pauline de Ahna; he had saved his announcement for the day of the premiere of his opera *Guntram*. Songs 4 and 3 were written on 21 and 22 May 1894, respectively. The great speed with which Strauss could compose is well known. In response to a questionnaire from Friedrich von Hausegger in 1895, less than one year after the completion of Op. 27, Strauss elaborated on his often swift compositional process with regard to his songs; a portion of his fascinating response is quoted in Willi Schuh, *Richard Strauss: Jugend und frühe Meisterjahre: Lebenschronik 1864–1898* (Zürich: Atlantis, 1976), p. 469.

of the Opus 27 songs is dedicated “meiner geliebten Pauline, zum 10. September 1894.”<sup>2</sup>

The composer’s musical collaboration with Pauline began in the late 1880s and lasted throughout their married life. Pauline sang the role of Elizabeth in Wagner’s *Tannhäuser* in 1891 and again in 1894 when Strauss made his conducting debut in Bayreuth. They both performed in the premieres of Humperdinck’s *Hänsel und Gretel* and Strauss’s *Guntram* in December 1893 and May 1894, respectively. After their marriage, the Strausses devoted their collaborative efforts to song recitals and concerts, where Richard performed the dual role of piano accompanist and orchestral conductor for his wife.<sup>3</sup> When Pauline’s career waned in 1904, Richard turned his attention to the tone poem and to opera; it is clear that she was his principal source of inspiration for most of his songs, providing the impetus for their creation.

Within an individual opus of Strauss songs, the range of character and musical style could vary enormously; Opus 27 is no exception, shifting from the search for inner peace in song 1 to the extroverted exuberance of love in song 2, from the seduction amidst the crowd in song 3 to the deeply personal emotion expressed in song 4. In spite of this inherent variety, more often than not Strauss selected individual songs from different opus numbers for

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<sup>2</sup>The manuscript of the piano/vocal settings of Op. 27 is in the Robert Owen Lehman collection, on deposit in The Pierpont Morgan Library, New York.

<sup>3</sup>A good discussion of “The Strausses as Performers of His Lieder” may be found in Chapter 6 of Barbara A. Petersen, *Ton und Wort: The Lieder of Richard Strauss* (Ann Arbor: UMI Research Press, 1980, 1977), pp. 141–161.

his recitals with Pauline and others, suggesting his apparent indifference to the poetic and/or musical connections between the songs within a single opus. Furthermore, he chose to orchestrate songs individually rather than collectively as an opus, thereby diminishing the idea that the songs belonged together as a group.<sup>4</sup> Finally, in preparation for publication, the composer generally indicated suitable transpositions for high-, medium-, or low-voice editions; these transpositions were determined separately for each song rather than for the entire opus. Indeed, they often differed from song to song, thus destroying possible tonal connections within an opus.<sup>5</sup> The perception of Strauss's songs as individual entities, rather than as members of an opus, was perpetuated by Universal Edition, which issued in 1912 a four-volume set of all the Strauss songs originally published by Joseph Aibl. In these four volumes, the songs are arranged in seemingly random order, with no regard to the integrity of an opus, and no justification for their order by other criteria, such as chronology or shared textual elements.<sup>6</sup> This practice is maintained by the International Music Company, whose edition is widely used in the United States.<sup>7</sup>

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<sup>4</sup>The composer transcribed three of the four songs in Op. 27 for orchestra. "Cäcilie" and "Morgen!" were orchestrated on the same day—20 September 1897—and "Ruhe, meine Seele!" was orchestrated much later—on 9 June 1948.

<sup>5</sup>This practice is documented in Petersen, p. 5.

<sup>6</sup>*Ibid.*, p. 9.

<sup>7</sup>Richard Strauss, *30 Songs for Voice and Piano*, selected by Sergius Kagen, trans. by Waldo Lyman and Kathleen Maunsbach (New York: International Music Company, 1955 and 1961). The four songs of Op. 27 are scattered throughout this volume: "Ruhe, meine Seele!" appears as song 18,

In spite of Strauss's apparent lack of concern regarding the publication and performance of an opus as a complete entity, numerous relationships exist among the four songs of Opus 27—enough, it seems, to present a convincing argument for their performance as a group. The present study focuses upon songs 1 and 4, which are closely connected to each other in a number of ways. Our goal is to apply analytical observations of these songs' formal, rhythmic, tonal, and melodic designs directly to the practical question of performance. Support for our interpretive decisions will be offered not only from analysis of the scores but also from examination of the poetic texts, the autograph sources, the orchestrations of the songs, and historical performance practice, whenever applicable.<sup>8</sup> The reader is encouraged to proceed with score in hand, as we will be referring to numerous details of the musical text.

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Songs 1 and 4 form the outer pillars of Strauss's Opus 27. Their texts, penned by contemporary poets known by the

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"Cäcilie" as song 6, "Heimliche Aufforderung" as song 10, and "Morgen!" as song 15. As already mentioned, the transposition levels within the opus are inconsistent; for example, International's "medium" edition of the Op. 27 songs presents song 1 in B♭ (major second down), song 2 in C (major third down), song 3 in G♭ (major third down), and song 4 in F (major second down).

<sup>8</sup>We would like to thank our colleagues Robert Gauldin, Dave Headlam, and Jürgen Thym for their helpful analytical insights and suggestions during the preparation of this article.

composer,<sup>9</sup> share imagery of nature, in particular the image of sunshine breaking through darkness. Both songs span 43 measures, and in the broadest sense, their formal schemes can be seen as mirror images of each other. Song 1 opens with a recitative-like text setting over sustained piano harmonies, followed by a more traditional setting that is fairly regular in its harmonic rhythm and metric grouping and that gradually develops a more pianistic accompaniment. Song 4, on the other hand, opens with two periodic strophes, appearing in the piano rather than the voice, followed by a recitative-like declamation of the poem's last two lines, now over sustained harmonies in the piano. Finally, the "Langsam" tempi of the outer songs frame the more tempestuous "Lebhaft" tempi of the two middle songs. These features, together with the key scheme of the opus and the fact that the songs were presented as a group to the composer's wife, argue in favor of their performance as a unit.<sup>10</sup>

Despite the songs' equal number of measures, the internal proportions of songs 1 and 4 differ a great deal, and their contrasting phrase structure and hypermetric organization have important implications for performance. As we consider each song

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<sup>9</sup>Both poets shared Socialist leanings, although "Ruhe, meine Seele!" and "Morgen!" do not reflect their authors' common philosophical orientation. Although Mackay was born in Scotland, he lived in Germany and wrote in German. Strauss knew Mackay by March 1892; see Schuh, p. 261. No contemporary poet occupied Strauss for a longer period of time than Karl Henckell; see Schuh, p. 462. For a glimpse into the relationship between Henckell and Strauss, see footnote 16.

<sup>10</sup>The first two songs are related by major third (C major–E major) and the second two by minor third (B♭ major–G major). Interestingly, these four tonal areas, C–E–G–B♭, are foreshadowed by the opening chord of Op. 27.

individually from this perspective, we shall distinguish between hypermetric structure and phrase structure, following the work of William Rothstein and others.<sup>11</sup> As Rothstein defines the two,

Hypermeter refers to the combination of measures on a metrical basis . . . including both the recurrence of equal-sized measure groups and a definite pattern of alternation between strong and weak measures. Phrase structure refers to the coherence of musical passages on the basis of their total musical content—melodic, harmonic, and rhythmic. . . . Hypermeter and phrase structure may coincide or they may not; their agreement or conflict represents a basic compositional resource.<sup>12</sup>

If a phrase, by definition, “describes a tonal motion with beginning, middle, and end,”<sup>13</sup> then it is difficult to find one complete phrase in all of “Ruhe, meine Seele!”, unless the entire song is considered as a single, sweeping phrase. Of course, groupings of text, harmony, and rhythm do occur on smaller levels, but this song’s tonal motion is not completed until m. 39; even then, the structural downbeat is clouded by the  $\flat 7$  scale degree which finally resolves in m. 42.<sup>14</sup> Such a delay of tonic graphically portrays the

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<sup>11</sup>William Rothstein, *Phrase Rhythm in Tonal Music* (New York: Schirmer Books, 1989). Jonathan Kramer makes a similar distinction in *The Time of Music: New Meanings, New Temporalities, New Listening Strategies* (New York: Schirmer Books, 1988); he defines a phrase as a rhythmic group which may or may not be “coextensive” with a four-bar hypermeasure (p. 83). The term “hypermeter” was coined by Edward T. Cone in *Musical Form and Musical Performance* (New York: W. W. Norton & Company, Inc., 1968), p. 40.

<sup>12</sup>Rothstein, pp. 12–13.

<sup>13</sup>*Ibid.*, p. 7.

<sup>14</sup>The term “structural downbeat” was first used by Edward T. Cone in “Analysis Today,” *The Musical Quarterly* 46 (1960):172–188.

text.<sup>15</sup> In preparing this song for performance, the singer in particular needs to be aware that a vocal phrase, as defined by the intake of breath, is not in fact a “phrase” at all; such vocal units are merely subdivisions of a larger harmonic motion, and thus will be termed “subphrases,” in keeping with Rothstein’s terminology.

Before exploring in detail the relationship between the subphrases and the hypermetric organization of “Ruhe, meine Seele!”, it will be helpful first to examine the non-synchronous relationship between the poetic text and the song’s musical form. The poem may be divided into three eight-line stanzas by virtue of its rhyme scheme, as shown in Figure 1. The first stanza is marked by the rhyme of lines 4 and 8 (“Hain” and “-schein”), the second by the rhyme of lines 12 and 16 (“wild” and “schwillt”), and the third by lines 20 and 24 (“Not” and “-droht”). Strauss chose to divide the song’s strophes differently, however, focusing instead on the textual parallel of lines 9–10 and 21–22, “Ruhe, ruhe, meine Seele.” Thus, mm. 1–13 form an introductory section (lines 1–8 of text), mm. 14–21 a first musical section (lines 9–12 of text), leading to a digression in mm. 22–30 (lines 13–20 of text), and finally mm. 31–43 a musical return (lines 21–24). The poetry and the music of the introductory section clearly differ from the rest of the song. The poem’s first stanza is cast as a third-person narrative description, while the remaining stanzas feature the poet directly addressing his own soul with an exhortation to rest and be calmed.

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<sup>15</sup>Other late nineteenth-century composers of Lieder use similar techniques to depict the quality of unrest; see, for example, Brahms’s “Die Mainacht,” whose structural downbeat occurs just four bars from the end of the song.

Figure 1

**"Ruhe, meine Seele!"**

1 Nicht ein Lüftchen  
2 Regt sich leise,  
3 Sanft entschlummert  
4 Ruht der Hain;  
5 Durch der Blätter  
6 Dunkle Hülle  
7 Stiehlt sich lichter  
8 Sonnenschein.

9 Ruhe, ruhe,  
10 Meine Seele,  
11 Deine Stürme  
12 Gingen wild,  
13 Hast getobt und  
14 Hast gezittert,  
15 Wie die Brandung,  
16 Wenn sie schwillt!

17 Diese Zeiten  
18 Sind gewaltig,  
19 Bringen Herz und  
20 Hirn in Not—  
21 Ruhe, ruhe,  
22 Meine Seele,  
23 Und vergiß,  
24 Was dich bedroht!

**"Rest, My Soul"**

1 Not a breeze  
2 is gently stirring;  
3 softly sleeping  
4 rests the grove;  
5 through the leaves'  
6 somber cover  
7 steal bright shafts of  
8 sunshine.

9 Rest, rest,  
10 my soul,  
11 your storms  
12 have raged wildly;  
13 you have roared  
14 and have trembled  
15 like the breakers  
16 when they swell!

17 These times  
18 are portentous,  
19 they press heart  
20 and brain to the extreme—  
21 Rest, rest  
22 my soul,  
23 and forget  
24 what threatens you!

Adapted from Philip L. Miller, *The Ring of Words: An Anthology of Song Texts* (Garden City, New York: Doubleday & Company, Inc., 1963), pp. 49-50.



Contrasting with the peaceful, woodland setting depicted in the narrative stanza is the storm-ravaged soul of the protagonist portrayed in the remainder of the song. In a similar fashion, the text painting in the piano for the line “stiehlt sich lichter Sonnenschein” simulates a ray of sunshine peeping through the darkness, differing markedly from the piano’s swelling riffs under the words “wie die Brandung, wenn sie schwillt!”<sup>16</sup>

The exhortation to rest is portrayed in the two “Ruhe” sections (mm. 14 and 31) by a number of musical features with direct implications for performance. First, half-note motion predominates in both sections, in contrast to the eighth-note text declamation of the introduction and the restless piano figuration in mm. 22–30. The “Ruhe” sections also reveal a similar harmonic rhythm, and they begin with the identical tonal motion (with the bass line moving from E through D to C#) and melody (compare mm. 14–19 with mm. 31–35). The parallel openings of the two

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<sup>16</sup>In a letter thanking Strauss for a dedication copy of “Ruhe, meine Seele!”, Karl Henckell mentioned “especially the place: ‘stiehlt sich lichter Sonnenschein’ and ‘wie die Brandung, wenn sie schwillt’ with its emotional content which, for my feeling, you have so wonderfully transcribed or realized, or however it should be expressed.” (“Besonders die Stelle: ‘stiehlt sich lichter Sonnenschein’ und ‘wie die Brandung, wenn sie schwillt’ mit Ihrem Empfindungsgehalt haben Sie für mein Gefühl herrlich umschrieben oder ausgeschöpft, oder wie man sich da ausdrücken sollte.”) See Franz Grasberger, “Der Strom der Töne trug mich fort.” *Die Welt um Richard Strauss in Briefen* (Tutzing: Hans Schneider, 1967), p. 95. Incidentally, in this same letter, Henckell refers to some modern literature he is sending to Strauss: “You will also find herein the wonderful drinking song of my friend Henry Mackay, which you have set so superbly.” (“Sie finden darin auch das wundervolle Trinklied meines Freundes Henry Mackay, das Sie so ausgezeichnet komponiert haben.”) Henckell is probably referring to Mackay’s “Heimliche Aufforderung,” the third song of Strauss’s Op. 27. Unless noted otherwise, the translations in this article are by the authors.

sections might be highlighted in performance by the pianist with a slight break and perhaps an agogic accent for the entrance of each “Ruhe.” Strauss’s orchestration, with its dramatic change in instrumentation, clearly supports this decision.<sup>17</sup> The final chord of the introduction is scored for full strings, with the “Sonnenschein” motive in the flute, celesta, and harp. At the “Ruhe” entrance, however, the orchestration suddenly darkens, changing to low strings, bass clarinet, bassoon, and horns. In addition, Strauss’s voice leading is disjunct between the chords beneath “Sonnenschein” and those for “Ruhe” in the orchestral score. Preceding the second “Ruhe” section, following the voice’s climactic “Not,” the orchestral version contains an extra bar. The common tone, C, is not held across this extra bar to the following chord beneath “Ruhe,” nor are any of several other stepwise voice-leading possibilities realized. In addition, all instruments except the winds and timpani are silenced before the end of the extra bar, where a return of the instrumentation and dynamic that accompanied the first “Ruhe” section now ushers in the second “Ruhe” section.

Another feature that distinguishes the body of the song from its narrative introduction is the difference in the structure of their subphrases. The first “Ruhe” section opens with an eight-bar subphrase that leads to the word “wild.” The digression beginning in m. 22 extends a four-bar subphrase to five bars by repeating the

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<sup>17</sup>Of the three songs from Op. 27 that Strauss orchestrated, only “Ruhe, meine Seele!” remained unpublished during his lifetime. The orchestral score was published for the first time in *Richard Strauss: Gesamtausgabe der Lieder*, ed. Franz Trenner, 4 vols. (London: Boosey & Hawkes, 1964–1965).

harmony of m. 24 in m. 25. The  $G^7$  in m. 26 functions not as a structural dominant in the piece, but as a passing sonority that facilitates the voice leading from the half-diminished seventh in mm. 24–25 to its resolution to the F-minor chord in m. 27 (see Example 1 on p. 82). Thus, the  $G^7$  is weak both metrically, falling as it does at the end of a five-bar group, and tonally. A four-measure subphrase concludes this section. The return to “Ruhe” consists of a nine-bar phrase that overlaps the piano codetta in m. 39. Four-bar hypermetric regularity is maintained throughout this section, however, since the overlap in m. 39 involves no metrical reinterpretation.<sup>18</sup> The ninth bar of the phrase, containing the postponed tonic arrival on “bedroht” as well as the first chord of the codetta, occurs in a metrically strong position. The final five measures are an expanded four-bar phrase by virtue of a one-bar suffix that extends the final harmony.<sup>19</sup>

Performers who recognize the essential hypermetric regularity of the song from m. 14 to the end can convey the larger metric pattern of alternating strong and weak bars by counting one large beat per measure, in spite of the slow tempo. This technique helps to maintain momentum through both subphrases of the digression in mm. 22–30. Its first, five-bar subphrase could be

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<sup>18</sup>Metrical reinterpretation occurs when the last bar of one hypermetric unit elides with the first bar of the next hypermetric unit. In other words, the final, weak bar of the first unit is now reinterpreted as a strong bar, initiating the second unit. Rothstein discusses metrical reinterpretation in conjunction with phrase overlap on pp. 52–56 of his book.

<sup>19</sup>Rothstein describes two types of external phrase expansion: the prefix and the suffix. See pp. 70–73 of his book.

interpreted as a strong-weak-strong-strong-weak metric pattern; in any case, the essentially passing motion of the sonority in m. 26 is of paramount importance in performance. The climactic “Diese Zeiten sind gewaltig” might be tempting to prolong rhythmically because of its higher tessitura. However, observing the four-bar hypermeter will drive the subphrase forward, toward its tonal, dynamic, and textual goal on “Not.”

The full impact of the song’s hypermetric regularity from m. 14 on lies in its contrast to the irregularity of the song’s introduction. Hypermeter, by definition, must contain recurring, equal-sized measure groups. Yet the song opens with a three-measure unit, followed by ten measures that can be subdivided in different ways, none of which displays the hypermetric constraints of recurrence and equally sized units.<sup>20</sup> The vocal line, following the rhyme of the poem, groups into 4 plus 5 bars, followed by one measure of silence. In contrast, the slow and irregular harmonic rhythm groups into 3 plus 4 plus 3 bars. This non-synchronization of textual phrases with the underlying harmonic rhythm imparts a tension that continues through the introduction.

Such hypermetric ambiguity reinforces the meaning of the words and is appropriate to a recitative-like texture, suggesting a

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<sup>20</sup>Strauss lengthened the opening by two measures in the orchestral version. The first three measures are identical to the piano/vocal version; after their resolution to the C#<sup>7</sup> chord, however, the composer lingers on this chord for two full bars before the voice enters. The quarter-note “Sonnenschein” motive is featured prominently in m. 5, before the singer enters, and again in m. 7, accompanying the word “leise.” In the piano/vocal version, this motive does not appear until two bars later, with the word “Hain.” Most important, however, both the piano/vocal version and the orchestral version avoid the four-bar groups that are reserved for the principal portion of the song.

different approach in performance of the opening section. Greater freedom can be taken by the singer in shaping the melodic line according to the natural word accents, as in operatic recitative. A rhythmically free interpretation does not obviate a sensitivity to the harmonic motion, however. In the opening two lines of text, for example, the break between “leise” and “sanft” need hardly exist since there is no change in harmony. Further, because the F $\sharp$ <sup>7</sup> chord in the piano is sustained from mm. 6–10, the word “Hain” (m. 7) should not be performed as the end of a phrase, nor “durch der Blätter” as the beginning of one. This entire, free section sets the stage, acting as one slightly amorphous upbeat to the “real” beginning of the song in m. 14.<sup>21</sup> The “Sonnenschein” motives delivered by the pianist are the sole elements that lend a sense of pulse to this section. As a practical matter, both performers might internalize subdivisions of the beat, as they might in performing a recitative, but the external result should be one of freedom moving to greater clarity and regularity from m. 14 on, just as the text evolves from darkness to sunshine, and from the format of a third-person narration to a first-person direct address.

Because the harmonies of “Ruhe, meine Seele!” define so few phrases with tonal completion, the foreground connections between chords may seem obtuse to performers and listeners alike. Their logic may be explained as a product of voice leading, and thus conveyed in performance. For example, the opening C $\sharp$ <sub>3</sub><sup>6</sup> sonority, which occurs three times—in the first bar and

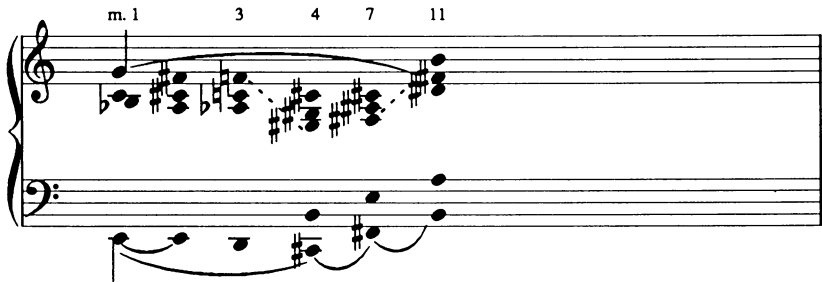
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<sup>21</sup>Rothstein would call this passage a small prefix (p. 70).

Example 1: "Ruhe, meine Seele!"

Introduction

m. 1                      3            4            7            11

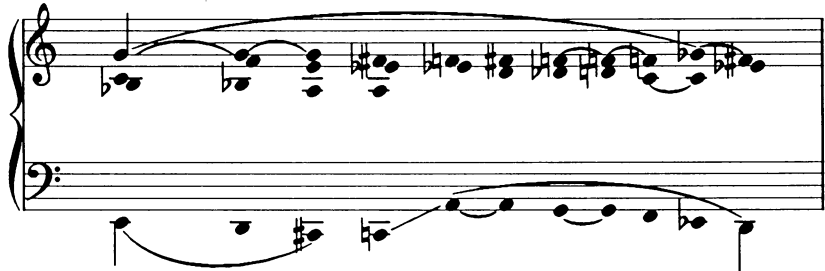


A

B

m. 14                      16            18            20            22            23            24            26            27            28            30

upper voices



A'

m. 31                      33            34            35            36            37            38            39                      42



accompanying each “Ruhe,” implies a resolution to F major, which eventually emerges as the subdominant within C major (see m. 36 in Example 1). Instead, the C<sup>6</sup> moves, via a passing F<sup>♯</sup>-minor chord over the bass pedal E, through D to C<sup>♯</sup> in each instance. A performance that conveys the middleground voice-leading connections would dwell not on the role of the passing F<sup>♯</sup> minor, but rather on the larger pattern of stepwise motion in the bass. After the bass C<sup>♯</sup>, in each of the three statements of this pattern, the tonal direction changes. In the song’s introduction, the C<sup>♯</sup> sets up a descending-fifth sequence of seventh chords that governs the essential motion of the entire section (through m. 13). In its second appearance, the C<sup>♯</sup> is harmonized differently and implies resolution to the supertonic (mm. 18–19); instead, it passes to a C<sup>♭</sup> in the bass, supporting a fully-diminished seventh chord, the most dissonant sonority heard thus far in the piece, appropriately accompanying the word “wild.” The bass of this sonority changes to A in m. 21, launching a digression that is distinguished by greater agitation in the text and in the surface rhythmic motion of the piano, and by the melodic climax in the voice, underscored with the loudest dynamic and widest range of the piece, in m. 30. This agitated section begins exactly halfway through the song with a harmonic reference to the opening bars of the piece, now transposed down a fifth. Like the first “Ruhe” section, mm. 22–30 are governed by a stepwise descent of the bass, now from A to D.<sup>22</sup>

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<sup>22</sup>Two upper lines, one descending from c<sup>2</sup> in m. 22 and the other ascending from f<sup>2</sup> in m. 24, serve to further unify this passage and to intensify the motion toward “Not” in m. 30 (see the bracketed passage at “B” in Example 1).

Superimposed above the bass D, accompanying the word “Not,” is the same diminished-seventh chord (built on F♯) that colored the word “wild.” A reference is thus established between the sonorities in mm. 21 and 30 as well as between their emotion-laden text. The descending bass line and the referential chords—C<sub>5</sub><sup>6</sup> and F♯<sup>07</sup>, not to mention the transposition of mm. 1–3 in mm. 22–24 and the dramatic F-minor chord in m. 27 (the sonority anticipated after the first chord of the piece)—control the tonal organization of mm. 14–30 and propel these bars to the return of “Ruhe” in m. 31. This time, the E–D–C♯ bass line supports harmonies that finally resolve to the long-awaited supertonic triad (m. 35), proceeding to the structural downbeat in m. 39. The goal-oriented progression of the final nine measures provides a striking contrast to the circular return of the C<sub>5</sub><sup>6</sup> in the preceding passages.

Because the song does not coalesce harmonically until the D-minor chord in m. 35, and because its tonal motion to that point is governed primarily by voice leading, the pianist would do well to articulate these linear connections, especially the descending bass line. Both the singer and the pianist might consider the D-minor chord in m. 35 to be their first consonant point on the way to their ultimate goal of tonic in m. 39; the fact that the D-minor resolution coincides with the words “und vergiß” is perhaps not surprising, given the other instances of text painting we have already noted in this song.<sup>23</sup> The word “vergiß” falls on a hypermetric downbeat

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<sup>23</sup>In his setting, Strauss repeats the words “und vergiß” for emphasis, a technique that is characteristic of his compositional practice. It is perhaps significant that this is the only passage in either “Ruhe, meine Seele!” or in “Morgen!” where such repetition occurs.



because of the accelerated harmonic rhythm beginning in m. 33. Whereas the bass motion E–D–C♯ encompassed six bars in the first “Ruhe” section (mm. 14–19), it now is compressed into four bars, thereby lending greater metric and tonal weight to the resolution of the C♯ on “vergiß.” Performers might consider a change of color and/or an agogic accent at m. 35 to highlight this important moment. Finally, the recurring C<sub>5</sub><sup>6</sup> sonority in mm. 1, 14, and 31 might be underscored by a similar tone color; notice that each of the three C<sub>5</sub><sup>6</sup> chords occurs in the same register and spacing in the piano, and that they accompany the same vocal colors in mm. 14 and 31 with the word “Ruhe.”<sup>24</sup>

We have seen how an understanding of the poetic/musical form, the phrase and subphrase structure, the hypermetric organization, and the tonal motion toward a delayed goal in “Ruhe, meine Seele!” all combine to articulate an introduction followed by an ABA' structure. The voice leading (especially the motive bracketed in Example 1) works in tandem with these other parameters to create a strong thread of continuity in the song. The opening g<sup>1</sup>–f♯<sup>1</sup> in the uppermost voice of the piano moves to f♯<sup>1</sup> in m. 3; Strauss's autograph manuscript of this passage makes very clear his intention to carry the f♯<sup>1</sup> to f♯<sup>1</sup> in the third bar, since he lengthens quite deliberately the hairpin crescendo sign in m. 2 to

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<sup>24</sup>This interpretive decision is supported by Strauss's orchestration for each of the three statements, featuring woodwinds, brass, and strings all in a low tessitura.

lead right up to the sonority in m. 3.<sup>25</sup> What is the larger context for this linear motion? Since at this point in the song tonal ambiguity is at its maximum, the question of melodic/harmonic function is difficult to ascertain; for example, the  $g^1$  could be moving through an enharmonic  $g\flat^1$  to the  $f^1$ , implying F as a tonal center. By the end of the song, however, the tonal center of C major is clarified; thus, the linear motion of  $g^1-f\sharp^1-f\flat^1$  can be understood as eventually resolving to  $e^1$ . The full-fledged appearance of  $g^1-f\sharp^1-f\flat^1-e^1$  in the postlude (mm. 39–42) confirms this reading.<sup>26</sup> The implication for the piano's voicing of the final five measures is obvious, but how is the performer to articulate the previous, incomplete descents?

The introduction reinterprets the initial descent to  $f\flat^1$  as an  $e\sharp$  in an inner voice (m. 4), which immediately returns to  $f\sharp$  in mm. 7–10, and then jumps back to  $f\sharp^1$  in mm. 11–13.<sup>27</sup> This  $f\sharp^1$  acts as a leading tone back to the  $g^1$  which recommences with the first “Ruhe” section in m. 14. The voice leading proceeds essentially along the same route as before, passing from  $g^1$  down to  $f\flat^1$  and then eventually back up to  $g\flat^1$  (m. 28), enharmonically reinterpreted as  $f\sharp^1$  in m. 30. The  $f\sharp^1$  leads up to  $g^1$  once again at

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<sup>25</sup>At first, the *crescendo* in m. 2 may seem contradictory to the *diminuendo* Strauss writes in m. 1 for the same chords. But the function of each bar is entirely different; while the first acts as a static, “sigh” gesture, the second implies forward motion.

<sup>26</sup>Strauss's orchestration of this passage places the complete chromatic descent exclusively in the clarinet and horn.

<sup>27</sup>Again, Strauss's orchestration clarifies the voice leading from  $e\sharp$  to  $f\sharp$  by placing this line in the viola.

the beginning of the second “Ruhe” section; here, a complete five-line descent occurs in the upper voice of the piano (see mm. 31, 35, 37, 38, and 39), though  $\hat{3}$  is colored through mixture to  $e\flat^1$ . At the moment when this line resolves to tonic, however, the  $g^1$  is superimposed one last time (m. 39), passing through  $f\sharp^1$ ,  $f\flat^1$ , and now to  $e\flat^1$  for the first time in the entire song. The initiation and resolution of this linear motion thus parallels the sense of a single phrase—i.e., one complete tonal motion comprising a beginning, a middle, and an end. The motive  $g^1-f\sharp^1-f\flat^1-e^1$  is twice thwarted and turned back up to  $g^1$  via the  $f\sharp^1$ ; it never unfolds in its entirety until the final bars of the piece.

Voicing this four-note motive throughout Strauss’s song can be a daunting task for the pianist. Fortunately, the singer often reinforces the voice leading, especially in places like mm. 14 and 31, where the vocal line doubles the *Kopft*on  $g^1$ , and in m. 30, where the  $f\sharp^2$  leading tone is clearly articulated in the voice. While the vocal line cadences to tonic in m. 39 along with the fundamental line’s descent in the piano, a new voice is superimposed with the entrance of the piano’s  $g^1$  in m. 39. As a result, the pianist’s left hand must express tonal closure while the right hand initiates a final reminiscence of the chromatic motive.<sup>28</sup>

\* \* \*

The last song of Opus 27, “Morgen!”, contains none of the tonal ambiguity or tonic postponement that characterizes “Ruhe,

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<sup>28</sup>The right hand must articulate the chromatic descent,  $g^1-f\sharp^1-f\flat^1-e^1$ , sustaining a gradual *diminuendo* over its full length. This dynamic shaping of the line finally resolves the conflicting dynamic markings in mm. 1–2.

meine Seele!" The phrase and hypermetric structures of "Morgen!" are much more regular throughout, thereby avoiding the interpretive challenges inherent in the irregular measure groupings of the introduction of "Ruhe, meine Seele!" Rather, performance questions that arise in the last song concern its form and the treatment of melodic dissonance, as well as the nature of the relationship between the voice and the piano.

Mackay's poem, given in Figure 2, is divided into two four-line stanzas, each with an abab rhyme scheme.<sup>29</sup> Strauss's division of the poetic text into subphrases generally obscures the regularity of this rhyme scheme, however. The song divides into two musical strophes, but they do not coincide with the poem's two stanzas. In fact, the verses are articulated by the piano (mm. 1–16 and mm. 16–31) rather than the voice; thus, the lengthy 13-measure piano "introduction" is not an introduction at all, but an integral part of the first strophe. The relative supremacy of the piano's material over the vocal line is established by the fact that the voice enters not only in the middle of the piano's phrase, but also in the middle of a hypermeasure and in an inner voice. Line 1 of the poem thus overlaps with the conclusion of the first strophe in the piano, while lines 2 through 6 are delivered during the second piano

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<sup>29</sup>According to Philip L. Miller, *The Ring of Words: An Anthology of Song Texts* (Garden City, New York: Doubleday & Company, Inc., 1963), p. 66, Strauss altered two words of Mackay's poem; the original words are given in square brackets in Figure 2. Apparently, this practice was not unusual for the composer. Petersen devotes a small section of her book to this procedure; see "Sources of and Alterations to the Poetry" (pp. 62–70). Max Reger also composed a song on this text (Op. 66, no. 10), maintaining Strauss's textual alterations; see *Max Reger Sämtliche Werke*, Vol. 32 (Wiesbaden: Breitkopf und Härtel, [1958]), pp. 75–76.

Figure 2

"Morgen!"

- 1 Und morgen wird die Sonne wieder scheinen,
- 2 Und auf dem Wege, den ich gehen werde,
- 3 Wird uns, die Glücklichen [Seligen], sie wieder einen,
- 4 Inmitten dieser sonnenatmenden Erde . . .
  
- 5 Und zu dem Strand, dem weiten, wogenblauen,
- 6 Werden wir still und langsam niedersteigen.
- 7 Stumm werden wir uns in die Augen schauen,
- 8 Und auf uns sinkt des Glückes stummes [großes] Schweigen.

"Tomorrow"

- 1 And tomorrow the sun will shine again,
- 2 and on the path that I shall follow
- 3 it will reunite us, the fortunate [blessed] ones,
- 4 amidst this sun-breathing world . . .
  
- 5 And to the shore, broad and blue with the waves,
- 6 we shall go down quietly and slowly.
- 7 Mute, we shall look into each other's eyes,
- 8 and upon us will descend the mute [great] silence of happiness.

Adapted from Philip L Miller, *The Ring of Words: An Anthology of Song Texts* (Garden City, New York: Doubleday & Company, Inc., 1963), p. 66. Mackay's original text for lines 3 and 8 is given in square brackets.

strophe. The final two lines of the poem are set apart in an interpolated, quasi-recitative section (mm. 31–38), not unlike the texture of the introductory section of “Ruhe, meine Seele!” Finally, a reminiscence of the piano strophes’ openings functions as a codetta.

Each strophe consists of two eight-bar phrases, establishing a pattern of four-bar hypermeasures, except at the close of the strophe (mm. 15–16 and mm. 30–31), where one phrase overlaps the beginning of the next. In performance, the overlap involves a metrical reinterpretation, since the alternation of strong and weak measures is interrupted; in other words, mm. 16 and 31 should be reinterpreted as strong bars.<sup>30</sup> The only other hypermetric irregularity in “Morgen!” occurs in the postlude, where the first two measures of the song are repeated with internal rhythmic expansion, as shown by the durational reductions in Example 2.<sup>31</sup> One possible performance strategy might be to view this five-measure grouping, like its model, as an alternation of strong and weak bars. The rhythmic expansion in the codetta would create

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<sup>30</sup>The term “metrical reinterpretation” was coined by William Rothstein (see footnote 18 above). Other authors have distinguished between phrase overlap and metrical reinterpretation; see, for example, Kramer’s “rhythmic overlap” and “metric overlap” (pp.103–107) and Lerdahl and Jackendoff’s “grouping overlaps” and “elisions” (Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music* [Cambridge, Mass.: The MIT Press, 1983], pp. 55–62 and 99–104).

<sup>31</sup>Carl Schachter developed the technique of durational reduction as an extension of Schenkerian theory in his “Rhythm and Linear Analysis: Durational Reduction,” in *The Music Forum* 5 (New York: Columbia University Press, 1981), pp. 197–232.

## Example 2: "Morgen!"

Mm. 1-4

Durational reduction  $\bullet = \text{quarter note}$

Example 2: "Morgen!"  
Mm. 1-4  
Durational reduction  $\bullet = \text{quarter note}$

The musical score for measures 1-4 of "Morgen!" is presented in a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The notation is a durational reduction, where note heads are represented by black dots. The melody in the treble clef consists of a sequence of eighth and quarter notes. The bass clef provides a harmonic accompaniment with chords and single notes. The first measure contains a quarter rest in the bass. The second measure features a half note in the bass. The third measure has a quarter rest in the bass. The fourth measure contains a half note in the bass. The piece concludes with a double bar line.

Mm. 39-43

Durational reduction  $\bullet = \text{quarter note}$

Example 2: "Morgen!"  
Mm. 39-43  
Durational reduction  $\bullet = \text{quarter note}$

The musical score for measures 39-43 of "Morgen!" is presented in a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The notation is a durational reduction, where note heads are represented by black dots. The melody in the treble clef continues with eighth and quarter notes. The bass clef provides a harmonic accompaniment with chords and single notes. The first measure contains a quarter rest in the bass. The second measure features a half note in the bass. The third measure has a quarter rest in the bass. The fourth measure contains a half note in the bass. The piece concludes with a double bar line.

two-bar units: mm. 39–40 strong, mm. 41–42 weak, and m. 43 strong.

The  $\frac{6}{4}$  position of the final chord of “Morgen!” is curious. In one sense, it echoes the quality of harmonic ambiguity already set up by the opening  $\frac{6}{3}$  chord of the first song of the opus. Strauss typically features the  $\frac{6}{4}$  chord in climactic sections of both “Cäcilie” and “Heimliche Aufforderung,” not to mention many of his other works. The principal difference, of course, is that the  $\frac{6}{4}$  in m. 43 of “Morgen!” is the final sonority not only of the song but also of the entire opus. In this context, it may serve to reflect the “other-worldly” quality of the final lines of Mackay’s poem.<sup>32</sup> In particular, the  $d^3$  above this  $\frac{6}{4}$  has a referential connection to mm. 12 and 29, where it acted as the pinnacle of the phrase; furthermore, in m. 29 the  $d^3$  is appropriately understated with a *pp* dynamic on the word “still.” Thus, while mm. 39–43 economically summarize each strophe’s large-scale ascent, the final reference to  $d^3$  recalls with just one note the ethereal quality of the text. On a deeper structural level, however, the final  $\frac{6}{4}$  of “Morgen!” might be viewed as a mere arpeggiation of the root-position tonic chord in m. 39 that supports the final descent to  $\hat{1}$ , even though Strauss clearly indicates that the pianist lift the pedal in m. 41, leaving the final  $\frac{6}{4}$  sonority to sound alone.

Alan Jefferson has written that the “chief beauty of the song [i.e., “Morgen!"] lies in its simplicity, and in the repetition of

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<sup>32</sup>In his orchestration of “Morgen!”, Strauss places the final low  $d^1$  in the first horn, separating it in timbre from the prevailing orchestral sonority of strings and harp. The manuscript of Strauss’s orchestral setting of “Morgen!” is item 515 in the Cary Collection at the Pierpont Morgan Library, New York.



the accompaniment, which leads us to sense an endless and pre-ordained motion.”<sup>33</sup> Although we consider the role of the piano in “Morgen!” to be far more than a mere “accompaniment,” the song’s simplicity is strikingly beautiful. The harmonies of the two strophes are exactly alike, based on a predominantly diatonic vocabulary. The musical interest of the strophes thus focuses on the treatment of melodic dissonance, chiefly in the appoggiaturas<sup>34</sup> and accented passing tones in the piano (see Example 3 on pp. 94–95); note that the direction and contour of every single appoggiatura in this song is identical, leaping upward and then resolving down by step.

The entrance of the voice in the texture adds a suspended dissonance (m. 25) as well as further instances of accented passing tones (mm. 16 and 26) and appoggiaturas (m. 28). But Strauss’s artful elaboration of the core melody of the piano in his vocal line is especially elegant. It weaves in and out of the principal line, at times underneath it and occasionally doubling it. The opening vocal line grows out of the piano’s inner-voice  $g\sharp^1$  in m. 14, only to take over the  $d^2$  from the piano (m. 14, beat 3) in m. 15. Similarly, the piano’s  $b^1$  on the first beat of m. 15 is picked up by the voice on the third beat of that bar. While the vocal line passes through a  $^1$  to  $g^1$  in m. 16, concluding the phrase, the piano retakes the opening  $b^1$  as it elides into the second strophe. This section, as well as the

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<sup>33</sup>Alan Jefferson, *The Lieder of Richard Strauss* (London: Cassell & Company, Ltd., 1971), p. 33.

<sup>34</sup>In order to refine the distinctions between types of accented dissonance, we use the term “appoggiatura” to denote a leap to a dissonance, followed by stepwise resolution.

Example 3: Accented dissonances and Hypermeter in "Morgen!"

4 4 4 4

App. 7-6 APT 4-3 App. 7-6 App. 4-3

1 2 3 4 1 2 3 4

4 4 4 4

App. 7-6 APT 4-3 App. 7-6 APT 4-3

1 2 3 4 1 2 3 4

15 20

"Glücklichen" "wieder einen"

"sonnenatmenden"

25

"wogen"

"still"

30

"stumm"

App. 9-8

4-3 Susp.

APT 4-3

8

App. 4-3,

App. 9-8

App. 7-6

2

3

4

1

2

3

4 = 1

App. 9-8

App. 4-3

4

1

2

3

4 = 1

other passages in the song where the lines of the voice and piano double each other in a quasi-heterophonic fashion, are marked in Example 3 by the dotted lines. Notice in particular the interplay between the two lines on the words “wieder einen,” an especially subtle form of text painting.

Other points in “Morgen!” where the voice and piano doublings occur simultaneously are marked in Example 3 by the solid lines. The convergence on the words “Glücklichen” ( $f\sharp^2$  in m. 19), “sonnenatmenden Erde” ( $d^2-c^2-b^1-a^1$  in mm. 22–23), and “wogenblauen” ( $g^2$  in m. 25) have textual significance. Performers need not articulate these passages in any special way, for the doublings will leap out of the texture on their own; the singer and pianist do need to take care that their ensemble is absolutely tight at these points, however, to maximize the effect.

The focus in the final, recitative-like section of “Morgen!” suddenly shifts from the contrapuntal interplay of the two melodic lines to the single voice’s declamation of the text. The last two lines of Mackay’s poem convey its crux, and Strauss responds by paring down the texture to one melodic voice and by shifting from disjunct lines to a conjunct monotone. As a result, the text emerges in solitary splendor, underscored by the first colorful, non-diatonic sonorities heard in the song. At last, for eight brief measures, the focus of our attention is on the voice rather than the piano.<sup>35</sup>

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<sup>35</sup>Strauss’s orchestration of “Morgen!” clearly shows his process of melodic elaboration; for example, a solo violin is given the melody that was originally in the right hand of the piano while a harp plays the arpeggios, converging with the solo line on the third beat of each bar. In addition, the treatment of the orchestration reinforces the composer’s formal plan; the two strophes are orchestrated in exactly the same way, and a prominent change in instrumenta-

How are performers to view the formal and tonal function of mm. 31–38? Example 4 shows our interpretation of this section as an internal phrase expansion by parenthetical insertion.<sup>36</sup>

Example 4: "Morgen!"

The musical score for Example 4, titled "Morgen!", is presented in a grand staff with a treble and bass clef. The key signature is one sharp (F#). The score is divided into measures 30 through 39. Measure 30 is marked with a hat over the number 3. Measures 31 and 32 are marked with a hat over the number 2. Measures 33 through 38 are grouped together and labeled "parenthesis". Measure 39 is marked with a hat over the number 1. The bass staff includes figured bass notation: a V sign under measure 30, a 6-5 / 4-3 figure under measure 31, a (bII<sup>6</sup>) sign under measure 36, a V sign under measure 37, and an I sign under measure 39. A large curved arrow spans from the beginning of the phrase (measure 30) to the end (measure 39), indicating the overall phrase structure.

tion (including the cessation of the solo violin, the change to *divisi* strings with sustained cello/bass, and the entrance of three horns) underscores the final two lines of text.

<sup>36</sup>See Rothstein, pp. 87–92. He quotes from Heinrich Koch's *Introductory Essay on Composition*, in translation by Nancy Kovaleff Baker (New Haven: Yale University Press, 1983), p. 53; Koch defines a parenthesis as "the insertion of unessential melodic ideas between the segments of a phrase."

The phrase in mm. 24–31 is identical to its counterpart in mm. 9–16, except that the tonal motion from the cadential dominant (m. 30) to its tonic resolution (m. 39) is jarringly interrupted by new material. Although the changes in texture and in style of the vocal declamation at this point clearly set apart the parenthesis, the slower harmonic rhythm and non-functional linear succession of seventh chords leading to the colorful Neapolitan setting of “Glückes” also contribute to the parenthetical nature of this section, distinguishing the passage harmonically from its primarily diatonic surroundings. The pianist may wish to articulate the parenthesis in performance by a distinct color change and non-legato connection between chords in mm. 30–31, as Strauss’s orchestration suggests.<sup>37</sup>

This passage, appearing at the end of the opus, represents a kind of cyclic reminiscence of the harmonic language and voice leading of song 1. The similarity between the chord succession of this parenthesis,  $G^9-B_3^4-F^7-A\flat_6-D$ , and the digression (marked “B” in Example 1) of “Ruhe, meine Seele!” is quite remarkable, especially given the fact that the two songs are in different keys. The digression in mm. 22–30 of song 1 consists of  $F_3^6-Bm_4^6-$

$\overset{7-7}{\underset{b3-43}{G\flat_5-4_5}}-Fm-A\flat_3^4-D^9$ . Both successions feature the identical and

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<sup>37</sup>Strauss’s scoring clearly thwarts the expected resolution of  $f\sharp^1$  to  $g^1$ ; instead, the solo violin’s  $f\sharp^1$  in the melody moves to the inner-voice  $f\flat^1$  in the  $G^9$  chord. No other instruments play beneath the solo  $f\sharp^1$ ; the bass  $d$  on beat three appears in the orchestral score as a quarter note and quarter rest. If the pianist wishes to draw interpretive cues from the orchestral setting, then the resolution of the dominant seventh over the barline should be *non legato* while the upper-voice  $f\sharp^1$  connects smoothly to  $f\flat^1$ .

untransposed root movement of a tritone: F-B and A $\flat$ -D. In both songs, the colorful progression of root motion F-A $\flat$ -D appropriately underscores crucial lines of text—the climactic approach to “Not” in song 1, and the highpoint of the parenthetical insertion of song 4, on “Glückes.” In the larger harmonic context of the songs, these passages function quite differently, yet the parallel between the chord-to-chord successions in the two songs is striking.

Another reference to song 1 may be found in the similarity of the final structural descent to tonic; in m. 31 of “Morgen!”, it is clouded, as it was in m. 39 of “Ruhe, meine Seele!”<sup>38</sup> There Strauss superimposed a flatted seventh at the point of resolution; here he not only introduces the flat seven (f $\sharp^1$ ), following the f $\sharp^1$  of the previous dominant chord, but also suspends the a $^1$  from this dominant chord as a major ninth over the tonic of G. This ninth serves to initiate the significant line of b $^1$ -c $^2$ -e $\flat^2$ -d $^2$ , shown inside the brackets in Example 4. Notice that the piano takes over the d $^2$  after it has doubled the b $^1$ -c $^2$ -e $\flat^2$  with the voice; meanwhile, the vocal line returns to the inner voice from which it emerged in m. 14. The b $^1$ -c $^2$ -e $\flat^2$ -d $^2$  motive is used to great effect by Wagner in *Tristan und Isolde*, an opera which Strauss knew extremely well.<sup>39</sup> The motive’s link with death in Wagner’s opera is aptly

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<sup>38</sup>A significant difference, of course, is that m. 31 of song 4 initiates a parenthetical insertion, while m. 39 of song 1 completes the structural descent.

<sup>39</sup>See, for example, the oboe line in mm. 2–5 on p. 345 of Richard Wagner, *Tristan und Isolde* (New York: Dover Publications, Inc., 1973). We thank Robert Gauldin for pointing out this motivic connection. Strauss first heard *Tristan* in 1878, and he studied it avidly as a teenager; he assisted in rehearsals of *Tristan* in Bayreuth already by 1889, and he first conducted it himself in Weimar in 1892 (see Schuh, pp. 39, 66, and 233–238 for accounts

applied by Strauss—either consciously or unconsciously—in “Morgen!”; the “Glückes stummes Schweigen” of the lovers is implied in life and in death. Performers who are convinced of the deeper meaning of this passage will be able to articulate its significance more successfully than those who are oblivious to its larger ramifications.

Until the moment of role reversal between the voice and piano in m. 31, the voice must be considered secondary throughout the first two strophes of “Morgen!” The singer’s musical goals should be defined not as much by the highpoint of the vocal subphrases (for example, “Sonne” in m. 15), as by the harmonic goals of the phrase, articulated by the piano (for example, the motion to tonic on “scheinen” in m. 16, intensified by the accented passing tone in the voice). As in “Ruhe, meine Seele!”, the singer must remember that vocal subphrases do not define new phrases; indeed, they may rarely coincide with the phrase structure as defined by the harmonic motion, or with the four-bar hypermeter. Until m. 31, the singer should be guided in matters of rhythm and articulation more by the melodic and harmonic structure of the piano part than by the contours and textual inflections of the vocal line. This means, among other things, resisting the temptation to over-articulate words that lie in the middle of a musical phrase but perhaps at the beginning of a vocal subphrase. (Special care is

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of Strauss’s reactions to *Tristan*). Incidentally, Strauss used the same four-note motive in sequential fashion, à la Wagner, in the *Animato* sections (mm. 38ff. and mm. 114ff.) of the finale of his Sonata in B minor for Piano, Op. 5, composed in 1881, so the idea was clearly implanted in his musical memory at an early and impressionable age.



required for words that begin with consonants; for example, the syncopated statement of “den” in m. 17 must not protrude from the line.)

Performers today have a historical reference for the interpretation of “Morgen!” from the documentation provided by the soprano Elisabeth Schumann, who performed the song many times with Strauss accompanying her. In an article written for *Etude* magazine, she confirms many of the interpretive decisions that have been suggested here.<sup>40</sup> She notes that the first phrase cannot be sung correctly if the singer has not concentrated on the piano “prelude,” which “tells the story.”<sup>41</sup> She adds that “in the first phrase . . . the words must follow each other evenly, just as identical pearls follow each other in a necklace.”<sup>42</sup> It is curious that Schumann should state this idea so unequivocally, since in her recording of the orchestral version of the song, she sings the opening line with a heavy-handed fermata on the word “Sonne.”<sup>43</sup> Still, she reiterates this point with regard to the climax in m. 25, noting that “sometimes I have heard this passage as if there were a fermata sign over each note. That, of course, is completely wrong and only distorts the over-all line.”<sup>44</sup> What Schumann has sensed

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<sup>40</sup>Elisabeth Schumann, “Richard Strauss: MORGEN,” *Etude* (February 1951):26 and 56.

<sup>41</sup>*Ibid.*, p. 26.

<sup>42</sup>*Ibid.*, p. 56.

<sup>43</sup>Angel Records, GR 2024.

<sup>44</sup>*Ibid.*, p. 56.

perhaps intuitively is that the conclusion of this vocal subphrase coincides with neither the harmonic phrase nor the four-bar hypermeasure; the lengthening of these vocal pitches makes little structural sense. Singers may wish to consult Schumann's article, since she passes on a number of specific instructions she received from Strauss regarding pronunciation and the placement of breaths.<sup>45</sup> Finally, there is some question as to whether the pianist ought to *decrescendo* to *pp* in mm. 11–12 of "Morgen!" since this dynamic is indicated at the parallel spot in the second strophe (mm. 26–27). Elisabeth Schumann's recording does not change dynamics in mm. 11–12; since she performed the song with Strauss, we may assume that it was not his practice to *decrescendo* at that point.<sup>46</sup> Furthermore, the autograph manuscripts of both the piano/vocal score and the orchestral score contain no indications for a change in dynamics in mm. 11–12, though they both notate the *decrescendo* to *pp* in mm. 26–27 within the second strophe, clearly to color the text, "werden wir still."

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<sup>45</sup>For example, Strauss asked Schumann to ignore the rest in m. 27, singing straight through the line "werden wir still und langsam," and then to breathe before "niedersteigen," delivering that descending line with "accents of importance" (p. 56). In addition, the composer asked her to let the final "n" of "Schweigen" be sustained without regard to the specific quarter-note duration notated.

<sup>46</sup>In his recording of the piano/vocal setting of "Morgen!" with tenor Robert Hutt (Pearl GEMMCDS9365), Strauss does not change dynamics in mm. 11–12 either.

According to Strauss, his wife Pauline interpreted “Morgen!” as no one else had.<sup>47</sup> Indeed, her performances of his songs were distinguished by her moving musical interpretation rather than by her vocal technique. Contemporary documentation of Strauss’s own ability as an accompanist reveals that he often could not resist the temptation to improvise in this role; he once commented to a page-turner just before the performance of some of his songs with Elisabeth Schumann, “You must not look at the notes, because I play it [the piano part] very differently.”<sup>48</sup> The same source noted that Strauss could also play the score quite precisely, citing “Morgen!” in this context.<sup>49</sup> Apparently, the composer’s playing could be almost indifferent at times.<sup>50</sup> He was

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<sup>47</sup>Franz Trenner, ed., *Richard Strauss: Dokumente seines Lebens und Schaffens* (Munich: Verlag C. H. Beck, 1954), p. 53. “She also performed my songs with an expressiveness and a poetry that I have never heard before. No one even came close to singing ‘Morgen,’ ‘Traum durch die Dämmerung,’ ‘Jung Hexenlied’ as she did.” (“Sie hat auch meine Lieder mit einem Ausdruck und einer Poesie vorgetragen, wie ich sie nie mehr gehört habe. ‘Morgen,’ ‘Traum durch die Dämmerung,’ ‘Jung Hexenlied’ hat ihr niemand auch nur annähernd nachgesungen.”)

<sup>48</sup>Alfred Orel, “Richard Strauss als Begleiter seiner Lieder,” *Schweizerische Musikzeitung* 92 (1952):13. (“Als ich das erste Lied aufschlug, sagte Strauss leise zu mir: ‘Sie dürfen aber nicht in die Noten schauen, denn ich spiel’s ganz anders.’”)

<sup>49</sup>*Ibid.*, p. 13. (“Er konnte aber auch, wie zum Beispiel beim ‘Morgen,’ sich genauestens an das niedergeschriebene Notenbild halten.”)

<sup>50</sup>Richard Aldrich, “Dr. Strauss Accompanies His Own Songs,” *The New York Times* (16 December 1921):24. Reviewing a recital given by Schumann and Strauss in Town Hall on the afternoon of 15 December, Aldrich felt that “It might be said that the word ‘indifferent’ could be applied in both meanings. He [Strauss] disclosed no very keen interest in the proceedings and put little flavor or pungency, or musical significance into his accompaniments. They were very decently subdued and quite confidently played.” Of Elisabeth

known to leave out beats or even entire bars of his songs, and to rush the tempo especially in interludes or postludes.<sup>51</sup> Petersen suggests that the stage behavior of the soloist may have prompted some of these interpretations; "According to Lotte Lehmann, Pauline's actions were designed to obscure the postlude or coda and to begin the applause immediately after the last word was sung."<sup>52</sup> Finally, Strauss freely arpeggiated or rolled chords in order to sustain them in an orchestral manner, or in order to add rhythmic nuance especially beneath a vocal *tenuto* or *ritardando*.<sup>53</sup> In general, the evidence suggests that Strauss was often guided by the practical exigencies of performance of his songs, and that he was by no means an inflexible purist regarding their interpretation.

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Such documentation of Strauss's own vascillating interpretations in a sense relieves singers and pianists today from any burden of "correct historical performance practice." Rather, they can draw their interpretive clues directly from the composer's score. Guidelines for performers of Strauss's Opus 27 can be gleaned from our analysis of the opening and closing songs. First, while clear

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Schumann, Aldrich wrote, "She sings with intelligent phrasing and an excellent German enunciation; and presumably interprets Dr. Strauss's songs as Dr. Strauss wishes them sung."

<sup>51</sup>See Petersen, p. 158 for a summary of Strauss's rhythmic alterations in the postludes of "Ruhe, meine Seele!" and "Morgen!"

<sup>52</sup>Petersen, p. 232, footnote 74.

<sup>53</sup>See Petersen, pp. 157-158. "Ruhe, meine Seele!" benefits in particular from this symphonically sustaining approach.

declamation of the text and communication of the sentiment behind specific words are important responsibilities for the singer, attention to this detail must not override the broader sweep of the song's phrase rhythm. The distinction between subphrases and phrases as defined by tonal motion must be clear in both performers' minds. Likewise, an understanding of the poetic and musical syntax can help the performers articulate larger-scale structure as an ensemble. Second, linear voice-leading patterns often govern spans of music that otherwise seem harmonically ambiguous; once these patterns are discovered through analysis, they can be brought out in performance. Third, careful regard to the ensemble between the singer and pianist is essential, especially since their lines so often intertwine; it goes without saying that the two form an absolutely equal partnership. Fourth, Strauss's colorful orchestration offers useful clues to the pianist. Changes in tone color to underscore textual ideas or to articulate formal divisions is certainly apt. Indeed, Strauss's orchestration often clarifies not only the appropriate timbre, but also the proper voice leading, as we have shown. Finally, our preliminary investigation of Opus 27, through detailed analyses of songs 1 and 4, suggests interrelationships between the songs—in formal structure, proportions, returning textures, reiterated chordal successions, and the like—that might argue for their performance as a unit. A similarly detailed study of songs 2 and 3 may strengthen this performance decision.