

CHAPTER 6

HARMONY

A succession of organised pitches produces a melody that may be related to tonality. When used simultaneously, melodies result in harmony. Harmony is the one definite aspect of music composition that can be taught on a formal basis. Even though the fundamentals of rhythm, melody, and even form are easily presented, they do not necessarily produce a perfect melody or a logical structure. However, favourable, if not imaginative, harmony can be taught. So effective was the systematising of pitch based on tonality after the introduction of equal temperament, that its consistent use became in itself a restricting factor for the discerning composer, who progressively introduced more and more irregularities in an attempt to avoid stagnation. Composers in the late Romantic period experimented more and more with chromatic harmony.

Rheinberger was very popular as a harmony and counterpoint teacher, with numerous students specially coming to him for lessons. Among them were John Bennet (1863-1930), Guiseppe Buonamici (1846-1914), the American Georg Chadwick (1854-1931), Wilhelm Furtwängler (1886-1954), Engelbert Humperdinck (1854-1921) and Horatio Parker (1863-1919). According to Kroyer (1916:164), Rheinberger transcended as a harmony teacher, and some of his true potential as a master of harmony came to light while teaching – “Wieviel moderne Energie in diesem erkonservativen Meister schlummerte, zeigt sich eigentlich an seinen fortschrittlich gesinnten Schülern, wie Humperdinck, Parker, Renner, Thuille.” This can be translated as, “How much modern energy was contained in this very conservative master, is illustrated by his progressively minded pupils, like Humperdinck, Parker, Renner, Thuille” (Kroyer 1916:164).

A harmonic analysis of Rheinberger’s secular works for mixed a capella choir shows a predominant use of conservative harmonic principles. In most of his

other works this harmonic conservatism is also to be found, but as Kroyer (1916:164) expresses it so convincingly: “Rheinberger ist ein Musiker, der seine Harmonik innerlich erlebt und zu einer individuellen Sprache ausbildet, die freilich nicht alsogleich sinfällig wird, weil sie eben so natürlich sich bewegt. Man glaube nicht, daß sie darum “leicht” sei. Sie ist Klassisch.” (Rheinberger is a musician, who experiences harmony internally and expresses it in an individual language, that is not obvious, because it moves so naturally. One should not think it is therefore easy. It is classical) (Kroyer 1916:164). In this chapter only the most important examples of his harmonic style are discussed.

6.1 Tonality

The 62 works for mixed a capella choir by Rheinberger can all be described as tonally bound. Many of the songs move through a variety of keys, but it is never difficult to determine the key.

6.2 Chord construction

Rheinberger’s chord idiom is typical of the early Romantic period although he lived in the second half of the Romantic period. Chords are based mainly on third construction, consisting of diatonic triads and quartads. Chromatic chords are restricted to diminished and augmented chords. Rheinberger’s manipulation of harmony is so virtuous that this very uncomplicated harmonic language is satisfactory in achieving success. “Und die leere, verminderte Quinte auf ‘Menschenwitz und Menschenlist’ in der Chorballade ‘Der Fischer’, Op 2/2 mag zeigen, wie wenig Farbe der Harmoniker (Rheinberger) braucht, um Lichter aufzusetzen” (And the empty, reduced fifths on ‘Menschenwitz und Menschenlist’ in the choirballade ‘Der Fischer’, Op 2/2 may show, how little colour the harmoniser (Rheinberger) needs to illuminate his music) (Kroyer 1916:171).

6.3 Chords without a third

The omission of the third in chords is not one of Rheinberger's harmonic trademarks. Very few chords are found without a third. The only significant instance where a third is omitted for the sake of illuminating the text is found in "Nordwind", Op 63/4 (8), on the word "thürmt", meaning to rise or to emerge (Ex 6-1). The omission of the third helps to interpret the forceful rising of a rock "dran schroff der Fels sich thürmt" (the precipitous rock towers above).

Ex 6-1 "Nordwind", Op 63/4 (7-10)



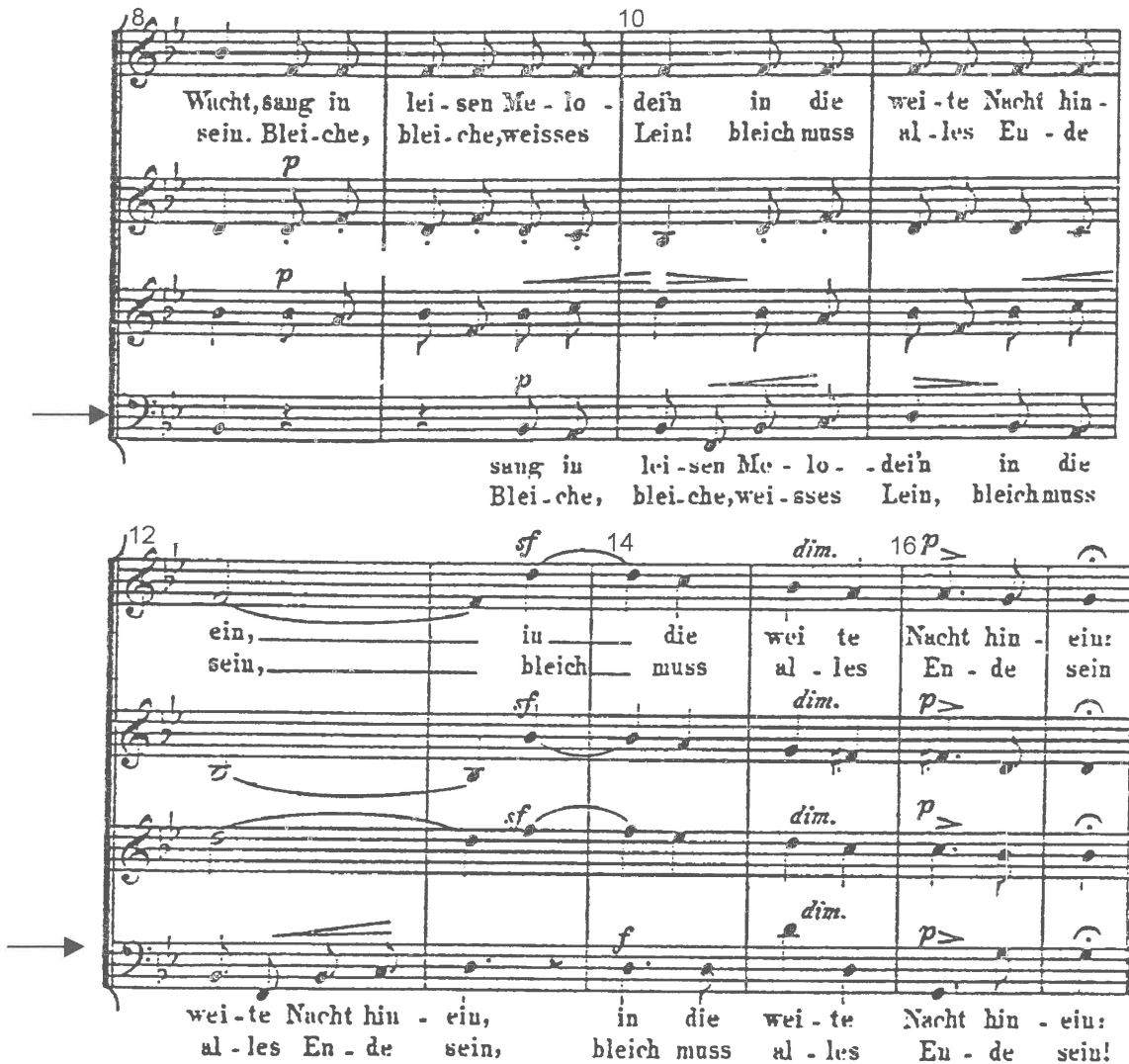
In a few instances Rheinberger omits the third of dominant seventh chords; this is of no real importance because of the presence of the seventh note which emphasises the chord's dominant function.

6.4 The bass part

The bass part in four-part harmony is usually responsible for assigning chords their individual characteristics. Memorable bass parts are written by Rheinberger,

giving the bass not only the role of chord-identifier but also allocating thematic material to the bass, as can be seen in “Wellen blinkten durch die Nacht”, Op 80/4 (9-13).

Ex 6-2 “Wellen blinkten durch die Nacht”, Op 80/4 (8-17)



The musical score consists of two systems of staves. The first system (measures 8-11) features a vocal line with lyrics: "Wacht, sang in sein. Blei-che, lei-sen Me-lo-dein in die wei-te Nacht hin-al-les Eu-de". The piano accompaniment includes dynamics like *p*. The second system (measures 12-17) continues the vocal line with lyrics: "ein, sein, in die wei-te Nacht hin-ein: sein". Dynamics include *sf*, *dim.*, and *p*. The bass line in both systems is highlighted with arrows, indicating its melodic role.

By giving melodic material to the bass part, Rheinberger uses the opportunity for text clarification. “Falsche Bläue”, Op 108/4 is a typical example of this (Ex 6-3). No other voice sings the phrase “mit mildem Stern- und Mondenschein” (with mild star- and moonshine). The fact that the bass is the only voice group singing the text phrase in bar 10.2-12.1, also illustrates the regard Rheinberger has for each voice group, making use of all four voices equally. Just a few bars after that

(16.2-20.2), the basses are once again prominent in three times repeating the text “Ich warf mich tief in’s Meer hinein” (I threw myself deeply into the sea) while the other three voices sing it only once. The agitated melody line of the bass, with its characteristic chromatic ascending contour, together with a rhythmically active line, adds to the poet’s hopeless and weary position.

Ex 6-3 “Falsche Bläue”, Op 108/4 (5-21)



5
Meer ver-traut; ein kla-rer Him-mel lag da-rein

7 9

Meer ver-traut; ein kla-rer Him-mel lag da-rein

lag da-rein mit mildem

11 13 15
das hat mich arg be-tro-gen! Ich

das hat mich arg be-tro-gen! Ich

Stern und Mondenschein, das hat mich arg be-tro-gen! Ich warf mich



17 19 21

warf mich tief in's Meer hin - ein, es war kein

warf mich tief in's Meer hin - ein, es war kein

tief in's Meer hin-ein, ich warf mich tief in's Meer hin-ein, es

Mobility is also typical of the bass parts written by Rheinberger. The preceding example (Ex 6-3) shows this feature, and it can also be seen in “Die Quelle”, Op 170/3 (6-10). The text “tanzet über glatte Kiesel, mit Geriesel” (dances over smooth pebbles with a trickling sound) benefits from the propelling melody in the bass part (Ex 6-4).

Ex 6-4 "Die Quelle", Op 170/3 (4-12)



4 6

Quel - le sich in Jugend - freu - de los, *mf*

Quel - le sich in Ju - gendfreu - de los. tanzet

Quel - le sich in Ju - gendfreu - de los, *mf*

Quel - le sich in Ju - gendfreu - de los. tan - zet ü - ber glat - te

8 10 *plaggier.* 12

mit Ge - rie - - -

ü - ber glatte Kiesel ü - ber Kiesel mit Ge - rie - - -

mf tan - zet ü - ber glat - te Kiesel mit Ge - rie - - -

Kiesel, tanzet ü - ber glatte Kiesel, mit Ge - rie - - -

"Rhapsodie", Op 186/5 (60-61) indicates how arpeggios or arpeggio-like ingredients are used to make the bass part more exciting (Ex 6-5). This is also clear in Ex 6-4.

Ex 6-5 “Rhapsodie”, Op 186/5 (57-62)



The image shows a musical score for four staves. The top three staves are vocal parts with lyrics, and the bottom staff is a bass line. The lyrics are: "eng - sten Kreise, zärt - lich und sinnig, schüch - tern und lei - -". The score includes dynamic markings such as *mf* and *p*, and a *smorz.* marking. The bass line has a dotted box around the lyrics "zärt - lich und sinnig" and an arrow pointing to the first measure.

Pedalpoints in the bass part occur regularly and are discussed in Chapter 6-11.

6.5 Consonance and dissonance

Most composers use the interaction between consonance and dissonance to create tension. Rheinberger rarely uses dissonance expressively. He uses it only once in the secular works for mixed a capella choir to interpret feelings of anger: In “Hoffe”, Op 170/1 (12) on the word “jetzt” (Ex 6-6) the soprano moves chromatically from a D-natural to a D-sharp while the bass part remains on the D-natural in bar 12 – “Aber wie regt mein Zorn sich so gewaltig jetzt, wenn mir im Gehn ein Dorn Fuss oder Hand verletzt!” (But my anger is now enormous, when in walking a thorn injures my hand or foot).

Ex 6-6 “Hoffe”, Op 170/1 (11-16)



so gewal-tig jetzt. wenn mir im Gehr ein Dorn Fuss o-der Hand verletzt!_

so gewal-tig jetzt. wenn mir im Gehr ein Dorn Fuss o-der Hand verletzt!_

so gewal-tig jetzt. wenn mir im Gehr ein Dorn Fuss o-der Hand verletzt! Sei nicht.

so gewal-tig jetzt. wenn mir im Gehr ein Dorn Fuss o-der Hand verletzt!_

In other cases where dissonance occurs, it passes rapidly, originating because of non-chordal tones. Examples are to be found in “All’ meine Gedanken”, Op 2/1 (57 & 59, T) and “Am Walchensee”, Op 63/4 (2, S), and are of little importance.

The secular works for mixed a capella choir could have profited by the more frequent and expressive use of dissonance. Dissonance is usually used to create tension. Dissonance can also be employed to intensify a climax in a certain word-phrase, or musical phrase, and is usually connected with a negative feeling or sentiment. In the same way dissonance can be used to accentuate certain negative words. The texts utilised by Rheinberger for the secular works for mixed a capella choir contain many possibilities for exploiting dissonance in an expressive way.

6.6 Major/minor

Within a composition from the Romantic period there are sections written primarily in either the major or minor tonality. Works that mainly move in a major key are “Nun weisst du, Trotzkopf”, Op 63/2 and “Hoffe”, Op 170/1. “Der Walchensee hat keinen Grund”, Op 63/5 moves predominantly in a minor key. In

other songs major and minor keys are used alternately between the sections of the song, for instance in “Der Fischer”, Op 2/2: stanza 1 is in G minor, stanza 2 in B flat major, stanza 3 in D major, and stanza 4 in G minor.

In most of the songs, Rheinberger moves to the relative major/minor within the first ten to eleven bars. For example, in “All’ meine Gedanken”, Op 2/1, which is in G major, the submediant of the relative minor (E minor) is reached in bars 11-12 (Ex 6-7). Although the dominant of the submediant is present in bar 11, the composer writes a deceptive cadence, and the music swings back into G-major immediately.

Ex 6-7 "All' meine Gedanken", Op 2/1 (1-15)

SOPRAN.
ALT.
TENOR.
BASS.

All' mei. ne Ge. dan. ken, mein Herz und mein Sinn,

G major

5
da wo die Liebste ist wandern sie hin. geh'n ih. res Weges trotz

7
9p

11
13
15

Mauern und Thor, geh'n ih. res Weges trotz Mau.ern und Thor. da

e: V/vi IV6

Rheinberger also uses the alternation between major and minor for the sake of text clarification. “Im Walde”, Op 52/2, “Die Wolken”, Op 170/2 and “Gewitter”, Op 170/7, are in minor keys, with the last stanzas in the tonic major key. In all of these works the major helps to create positive feelings dictated by the texts. “Gewitter”, Op 170/7, deals with scared people in a storm dictated by God. The minor section can be summarised with the line “Mahnend klopft der Herr mit macht an das Herz dem bangen Volke” (repremandingly the Lord knocks on the heart of the scared people). In the major section the storm has stopped, the birds sing in the shining sun and the people praise God - “Auf! und lobt den Herr’n vereint” (Ye all, praise the Lord as one).

When Rheinberger employs major/minor interaction within a song, the contrasting section usually helps to elucidate the text. In “Das Mühlrad geht im Lindengrund”, Op 124/2 (41-50), the line “Wohin, wohin, viel süsse Stund’, wohin, du Veilchen an der Halde?” (Where to, where to, you sweet hour, where to, you violets on the meadow?) is emphasised by the major key. The major conjures up positive feelings after a melancholy mood (Ex 6-8).

Ex 6-8 “Das Mühlrad geht im Lindengrund”, Op 124/2 (37-51)



37 39 41 43

lein, die Ta-ge so an-min-nig. Wo-hin, wo-hin, viel sü-sse

lein, die Ta-ge so an-min-nig. Wo-hin, wo-hin, viel sü-sse

ganz allein, die

44 46 48 51

Stund, wo-hin, du Veil-chen an der Hal-de? Das Mühl-rad geht.

Stund, wo-hin, du Veil-chen an der Hal-de? Das Mühl-rad geht.

Das Mühl-rad

6.7 Final chords

All the works end on the tonic chord in root position. This emphasises Rheinberger’s conservative harmonic style compared to that of his contemporaries.

Most of the final chords are furthermore in the most stable position, with the tonic in the bass and soprano. In some of the compositions where the third or fifth is in the soprano, it is for the sake of text interpretation. The last words of “Im Walde”, Op 52/2 (Ex 6-9) are “wie wird mein Herz so weit” (my heart opens up); the range

of the final chord (134), together with the strong presence of the 5th of the chord in the soprano leaves a feeling of incompleteness, suggesting room for further elaboration.

Ex 6-9 "Im Walde", Op 52/2 (128-134)

128 *pp* 130 *pp* 132 *rit.* 134

— wie wird mein Herz so weit, mein Herz so weit!

pp *pp* *rit.*

Brust, wie wird mein Herz so weit, mein Herz so weit!

pp *pp* *rit.*

Brust, wie wird mein Herz so weit, mein Herz so weit!

pp *dol.* *rit. morendo.*

Brust, wie wird mein Herz, ... wird mein Herz so weit!

6.8 Harmonic rhythm

The harmonic rhythm of the songs gives the impression of considered logic, when the time signature is taken into consideration. The harmonic rhythm is never too slow; one never has the feeling of stagnation, harmonically speaking.

The chosen harmonic rhythm stays constant throughout a song. Acceleration of harmonic rhythm is found only at cadence points. In "Ein Tännlein grünet wo", Op 31/5, the harmonic rhythm is a minim, accelerating to a crochet when reaching the cadence in bar 8 (Ex 6-10). This is of no significance, except for the fact that a cadence is reached.

Ex 6-10 "Ein Tännlein grünet wo", Op 31/5 (0-11)



Ein Tännlein grünet wo, wer weiss, im
Walde; ein Rosenstrauch, wer sagt, in welchem
Garten? Sie sind erlesen schon
Sie sind er-
sie sind er-

a: V7 i


6.9 Modulations

As Rheinberger's writing is tonally constrained, it is not difficult to identify modulations. The subtlety of modulation, whether direct or indirect, and the influence of new tonality are important for adding tonal variety to the composition. Generally there are two methods of modulation: sudden modulation and gradual modulation. Rheinberger uses both of these methods successfully.

Rheinberger uses gradual modulations more frequently than sudden modulations. A wide variety of chord successions are used in gradual modulations. The secular works for mixed a capella choir are always fixed on a specific tonal centre, and therefore the modulations form part of a movement towards a primary chord in the existing key.

In "Ein Stündlein wohl vor Tag", Op 31/2 (3-4) the modulation from A-flat major to C major (4) is approached by a sudden shift to a diminished chord (3) that functions as the dominant for C major (Ex 6-11). This sudden arrival can also be part of an attempt to create the feeling of surprise or expectation as suggested by the text of all three stanzas – "Derweil ich schlafend lag, ein Stündlein wohl vor Tag" (As I lay sleeping, well an hour before daybreak), "Hör an, was ich dir sag', dein Schätzlein ich verklag'" (Listen well to what I say to you - your sweetheart I denounce); "O weh, nicht weiter sag'! o still, nichts hören mag!" (O woe! say no more! O silence! I want to hear no more!).

Ex 6-11 “Ein Stündlein wohl vor Tag”, Op 31/2 (2-4)



2. 4

lag, ein Stündlein wohl vor Tag, sang
sag: dein Schätzlein ich ver- klag: der -
sag! o still, nichts hö- ren mag! Flieg'

vii7- C:I

In Rheinberger's works the presence of chromatic chords, which suggest a modulation but fail to resolve, is typical. “Um Mitternacht”, Op 31/3 and “Auf dem Boomstamm im Moos”, Op 63/1 contain examples of this. In “Auf dem Boomstamm im Moos”, Op 63/1 (4-6), Rheinberger moves strongly towards the dominant key, with a secondary dominant in an unstable first inversion position (4-5) (Ex 6-12). In bar 6 the harmony changes to a diminished chord in its second inversion by way of a chromatic intervention, without having resolved the previous harmonic progression.

Ex 6-12 “Auf dem Boomstamm im Moos”, Op 63/1 (4-8)



4 7 pp

ne-ben, sie sah glühend in den Schooss, ich sie an mit Be-ben.
ne-ben, sie sah glühend in den Schooss, ich sie an mit Be-ben.

mf f pp

6.10 Ostinato

Romantic composers did not use the technique of ostinato as frequently as their predecessors or successors. According to Apel (1970:635), the ostinato was revived in music of the 20th century, because of its “antiromantic precision and straightforwardness”.

Rheinberger’s secular works for mixed a capella choir are composed in an expressive harmonic idiom which does not provide the opportunity for the use of ostinato.

6.11 Pedalpoint

Rheinberger is mostly remembered as a composer of organ literature. It is in this genre that he excelled. His preference for the use of pedalpoint was certainly influenced by the fact that he was a good organ composer. Pedalpoint in instrumental music usually consists of one long sustained note against other parts with varying harmonic activities going on. In the secular works for mixed a capella choir pedalpoint is not commonly employed as a sustained note in the bass, but nevertheless, all of the voice parts have the opportunity to execute a pedalpoint. Rheinberger uses pedalpoint in a wide variety of ways. In “Abendfriede”, Op 52/5 (8-12), the repeated tenor notes on the word “Friede” (peace) represent prevailing peace (Ex 6-13). The word “Friede” is further highlighted by the metrical alteration of the tenor part when singing about the peace. This further strengthens the idea of peace, and is a typical example of the way in which Rheinberger uses pedalpoint for text clarification. In the same musical extract (Ex 6-13), the bass has pedalpoints on two occasions (14-16 and 19-21). Once again it is used to enhance the peaceful atmosphere as dictated by the text – “Ein Schimmer fällt vom Abendrothe leis in die stille Strass’ herein und vor ‘m Entschlafen sagt der Bote, es werd’ ein schöner Morgen sein!” (A gleam

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falls from the evening red sky onto the quiet street, and before his death the messenger says it will be a beautiful morning).

Ex 6-13 "Abendfriede", Op 52/5 (8-27)



8 *p* *pp* 3
Frie . de, ist Frie . de, Fried'ist imHaus und im Gemach,
Feld und Stadt ist Frie . de, *p* Fried'ist imHaus und im Gemach,
Frie . de, ist Frie . de, Fried' Fried' Fried'
Feld und in der Stadt ist Frie . de, *p* Fried'ist imHaus, Fried'ist imHaus,

12 *f* *f* 14 *f* 16
Fried'ist imHaus und Fried' im Gemach. Ein Schimmer fällt vom Abend. rothe
Fried'ist imHaus und Fried' im Gemach. Ein Schimmer fällt vom Abend. rothe
- - ist imHaus und Fried' im Gemach. Ein Schimmer fällt vom Abend. rothe
Fried'ist imHaus und Fried' im Gemach. Ein Schimmer fällt vom Abend. rothe lei-

17 *pp* 19 *f* 21 *ff*

leis in die stille Strass' herein und vor in Ent schlafen sagt der Bo . te, es
pp *f* *ff*
leis in die stille Strass' herein und vor in Ent schlafen sagt der Bote, es
pp *f* *ff*
leis in die stille Strass' herein und vor in Ent schlafen sagt der Bo . te, es
f *ff*

— in die stille Strass' herein und vor in Ent schlafen sagt der Bo . te, es

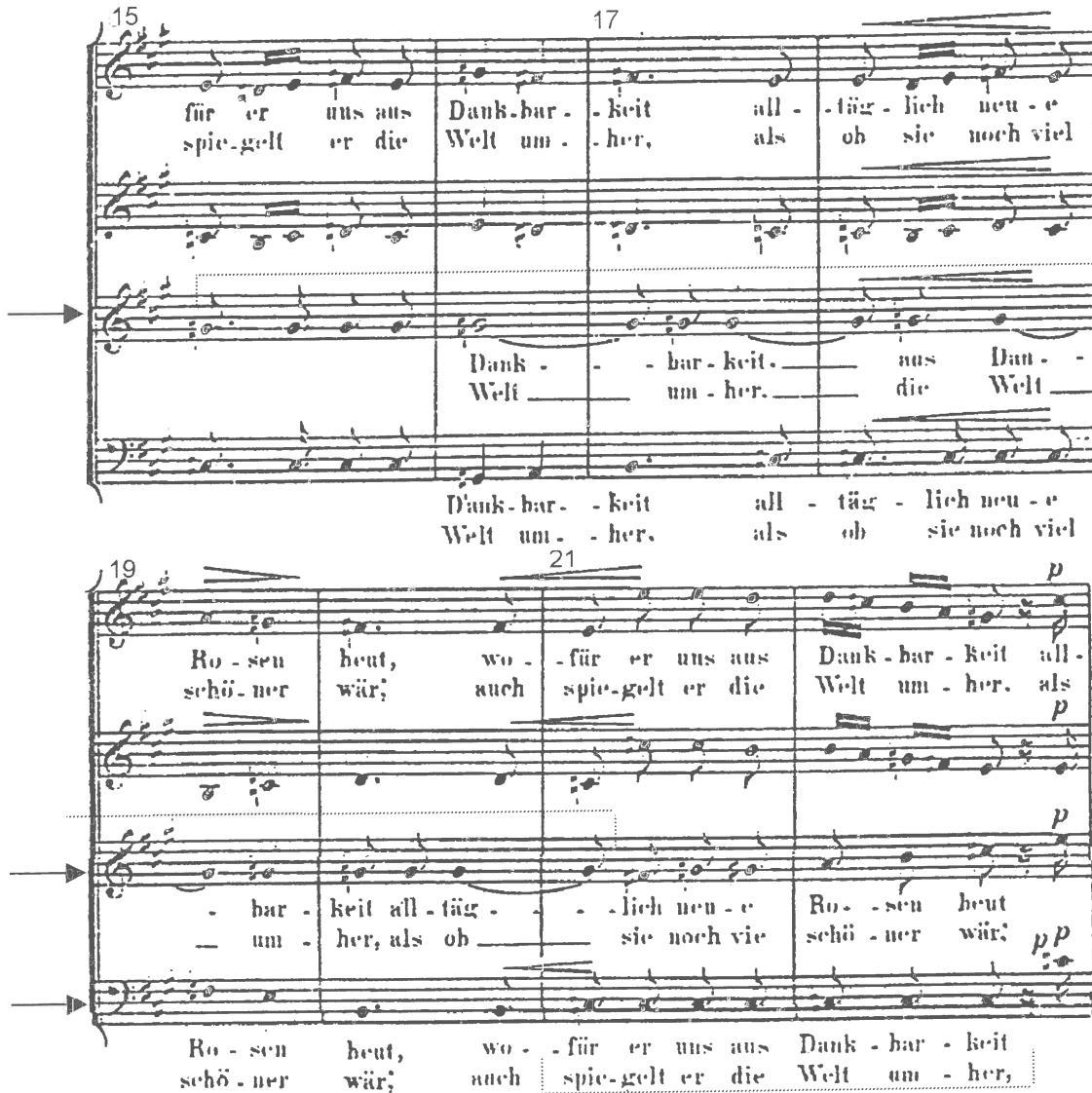
22 24 *p* 26 *pp rit.*

werd' ein schöner Mor . gen sein, — es werd' ein schöner Mor . gen sein!
p *pp rit.*
werd' ein schöner Mor . gen sein, — es werd' ein schöner Mor . gen sein!
p *pp rit.*
werd' ein schöner Mor . gen sein, — es werd' ein schöner Mor . gen sein!
p *pp rit.*

werd' ein schöner Mor . gen sein, es werd' ein schö . ner Mor . gen sein!

In "Die Liebe ist ein Rosenstrauch", Op 80/3 (15-22), on the word "Dankbarkeit" (gratitude) a pedalpoint can be found, similarly as in Ex 6-13, in the tenor (15-20) and bass (21-22) parts (Ex 6-14).

Ex 6-14 "Die Liebe ist ein Rosenstrauch", Op 80/3 (15-22)



15 17

für er uns aus Dank-bar-keit all-täg-lich neu-e
spie-gelt er die Welt um-her, als ob sie noch viel

Dank-bar-keit aus Dan-
Welt um-her, die Welt

Dank-bar-keit all-täg-lich neu-e
Welt um-her, als ob sie noch viel

19 21 *p*

Ro-sen heut, wo-für er uns aus Dank-bar-keit all-
schö-ner wär; auch spie-gelt er die Welt um-her, als *p*

- bar-keit all-täg-lich neu-e Ro-sen heut
um-her, als ob sie noch vie schö-ner wär; *pp*

Ro-sen heut, wo-für er uns aus Dank-bar-keit
schö-ner wär; auch spie-gelt er die Welt um-her,

The soprano part seldom has a pedalpoint. However, when Rheinberger wishes to draw attention to the other voices, he gives the soprano part a pedalpoint for some time as in "Wellen blinkten durch die Nacht", op 80/4 (8-17) (Ex 5-2). "Es glänzt die laue Mondennacht", Op 31/1 is written in folklore style, with very elementary harmonic progressions, and with the alto part carrying the melody – typical of the folk music of Austria and Germany. The soprano once again has a

pedalpoint, as does the bass (0-4), so as not to take away attention from the melody in the alto part (Ex 6-15).

Ex 6-15 "Es glänzt die laue Mondennacht", Op 31/1 (0-7)



1. Es glänzt die laue Mondennacht, die alten Giebel
ra-gen; das Bündel ist zu recht gemacht, am Thorweg steht der

2. Das letzte Röslein gab sie ihm, und gab ihm beide
Hän-de und küsst ihn zum Abschied noch, da war ihr Trost zu

Pedalpoint in the bass part presents itself more regularly than in the other voices. In "Zum neuen Jahr", Op 31/4 (0-4), it is used to enrich the feeling of secrecy - "Wie heimlicher Weise ein Engelein leise mit rosigen Füßen die Erde betritt" (In a secretive way an angel quietly steps onto earth with rosy feet) (Ex 6-16). Most of the time the pedalpoint represents feelings closely related to peacefulness or tranquillity as can be seen in "Es glänzt die laue Mondennacht", Op 31/1 (1-4) (Ex 6-15). The text, "Es glänzt die laue Mondennacht, die alten Giebel ragen; das

Bündel ist zurecht gemacht, am Thorweg steht der Wagen” (The mild moonlight shines, the old gabled roofs stretch up, the bundle is ready, at the Thor road the wagon stands) delineates a peaceful setting.

Ex 6-16 “Zum neuen Jahr”, Op 31/4 (0-6)



The musical score for "Zum neuen Jahr", Op 31/4 (0-6) is presented in four systems. The first system shows the Soprano, Alto, Tenor, and Bass parts. The Soprano part begins with a first ending marked '1'. The lyrics for the first system are: "Wie heimlicher Weise ein". The second system continues the vocal parts with lyrics: "Ea - gelein lei - se mit ro - si - gea Fü - ssen die". The score includes dynamics such as *pp* and first endings marked with '1' and '5'.

Further distinguishing examples are found in “Ein Tännlein Grünet wo”, Op 31/5 (1-3), “Sonntags am Rhein”, Op 52/3 (40-44), “Abendfriede”, Op 52/5 (1-3), “Nachtgesang”, Op 80/5 (4-7) and “Bete auch du”, Op 108/3 (29-33).

An exceptional example of the use of pedalpoint is certainly found in “Herbstlied”, Op 170/8. The alto part has a repeated note on D-flat for the full duration of the song (Ex 6-17). This demonstrates Rheinberger’s harmonic versatility, as he still uses a wide variety of chords to prevent monotony. This pedalpoint serves the music in more ways than one. It provides rhythmic momentum and also serves to

accentuate important words. The rhythm of the alto part stays undotted almost throughout the work. While all other voices have dotted rhythms, the alto provides momentum by giving a constant quaver beat (Ex 6-17a). The word “heimlich” (secretively) in bar 19 – “selbst das Bächlein rieselt heimlich durch die Wiesenflur” (even the stream flows secretively through the meadow) - receives special attention by the syncopation given to the alto part (Ex 6-17b).

Ex 6-17a “Herbstlied”, Op 170/8 (1-6)



Sopran. *pp* Nun die Mut - ter schla - fen will, wer - den auch die

Alt. *pp* Nun die Mut - ter schlafen will, wer - den auch die

Tenor. *pp* Nun die Mut - ter schla - fen will, wer - den auch die

Bass. *pp* Nun die Mut - ter schla - fen will, wer - den auch die

Kind - lein still; all die Vög - lein gross und klein

Kind - lein still; all die Vög - lein gross und klein hu -

Kind - lein still; all die Vög - lein gross und klein

Kind - lein still; all die Vög - lein gross und klein

Ex 6-17b “Herbstlied”, Op 170/8 (18-21)



18

Bäch - lein rie - selt nur heim - lich durch die Wie - sen - flur.

20 *rit.* -

heim - lich, heim - lich durch die Wie - sen - flur.

rie - selt nur heim - lich durch die Wie - sen - flur.

- lein rie - selt nur heim - lich durch die Wie - sen - flur.

6.12 Mediant relationships

Mediant relationships are one of the more popular musical devices to express change in the Romantic era. The use of mediant relationships is one of the ideal ways to portray contrasting thoughts in a poem. In “Bete auch du”, Op 108/3 (8-10), Rheinberger emphasises the flowers’ silence in contrast to the birds’ evening song, with the help of a mediant relationship (Ex 6-18) – “wie singen so herzlich, erbaulich die Vögel ihr Abendlied! Die Blumen müssen wohl schweigen” (the birds sing the evening song joyfully and upliftingly. The flowers must stay silent). The key-shift is from progressions in D flat major (6-7) to progressions in F major (8-10).

Ex 6-18 “Bete auch du”, Op 108/3 (6-11)



It would be inaccurate to associate a specific emotional value with every occurrence of a third relationship, since a variety of feelings can be portrayed. Rheinberger uses third relationship for text clarification, as can be seen in “Bete auch du”, Op 108/3 (Ex 6-19). The word that the composer wishes to portray with the help of a mediant relationship is “Abendandacht” (evening prayers) – “Wohin ich geh’ und schaue ist Abendandacht” (Wherever I go to and observe, there is evening prayer). The mediant shift from A-flat major to F-flat major enjoys the support of a dynamic indication of *forte*.

Ex 6-19 "Bete auch du", Op 108/3 (21-24)



21 *p* *p* 23 *f*

Wohin ich geh' und schaue ist A - - bendandacht.

Wohin ich geh' und schaue ist A - - bend-andacht.

A-flat major

F-flat major

6.13 The Tierce de Picardie

The Tierce de Picardie is a conservative harmonic procedure that Rheinberger uses very discreetly, according to the needs of the text, in only three of the 62 secular works for mixed a capella choir: "Dennoch singt die Nachtigall", Op 170/5; "Allerseelen", Op 186/1 and "Altes Kirchenlied – Media Vita in Morte Sumus", Op 24/3. In all three songs ending with a Tierce de Picardie, it is used to represent a positive feeling. A good example is the following: in spite of unfortunate happenings in the text of "Dennoch singt die Nachtigall", Op 170/5, the fact that the nightingale always sings, ("dennoch singt die Nachtigall"), is highlighted with the Tierce de Picardie at the end of the song.

6.14 Keys

Rheinberger uses a variety of keys with no special preference for any one key. Minor keys are in the minority with 17 of the 62 songs written in minor keys. The

texts of these 17 songs are such that a minor key is appropriate according to the general mood of the poem. For example in “Allerseelen”, Op 186/1, death is the underlying topic, and the minor key helps to establish the cheerless mood.

6.15 Initial and final keys

The secular works for mixed a capella choir all start and end in the same key. The only exceptions are the three songs ending with a Tierce de Picardie, and three songs that start in a minor key, with the last stanza in the major on the same root, thus ending in the tonic major. This characteristic emphasises Rheinberger’s status as a conservative traditionalist.

6.16 Cadences

Simple traditional cadence formulas are found in Rheinberger’s songs. This strengthens the tonal cohesion of the songs.

6.17 Conclusion

A harmonic analysis of Josef Rheinberger’s secular works for mixed a capella choir shows his predominant use of conservative harmonic principles. His harmonic writing appears to be instinctive, assured and confident. Harmonic language, considering all 62 songs, is stable, with very little exploring of dissonance.

Rheinberger’s obvious dependence on a fixed tonal centre is clear, and the secular songs for mixed a capella choir reveal his discerning harmonic insight. Rheinberger’s belief in the logic of tonality manifests in the use of the

triad as fundamental premise, the latter being the most conservative characteristic of his harmonic style.

CHAPTER 7

MELODY

A good melody relies on the careful construction of the interrelated variants of pitch and rhythm. In an ideal declamation there must be an interrelationship of melodic rhythm and pitch with the spoken rhythm and pitch. Vocal melodic construction as an outflow of the text cannot be divorced from the procedures discussed in Chapter 3 (TEXT AND TEXT-SETTINGS).

Rheinberger's melodic construction reveals a sense of symmetry and freedom, favouring both the senses and the intellect.

7.1 Ascending formations

Ascending formations usually create or generate tension, as in "Der Fischer", Op 2/2 (14-16) where the effect of the melodic line is heightened by moving through the range of an eleventh (Ex 7-1). The ascending formation of all four voices helps to illuminate the rise and the appearance of a mermaid – "aus dem bewegten Wasser rauscht ein feuchtes Weib hervor" (from the flowing water a mermaid rises).

Ex 7-1 “Der Fischer”, Op 2/2 (12-20)



12 14

wie er lauscht, theilt sich die Fluth em - por, aus dem be - wegten Wasser

pp *f*



16 19

rauscht ein feuchtes Weib her - vor. Sie sang zu ihm, sie sprach zu ihm: was

ritén. *p* *f*

In “Der Strom”, Op 108/1 (7-8) (Ex 7-2) the ascending melodic line suitably supports the text “und sie bitten: bleib hier in dem stillen Revier” (and they request: please stay here in the quiet terrain/river). It is as if the request to stay, is more immediate with the ascending line. The word “hier” receives special accentuation by having a longer note value in the soprano voice, and then in the three lower voices. The descending line of the after-phrase complements and balances the melodic structure as a whole.

Ex 7-2 “Der Strom” Op 108/1 (7-10)



7
Jungen, und sie bit - ten: bleib hier in dem

und sie bit - ten: bleib hier

Jungen, und sie bit - ten: bleib hier

9
stil-len Re-vier, , wo sie drängen den Weg ihm zu

in dem stil-leu Re vier,

in dem stil-leu Re vier, wo sie drängen den Weg ihm zu

7.2 Descending formations

The fragment in “Die Wolken”, Op 170/2 (1-2.2) is an impressive example of the falling line as used by Rheinberger (Ex 7-3). It is sung in unison by all four voices. This, together with the time signature of 12/8 describing the clouds swaying up and down – “Wolken fluten auf und nieder, und ihr Schoss ist voll und schwer” (clouds sway up and down, and their lap is full and heavy) and the falling chromatic line further underlines the threatening storm. The upward leap in bar 2.4 avoids

monotony, being the only significant change of direction. Special attention is given to the bass part (2-4.1) with a falling chromatic line over an interval of a 6th.

Ex 7-3 “Die Wolken” Op 170/2 (1-5)



The image displays a musical score for the vocal quartet and piano accompaniment of 'Die Wolken' Op 170/2 (1-5). The score is written in G minor (one flat) and 3/4 time. It features four vocal parts: Soprano, Alto, Tenor, and Bass, each with a corresponding line of lyrics. The piano accompaniment is shown in the bottom staff. The lyrics are: 'Wol-ken flu - ten auf — und nie - der, und ihr' and 'Schos — ist voll und schwer, voll und schwer; träum' ich'. The score includes various musical notations such as slurs, accents, and dynamic markings like *p* and *f*. A dotted box highlights a specific section of the score, and arrows point to the Bass part in both systems.

7.3 Melodic contour

Rheinberger's melodies are characterised by a consistent use of conjunct melodic writing which is interspersed with carefully planned disjunct patterns or individual leaps, appropriate for the text-setting.

Interval leaps, either individually or collectively, provide an opportunity to create different melodic effects. Rheinberger's melodies seldom consist only of disjunct movement and there is always a balance between conjunct and disjunct movement.

When disjunct movement predominates, a broken chord often results. The soprano melody in "Der Strom", Op 108/1 (7.2-9) illustrates Rheinberger's melodic construction (Ex 7-2). In bar 7 all of the melody notes but one, the G, are taken from the tonic chord, A-flat major. The following after-phrase (bar 8.3.2-9) is conjunct in structure. This example successfully captures Rheinberger's melodic writing.

7.4 Range between the extremities of a melody

Many melodies of Rheinberger have a wide range. Rheinberger has no prototype melodic design, he invariably returns to classic proportions when writing a melody. Rheinberger's knowledge of the voice becomes evident when examining the range of melodies. He knows the limits of each voice group. In "Abend am Meer", Op 124/1 (13-18), the soprano melody moves through the range of a 10th in one phrase (Ex 7-4).

Ex 7-4 "Abend am Meer", Op 124/1 (12-18)



12
ein. Al-les so stil-le, der A-bend, das Meer, Herz, und so
ein. Al-les so stil-le, der A-bend, das Meer, Herz, und so
A-bend hin.ein. Al-les so stil-le, der A-bend, das Meer,

14

15 *dim.* 17 *pp rit.*
kla-ge nicht mehr, und so kla-ge, so kla-ge nicht mehr
kla-ge, ge,
kla-ge nicht mehr, und so kla-ge, so kla-ge nicht mehr.
Herz, und so kla-ge, kla-ge nicht mehr.

In "Willkommen", Op 80/2 the writing is more extrovert and dramatic, as illustrated in Ex 7-5. The range of the soprano voice (19-22) is extensive, moving from the top A-flat (21) down a 13th to the middle C (22).

Ex 7-5 "Willkommen", Op 80/2 (17-22)

17 kom - men, froh Will - kom - men! Schwalbe pickt an's
 kom - men, froh Will - kom - men! Schwalbe pickt an's Fen - ster dein, o
 sag' ihr, froh Willkommen. Will - kom - men!
 kom - men, froh Will - kom - men! Sag' ihr, froh Will -

19 *mf* Schwalbe pickt an's
mf Fen - ster dein, o
mf sag' ihr, froh Willkommen. Will - kom - men!
p kom - men, froh Will - kom - men! Sag' ihr, froh Will -

20 Fen - ster dein, o sag' ihr, froh Willkommen. Will - kom - men!
 sag' ihr: „Will - kom - men, Will - kommen!“
 sag' ihr „froh Willkommen!“ sag' „Will - kom - men, Will - kommen!“
 kom - - - - men, sag' „Willkom - men, Will - kommen!“

22 *rit. pp* „Will - kom - men, Will - kommen!“
p „Will - kom - men, Will - kommen!“
pp „Willkom - men, Will - kommen!“

7.5 Repeated notes

Repeated notes may create sound textures which are descriptive of the text. In sacred choral writing, repetition of notes is often associated with plainsong characteristics. However, in Rheinberger's secular songs for mixed a capella choir, repetition of notes is often a result of harmonic function against a moving melody as represented in Ex 7-6. The three lower voices play a harmonic accompanying role. To attach a specific meaning other than pure harmonic function to the

repetition of notes in this example would be inaccurate. This example illustrates the use of repeated notes which is discernible in all the songs to a greater or lesser extent.

Ex 7-6 "Nordwind", Op 63/4 (1-10)

The image displays two systems of musical notation for the song "Nordwind". Each system consists of four staves: a vocal line (top), a piano accompaniment line (second), a bass line (third), and a bass line (bottom). The first system shows the vocal line with the lyrics "Ich wollt' ich wär' der wil - de Nord, der" and a measure number "1" above the first measure. The second system shows the vocal line with the lyrics "heut' am Him-mel stürmt, zum Bergsee braust' ich jauchzend fort, dran" and measure numbers "3" and "5" above the first and second measures respectively. The notation includes treble and bass clefs, a key signature of one flat, and a 4/4 time signature. The repeated notes in the vocal line are clearly visible in both systems.




The image shows a musical score for a vocal piece. It consists of four staves: a vocal line (soprano/tenor) and three piano accompaniment staves. The music is in 2/4 time and features a repeated note in the vocal line. The lyrics are: "schroff der Fels sich thürmt. Und rauschte um dein ho-hes Haus- fühlst". The score is marked "sempre f" (sempre forte) and includes a measure rest of 9 measures.

A most striking repetition of notes occurs in “Herbstlied”, Op 170/8. The alto part sings a repeated D-flat throughout the entire song (Ex 6-17). The repeated D-flat helps to create a sense of tranquillity as dictated by the text: “Nun die Mutter schlafen will, werden auch die Kindlein still; all die Vöglein gross und klein huschen schweigend durch den Hain” (Because the mother wants to sleep, the children are also quieting down; all the birds, big and small fly quietly through the fields). This example moreover depicts Rheinberger’s harmonic craftsmanship (as discussed in Chapter 6-11, Ex 6-17), for he succeeds in keeping the harmony interesting and colourful despite the repeated D-flat.

The repeated notes in “Media vita in morte sumus – Altes Kirchenlied”, Op 24/3 (Ex 7-7) of particularly the soprano and tenor voices (1-6) create a feeling of intensification with each repetition. This only is relaxed when the voice moves to another note. The interval of a falling chromatic fifth in the bass line (3-6) and the falling chromatic fourth in the soprano line (1-6) further heightens the feeling of intensification, depicting the text “Media vita in morte sumus” (In the midst of life we are surrounded by the arms of death).

Ex 7-7 "Media vita in morte sumus – Altes Kirchenlied", Op 24/3 (1-9)



1. 2. 3.

Me - di - a *ci - ta* *in* *mor - te* *su - mus,* *in*

p

Mit - ten im Le - ben sind wir um - fan - gen vom

p

Me - di - a *ri - ta* *in* *mor - te* *su - mus,* *in*

p

Mit - ten im Le - ben sind wir um - fan - gen vom



5. 7. 9.

mor - te *su - mus.* *Quem* *quae - rimus* *ad - ju -*

Arm des To - des! Wer gibt uns denn Trost und

f *f*

mor - te *su - mus.* *Quem* *quar - ri - mus* *ad - ju -*


Arm des To - des! Wer gibt uns denn Trost und

7.6 Special indications

7.6.1 Accents

Rheinberger is conservative in his use of accents and only words that need reinforcing are highlighted, as is evident in “Falsche Bläue”, Op 108/4 (Ex 7-8). Rheinberger employs accents in two ways. Firstly, the leading voice has an accent and secondly, occasionally all four voices have accents on the same word. Only the soprano melody has an accent on the word “Himmel” (8). In most of the songs the following accent can be found: >. Rheinberger uses these accents to assist the singers in their interpretation.

Ex 7-8 “Falsche Bläue”, Op 108/4 (5-10).



Meer ver-traut; ein kla-rer Him-mel lag da-rein
Meer ver-traut; ein kla-rer Him-mel lag da-rein
lag da-rein mit mildem

7.6.2 Acciacaturas

There are two characteristic features of Rheinberger’s use of acciacaturas: firstly, it only occurs in the leading voice (mostly soprano), and secondly, acciacaturas are never used to accommodate short, insignificant syllables.

“Der Strom”, Op 108/1 exemplifies Rheinberger’s use of acciacaturas (Ex 7-9a & b). In bar 4, the word “gesprungen” (jumped) is aptly accentuated in the soprano

voice by means of an acciacatura (Ex 7-9a). The effect of the word is further strengthened by the use of staccatos in all of the voices. The same can be seen in bar 12 on the word “neckischem” (teasing) (Ex 7-9b).

Ex 7-9a “Der Strom”, Op 108/1 (3-4)



3
kommt von Hal - de zu Hal - de ge - sprungen, und die Blu - men, sie
4
kommt von Hal - de zu Hal - de ge - sprungen, und die Blu - men, sie
cresc.
p
cresc.
p
cresc.
p
cresc.

Ex 7-9b “Der Strom”, Op 108/1(11-12)



11
hindern, doch er küsst sie im Flug und mit ne - ckischem Zug
12
hindern, doch er küsst sie im Flug und mit ne - ckischem Zug
f
f

7.7 Two-note figures and melismas

The use of two-note figures and melismas should be referred to in regard to melodic characteristics as well as in relation to text declamation.

7.7.1 Two-note figures

The use of two-note figures is illustrated in “Um Mitternacht”, Op 31/3 (bar 3, A & B; bar 6, S & T; bar 7, S) (Ex 7-10). The falling two-note pattern gives the impression of submissiveness, contributing to the calmness of the text, “Bedächtig stieg die Nacht an’s Land, lehnt träumend an der Berge Wand” (Reflectingly the night moves onto the land, rests dreamily on the cliff of the mountain).

Ex 7-10 “Um Mitternacht”, Op 31/3 (0-8)

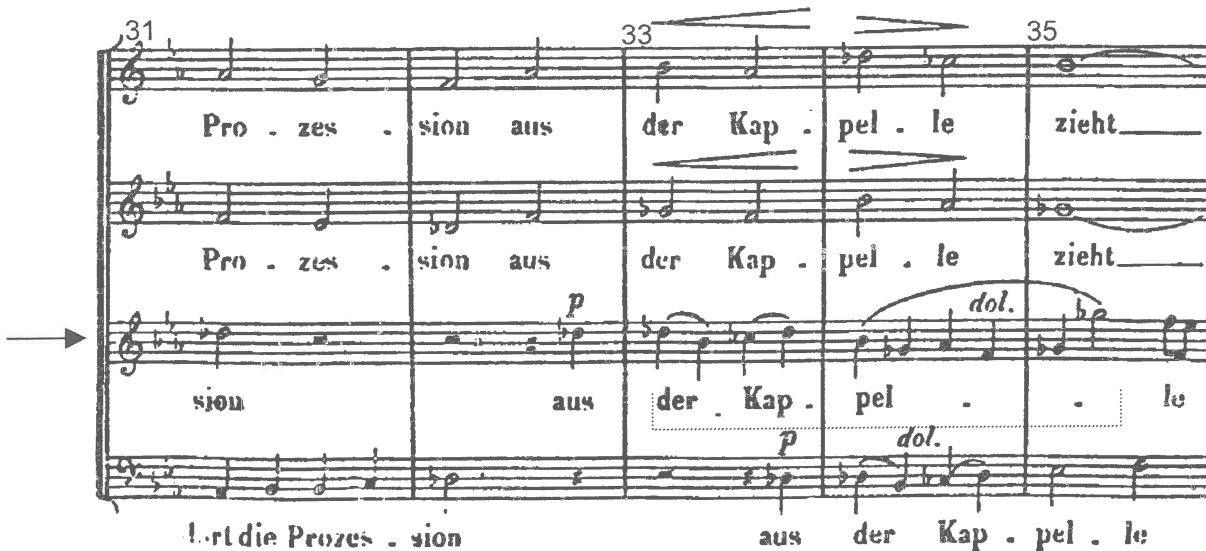


The image displays a musical score for the song "Um Mitternacht" from Op. 31/3. It consists of two systems of staves. The first system (bars 1-4) features a vocal line and a piano accompaniment. The vocal line is marked *pp* and includes the lyrics: "Be - däch - tig stieg die Nacht aus Land, lehnt träumend". The piano accompaniment also features a *pp* dynamic and includes the same lyrics. A falling two-note figure is highlighted with a dashed box in the piano part at bar 3. The second system (bars 5-8) continues the vocal and piano parts. The vocal line lyrics are: "an der Ber - ge Wand, ihr Au - ge sieht die gold - ne". The piano accompaniment lyrics are: "an der Ber - ge Wand, ihr Au - ge, ihr". A falling two-note figure is highlighted with a dashed box in the piano part at bar 7. Arrows on the left side of the score point to the vocal and piano parts in both systems.

7.7.2 Melismas

Melismatic text-setting was discussed in Chapter 3.5.4. Melismas are found in every song. However, melismas longer than four notes are hardly used in Rheinberger's secular songs for mixed a capella choir. "Sonntags am Rhein", Op 52/3 (34-35) (Ex 7-11), "Um Mitternacht", Op 31/3 (21) (Ex 7-12) and "Zum neuen Jahr", Op 31/4 (40) (Ex 7-13), illustrate the use of melismas with four or more notes.

Ex 7-11 "Sonntags am Rhein", Op 52/3 (31-35),



31 33 35

Pro - zes - sion aus der Kap - pel - le zieht

Pro - zes - sion aus der Kap - pel - le zieht

sion aus der Kap - pel - le

aus der Kap - pel - le

fort die Prozes - sion

Ex 7-12 "Um Mitternacht", Op 31/3 (19-22)



19 21 *smorz. e rit.*

Ta - ge, vom heu - te - ge - we - se - nen Ta - ge. Das

Ta - ge, vom heu - te ge - we - se - nen Ta - ge. Das

Ta - ge, vom heu - te ge - we - se - nen Ta - ge.

Ta - ge.

smorz. e rit.

pp

pp

pp

Ex 7-13 “Zum neuen Jahr”, Op 31/4 (38-40)



7.8 Distinctive Intervals

Each interval has a quality of its own depending not only on its potential for consonance or dissonance, but also according to its position within the melodic phrase. Other relevant factors include its direction, its range, the approach and continuation.

Extracts taken from “Im stillen Grunde”, Op 80/1, reveal Rheinberger’s use of the interval of a third. The indicated melody (24.3.2-28) (Ex 7-14) being sung in canon between the soprano and tenor parts shows the interval of an ascending third giving coherence to the melody. The rising third contributes to the positive feeling depicted by the text, “Da schlich der Bach sich leis heran und schwatz’ in süssen Weisen, manch lockend Verslein hub er an vom Wandern und vom Reisen, von neuer Lust an neuem Ort” (The stream creeps quietly and babbles in sweet melodies, sang many little verses about hiking and travelling, about new interests/inspirations in new places). In the soprano voice in bars 23 and 29, Rheinberger’s distinctive use of the interval of a sixth can also be seen.



Ex 7-14 "Im stillen Grunde", Op 80/1 (22-30)

22 *f* an vom Wan-tern und vom Rei - sen, von
 vom Wan - - - dern und vom Rei - sen,
 lo-ckend Verslein hub er an vom Rei - seu,

24 *p*

25 *cresc.* neu-er Lust an neu-em Ort, von neu-er Lust an
p von neu - - er Lust an neu - - - em
 von neu-er Lust an neu-em Ort, von neu-er Lust,
p von neu - - er Lust an neu - - - em

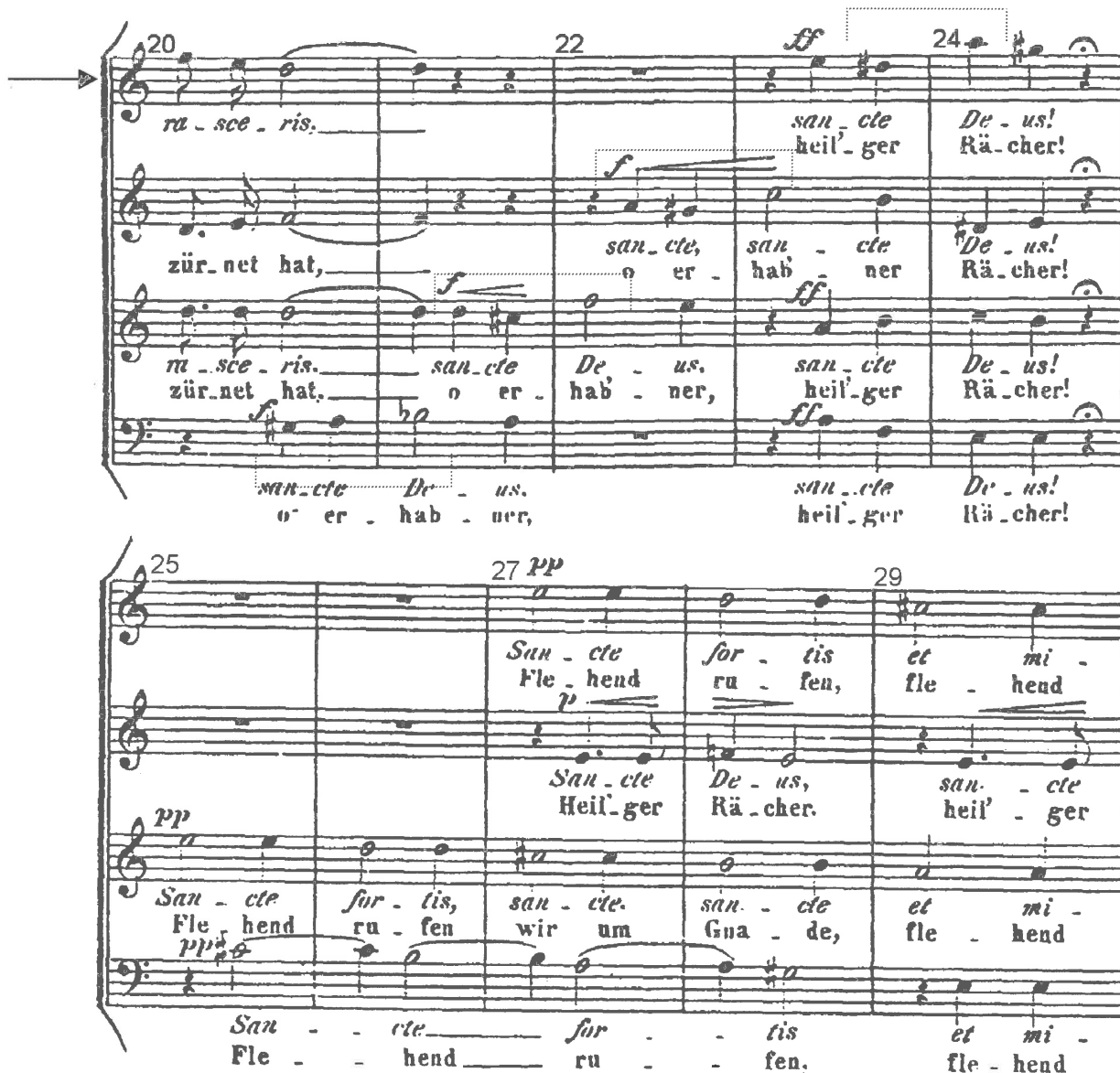
27 *cresc.*

28 *fp* neu-em Ort. „Ach! seufzt das Rüs-lein „künt' ich fort aus
 Ort. *fp* Ort. *p*
 - an neu-em Ort. *fp* Ort. *p*
 Ort. *fp* Ort. *dim.* *s p* „Ach! seufzt das Rüs-lein „künt' ich fort aus

30 *p*

The climax of “Media vita in morte sumus”, Op 24/3 is reached with a leap of a diminished fifth at bar 23-24 in the soprano voice, followed by descending passages (25-29) in all four voice parts, and in a *pianissimo* level (Ex 7-15). The climax is prepared by imitative entrances by the three lower voice groups (20-24), of which the tenors and altos have specific ascending diminished fourth intervals. The total upward motion of the voices, enforced by the use of the diminished fourth and fifth intervals, creates a fitting outcry to God, in repentance of human sin.

Ex 7-15 “Media vita in morte sumus”, Op 24/3 (20-29)



20 22 24

ra - sce - ris, *san - cte* *De - us!*
heil' - ger *Rä - cher!*

zür.net hat, *san - cte,* *san - cte* *De - us!*
o er - hab' - ner *heil' - ger* *Rä - cher!*

m - sce - ris. *san - cte* *De - us,* *san - cte* *De - us!*
zür.net hat, *o er - hab' - ner,* *heil' - ger* *Rä - cher!*

san - cte *De - us,* *san - cte* *De - us!*
o er - hab' - ner, *heil' - ger* *Rä - cher!*

25 27 *pp* 29

San - cte *for - tis* *et mi -*
Fle - hend *ru - fen,* *fle - hend*

San - cte *De - us,* *san - cte*
Heil' - ger *Rä - cher.* *heil' - ger*

San - cte *fur - tis,* *san - cte.* *san - cte* *et mi -*
Fle - hend *ru - fen* *wir um* *Gna - de,* *fle - hend*

San - cte *fur - tis* *et mi -*
Fle - hend *ru - fen,* *fle - hend*

In “Der Strom” Op 108/1 (1-4.1) (Ex 7-16), the use of a falling fourth (bar 1.1, 2.1, 3.1) in the soprano voice plays a prominent role in the construction of the mainly conjunct melody. It is used in both the fore-phrase (1-2) and the after-phrase (3) of the melody.

Ex 7-16 “Der Strom” Op 108/1 (1-4)



→ SOPRAN. *p* Tief in waldgrüner Nacht ist ein Bächlein erwacht,

ALT. *p*

TENOR. *p* Tief in waldgrüner Nacht ist ein Bächlein erwacht,

BASS. *p*

→ *p* *cresc.* kommt von Hal - de zu Hal - de ge - sprungen, und die Blu - men, sie *cresc.*

p *cresc.* kommt von Hal - de zu Hal - de ge - sprungen, und die Blu - men, sie *cresc.*

Rheinberger’s specific use of the interval of a fourth can also be seen in “Die Quelle”, Op 170/3 (Ex 7-17). The soprano melody (10.2-13.1) is entirely constructed by rising and falling fourths. This correlates effectively with the text setting: it reinforces the falling/dancing of water over slippery pebbles – “tanzet

Ex 7-17 "Die Quelle", Op 170/3 (8-16)

8, 10 *pleggiere.* 12
mit Ge - rie -
ü-ber glatte Kiesel ü-ber Kiesel mit Ge - rie -
tan-zet ü - ber glat-te Kiesel mit Ge - rie -
Kiesel,tanzet ü-ber glatte Kiesel,mit Ge - rie -

13 15
- sel, hell um - blitzt vom Son - nen - strahl, hell um -
- sel, hell um - blitzt vom Son - nen
- sel, hell um - blitzt vom Sonnen -
- sel, hell um - blitzt vom Son - nen - strahl, hell um -

7.9 Chromaticism

Chromatic alteration is not a hallmark of Rheinberger's melodic writing. However, as will be shown, he succeeds in using chromatics very effectively. In "Die Wolken", Op 170/2 (Ex 7-3) the use of chromatics in bars 2-5 in all four voices affects the harmony, resulting in unconventional chords and interesting tone colouring. This short, fully chromatic section creates the tension suggested by the text: "Wolken fluten auf und nieder, und ihr Schoss ist voll und schwer" (clouds sway up and down, and their lap is full and heavy).

The setting of “Media vita in morte sumus”, Op 24/3 is unpretentious, yet concise, and appropriate for the text (Ex 7-7). The use of chromatics in the first 6 bars fully captures the text “Mitten im Leben sind wir umfangen vom Arm des Todes” (In the midst of life we are surrounded by the arms of death). The tension associated with chromatic harmony helps to illustrate the state of being surrounded by the arms of death.

The tenor part in “Nordwind”, Op 63/4 (16.2.2-24.2.1) carries the melody, with the other voices offering harmonic support (Ex 7-18). The chromatic melody uses a restricted range of four semitones. Although not a very elaborate chromatic melody, it shows Rheinberger’s intention to illuminate the tenor part by the use of a chromatic melody.



Ex 7-18 "Nordwind", Op 63/4 (15-25)

15 *pp* 17
wil-der Bub' ist da. Du führst aus dei-nen Träu-men tief und
wil-der Bub' ist da. Du führst aus dei-nen Träu-men tief und

19 21
lausch-test durch die Nacht, mein Knab' ist's, der wie
lausch-test durch die Nacht, mein Knab' ist's, der wie

22 24 *p*
Sturmwind rief, den ich so fern ge dacht. Dein Kna-be kommt vom
Sturmwind rief, den ich so fern ge dacht. Dein Kna-be kommt vom

7.10 Sequences

The traditional way of forming sequences is important to Rheinberger. Most sequences are traditional; an exact reconstruction of melodic material, either at a higher or a lower tone level. In “All’ meine Gedanken”, Op 2/1 (9-16) the text “geh’n ihres Weges trotz Mauern und Thor” (they go their way in spite of walls and gates) is repeated (Ex 7-19). Rheinberger’s melody in the soprano voice in bars 13-16 is an almost exact sequence of the soprano melody in bars 9-12, while the other voices fulfil a harmonic role with minor changes, resulting in the original melody (13-16) being harmonised differently.

Ex 7-19 “All’ meine Gedanken”, Op 2/1 (5-16)



The image displays two systems of musical notation for the piece "All' meine Gedanken".

System 1 (Bars 5-9): This system shows the vocal line and piano accompaniment. The vocal line begins with a melodic phrase in bar 5, marked with a fermata and the number 5. This phrase is repeated in bar 7 (marked with a fermata and the number 7) and then in bar 9 (marked with a fermata and the number 9). The lyrics for this system are: "da wo die Liebste ist wandern sie hin - geh'n ih - res Weges trotz". The piano accompaniment provides harmonic support, with dynamics like *p* (piano) indicated.

System 2 (Bars 13-16): This system shows the vocal line and piano accompaniment. The vocal line begins with a melodic phrase in bar 13, marked with a fermata and the number 13. This phrase is repeated in bar 15 (marked with a fermata and the number 15). The lyrics for this system are: "Mauern und Thor, geh'n ih - res Weges trotz Mauern und Thor -". The piano accompaniment provides harmonic support, with dynamics like *f* (forte) and *p* (piano) indicated.

The two systems illustrate how the same melodic material is used in different contexts, demonstrating the concept of sequences in music.

Ex 7-20 and Ex 7-21 are further examples of Rheinberger's way of composing sequences. The sequences are indicated in the examples.

Ex 7-20 "Zwei Liebchen", Op 108/5 (72-83)



72 *sf* 74 *Piu lento.* *pp* 76

sinkt hinter die Ber-ge bald... Und als der Mond am Himmel stand, die

sinkt hinter die Ber-ge bald... Und als der Mond am Himmel stand, die

78 *rit.* 80 82

Liebchen schwimmen todt an's Land, er hüben, sie drü - ben.

Liebchen schwimmen todt an's Land, sie drühen, sie drü - ben.

Ex 7-21 "Rhapsodie", Op 186/5 (25-35)

25 27 29 *f*

hast du dein Ziel ge - fun - deu? Gestirn und Son - nen

hast du dein Ziel ge - fun - den? Gestirn und Son - nen

hast du dein Ziel ge - fun - den? Ge - stirn und Son - nen um -

hast du dein Ziel ge - fun - den? Gestirn und Son - nen

30 32 34 *p*

umkreist dein Flügel, und weilt mit Wonne am Veil - chen - hü - gel.

umkreist dein Flügel, und weilt mit Wonne am Veil - chen - hü - gel.

umkreist dein Flügel, und weilt mit Wonne am Veil - chen - hü - gel.

umkreist dein Flügel, und weilt mit Wonne am Veil - chen - hü - gel.

7.11 Rests in the melody

The use of rests within the choral texture can contribute to the structure and identity of the melody. When setting words to music, the rest is likely to be associated with the text, but may also contribute to the melodic design. The imaginative use of rests within a rhythmic figure creates interesting rhythmic patterns.

However, when associated with a text, the rest has an important function, ensuring comprehensibility by avoiding incorrect accentuation of weak syllables or words. Rests are also used for text punctuation and are therefore significant for intelligible breathing. Op 124/2, “Das Mühlrad geht im Lindengrund” (Ex 7-22), shows Rheinberger’s use of rests for textual punctuation. The text phrase “Das Mühlrad geht im Lindengrund, das Wasser rauscht vom Walde; von alten Tagen spricht sein Mund” with the punctuation marks, is set accordingly by Rheinberger. At the first comma in the sentence, Rheinberger writes a rest in the three upper voice parts (3.2.1). The same treatment can be found further in the composition. It is interesting to note that the bass part serves as momentum giving component, not having the rests like the three upper voices in bars 3.2.1 and 7.2.1. Although Rheinberger did not write a rest after the word “Mund” in bar 10, the interpreter would make an articulation break after the dotted quarter notes in SAT.

Ex 7-22 “Das Mühlrad geht im Lindengrund” Op 124/2 (0-11)



The musical score is written for four voices: Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), and Bass (Bass.). The time signature is 3/4. The piece is marked with a piano (*p*) dynamic for the first system and a mezzo-forte (*mf*) dynamic for the second system. The lyrics are as follows:

Sopr.: Das Mühlrad geht im Lindengrund, das Wasser rauscht vom
 Alt.: Das Mühlrad geht im Lindengrund, das Wasser rauscht vom
 Ten.: Das Mühlrad geht im Lindengrund, das Wasser rauscht vom
 Bass.: Das Mühlrad geht im Lindengrund, das Wasser rauscht vom

Walde; von alten Tagen spricht sein Mund, da Veilchen
 Walde; von alten Tagen spricht sein Mund, da Veilchen
 rauscht vom Walde; von alten Tagen spricht sein Mund, da Veilchen

Rests can also be used to avoid accentuation in the sense that the strong beat can be eluded at the beginning of a phrase. In “Ein Tännlein grünet wo”, Op 31/5 (24-36) Rheinberger interprets the phrase “Zwei schwarze Rösslein weiden auf der Wiese, sie kehren heim zur Stadt in muntern Sprüngen” (two black, small horses graze on the meadow and return home to the city with frolicking jumps) by avoiding the strong beat at the beginning of bars and enhancing the rhythmic setting of the text (Ex 7-23). What makes this example even more interesting is the whole bar of rest in bar 33, creating an effect of anticipation, and putting emphasis on the next

part of the text: "sie werden schrittweis geh'n" (they will go step by step). Unfortunately, Rheinberger did not employ this specific use of rests often enough.

Ex 7-23 "Ein Tännlein grünet wo", Op 31/5 (24-36)



24 *p* 26

Zwei schwar-ze Röss-lein wei-den auf der

28 30 *f*

Wie-se, sie keh-ren heim zur Stadt in man-tern

32 34 *p* 36

Sprün-gen; sie wer-den schritt-weis gehn- *p*
sie wer-den
sie wer-den

7.12 Idiomatic writing

When a composer writes for voices and/or instruments in a manner appropriate to their individual qualities, their expression becomes idiomatic, and their characteristics distinctive. Rheinberger's treatment of the voice can be described as idiomatic. The fact that Rheinberger was involved in choral activities throughout his career resulted in him truly knowing the voice and its limitations.

Within the range of each voice various timbres occur. This is an important consideration in vocal writing, particularly when voices are used in combination. Rheinberger comprehended the tessituras of all the voices thoroughly and employed this knowledge so as never to write melodies difficult to sing, thus compromising textual expression.

The idiomatic use of vocal timbre is demonstrated in "Nordwind", Op 63/4 (Ex 7-6). No extensive demands are made, but it is precisely this simplicity that creates the successful textures.

7.13 Conclusion

In Rheinberger's secular works for mixed a capella choir a balance is found between conjunct and disjunct movement. An interval analysis clearly shows Rheinberger's preference for the use of smaller intervals. Rheinberger's style reveals an imaginative union of melodic and poetic rhythm, yet each stands effectively without the other. Rheinberger's deep interest in language and literature is evident from the extreme care he takes with the metric and rhythmic aspects of his settings. The natural speech rhythm and metre are followed as closely as possible and forced manipulation for the sake of musical expression is seldom found.