

THE SECULAR WORKS FOR MIXED

A CAPELLA CHOIR BY

JOSEF RHEINBERGER

(1839-1901)

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SUMMARY

The aim of the analysis of the secular songs for mixed a cappella choir by Josef Rheinberger (1839-1901) was to establish which methods are employed to set the words to music. It also had to be determined whether there are specific qualities unique to Rheinberger's style. In this way a contribution could be made to a better understanding for both performers of and listeners to the songs.

In Chapter 1 a general introduction to the study is supplied. In Chapter 2 short biographical details about Rheinberger are given with reference to the German Romantic musical milieu (1800-1900) and Rheinberger's position in it. Chapters 3 to 8 contain the findings of systematic analysis illustrated by music examples:

- ◆ Texts and text settings
- ◆ Form
- ◆ Texture and compositional techniques
- ◆ Harmony
- ◆ Melody
- ◆ Rhythm

Chapter 9 summarises the conclusions of the study. In Chapter 9.7 a didactic evaluation of the analysed choral works is given, and some recommendations are made in Chapter 9.8.

The Appendices consist of:

- ◆ a list of the secular songs for mixed a cappella choir, with poets
- ◆ a list of music examples.

Lastly a compact disc with a recording of amongst others two of the 10 analysed cycles, Op 108 *Am Strome* and Op 31 *Fünf Lieder*, is included to convince the reader of proof of inclusion of the secular songs for mixed a cappella choir in South African choirs' repertoire. The performing groups were under the author's direction for the production of this compact disc.

The most important findings of this study are:

- ◆ Rheinberger showed a sensitive response to the sound of the words as well as to the word meaning, both being significant considerations in his settings.
- ◆ He used syllabic text-settings more frequently than melismatic text settings for each voice part, both in contrapuntal and familiar style.
- ◆ The form of every song is specifically text-related, with strophic form dominating.
- ◆ The melodic material provides a basis for structural cohesion, while firmly embedded in traditional tonality with the occasional chromatic influence.
- ◆ The homophonic approach is stronger than the polyphonic approach. The vertical chordal structure dominates the horizontal polyphonic structure.
- ◆ Rheinberger's belief in the logic of tonality manifests in the use of the triad as fundamental premise.
- ◆ His use of rhythm in the secular a cappella works is dictated by an adherence to the atmosphere and feeling of the text.

An analysis of the songs for mixed a cappella choir shows Rheinberger's individual, yet approachable, style. Rheinberger in most instances convincingly manages the choral medium with firm insight. These choral works deserve greater recognition because of their sophistication and musical qualities. The secular songs for mixed a cappella choir by Josef Rheinberger (1839-1901) are charming miniatures and highly recommended.

Keywords:

- | | |
|----------------|----------------------|
| ◆ A capella | ◆ Nineteenth-century |
| ◆ Analysis | ◆ Rheinberger |
| ◆ Choir music | ◆ Romantic era |
| ◆ German poets | ◆ Secular music |
| ◆ Mixed Choir | ◆ Style |

OPSOMMING

Die doel van die studie was om vas te stel watter musikale metodes Josef Rheinberger (1839-1901) gebruik om die liedere vir sekulêre onbegeleide gemengde koor te toonset. Ook moes bepaal word of daar tipiese kenmerke in Rheinberger se styl teenwoordig is. Sodoende kon bygedra word tot 'n beter begrip by die voordrag, en groter vreugde by die aanhoor van hierdie liedere.

In Hoofstuk 1 word 'n algemene inleiding tot die studie verskaf. Hoofstuk 2 bevat kort biografiese besonderhede oor Rheinberger, en verwysing word gemaak na Rheinberger se posisie binne die Romantiese beweging in Duitsland gedurende die 19de eeu. Hoofstuk 3 tot 8 bevat die bevindinge van 'n sistematiese ontleding geïllustreer deur musiekvoorbeelde:

- ◆ Rheinberger se hantering van die woordtekste
- ◆ Vorm
- ◆ Komposisietegnieke en tekstuur
- ◆ Harmonie
- ◆ Melodie
- ◆ Ritme.

In Hoofstuk 9 word die gevolgtrekkings van die studie saamgevat. In Hoofstuk 9.7 word die geanaliseerde koorwerke se didaktiese waarde beoordeel, en in Hoofstuk 9.8 word sekere aanbevelings gemaak.

Die Bylaes bestaan uit:

- ◆ 'n lys van die sekulêre liedere vir onbegeleide gemengde koor, met digters
- ◆ 'n lys musiekvoorbeelde.

Laastens word 'n CD-opname van onder andere twee van die geanaliseerde siklusse, Op 108 *Am Strome* en Op 31 *Fünf Lieder*, ingesluit om die leser te oortuig van die benutting van die sekulêre werke vir onbegeleide gemengde koor in Suid-Afrikaanse

kore se repertoriums. Die uitvoerende groepe was onder die skrywer se leiding vir die produksie van die CD.

Die belangrikste bevindinge is die volgende:

- ◆ Rheinberger toon 'n sensitiewe aanvoeling vir die klank van woorde en die woordbetekenis, albei belangrik in sy toonsettings.
- ◆ Teksbehandeling is meer sillabies as melismaties, in beide kontrapuntale en familiêre styl.
- ◆ Die vorm van liedere is ontwikkel uit die vorm van die woordteks, met strofiese vorm wat oorheers.
- ◆ Die melodiese materiaal verskaf 'n basis vir strukturele samehang op 'n stewige tradisionele tonale basis met min chromatiese invloede.
- ◆ In Rheinberger se koorwerke is die homofoniese benadering veel sterker as die polifoniese. In die algemeen is daar meer klem op die vertikale akkoordale struktuur as op die horisontale polifoniese struktuur.
- ◆ Rheinberger glo in die logika van tonaliteit. Dit kan gesien word in die feit dat die drieklank as basiese uitgangspunt gebruik word.
- ◆ Ritmiek in die liedere word gedikteer deur die atmosfeer van die teks.

'n Analise van die sekulêre liedere vir onbegeleide gemengde koor toon Rheinberger se individuele, dog toeganklike styl. In die meerderheid gevalle hanteer Rheinberger die koormedium oortuigend en met goeie insig. Hierdie koorwerke verdien, weens hul gesofistikeerdheid en musikale waarde, 'n veel groter erkenning as wat tans die geval is. Die sekulêre werke vir onbegeleide gemengde koor van Josef Rheinberger (1839–1901) is bekoorlike miniatuur-komposisies en word hoogs aanbeveel.

Sleutel terme:

- | | |
|------------------|-------------------|
| ◆ A capella | ◆ Negentiende eeu |
| ◆ Analise | ◆ Rheinberger |
| ◆ Duitse digters | ◆ Romantiese era |
| ◆ Gemengde koor | ◆ Sekulêre musiek |
| ◆ Koormusiek | ◆ Styl |



JOSEF RHEINBERGER (1839-1901)

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CD: RHEINBERGER: *CHORAL WORKS* in backcover – performed by the Rand Afrikaans University Choir and the East Rand Youth Choir, under the direction of Johann van der Sandt

SECULAR WORKS FOR MIXED A CAPELLA CHOIR

1 Op 108/1 "Der Strom"

2 Op 108/2 "Wiegenlied"

3 Op 108/3 "Bete auch du"

4 Op 108/4 "Falsche Bläue"

5 Op 108/5 "Zwei Liebchen"

6 Op 108/6 "Der Todesengel"

7 Op 31/1 "Es glänzt die laue Mondennacht"

8. Op 31/2 "Ein Stündlein wohl vor Tag"

9 Op 31/3 "Um Mitternacht"

10 Op 31/4 "Zum neuen Jahr"

11 Op 31/5 "Ein Tännlein grünet wo"

SACRED WORKS FOR MIXED A CAPELLA CHOIR

12 Op 176/4 "Deus tu convertens"

13 Op 176/7 "Rorate coeli"

14 Op 176/8 "Prope est"

15 Op 69/1 "Morgenlied"

16 Op 69/2 "Hymne"

17 Op 69/3 "Abendlied"

18 Op 138 *Stabat Mater*

CHAPTER 1

INTRODUCTION

1.1 Aim of study

The aim of the analysis of the secular choral compositions for mixed a capella choir by Josef Gabriel Rheinberger is to establish typical characteristics of Rheinberger's choral style. The choral compositions of Josef Rheinberger are relatively unknown in South Africa. Analysing the secular a capella works for mixed choir affords not only the writer, but also all others who want to perform these works, or who merely show an interest in them, a better understanding of the analysed works and of Rheinberger's choral style.

1.2 Motivation

Rheinberger is described by Grace (1925: iii) as a third-rate composer. This study endeavours to prove the opposite, making use of the secular compositions for mixed a capella choir. It attempts to position Josef Rheinberger in his rightful place in the context of German Romantic music. He appeared to be associated with all genres of composition and yet not to be master of any specific one.

The sacred choral and organ compositions are regularly performed in South Africa. These works, as opposed to the compositions for other mediums, are considered to be more creditable (Grace 1925: iii). The secular compositions are far less frequently performed. The reasons (if any) are to be established according to the findings of this study.

In the catalogue of an exhibition held in Vaduz, Liechtenstein, entitled “Josef Gabriel Rheinberger, Leben und Werk”, a discography is to be found. None of the analysed works had been recorded on disc at the time of publication of the exhibition catalogue (Münster, R. & Wanger, H. 1989). No recordings of the studied works could be found by searching on the Internet either. As the recording of works can be an indication of their popularity, and not necessarily the quality of the works, the writer wanted to establish good reasons for choral groups to include these works in their concert repertoire.

1.3 Methodology

The dissertation exposes the style characteristics of Josef Gabriel Rheinberger as found in the 62 secular choral compositions for mixed a capella choir, through an analysis of the songs. The compositions are in 10 cycles:

Op 2 Fünf Lieder und Gesänge

Op 24 Vier Lieder des Gedächtnisses

Op 31 Fünf Lieder

Op 52 Im neuen Frühling

Op 63 Am Walchensee

Op 80 Liebesgarten

Op 108 Am Strome

Op 124 Waldblumen

Op 170 In Sturm und Frieden

Op 186 Jahreszeiten.

1.4 Format of the dissertation

Chapter 1 contains an introduction to the study. Chapter 2 supplies a short biography, a discussion on the German musical milieu during the Romantic era and the positioning of Josef Rheinberger in it. Chapters 3 to 8 contain the findings of systematic analysis illustrated by music examples:

- ◆ Rheinberger's treatment of the word texts
- ◆ Form
- ◆ Compositional techniques
- ◆ Harmony
- ◆ Melody
- ◆ Rhythm.

Chapter 9 summarises the conclusions of the study.

The appendices consist of:

- ◆ a list of the secular songs for mixed a capella choir, with poets
- ◆ a list of music examples.

Lastly a compact disc with a recording of (amongst others) two of the 10 analysed cycles, Op 108 *Am Strome* and Op 31 *Fünf Lieder*, forms a significant part of the dissertation. It was not only important for the writer to establish written proof of the validity of the analysed works, but also to provide proof of the practical inclusion of it in South African choirs' repertoire. The performing groups (East Rand Youth Choir and The Rand Afrikaans University Choir) were under the writer's direction for respectively six and four years. Some examples of Rheinberger's sacred choral music are included on the CD. Extracts from Op 176 *Advent-motetten* (Op 176/4 *Deus tu convertens*, Op 176/7 *Rorate coeli*, Op 176/8, *Prope est Dominus*), Op 69 *Drei Geistliche Gesänge* and Op 138, *Stabat Mater* (with string orchestra and organ accompaniment) are included. The reason for the inclusion of these works is to affirm the performability of both the secular and sacred choral works of Josef Rheinberger, although the scope of this study comprised only the secular songs for mixed a capella choir.

1.5 Sources

1.5.1 Choral manuscripts

The 62 songs for mixed a capella choir that were analysed in order to come to the conclusions reached in Chapter 9 are the main choral manuscripts involved in the study.

1.5.2 Books

Applicable literature consists mainly of references to books on the subject. Hans-Josef Irmen's publications provide the most valuable contributions to the sources of available literature on the composer. *Josef Gabriel Rheinberger: Briefe und Dokumente seines Lebens* by Harald Wanger and Hans-Josef Irmen is an authoritative publication of nine volumes consisting of a compilation of Rheinberger documents and of references to works and other important citations in letters that Rheinberger wrote in his lifetime. *Gabriel Josef Rheinberger als Antipode des Cäcilianismus* by Hans-Josef Irmen, and Elisabeth Irmen's book *Gabriel Josef Rheinberger und Franziska von Hoffnaaß: eine Musikerehe im 19. Jahrhundert* provided valuable information on the social standing of Rheinberger in the milieu in which he was active. *Josef Rheinberger und seine Komposition für die Orgel* by Raphael Molitor, *The Organ Works of Rheinberger* by H Grace and T Kroyer's book *Joseph Rheinberger*, provided the starting point for the investigation into the works of Josef Rheinberger.

A large number of sources were consulted in order to find relevant discussions on different methods of choral writing and style analyses of composers' works.

1.5.3 Articles

Magazine articles on Rheinberger or his music that were consulted, were not very informative as to the theme of the study. *The American Choral Journal*, the

monthly publication of the American Choral Director's Association, was the main source of journal articles in which style studies of a range of composers' choral works were found.

1.5.4 Other sources

Verbal information conveyed to the author by Hans-Josef Irmen and Prof. Ebehardt Funcke helped to set the background for the author's way of thinking on Josef Rheinberger and his music. During a study visit to the Rheinberger Archives in Vaduz, Liechtenstein the archivist, Harald Wanger, also served as a source of inspiration to the author.

1.6 Organisation of the dissertation

In order to ensure clarity when referring to the more than 100 music examples, the work from which each extract is taken is invariably referred to first, with the relevant opus number following immediately. The applicable bar numbers follow in brackets. The word "bar" or any form of abbreviation is omitted. The extract number is then indicated by referring to the example with Ex. Aspects which have to be highlighted are, when possible, indicated with a * or square brackets. As the extracts are self-evident, subdivisions of the bars have been kept to a minimum.

Only a few abbreviations have been used, these are standard within a music dissertation. They include:

Ex	Example
Op	Opus
no	Number
S	Soprano
A	Alto
T	Tenor
B	Bass

p. Page

Generally accepted abbreviations have been used in the extracts for dynamic markings. They are not listed. It is beyond the scope of this dissertation to give a detailed analysis of Rheinberger's style characteristics. The aim is rather to expose the works with a clear indication of his purpose and intent. The conclusion is a synopsis of the style characteristics of Rheinberger, as found in his secular choral compositions for mixed a capella choir.

1.7 Notes to the reader

- ◆ White space at the bottom of pages was on occasion purposefully left, in order for music examples to be placed on one page or to be broken off at a logical place.
- ◆ Music examples are not always of good quality. The scores used were published at the end of the 19th century, and the less advanced printing technology can be a reason for the scores being of poor quality. No newer publications were available.
- ◆ Aspects that need highlighting in music examples are indicated with dotted lines and arrows. Where there is no highlighting, it was not needed.
- ◆ All the original poems could not be found in a search.
- ◆ When citing composers or authors, there is an inconsistency to be found in the use of initials or first names. Where first names do not appear, the information was not available.

CHAPTER 2

BACKGROUND

2.1 Josef Gabriel Rheinberger - A short biography

Josef Gabriel Rheinberger was born on the 17th of March 1839 in Vaduz, Liechtenstein. He spent his early childhood in Vaduz as the son of a state treasurer. At an early age Rheinberger exhibited an astonishing amount of musical talent that his parents decided to develop by allowing him to undergo formal music education. By his seventh year he had already performed as a pianist in public.

Rheinberger's uncle had a special influence on him, and encouraged him in his music lessons. From an early age Rheinberger participated in church music activities and during one such activity decided to devote his life to music. At a Sicilian feast a string quartet of Rheinberger was played together with one of Mozart. This was the day that he devoted his life to music. "Als ich 8 Jahre alt war, entschied ein Zufall an diesem Tage, dass ich mich der Musik widmen durfte" (When I was 8 years old, fate decided on this day, that I was allowed to dedicate myself to music) (Irmén 1970: 15).

Rheinberger left his parent's home at an early age in order to study music at Franz Hauser's Music Conservatory in Munich. His compositions attracted the attention of his teachers to such a degree that they were responsible for frequent performances of his works. Critics, keeping his youth in mind (Irmén 1970: 14), always received his compositions favourably. Because of all this attention, Franz Lachner (1803–1890) noticed the child, and decided to take him in as a pupil. Lachner had a considerable influence on Rheinberger's compositional style.

The influence that Mozart's compositions had on Rheinberger has to be mentioned. Rheinberger won the Mozart prize awarded by the *Frankfurter Mozartstiftung* and Mozart had an influence on Rheinberger throughout his career. A childlike remark motivates this influence: "Wenn ich in den Himmel komme, suche ich zuerst den Mozart auf" (When I get to heaven, I will first of all look up Mozart) (Wanger & Irmén 1987: 38).

In 1859 Rheinberger was appointed professor of piano at the Munich Conservatory. A year later he received the appointment as lecturer in Composition, Counterpoint, Harmony and History of Music. Rheinberger's concern with Church music is significant when the number of religious compositions in his oeuvre is taken into account. As a pupil of the organist Johann Georg Herzog, Rheinberger came into contact with the organs of most of the churches in Munich. In 1857 he assumed the important post of organist of the St. Cajetan church.

Rheinberger's concern with choirs extended over most of his career. From 1851 until 1894 he was active either as choir member, member of a choral society, or as choral conductor. The most important of these activities was his twenty-four-year engagement with the *Oratorienverein* in Munich, from 1853 until 1877, the last thirteen years as conductor. By studying the programmes of the *Oratorienverein* during these thirteen years (Wiora 1978: 238-242), one can see the important role that Rheinberger attributed to secular compositions in the concert programmes.

In 1877 Rheinberger was appointed as the conductor of the Royal Chapel in Munich, and as director of religious music in the Royal court in the St. Cajetan church.

Rheinberger had an affinity for choral music, extending not only to religious music, but also to secular music. The many secular compositions in the choral medium prove this point.

2.2 The German Romantic musical milieu (1800-1900)

Around 1800 a new chapter began in the history of the human mind – commonly referred to as the Romantic period. The spirit of that age is one, which pervaded all realms of life – including art, philosophy and politics. In music, this Romantic spirit found not only its latest expression at that time, but also its strongest. The term “romantic” used in contrast to the word “classic”, was first applied to chivalrous tales of adventure, with fantastic knights for heroes, moving in a dim world of mystery and imagination, dear to the story-tellers of the Middle-Ages; and it was these stories, written in old French and Spanish dialects, half forgotten, that became the inspiration for the new movement.

One only need to glance at the names of the great Romantic composers in order to see that here, within one frame, the greatest contrasts are brought together. These composers are within one frame, for there must indeed be some common ground among the members of a given period. The contrasts are many, yet not mutually exclusive. Romanticism in music is, by its very nature, a revolutionary movement directed against the fathers and grandfathers of the revolutionary generation, therefore Romanticism shows hostility towards Classicism. However, the art of composers like Robert Schumann, Johannes Brahms and Josef Rheinberger is not completely apart from the continuous, though changing, art of the predeceasing periods.

The contrast leads to a further antitheses: subjectivity and objectivity of the musical idiom. Wagner made his compositions ever more personal and refined, Rheinberger and other Romantics like Weber, Schubert, Schumann and Brahms, each in his own way – did not wish to break the ties that linked them with

the popular mind. They loved homely things; they were afraid of departing too far from them, as a result they reworked these elements without changing the content. They thought of the people, or rather, what they considered to be the people. In this context Rheinberger's affinity for his people, "und die patriotische Begeisterung... gab ihm den Gedanken ein, mit dem neuen Requiem der großen Zeit zu huldigen" (and the patriotic enthusiasm gave him the inspiration to pay homage with the new Requiem of great times) (Kroyer 1916: 185) is mentioned.

A further contrast is seen between clarity and an "abstract" or "mystical" quality. Rheinberger might be considered as a Romantic Classicist, but definitely a Romanticist in assessing his new relationship to the past and his new feeling for sound. His music demonstrates clarity and symmetrical form. Berlioz, on the other hand, was a poor follower of rules. Both composers drew from Beethoven, but the one saw in Beethoven only the master who perfected form, subdued all violence, brought order out of chaos; the other saw in him only the master who revolutionised the symphony and unchained dark and chaotic forces.

Another contrast in Romantic music is that between absolute music and programme music. Berlioz's music for instance, was inconceivable without an admixture of elements from the other arts. His symphonies needed the stimulus of poetry, even when they followed purely musical laws. Rheinberger's instrumental music, however, was never based on a programme in the same sense of the term as most of Liszt's or Berlioz's works were. Rheinberger would most probably be in tandem with Mendelssohn in this regard. In a letter dated October 15, 1842, Mendelssohn said that "good music does not become more significant or intelligible through 'poetic' interpretations; instead, it becomes less significant, less clear" (Einstein 1947:6).

Roughly around 1800 the relationship of the creative musician to society underwent a distinct change. Ever since the Middle Ages the musician had taken

his definite place in the organisation of the body politic. Up to the end of the 18th century, even the greatest among creative musicians knew whom they served and where they belonged. If society made demands of an aesthetic nature, the musician did not feel that this was an encroachment upon his rights. He was not revolutionary-minded; he felt that he was the servant of powerful social institutions and of the times into which he had been born. One might say that there was no art for art's sake, but all music served an immediate purpose, "*Gebrauchsmusik*". This situation lasted until Beethoven became the first real "free" musician. He no longer placed himself in the service of aristocracy; he preferred to face the world as an individual. With this new attitude towards society and the world, Beethoven became a model for the Romantic movement. The musician who rendered direct service to society did not disappear, but the official link with the so-called creative was diminished considerably. More and more the creative musician freed himself from society. With Beethoven a period was heralded in which music was written without being ordered, for an imaginary public, for the future, and if possible for eternity. The Romantic period has left us with an abundance of ambitious works. Although Rheinberger was employed, many of his works did not originate because of the association with his employer. Rheinberger's great output proves that he wrote music for the love of composing and not out of a sense of duty.

CHAPTER 3

TEXTS AND TEXT SETTINGS

3.1 Introduction

The nineteenth-century German “*lied*” owes much of its origin and inspiration to German poetry. The lyric outpourings of the great Johann Wolfgang von Goethe and other poets of his age, acted as a stimulus to many composers. In the *lied* genre, in this instance, songs (*lieder*) for mixed a capella choir, poetry and music are combined into a unique relationship where the melody, harmony and rhythm of the music were crafted to reflect the meaning and mood of the poems they interpreted. Every composer in the nineteenth-century was highly individual in the use and relative emphasis of these various elements (melody, harmony and rhythm).

The combination of two distinct art forms, poetry and music, has generated much controversy and a great variety of opinions as poets, musicians and critics tried to determine what constitutes the most successful balance in this relationship. Gorrell (1993:16) quoted the composer Arnold Schoenberg’s opinion on this role, as one who “considered poetry to be an ‘art still bound to subject matter’, (who) valued the abstract nature of music and relegated poetry to a secondary role within song composition”. Throughout the history of music, a debate has raged over how much importance should be assigned to the text of a vocal composition. In the nineteenth century the link between poetry and music was so close that much criticism revolves around the quality of poetry selected and the care with which this poetry is treated. The choice and treatment of poetry was a very sensitive matter for nineteenth-century composers, as can be seen in a review written by Robert Schumann for the *Neue Zeitschrift für Musik*. He pointed out that a composer’s foremost

concern is “to recreate in a subtle musical realisation the most delicate effects of the poem” (Gorrell 1993:17).

3.2 Texts

Rheinberger set to music poems by some of the most notable poets of his age: Goethe, Mörike, Reinick and Heyse. Many of the secular songs for mixed a capella choir unite this great poetry with subtle, illuminating musical settings. But these words no longer belong to the poet. Rheinberger’s musical ideas stretch for the length of time it takes to read the poem and, as he lingers on words of his choice, he may obscure the poem’s metre and rhyme schemes. As he composes, a new artistic entity is created. Thus, one can argue, the texts set to music must essentially be of high quality. Some poems chosen by Rheinberger are not always of a high literary quality. One must mention the particular role that Rheinberger’s wife, Franziska von Hoffnaaß, played in the choice of texts. Her participation in the choice of texts resulted in some of the texts being not up to standard. Franz Schubert was also a composer whose choice of poetry ranged from great to substandard. Robert Schumann, a highly literate man, asked “why select mediocre poetry that is certain to mirror itself in the music?” (Gorrell 1993:21). According to Gorrell, composers such as Schumann chose excellent poetry, just as Brahms did not (Gorrell 1993:21). Schubert’s monumental song cycle *Winterreise* was based on the “popular, undistinguished poetry” (Gorrell 1993:21) of Wilhelm Müller (1794-1827). Rheinberger also made use of this “popular, undistinguished poet” in “Rheinisches Tanzlied”, Op 186/6. However, Rheinberger’s sublime music communicates the universal ideas that can be found in the poetry, without drawing attention to the weakness of the poem itself.

In her article, “What makes a Good Text?”, Jean Janzen (1993:33) compares choral music to a marriage: “It is text and music bound together, for better or

for worse. Like marriage, one weak partner can be sustained and strengthened by the other, but what we long to see is the great match.” Janzen continues by stressing the need for good texts when composing. The choice of texts is a very personal issue for each composer as can be seen in the following statement by Max Harrison: “Certainly a perfect poem, just because of its completeness, can have little added to it by the music. A poem or other text which attracts a composer suggests to him emotions that are only implicit in it but which he can make explicit with his music” (Gorrell 1993:20).

3.3 Rheinberger’s poets

Under this heading the choice of poems and poets are listed so as to give an indication of the quality of the poets chosen by Rheinberger. In some instances it is indicated that other composers also set the text to music. That can be a positive point to mention, regarding the quality of texts chosen. Where no evidence could be found that the specific text was chosen by another composer, it was attempted to show other composers of stature who chose some of the other texts by a specific poet. When no additional information on the poet or the text is provided, it implies that none could be found.

3.3.1 *Op 2 Fünf Lieder und Gesänge*

Rheinberger made use of different poets for the chosen texts.

Op 2/1 “All’ meine Gedanken, mein Herz und mein Sinn”

Text by Julius Sophus Felix Dahn (1834-1912).

This text was also set by Max Reger (1873-1916), “All’ meine Gedanken”, Op 75 no 9 (1903); and by Richard Strauss (1864-1949), “All’ meine Gedanken, mein Herz und mein Sinn”, Op 21 (1887-1888), from *Schlichte Weisen*, no 1.

Op 2/2 “Der Fischer”

Text by Johann Wolfgang von Goethe (1749-1832).

Rheinberger had a fondness for Goethe as a poet. Goethe’s work was an inspiration for Rheinberger throughout his career. In 1900, near the end of his life, he wrote in his diary: “Das Goethe’sche Gedicht: « Wer sich der Einsamkeit ergibt, ach! der ist bald allein! » habe ich früher wohl unterschätzt (wenn auch komponiert), es klingt so selbstverständlich – und doch ist ein tiefer Sinn darin – den merkt man aber erst, wenn man ihn selbst erfahren.” (The poem by Goethe: «He who gives in to loneliness, he is soon alone.» I have underestimated the poem (even though I composed music to it), it sounds as if one could take its content for granted and yet it contains a deeper meaning – but one only notices this once one has experienced it oneself). Other composers who employed Goethe’s texts for their compositions are amongst others Johann Friedrich Reichardt (1752-1814), Karl Friedrich Zelter (1758-1832), Friedrich Heinrich Himmel (1765-1814), Andreas Jakob Romberg (1767-1821), Moritz Hauptmann (1792-1868), Franz Schubert (1797-1828), Johanna Mockel Kinkel (Johanna Mathieux) (1810-1858), Leopold Damrosch (1832-1885) and Hans Erich Pfitzner (1869-1949).

Op 2/3 “Zum Walde”

Text by Georg Scheuerlin. The poet’s dates of birth and death could not be found. Scheuerlin was also the choice of author for Wagner’s “Der Tannenbaum”.

Op 2/4 “Wanderlied”

Text by Friedrich Julius Hammer (1810-1862). Josephine Lang (1815-1880) chose the text “Blick’ nach oben” by Hammer, to set to music.

Op 2/5 “Waldesgruß”

Text by Albert (Ernst Ludwig Karl) Graf von Schlippenbach (1800-1886) and Franziska von Hoffnaaß (1832-1892). Rheinberger did something very interesting with this composition. He used the poet Albert von Schlippenbach’s first stanza, but replaced the original second stanza with one written by his wife Franziska von Hoffnaaß. The poem “Die Sterne schau’n in stiller Nacht” by von Schlippenbach was set to music by Felix Mendelssohn.

3.3.2 Op 24 *Vier Lieder des Gedächtnisses*

Rheinberger used one poet for the texts chosen, namely Friedrich Gottlieb Klopstock (1724-1803). Klopstock’s poetry was very popular with composers. His text “An Cidli” was one chosen by, amongst others, Gottfried Emil Fischer (1791-1841) and Franz Schubert. Richard Strauss and Zelter fall amongst composers who chose the text “Das Rosenband” by Klopstock to set to music. “Aufersteh’n” was set by Gustav Mahler. Franz Schubert composed the lieder “Selma und Selmar”, “Furcht der Geliebten”, “Edone”, “Die Gestirne”, “Dem Unendlichen” and “Das große Halleluja” to texts by Klopstock. Christoph Willibald Gluck (1714-1787), Gustav Krenek, Fanny Mendelssohn and Franz Schubert (1797-1828) set “Die frühen Gräber” to music. “Schlachtgesang” was chosen by Schubert and Robert Schumann.

3.3.3 Op 31 *Fünf Lieder*

Rheinberger utilised different poets for the texts chosen.

Op 31/1 “Es glänzt die laue Mondennacht”

Text by Carl Stieler (1842-1885).

Carl Stieler was a friend of Rheinberger, and Rheinberger chose to see him often: “Von Zeit zu Zeit sehe ich ‘den Alten’ (er ist zwar noch jung) gern” (Wanger & Irmen 1984a: 34) (From time to time I enjoy seeing the old man (he is young still)). “Im Abendstrahl”, “Seebild” and “Ich gab dem Schicksal dich zurück” are texts by Stieler that the composer Josephine Lang (1815-1880) chose to set to music. Charles Edward Ives (1874-1954), Alexander von Fielitz (1860-1930) and Alban Berg (1885-1936) are some of the composers who chose texts by Stieler for their compositions.

Op 31/2 “Ein Stündlein wohl vor Tag”

Text by Eduard Mörike (1804-1875).

Mörike’s poem “Ein Stündlein wohl vor Tag” was also set by Hugo Distler (1908-1942), Op 19i no 2 (1939), from *Mörike-Chorliederbuch*; Robert Franz (1815-1892), Op 28 no 2; Richard Kursch, Op 5 no 3, published 1905; Otto Scherzer (1821-1886), 1860, from *XXV Lieder*, no 15; Wilhelm Speidel (1826-1899), Op 9 no 3, published 1854; Felix Weingartner (1863-1942), Op 41 no 8, published 1906; Hugo Wolf (1860-1903), from *Mörike-Lieder*, no 3 and Erich Zeisl (1905-1959), published 1935.

Op 31/3 “Um Mitternacht”

Text by Eduard Mörike (1804-1875).

“Um Mitternacht” was also set by Max Bruch (1838-1920), Op 59 no 1 (1892); Robert Franz (1815-1892), Op 28 no 6; Hugo Wolf (1860-1903), 1888, from *Mörike-Lieder*, no 19; Hugo Distler (1908-1942), Op 19i no 10 (1939), from *Mörike-Chorliederbuch*; Peter Korn (b. 1922), Op 24 no 2, published 1964; and Heimo Erbse (b. 1924), Op 17 no 2, published 1959.

Op 31/4 “Zum neuen Jahr”

Text by Eduard Mörike (1804-1875).

The poem “Zum neuen Jahr” was also set by Weingartner and Hugo Wolf.

Op 31/5 “Ein Tännlein grünet wo”

Text by Eduard Mörike (1804-1875).

“Ein Tännlein grünet wo” was also set by Hugo Distler (1908-1942) as “Denk es, o Seele!” (Consider, o soul!), Op 19i no 21 (1939), from *Mörike-Chorliederbuch*; Felix Draeseke (1835-1913), “Denk es, o Seele!”, Op 81 no 4, published 1906; Robert Franz (1815-1892), “Ein Tännlein grünet wo”, Op 27 no 6, published 1870; Hans Pfitzner (1869-1949), “Denk’ es, o Seele!”, Op 30 no 3; Fartein Valen (1887-1952), “Denk’ es, o Seele!”, Op 39 no 1 (1941), from *Zwei Lieder* and Hugo Wolf (1860-1903), “Denk’ es, o Seele!”, from *Mörike-Lieder*, no 39.

3.3.4 Op 52 *Im neuen Frühling*

Rheinberger chose different poets for the texts selected.

Op 52/1 “Frühling ohne Ende”

Text by Robert Reinick (1805-1852).

Ludwig Spohr (1784-1859), Friedrich Silcher (1789-1860), Robert Schumann (1810-1856) and Hugo Wolf (1860-1903) also used texts by Reinick for their compositions.

Op 52/2 “Im Walde”

Text by Ferdinand Freiligrath (1810-1876).

Robert Schumann, Franz Liszt, Felix Mendelssohn and Loewe used some of Freiligrath’s texts for their lieder texts.

Op 52/3 “Sonntags am Rhein”

Text by Robert Reinick (1805-1852).

Op 52/4 “Die lieben Todten”

Text by R. Waldmüller.

Op 52/5 “Abendfriede”

Text by Friedrich Rückert (1788-1866).

Rückert’s poem “Anbetung” was set to music by Richard Strauss (1864-1949).

3.3.5 Op 63 *Am Walchensee*

Texts by Karl von Lemcke (1831-1913).

Op 63/1 “Auf der Heide saust der Wind” was also set to music by Johannes Brahms (1833-1897), who was a keen supporter of Karl von Lemcke’s texts.

3.3.6 Op 80 *Liebesgarten*

Rheinberger used two different poets for the texts chosen: Robert Reinick and his wife Franziska von Hoffnaaß.

Op 80/1 “Im stillen Grunde”

Text by Robert Reinick (1805-1852).

Op 80/2 “Willkommen”

Text by Franziska von Hoffnaaß (1832-1892).

Op 80/3 “Die Liebe ist ein Rosenstrauch”

Text by Robert Reinick.

Op 80/4 “Wellen blinkten durch die Nacht”

Text by Robert Reinick.

Op 80/5 “Nachtgesang”

Text by Robert Reinick (1805-1852).

3.3.7 Op 108 *Am Strome*

Rheinberger used different poets for the texts chosen.

Op 108/1 “Der Strom”

Text by Robert Reinick (1805-1852).

Op 108/2 “Wiegenlied”

Text by Robert Reinick (1805-1852).

Op 108/3 “Bete auch du”

Text by Friedrich Spitta (1852-1924).

Op 108/4 “Falsche Bläue”

Text by Robert Reinick.

Op 108/5 “Zwei Liebchen”

Text by Eduard Mörike (1804-1875).

Op 108/6 “Der Todesengel”

Text by Ludwig Pfau (1821-1894).

3.3.8 Op 124 *Waldblumen*

Rheinberger chose one poet for the texts selected, the priest Franz Alfred Muth (1839-1890).

3.3.9 Op 170 *In Sturm und Frieden*

Rheinberger utilised one poet for the texts chosen, Julius Sturm (1816-1896).

3.3.10 Op 186 *Jahreszeiten*

Rheinberger used different poets for the texts chosen.

Op 186/1 “Allerseelen”

Text by A. Ganther.

No biographical information on the poet could be found.

Op 186/2 “Sonntagsfrühe”

Text by F.A. Muth.

Op 186/3 “Muttergotteskirchlein”

Text by F.A. Muth.

Op 186/4 “Frühlingsboten”

Text by Julius Sturm (1816-1896).

Op 186/5 “Behüt dich Gott”

Text by A. Wittstock.

No biographical information on the poet could be found.

Op 186/6 “Rhapsodie”

Text by Paul Heyse (1830-1914).

Bruch, Wolf, Brahms, d’Albert, Hildach, Schumann, Jensen, Zemlinsky, Fielitz, Kahn, Marx, Cornelius and Schreker were amongst the composers who chose Heyse as poet.

Op 186/7 “Tanzlied”

Text by Wilhelm Müller (1794-1827).

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Op 186/8 “Letztes Gebet”

Text by Johann Gottfried Kinkel (1815-1882).

Robert Schumann (1810-1856) chose Kinkel’s “Abendlied” as a text for one of his lieder.

3.4 Favourite underlying topics

The texts chosen by Rheinberger are often quasi-religious and frequently contain an association between nature and God, which appealed to Rheinberger. Rheinberger had a special preference for texts with a nature theme. Irlen (1990:231) mentions his “Innige Naturverbundenheit” (heartfelt love for nature). This love influenced his choice of texts. Examples of works’ titles are: *Waldblumen* (Forest flowers), Op 124; “Gewitter” (Thunder storm), Op 170/7; and “Herbstlied” (Autumn song), Op 170/8. Songs with a religious undertone regularly encountered. *Vier Lieder des Gedächtnisses*, Op 24 is a group of works with a religious feeling. “Zum neuen Jahr”, Op 31/4 is a song of devotion.

3.5 Text-setting

The imaginative way in which Rheinberger treats the poet’s texts can be seen as one of the characteristics of the secular songs for mixed a capella choir. Rheinberger always uses the opportunity to clarify the meaning of an important word or phrase.

The tight association between word and tone might have originated inadvertently, but the existence of that special relation cannot be ignored. There are many examples of Rheinberger’s special treatment of the text. Only the most distinguished methods are discussed in this chapter.

3.5.1 Text repetition

Text repetition is found in 46 of the 62 secular songs under discussion. Rheinberger was, however, sensitive to the extent of the repetitions. Dickinson (1988:96) quoted the 20th century composer Lennox Berkeley by saying, “Much is said in very few words...” implying that a composer has to avoid text repetition unless it is logical and musically expressive, serves to emphasise a significant phrase, or features, in the formal structure of the composition.

Text repetition is widely used by composers. For example, Moritz Hauptmann, a contemporary of Rheinberger, used text repetition in his setting of Goethe’s “Mailed”. Van der Mescht (1981:69) also testifies to some use of text repetition in Hugo Wolf’s *Mörike-Lieder*. Repetition of text may vary from one word to that of a phrase or a complete section of the text. These are inextricably associated with melodic shaping and form structuring.

An interesting comparison between the setting of the same poem by two different composers indicates each composer’s uniqueness. In the setting of “Zum neuen Jahr”, Op 31/4, Hugo Wolf repeated the phrase “ein heilig Willkommen” (a holy welcome), while Rheinberger preferred to repeat the phrase “Jauchzt ihm, ihr Frommen” (Sing songs of praise, you holy ones) in the first stanza’s last sentence, “Jauchzt ihm, ihr Frommen, ein heilig Willkommen, Herz, jauchze du mit!” (Sing songs of praise, you holy ones, a holy welcome, heart, sing along!).

A typical occurrence of text repetition in the secular songs for mixed a capella choir is of a structural nature. In the strophic song “Am Kreuzweg”, Op 63/7 (9-10) the last line of each stanza is repeated, ending off each section (Ex 3-1). It can also be said that the text phrases that are repeated are beneficial in the sense that they are accentuated, especially since there are accents indicated in the three upper parts (S, A & T).

Ex 3-1 “Am Kreuzweg”, Op 63/7 (3-10)



3

geht kein Mensch vorbei die Nacht; da soll es nicht gehen er sein, es

5

Kornfrau tan - zet um den Stein in warmer, dunkler Sommernacht, man

7

kichert, wispert, flüstert, lacht, es kichert, wispert, flüstert, lacht.

9

sieht die Spuren auf dem Stein, man sieht die Spuren auf dem Stein.

Text repetition for the sake of text accentuation occurs in “Die Liebe ist ein Rosenstrauch”, Op 80/3 (60-68). The phrase “als geht im Mai die Sonne auf!” (as if the sun would rise in May) is repeated (Ex 3-2). Adding further interest to this example, the repetition is rhythmically varied.

Ex 3-2 “Die Liebe ist ein Rosenstrauch”, Op 80/3 (59-68)



59 kommst du, steigst er klar her-auf, als geht im Mai die Son-ne auf, als

61 ff

63 geht im Mai die Son-ne auf, die Son - ne auf!

65 marc. 67

An effective repetition of a phrase is found in “Scheiden”, Op 124/4 (27-32) (Ex 3-3). The phrase “viel tausendmal!” (many thousand times) is repeated, strengthening and supporting the “viel tausendmal” concept.

Ex 3-3 "Scheiden", Op 124/4 (25-32)



25

27

grü. sse still zu Thal, zu Thal viel tausend mal, viel tausend mal, viel

ein mal grüss'ich noch zu Thal viel tausend mal, viel tausend mal, viel

29

31

tausend, tau - send mal, viel tau - send, tau - send mal!

tau - send, viel tau - send, tau - send mal, viel tau - send - mal!

3.5.2 Changes and omissions

Changes to the original poem also occur, however not frequently. The only significant change was found in "Zum neuen Jahr", Op 31/4 with the omission of the phrase "sei Anfang und Ende" in the sentence "Herr! dir in die Hände sei Anfang und Ende, sei Alles gelegt" (Lord! In thy hands the beginning and the end, and everything else shall be placed). This does not, however, change or damage the structure or intensity of the meaning of the poem.

"Waldesgruss", Op 2/5 is a setting worth mentioning. In the setting of von Schlippenbach's poem "Waldesgruss". Rheinberger's wife Franziska von

Hoffnaaß provided the second stanza, replacing the original second stanza of the poet. When comparing Franziska’s second verse to von Schlippenbach’s (Ex 3-4), it is a fitting replacement capturing the correct atmosphere set by von Schlippenbach. Franziska von Hoffnaaß was a respected poet with at least two volumes of verse published. Rheinberger was “besonders lieb” (Irmén 1990:231) (exceptionally fond) of his wife’s poetry, making this specific setting a unique one.

Ex 3-4a “Waldesgruss”, Op 2/5 second stanza by von Schlippenbach

Halt mich Waldeszauber
lind umfangen, weicht die
Schmerz, schleicht sich
Wehmut sacht, statt Leid
und Bangen in das Herz.

Wenn sich rauschend dann
die Wipfel neigen, trauter
Wald, ich versteh’ dein
Grussen aus den Zweigen,
bald, ja bald.

When the forest’s spell
embraces me gently, pain
disappears, and melancholy,
not suffering and fear, creeps
softly into my heart.

When in the gently murmuring
forest the trees bow their tops,
sweet forest, I understand your
greetings from your branches.
Soon, yes soon!

Ex 3-4b “Waldesgruss”, Op 2/5 second stanza by von Hoffnaaß

Müde neigt die Sonne sich
zum Meere, sinkt hinab; ach!
Sie sehnet nach des Tages
Schwere sich zu Grab.
Wie der Fluthen feierliches
Wogen fern verhallt, kommt
ein Klang durch meine Brust
gezogen: bald, ja bald!

Tired the sun dives into the
sea. Oh! She longs for the
grave after a hard day's
work.
Just as the solemn waves
die away in the distance, a
sound goes through my
heart. Soon, yes soon!

3.5.3 Syllabic text-setting

Rheinberger favoured the syllabic method of text setting. He used syllabic text-settings more frequently than melismatic text-settings as a result of considered beliefs and not because of a limited musical imagination. Syllabic text-setting is used for each voice part, both in contrapuntal and familiar style. The latter term, derived from “stile familiare”, describes vocal music in which the voices, usually four, move uniformly in regard to note values as well as to syllables of the text. The natural accentuation of the words was an important consideration, and when the words do not follow the chosen metre, they are designed to achieve a distinctive effect. The placing of the syllables is indicative of the understanding Rheinberger had for the text. Complex overlapping of words was avoided in the more contrapuntal sections in order to achieve maximum audibility. Syllabic text setting in a four part contrapuntal texture is evident in “Alpenandacht”, Op 124/8 (4-10). The syllabic style contributes to the clarity of the text setting.

Ex 3-5 “Alpenandacht”, Op 124/8 (4-10)



4 *mf* *f*

Lust und Leid, halb Andachtslust, halb Heimathsweh; lo -

...die Glocken läu - ten ü - ber'n

und Leid, halb Andachtslust, halb Heimathsweh,

Lust und Leid, ... die Glo - cken läu - ten über'n See:

7 *f* *pp*

lo - bet den Herrn, lo - bet den Herrn nah und fern, ihr

See: lo - bet den Herrn.

lo - bet den Herrn, lo - bet den Herrn nah und fern, ihr

lo - bet den Herrn lobet den Herrn nah und fern, ihr

9 *pp*

The concise settings in *Fünf Lieder*, Op 31 reflect Rheinberger's qualities as a miniaturist. The syllabic text-settings in each of the five songs are reminiscent of the Austrian and German folk-song style. "Um Mitternacht", Op 31/3 (Ex 3-6) illustrates the four voices moving mainly in familiar style, being simple, yet harmonically adventurous.

Ex 3-6 "Um Mitternacht", Op 31/3 (1-11)



1 3

pp Be - däch - tig stieg die Nacht aus Land, lehnt träumend

pp Be - däch - tig stieg die Nacht aus Land. lehnt träumend

5 7

an der Ber - ge Wand, ihr Au - ge sieht die gold - ne

ihr Au - ge. ihr

an der Ber - ge Wand, ihr Au - ge,

9 11

Wa - ge nun der Zeit in gleichen Schalen still - le ruhn und


Au - ge sieht die goldne Wa - ge nun der Zeit in gleichen Schalen

f

3.5.4 Melismatic text-setting

Rheinberger's use of melismas in the secular choral works for mixed a capella choir is usually discerning, particularly avoiding melismas of extended length. However, the "sigh" or two-note figure is much in evidence, the interval and direction varying according to melodic or expressive requirement. The use of syllabic text setting with two-note figures and occasional melismas is a characteristic method of text setting in the analysed works. This is illustrated in "All' meine Gedanken", Op 2/1(1-10) (Ex 3-7).

Ex 3-7: "All' meine Gedanken", Op 2/1(1-10)



SOPRAN.
ALT.
TENOR.
BASS.

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

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

Melismas are found in every song. However, melismas longer than four notes are hardly used in the secular songs for mixed a capella choir. “Sonntags am Rhein”, Op 52/3 (34-35), “Um Mitternacht”, Op 31/3 (21) and “Zum neuen Jahr”, Op 31/4 (40), illustrate the use of four note melismas.

The use of melismas in songs adds variation. Especially in a capella music it serves as a method to create various atmospheres, supporting other methods of text illumination. The fact that Rheinberger preferred syllabic text-settings, rather than melismatic settings can be held against him, as the analysed works could have profited from the variation that melismas add to settings. It must, however, be said that each composition succeeds with the other compositional methods used.

3.5.5 Text-painting

The interpretation of a text in sound colour is individual to each composer. The choice of metre, rhythm, accentuation, melody, tonality, texture and dynamics is a musical realisation of the word imagery. One of Rheinberger’s more extrovert passages is found in “Nordwind”, Op 63/4 (41-48). The persuasiveness of this setting is vibrant (Ex 3-8). The independence of the voice parts together with the imaginative use of melody and harmony are equally significant factors in the development of this sound picture “Nun stürm’ ich hier viel wilder noch als der wilde Nord!” (I prepare a storm here much wilder than the wild north). The canonical entries and a descending line help to represent the atmosphere of unrest. It must be noted that an ascending line could also have contributed to the setting of the atmosphere.

Ex 3-8 “Nordwind” Op 63/4 (39-48)



39 41 *cresc.*

machtlo-ser Wunsch! nun stürm' ich hier viel wil-der noch, nun

nun stürm' ich hier viel wil-der

machtlo-ser Wunsch! nun stürm' ich hier, nun

43 45 47

stürm' ich hier viel wil-der noch als der wil-de Nord!-

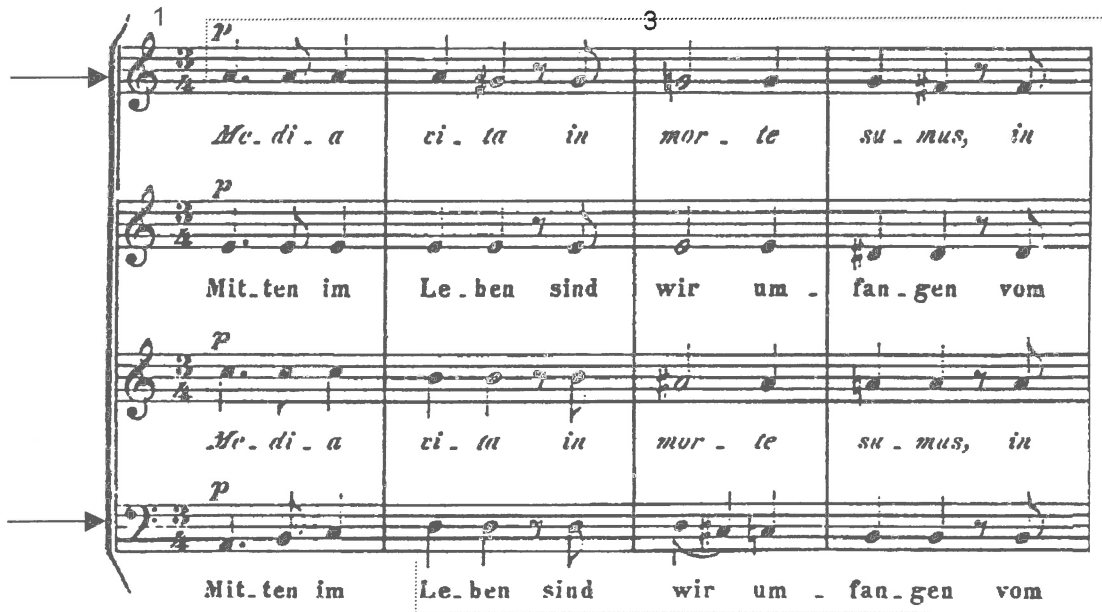
noch, nun stürm' ich hier wil-der

stürm' ich hier wil-der als der wil-de Nord!-

“Media vita in morte sumus”, Op 24/3 (1-6) deserves mentioning: in this setting of the phrase “Mitten im Leben sind wir umfangen vom Arm des Todes!” (In the midst of life we are surrounded by the arms of death) the lamento-bass figure in bar 2-6 creates the sense of fear of death and affliction suited to the text (Ex 3-9a). What makes this example even more powerful is the fact that two voice parts, the soprano and bass concurrently, have this figure. The lamento-figure was used extensively in the Baroque era. For instance, in Purcell’s opera *Dido and Aeneas*, the bass part in Dido’s song “When I am laid to earth” is based on this symbol throughout. In Pienaar’s discussion (1972:178) of the lamento bass, she discusses the historic origin of this figure: it was used to represent mortal

fear, grief, the crucifixion of Christ and repentance. Especially in Bach's works, the symbol was used to represent the pain of death, and was in general a symbol for the negative. Rheinberger applies this descending chromatic line over the interval of a fourth more than one time in "Media vita in morte sumus", Op 24/3 whenever the text deals with death. The alto part (33-37) has this lamento figure at the text "Im bitterm Tode verlass uns nicht!" (Do not abandon us in the bitter death) (Ex 3-9b).

Ex 3-9a "Media vita in morte sumus" Op 24/3 (1-9), lamento figure in soprano and bass



The musical score for "Media vita in morte sumus" Op 24/3, measures 1-9, is presented in four staves. The top two staves are for Soprano and Alto, and the bottom two are for Tenor and Bass. The lyrics are: "Me-di-a ci-ta in mor-te su-mus, in Mit-ten im Le-ben sind wir um-fan-gen vom". The lamento figure is highlighted in the Soprano and Bass parts. The score includes dynamic markings (p) and a first ending bracket (1) over the first measure of the Soprano part.

5 7 9

mor - te su - mus. Quem quae - rimus ad - ju -
Arm des To - des! Wer gibt uns denn Trost und
mor - te su - mus. Quem quae - ri - mus ad - ju -
Arm des To - des! Wer gibt uns denn Trost und

Ex 3-9b "Media vita in morte sumus" Op 24/3 (30-39), lamento figure in alto

30 32 34

se - ri - cors sal - va - tor, a - ma - rae mor - ti
ru - fen wir um Gna - de!
for - tis, san - cte sal - va - tor, Im hit - tern To - de
Rä - cher, heil'ger Er - lö - ser!
se - ri - cors sal - va - tor, a - ma - rae mor - ti
ru - fen wir um Gna - de! Im hit - tern To - de

35 37 *pp Ritardi.* 39

ne tra - de nos, ne tra - de nos!
ver - lass uns nicht, ver - lass uns nicht!
ne tra - de, ne tra - de nos, ne tra - de nos!
ver - lass uns, ver - lass uns nicht, ver - lass uns nicht!
ne tra - de nos, ne tra - de nos!
ver - lass uns nicht, ver - lass uns nicht!

Chord shifts is also a technique used to accentuate text passages that build up towards a climax. In “All’ meine Gedanken”, Op 2/1 the chords in bar 57 and 58 are repeated a tone lower in bar 50 and 60 at the text “wir kommen vom Liebsten und grüssen dich fein” (We come from your dear one and greet you cordially) (Ex 3-10). This example’s intensity is further heightened through the fact that all of the chords are dominant seventh chords and do not resolve, except for the last one in the pattern. The chromatic tenor part adds interest to this example.

Ex 3-10 “All’ meine Gedanken”, Op 2/1 (55-65)



The musical score consists of two systems of staves. The first system covers measures 55 to 59, and the second system covers measures 60 to 64. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: „lass uns ein, wir kom-men vom Liebsten und grüssen dich auf, lass uns ein fein- wir kom-men vom Liebsten und grü - ssaen dich fein! grü-ssen, grüssen dich fein!”

Measure 55: „lass uns ein, wir kom-men vom Liebsten und grüssen dich

Measure 57: „lass uns ein, wir kom-men vom Liebsten und grüssen dich

Measure 59: „lass uns ein, wir kom-men vom Liebsten und grüssen dich

Measure 60: auf, lass uns ein

Measure 62: fein- wir kom-men vom Liebsten und grü - ssaen dich fein!

Measure 64: grü-ssen, grüssen dich fein!”

Musical markings include *ff* (fortissimo) and *riten.* (ritardando).

In “Wanderlied”, Op 2/4 (15-18) (Ex 3-11) chord shifts are used to accentuate the phrase “und trifft es sich mit Ander’n” (and we are met by others). The chord pattern is repeated using the same chords, one tone higher.

Ex 3-11 “Wanderlied”, Op 2/4 (13-21)



The musical score for "Wanderlied" (Op. 2/4) is presented in two systems. The first system covers measures 13 to 18, and the second system covers measures 19 to 21. The score is in 2/4 time and G major. The lyrics are: "bald zu Zwei'n, und trifft es sich mit Ander'n, und trifft es sich mit" (measures 13-18) and "Ander'n wie jun-ges Grün und Son-nenschein muss bei dem Lenz das" (measures 19-21). The score includes vocal lines and piano accompaniment.

The imperfect terminal cadence is made up by the chord progression V-VI, with VI taking the place of the tonic. Because of this surprising effect, the cadence can be used to portray a range of emotions such as unexpected actions or events, delusive actions, unpleasant disillusionment or uncertainty. Internal cadences in Rheinberger’s secular songs for mixed a capella choir do not occur regularly. Subsequently the use of the deceptive cadence is restricted. When Rheinberger uses it, it helps to interpret the text. In “Gewitter”, Op 170/7 (3-4) the text “Regen

flutet aus der Wolke” (rain pours from the cloud) suggests a menacing, uncertain atmosphere of rain and thunder. Rheinberger reinforces this through the use of the indicated deceptive cadence (Ex 3-12).

Ex 3-12 “Gewitter”, Op 170/7 (0-7)



Sopran.
Alt.
Tenor.
Bass.

Bli-tze sprühn und Donner kracht, Re-gen flu-tet aus der
Bli-tze sprühn und Donner kracht, Re-gen flu-tet aus der
Bli-tze sprühn und Donner kracht, Re-gen flu-tet aus der
Bli-tze sprühn und Donner kracht, Re-gen flu-tet aus der

f minor

Wol-ke, Re-gen flu-tet, Re-gen flu-tet aus der Wol-ke. Mah-nend
Wol-ke, Re-gen flu-tet, Re-gen flu-tet aus der Wol-ke. Mah-nend
Wol-ke, Re-gen flu-tet, Re-gen flu-tet aus der Wol-ke. Mah-nend
Wol-ke, Re-gen flu-tet, Re-gen flu-tet aus der Wol-ke. Mah-nend

vi

In “Rheinisches Tanzlied”, Op 186/6 (38-39) longing for the “Rheinland” is depicted by the use of the deceptive cadence – “O wie ich geschwelget in Liedern und Wein; wo ich bin, wo ich gehe, mein Herz ist am Rhein” (As I indulge in song and wine; where I am, where I go to, my heart is at the Rhine river) (Ex 3-13). It must be noted that Rheinberger himself had a profound fondness for the Rhineland, and this phrase could just as easily have been from Rheinberger’s own literary pen.

Ex 3-14 "Nachtgesang", Op 80/5 (19-24)



19 Wel - lensie ziehn durch den See; was kummert es sie, ob auf
Himmel, die Wel - lensie ziehn durch den See, was kummert es
21 Wel - lensie ziehu durch den See; was kummert es sie, ob auf

22 *dim.* Er - den ein Herz in Lie - be ver - geh! was *mf*
dim. sie, ob ein Herz in Lie - be ver - geh! *mf*
dim. Er - den ein Herz in Lie - be ver - geh! *mf*
24 *mf*

Ex 3-15 "Die Wolken", Op 170/2 (27-31)



27 Ach! ein schmerzlich tie - fes Sehnen hemmt den flüchtigen Wander -
29 Ach! ein schmerzlich tie - fes Sehnen hemmt den flüchtigen Wander -
Ach! ein schmerzlich tie - fes Sehnen hemmt den flüchtigen Wander -
Ach! ein schmerzlich tie - fes Sehnen hemmt den flüchtigen Wander -



30 *p* 32 *cresc.*
 lauf, den Wander - lauf, und es löst sich still in Thränen ei - ne
p *cresc.*
 lauf, den Wander - lauf, und es löst sich still in Thränen ei - ne
p *cresc.*
 lauf, den Wander - lauf, und es löst sich still in Thränen ei - ne
p *cresc.*
 lauf, den - Wan - der - lauf, - und es löst sich still in Thränen ei - ne

A typical Romantic symbol is the horn-fifth, sometimes associated with parting. According to Pienaar (1972:183), Romantic composers frequently made use of this expressive symbol. It is then surprising to find that Rheinberger used it only once, very concealed, in the secular songs for mixed a capella choir. The text phrase in “Die Liebe ist ein Rosenstrauch”, Op 80/3 (22-33), “als ob sie noch viel schöner wär’: drauf fahren wir so lustig hin, wie Vögel durch den Himmel ziehn” (as if she were much more beautiful; therefore we will joyfully travel ahead, like birds that travel through the sky) suggests departing and the horn-fifth in the tenor and bass parts add to this impression of parting (Ex 3-16). In the most obvious song “Scheiden” (to separate), Op 124/4 Rheinberger does not make use of the horn-fifth at all.

Ex 3-16 “Die Liebe ist ein Rosenstrauch”, Op 80/3, (19-36)



19 *p* 22 *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.



23 25

täg-lich neu-e Ro - sen heut, und wenn im Him-mel Ro - sen blühn, sie
ob sie noch viel schö-ner wär? drauf fah-ren wir so lu - stig hin, wie

Musical score for measures 23-25. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The lyrics are in German and are aligned with the vocal line.

27 29

kön-nen dort nicht schö-ner glühn, sie Kön-nen dort nicht schö-ner glühn,
Vö - gel durch den Him-mel ziehn, wie Vö - gel durch den Him-mel ziehn,

Musical score for measures 27-29. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The lyrics are in German and are aligned with the vocal line. A dynamic marking of *ff* (fortissimo) is present above the vocal line in measure 29.

31 33 35

marc. nicht schö-ner glühn. Die Lie-be ist ein hel-ler Stern.
durch den Him-mel ziehn.

Musical score for measures 31-35. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The lyrics are in German and are aligned with the vocal line. A dynamic marking of *p* (piano) is present above the vocal line in measure 35. The tempo marking *marc.* (marcato) is present above the first staff in measure 31.

3.6 Conclusion

Rheinberger's songs for mixed a capella choir show his predilection for clarity and restraint. The use of syllabic procedures, with two-note figures (of which the interval and direction vary according to melodic or expressive requirement) and occasional melismas, is characteristic of the analysed works. Some poems chosen by Rheinberger are unfortunately not always of a high literary quality; Rheinberger's sublime music communicates the universal ideas that can be found in the poetry without drawing attention to the weakness of the poem itself. Rheinberger showed a delicate response to the sound of the words as well as to the word meaning, both significant considerations in his settings.

CHAPTER 4

FORM

4.1 Introduction

Both duration and pitch, and their extension into melody and harmony within a sound texture, are employed by composers to create tension and repose in music. When considering their application on a macro level, the interrelationship contributes largely to the growth and unity of the work in its formal structure. This in turn establishes a composer's personal style. Stereotypical forms are essentially a skeleton around which a composition can take shape. The more imaginative the overall structure, the less noticeable the underlying pattern.

In a composition with a text, form can never be divorced from text and its interpretation. It is dependent on meaningful structures within the boundaries of the text. "Real musical form is constantly fluctuating, changing and growing within the rhythmic flow of the time-span of a composition" (White 1984:7). This time-span has to be carefully calculated and the musical shape designed with significant gestures, such as cadences, tonal or textural changes, as well as the use of basic formal techniques of repetition, variation, development and alteration, considering their relationship to the essential ingredients of contrast and cohesion.

The requirements of form (as a kind of logic in music) are instinctive and can be seen in the rudimentary types of music: folk song, folk dance and plainsong. The application of musical aspects like melody, harmony and rhythm should, in a musical composition, preferably be built up according to some principle of form or structure. This view was certainly the case during Rheinberger's lifetime. Where

a word text is involved, other considerations arise. The fact that the form of the poem usually does not coincide with a musical form is one of the problems when setting a poem to music. In the analysed songs, there is no piano or other sort of accompaniment to take over the burden of defining the form, for example supplying interludes between stanzas of the poem. The vocal parts must therefore take up that role as well as the role of text interpreter.

Rheinberger succeeds in designing a special form for every song, according to the textual and musical needs, neglecting neither. The secular songs for mixed a cappella choir can be classified according to four groups: strophic, binary, ternary and through-composed songs. A song can contain elements of more than one of the forms, and it can also belong to more than one form type.

4.2 Strophic works

Strophic form as a design for songs was in use long before the “importance attributed to it in the 1800s” (Crocker 1966: 427). As early as the 9th century, strophic forms punctuated by refrains made up the structure of, for instance, the liturgical drama. Guillaume de Machaut (ca. 1300-1377), for example, found the strophic form an ideal design for his settings of courtly love lyrics.

Rheinberger uses strophic form as a design for 37 of the 62 analysed works. Of these 37 songs there are 17 which are strictly strophic, with no changes whatsoever in the music for the different stanzas. A question that immediately arises is whether the same music is suitable for the different atmospheres portrayed in every stanza. One setting for the different stanzas may damage the importance of certain words. In “Um Mitternacht”, Op 31/3 we find proof of Rheinberger’s ability to successfully accommodate different words to the same music. In Ex 4-1a and Ex 4-1b the following words, “kecker rauschen die Quellen

hervor, sie singen der Mutter, der Nacht, in's Ohr vom Tage, vom heute
gewesenen Tage" (The fountains bubble cheekily, they sing to the mother, the
night, into the ear of the day, and tell of the day that has passed) and "immer
behalten die Quellen das Wort, es singen die Wasser im Schlafe noch fort, vom
Tage, vom heute gewesenen Tage" (and the fountains always retain the word,
the waters sing in their sleep about the day, the day that has passed) are set to
the same music. The atmosphere portrayed by the words is fully captured by the
same music.

Ex 4-1a "Um Mitternacht", Op 31/3 (12-22), Stanza 1



12 *dim.* 14 *p*

ke-cker rau - schen die Quel-len her - vor, sie
 ruhu, und ke-cker rau - schen die Quel-len her - vor, sie

15 *dolce* 17 *pp*

dolce *pp*
 sin - gen der Mut - ter, der Nacht, in's Ohr vom
 sin - gen der Mut - ter, der Nacht in's Ohr vom
dolce *pp*

19 *f* Ta - ge. vom heu - te ge - we - se - nen Ta - ge. Das *pp*
f heu - te ge - we - se - nen Ta - ge. *pp*
21 *smorz. e rit.* *pp*
f Ta - ge. vom heu - te ge - we - se - nen Ta - ge. *pp*
smorz. e rit. *pp*
f Ta - ge. vom heu - te ge - we - se - nen Ta - ge. *pp*
smorz. *pp*

Ex 4-1b "Um Mitternacht", Op 31/3 (34-44), Stanza 2

34 *f* im - mer be - hal - ten die Quellen das Wirt, es *p*
f Joch. Doch im - mer be - hal - ten die Quel - len das Wort, es *p*
f Joch. Doch im - mer be - hal - ten die Quel - len das Wort, es *p*
f *smorz.* 36 *p*


37 *dulce* *pp* 39
pp sin - gen die Was - ser im Schla - fe noch fort vom
pp
pp



41
Ta - ge, vom heu - te ge - we - se - nen Ta - ge.
43
dim. rit.

Where more emphasis on a specific word is required, Rheinberger achieves this through non-melodic changes to the music. There are 13 compositions amongst the 37 strophic songs that have changes not affecting the pitch. These changes are made mainly to accommodate text considerations, and include changes to rhythm, note values, dynamic indications, articulation, and the adding and omitting of rests. In “Auf der Haide saust der Wind”, Op 63/3 the music has been changed rhythmically in the second stanza because of text considerations (Ex 4-2). In Ex 4-2b the words “dass trotz Sturm und” (that in spite of storm and) are set in the alto, tenor and bass voices to the following rhythmic pattern (Ex 4-2a) which coincides with the rhythm of the text:

Ex 4-2a “Auf der Haide saust der Wind”, Op 63/3 (4-7), rhythmic pattern



dass trotz Sturm und

Ex 4-2b “Auf der Haide saust der Wind”, Op 63/3 (4-7), Stanza 1



Musical score for Ex 4-2b, showing the vocal line and piano accompaniment for the first stanza. The score is in 4/4 time and features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Kind, willst du, dass trotz Sturm und Graus in die Nacht ich muss hin-". The score includes a measure rest of 4 measures at the beginning and a measure rest of 6 measures later. The dynamic marking *mf* is present.

Ex 4-2d indicates that Rheinberger took the inflection of the word “Weiden” (willow) in the extract “Weiden sitzt die Fei” (next to the willow sits the fairy) into consideration where the stressed syllable (“Wei-”) enjoys the longer rhythm as shown in Ex 4-2c.

Ex 4-2c “Auf der Haide saust der Wind”, Op 63/3 (17-19), rhythmic pattern



Rhythmic pattern for Ex 4-2c, showing a sequence of notes on a staff. The pattern consists of four notes: a quarter note, a quarter note, a quarter note, and a quarter note.

Wei- den sitzt die

Ex 4-2d “Auf der Haide saust der Wind”, Op 63/3 (17-19), Stanza 3



17

Wei - den sitzt die Fei, und mein Weg geht dort vor -

19

Wei - den sitzt die Fei, und mein Weg geht dort vor -

The other seven works display both melodic and structural changes. In “Zum neuen Jahr”, Op 31/4, “Ein Tännlein grünet wo”, Op 31/5, “Scheiden”, Op 124/4 and “Alpenandacht”, Op 124/8 melodic material is changed. For example, in the second stanza of “Zum neuen Jahr”, Op 31/4 the last two bars are replaced by six bars of new material. This elaboration was made to accommodate the accentuation, by repetition, of the line “Herr, dir in die Hände sei Alles gelegt” (Lord, in thy hands everything is placed). It can even be seen as a Coda, for this elaboration takes place at the end of the composition. Ex 4-3a shows the end of the first stanza with the two bar material (19-20), and Ex 4-3b shows the end of the second stanza with the new material over six bars (39-44).



Ex 4-3a "Zum neuen Jahr", Op 31/4 (15-21), end of Stanza 1

15 *p* 17

Ihm, ihr Frommen, ein heilig Will - kom - men,
ihm,
jauchzt ihm, ihr Frommen, ein heilig Will - kom - men,

19 *rit.* *pp* 21

Herz, jauch - ze du mit! In ihm sei's be -
Herz, jauch - ze du mit! In ihm sei's be -

Ex 4-3b "Zum neuen Jahr", Op 31/4 (34-44), end of Stanza 2 (elaboration)



34 *f* Len - ke und wen - de! *p* Dir in die
 wen - de! *f* len - ke und *v* wen - de! *p* dir in die
 wen - de! len - ke und wen - de! *p* Dir in die
p



38 Hän - de, *f* Herr, dir in die Hän - de
 Hän - de, *f*
 Hän - de, *f*
f



41 *ff* sei Al - les ge - legt, *smorz. rit. 43p* sei Al - les ge - legt.
ff *rit. p*
ff *rit. p*
ff *rit. p*

Ex 4-4a and Ex 4-4b also show that the form of a song can change because of changes made to accommodate text. The changes in Rheinberger's secular works for mixed a capella choir are always made because of text considerations. In "Alpenandacht", Op 124/8 (16-18), a new, more cantabile melody is given to the tenor part for the second stanza, supportive of the text (Ex 4-4a). In Ex 4-4a the beginning of the first stanza (0-2.2) with the initial melodic material for the tenor part can be seen. Ex 4-4b shows the new melodic material from bar 16.3-18.2 illuminating the words "Da glüh'n, Altären gleich, die Höh'n" (There glow the heights like altars). The intensified melodic activity highlights the text and focuses the attention of the listener on the "glüh'n" (glow). At bars 2.3.2 (Ex 4-4a) and 18.3.2 (Ex 4-4b) the two stanzas return to their strophic similarity.

Ex 4-4a "Alpenandacht", Op 124/8 (1-3), Stanza 1



The musical score for Ex 4-4a shows two stanzas of "Alpenandacht" for voice and piano. The first stanza is marked *p* and *dolce*. The second stanza is marked *p* and *3*. The lyrics are: "Von Al-pen-hüh' zur A-bend-zeit er-klingt das Horn voll" and "Von Al-pen-hüh' zur A-bend-zeit er-klingt das Horn voll Lust". The score includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piano part is in the bass clef. The voice part is in the treble clef. The lyrics are written below the notes. The first stanza ends with a fermata over the word "voll". The second stanza ends with a fermata over the word "Lust".

Ex 4-4b “Alpenandacht”, Op 124/8 (11-19), Stanza 2



11 13 *rit.* *pp* 15 *p*

Gi-pfel der Er-de, am Him-mel ihr Stern! Da

am Him-mel, am Himmel ihr Stern!

Gi-pfel der Er-de, am Him-mel, am Himmel ihr Stern! Da

17 19

glüh'n, Al-tä-ren gleich, die Hüh'n so ro-sen-roth, so

glüh'n, Al-tä-ren gleich, die Hüh'n so ro-sen roth so an.

so ro-sen roth, so

The structural changes in “Erstes Wanderlied”, Op 124/3 involve the development of melodic material, forming a Coda after the last stanza. The last ten bars of the composition (bars 76.3-86) form a Coda based on the development of a theme introduced by the tenor part in bars 4.3–6.2 (Ex 4-5a). Rheinberger took the indicated theme in Ex 4-5a, and varied it in that the theme in Ex 4-5a has a characteristic ascending start, while the theme in Ex 4-5b has a descending leap at the start. The latter can be viewed as a varied inversion of the theme in Ex 4-5a.

Ex 4-5a "Erstes Wanderlied", Op 124/3 (0-11), Stanza 1



1 3 5

mf Nun blüh'n auf der Hai-de die Blümlein so-roth;

6 8 10 *pp*

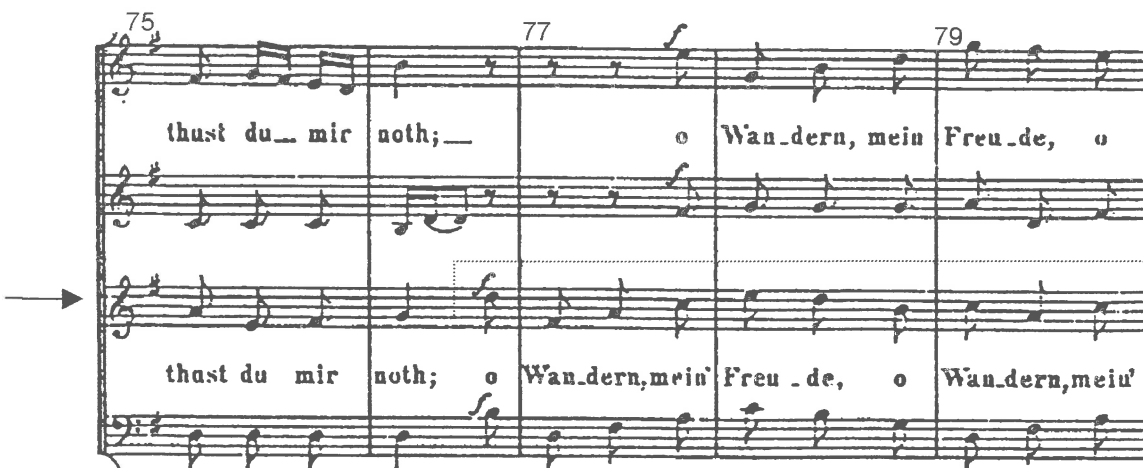
o-Wan-dern, mein' Freu-de, wie thust du mir noth, wie thust du mir

pp

Freu-de, o-Wan-dern, mein' Freu-de, wie thust du mir noth, wie thust du mir

pp

Ex 4-5b "Erstes Wanderlied", Op 124/3 (75-86), Stanza 2 (Coda)



75 77 79

thust du-mir noth;— o Wan-dern, mein Freu-de, o

thust du mir noth; o Wan-dern, mein' Freu-de, o Wan-dern, mein'



80 82 *sf* 84 *rit.* 86

Wan-dern, mein' Freu - de, wie thust du mir noth!_

sf *rit.*

Freu - de, mein' Freu - de, wie thust du mir noth!_

sf *rit.*

It can be concluded that Rheinberger uses strophic form successfully as a design for settings of lyrical texts. Lyrical texts as opposed to narrative texts seldom contain contrasting emotions (Funcke 1991). Because of the fact that lyrical texts mostly portray one atmosphere only, a strophic design can be successfully used in their settings. Where the text demands special musical treatment, Rheinberger achieves it through melodic and slight structural alterations without damaging the basic strophic design.

4.3 Binary works

Rheinberger employs binary form as a structural design in no less than 33 of the 62 analysed compositions. Of these 33 songs, six are primarily in binary form, with two clear sections. Nine of the songs are through composed, cast in two big sections, and 18 of the strophic songs have a basic binary design in each stanza.

A two-section formal plan has been one of the most significant designs in musical history, for example many movements from J.S. Bach's keyboard suites and

partitas. The fact that Rheinberger utilises binary form for so many of the songs proves this statement.

Rheinberger employs creative devices for defining the start of the second section. In “All’ meine Gedanken”, Op 2/1, for example, every new section begins with a unison passage (Ex 4-6a & b) after which the voices progress into four-part harmony.

Ex 4-6a “All’ meine Gedanken”, Op 2/1 (1-4), Section A



The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is in 3/8 time and G major. It begins with a unison passage for all four voices, indicated by a dotted box. The lyrics are: "All' mei - ne Ge - dan - ken, mein Herz und mein Sinn,". The Soprano part has a first ending bracket over the first two measures and a third ending bracket over the last two measures. The Alto, Tenor, and Bass parts follow the same melodic line in unison.

Ex 4-6b "All' meine Gedanken", Op 2/1(23-28), Section B



The way in which Rheinberger interprets the text of "Altes Kirchenlied - Media Vita In Morte Sumus", Op 24/3 is of structural importance. The text consists of two sections. In the first section a cry for help towards God is expressed, and in the second section God is directly addressed; the music is also divided into two sections according to the text. A musical aspect, namely mode, supports the division; the first section is in the minor and the second in the major. In "Um Mitternacht", Op 31/3, the dynamic indications of the two sections differ. These differences are once again of structural importance and supportive of textual interpretation.

4.4 Ternary works

Compositions that are in ternary form are "Im stillen Grunde", Op 80/1, "Sommernacht", Op 124/6, "Nordwind", Op 63/4, "Wellen blinkten durch die Nacht", Op 80/4 and "Frühlingsboten", Op 186/4. Only "Im stillen Grunde", Op 80/1 has more than three sections (ABCA); the returning last section is almost identical, except for one bar, to the first section. The first section of "Sommernacht", Op 124/6 is, with the exception of one bar, identical to the last

section. The returning sections of “Nordwind”, Op 63/4 and “Frühlingsboten”, Op 186/4 are identical for the first few bars and differ thereafter.

Rheinberger’s sensitivity to the needs of the word text is illustrated in his changing the returning section. Although the last section (returning section) can musically be seen as a restatement, the word text must be the guiding factor; changes are therefore often unavoidable.

In “Frühlingsboten”, Op 186/4, the ternary design supports the interpretation of the text. The third stanza of the poem, which is the third section of the song, begins with the words “So klingen die wohl bekannten Lieder” (The well known songs sound like this). The music to these words sounds familiar because it is the return of the first section, thereby supporting the text.

4.5 Through-composed works

In a small, single-structural unit such as a through-composed song, variety as well as unity in texture and style are of prime importance. Without such variety and unity, the song as a whole would not make any sense musically. The danger would be to compose each short section as a unit on its own, only taking the meaning of the text into consideration. The need for binding elements between sections is therefore important. Of the 62 Rheinberger songs, 18 are through-composed. The term “through-composed”, used to describe the structural design of compositions, may bring about some confusion. Boylan (1968: 99) distinguishes between “the freely-structured and the through-composed song”. According to Boylan, some songs can be divided into contrasting sections (“freely-structured”), while others have more unity in texture and style (“through-composed”). None of the eighteen works under this heading are freely structured. Rheinberger created the through-composed songs in such a manner

that in all of them recurrent thematic material is found between the sections. Most of the songs have repeated material in two or more of the sections.

Rheinberger's way of thinking can be illustrated in "Im Walde", Op 52/2; it consists of four stanzas, and accordingly, four sections. Sections (stanzas) 1 to 3 start off with the same material for 8 bars, changing thereafter. In section (stanza) 4, new material is introduced. "Wilkommen", Op 80/2, "Nachtgesang", Op 80/5, "Bete auch du", Op 108/3, Zwei Liebchen", Op 108/5, "Das Mühlrad geht im Lindengrund", Op 124/2, "Gewitter", Op 170/7, "Allerseelen", Op 186/1, "Sonntagsfrühe", Op 186/2, "Rhapsodie", Op 186/5 and "Letztes Gebet", Op 186/8 likewise illustrate Rheinberger's method of using repeated material in two or more of the sections. In "Sonntags am Rhein", Op 52/3, and "Nordwind", Op 63/4, Rheinberger makes a reference at the end of the composition to the opening phrase of the composition, thus creating a ternary impression. However, the composition is through-composed. In Ex 4-7a the opening phrase of "Sonntags am Rhein", Op 52/3 can be seen. Rheinberger refers to this phrase towards the end of the composition beginning in bar 48.4 (Ex 4-7b).

Ex 4-7a "Sonntags am Rhein", Op 52/3 (0–3)



SOPIAN

Des Sonntags in der Morgenstund, wie wandert's sich so schön am

TENOR.

Des Sonntags in der Morgenstund, wie

BASS.

Des Sonntags in der Morgenstund, wie

Ex 4-7b “Sonntags am Rhein”, Op 52/3 (47-51)



47 baut. Das Alles beut der prächt'ge Rhein an seinem Reben.
 49 mf f
 baut. Das Alles beut der prächt'ge Rhein an seinem Reben.
 baut. Das Alles beut der prächt'ge Rhein an
 baut. Das Alles beut der prächt'ge Rhein an

Had it not been for the same refrain at the end of every section (stanza), “Feierabend”, Op 170/4 and “Dennoch singt die Nachtigall”, Op 170/5 could have been regarded as freely structured.

Rheinberger obtains both variety and unity without endangering the simple structure of his through-composed compositions for mixed a capella choir.

4.6 Length

A distinction between the length of strophic songs and through-composed songs is necessary because of the following argument. Cumulative newly composed material can determine the length of a song. Because of the new material for each stanza, the length of a through-composed song is generally longer than that of a strophic song. This difference means that an average length for the songs cannot be given; the length is furthermore also dependent on the number and length of stanzas.

The length of the strophic songs varies from the 21 bars of “Nun weisst du, Trotzkopf”, Op 63/2, of which only the first seven bars consist of newly-composed material, to the 150 bars of “Rheinisches Tanzlied”, Op 186/6, of which the first 50 bars are the newly composed music to which the stanzas are set. The length of the through-composed songs varies from 22 bars in “Willkommen”, Op 80/2 to 134 bars in “Im Walde”, Op 52/2.

The songs that are neither strophic nor through-composed also display a variety of lengths. In many of the songs the classical units of 2, 4 and 8 bars are used very conspicuously. This fact also demonstrates Rheinberger’s sensitivity to the word text, because his use of the 2, 4 and 8 bar units is a result of taking the structure and outlay of the poem into consideration. It also leaves a folkloristic impression, because the simple structure of the songs reminds one of folkmusic.

4.7 Groups of works

The 62 analysed compositions consist of ten groups of works. None of the ten groups can be classified as song cycles according to the demands set for a song cycle in *The Oxford Companion to Music*: “A string of songs of related thought and congruous musical style, thus constituting an entity and being capable of being sung as a series” (Scholes 1977: 970).

Looking at the titles given to the group of works by Rheinberger himself, the use of the words “Lieder” and “Gesänge” is noticed. The question arises why Rheinberger used these two terms: “Gesänge” and “Lieder”. According to Leichtentritt (1965: 215), “Brahms and other composers make a distinction between Lieder and Gesänge. Lied (song) applies to every melody close to the strophened type, while Gesänge means freely structured vocal pieces of the type of durch-komponiertes Lied”. Rheinberger did not always use the terms accordingly: for instance, all the songs of Op 31, *Fünf Lieder* are cast in strophic

form, while only one of the songs of Op 52, *Im neuen Frühling - 5 Lieder* is a strophic song.

It can thus be said that Rheinberger was inconsistent in using the terms “Lieder” and “Gesänge”, for Op 170 *Acht Lieder und Gesänge* contains both strophic and through-composed songs.

4.8 Conclusion

Rheinberger’s trained craftsmanship is apparent from a formal analysis of the secular songs for mixed a capella choir. The form of every song is specifically text-related, with the majority of the songs in strophic form, although through-composed, binary and ternary works also appear. Rheinberger succeeds in designing a form for every song, according to the textual and musical needs, neglecting neither.

CHAPTER 5

TEXTURE AND COMPOSITIONAL TECHNIQUES

5.1 Introduction

In combining tones, a composer hopes to create a style which he/she feels is acceptable and representative of his/her personal artistic proclivity. Knowledge of past musical styles makes him/her aware of what has been achieved, and how eminent composers have realised a unique sound, related to their particular surroundings and time. In the fusion of melody and harmony, a certain texture results. A composer has a certain vocabulary of techniques for this fusion of harmony and melody. The textures in the secular songs for mixed a capella choir, as used by Rheinberger, align to homophony and polyphony.

Between the two boundaries of strictly polyphonic and strictly homophonic music lies a variety of intermediate textures, a mixture of horizontal and vertical elements. In this chapter some of the more important techniques used in creating the secular songs for mixed a capella choir are discussed.

5.2 Homophony

Homophony – This term is used for music where a dominant melodic line is supported by an accompaniment in chordal or slightly more elaborate style. These additional parts may

- ◆ be in familiar (similar) style, or “strict chordal style”, in which all the voices move in the same rhythm;

- ◆ have complementary rhythms, in which there is still a clear-cut distinction between melody and harmony, also known as chordal style.

In homophonic music all voices move in the same rhythm, supporting the melody, with little or no independence, producing a succession of intervals.

5.2.1 Familiar Style

In this particular style of homophonic choral writing, all the voices sing in the same rhythm. Familiar style is a derivative of plainsong characteristics, normally used in liturgical works. The works under discussion are secular, and therefore Rheinberger presumably did not feel it suitable to use this ethereal style for the secular songs for mixed a capella choir.

5.2.2 Chordal Style

According to Apel (1970:163). “a composition or a passage is said to be in chordal style if its texture consists essentially of a series of chords” Chordal style writing is allied to familiar style in that the words tend to fall together in all voices. However, while there is a greater adherence to the individual rhythmic contours of the text in familiar style, chordal style frequently moves in block harmony with the beat. “Es glänzt die laue Mondennacht”, Op 31/1 (0-16) (Ex 5-1) is typical of Rheinberger’s use of chordal style. Especially where Rheinberger’s tempo indication is *Langsam, im Volkston* (slow, in folklore style), he correspondingly writes in an uncomplicated style. The folklore atmosphere he wishes to create, benefits from the chordal style of writing. The melody alternates between the soprano and the alto voices in the first eight bars. Thereafter, the soprano has the melody alone. The whole composition “Es glänzt die laue Mondennacht”, Op 31/1 is written in strict homophonic chordal style. Where there are deviations from composing the

same rhythm, moving in block chords for each syllable for all four voices, such notes are either still in the harmony or are non-harmonic notes such as passing notes for melodic purposes.

Ex 5-1 “Es glänzt die laue Mondennacht”, Op 31/1 (0-7)



Musical score for Soprano, Alto, Tenor, and Bass, measures 1-3. The Soprano part has lyrics: "1. Es glänzt die laue Mondennacht, die alten Giebel". The Tenor part has lyrics: "2. Das letzte Röslein gab sie ihm, und gab ihm beide".



Musical score for Soprano, Alto, Tenor, and Bass, measures 4-7. The Soprano part has lyrics: "ra-gen; das Bündel ist zu recht gemacht, am Thorweg steht der". The Tenor part has lyrics: "Hände und küsste ihn zum Abschied noch, da war ihr Trotz zu".

Other works have sections in chordal style juxtaposed with sections that have polyphonic influences, resulting in not one of the vertical chordal or horizontal polyphonic structures enjoying preference. It can thus be said that Rheinberger succeeds in creating suitably contrasting textures in the secular

songs for mixed a capella choir, by supporting the vertical homophonic structure with horizontal polyphonic influences.

5.3 Polyphony

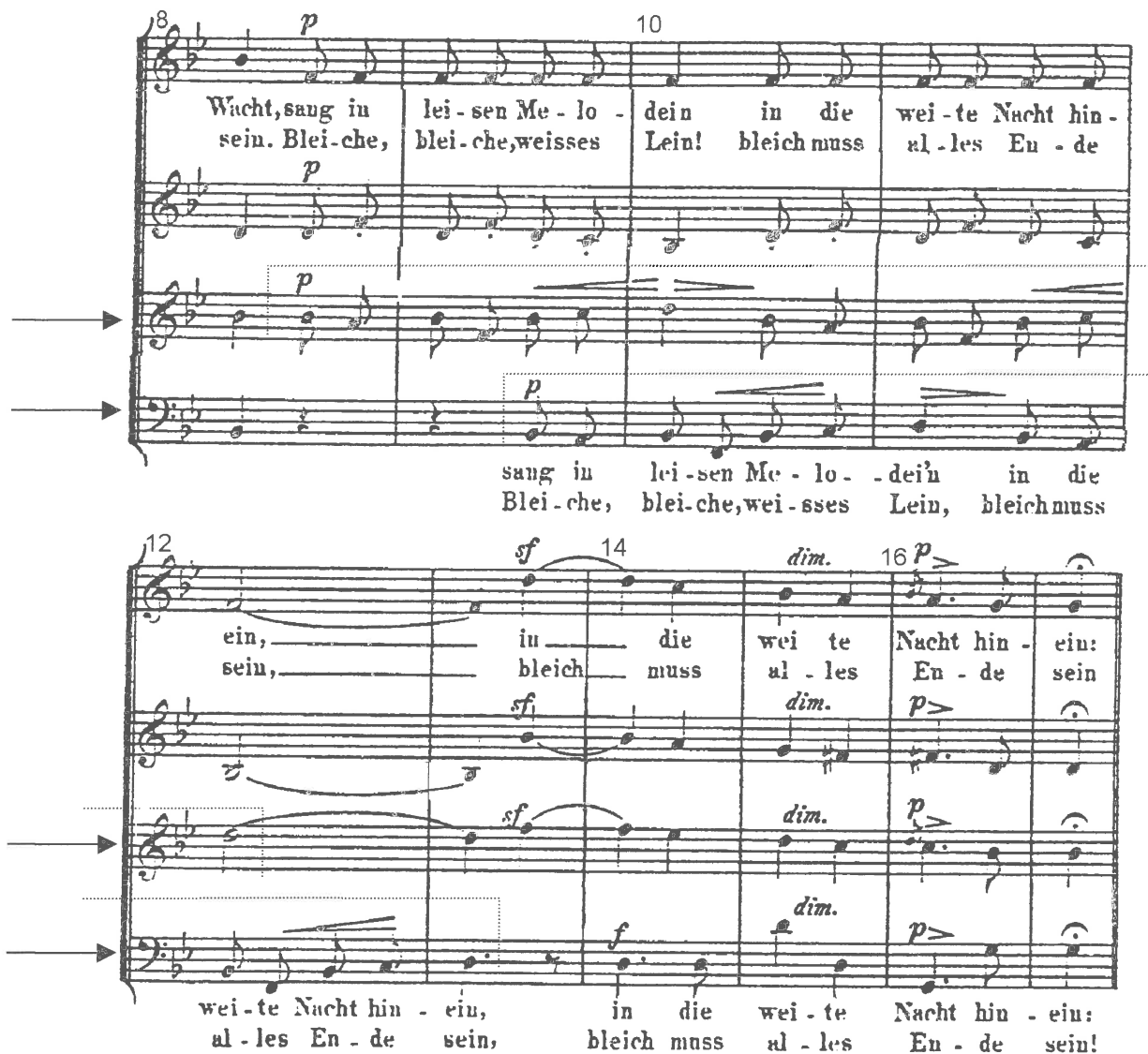
Polyphony - Consists of two or more melodically independent lines functioning together in counterpoint, so as to create an acceptable whole. Each part represents a horizontal line of individual design, connected with the other lines by the (vertical) relationship of consonance or harmony.

Contrapuntal writing resulting in polyphonic textures remains the cornerstone of much 19th century music. Rheinberger's compositions are characterised by the polyphonic manner of writing. The direct contrapuntal influence of J.S. Bach is especially evident in his organ works (Molitor 1904:33). Rheinberger had a special preference for Bach. "Bach und Mozart sind seine Lieblinge" (Bach and Mozart are his favourites) (Wanger & Irmen 1986a:107). The works of Bach serve in more than one way as inspiration for Rheinberger - "Bachs Werke wurden für Rheinberger der dritte jener Bronnen, zu denen er immer wieder zurückkehrte, sich Stärkung und neuen Mut zu trinken" (Bachs works became for Rheinberger the third source, to which he repeatedly returned, to receive strength and courage) (Wanger & Irmen 1986a:184).

According to Prof. Hans-Josef Irmen (Interview August 1990), Rheinberger learned a lot from Bach's polyphonic style of writing, although this did not crystallise as well in his secular as in his sacred choral compositions. In the secular songs for mixed a capella choir, the homophonic approach is duly stronger than the polyphonic approach. The vertical chordal structure dominates the horizontal polyphonic structure, with no deliberate polyphonic writing in any of the songs.

The style in which Rheinberger treats each individual voice shows his underlying polyphonic way of thinking. He succeeds in giving each voice its own character, with participation in melodic events (compare Chapter 5.3.1 Imitation, Chapter 5.3.2 Fugato, and Chapter 5.3.3 Canon). An example of equal treatment of voices is found in “Wellen blinkten durch die Nacht”, Op 80/4 (8-13). The tenor and bass take part in a canon, while the alto has a useful melody, characterised by staccato indications. The soprano has a pedalpoint and serves a harmonic rather than a melodic purpose (Ex 5-2).

Ex 5-2 "Wellen blinkten durch die Nacht", Op 80/4 (8-17)



8 *p* 10

Wacht, sang in lei - sen Me - lo - dein in die wei - te Nacht hin -
sein. Blei - che, blei - che, weisses Lein! bleich muss al - les Eu - de

p

sang in lei - sen Me - lo - - dein in die
Blei - che, blei - che, wei - sses Lein, bleich muss

12 *f* 14 *dim.* 16 *p*

ein, in die wei te Nacht hin - ein:
sein, bleich muss al - les En - de sein

sf *dim.* *p*

wei - te Nacht hin - ein,
al - les En - de sein, in die wei - te Nacht hin - ein:
bleich muss al - les Eu - de sein!

The second section (13-27) of "Die lieben Todten", Op 52/4 (12.2.2-28.1), has a predominantly polyphonic structure (Ex 5-10). This illustrates Rheinberger's ability to create contrast between sections by using contrapuntal techniques. Compare also "Alpenandacht", Op 124/8 (4-10) (Ex 5-11), where the texture displays contrapuntal influences.

5.3.1 Imitation

Some form of imitation rates as one of the most generally used techniques in artistic creation. In music this has been refined and categorised differently in various style periods. In the Romantic period, imitation was a fundamental procedure. Any of the basic elements of composition may be imitated to ensure a cohesive structure. However, melodic imitation, of either a motive or phrase, is perhaps the most common form.

The structure of a homophonic composition can be mainly viewed in a vertical, chord by chord manner. Rheinberger's use of imitation in reference to phrases, contributes to the strengthening of the horizontal structure of the phrase. The cohesion of phrases is intensified through the use of imitation. A typical example occurs in "Frühlingsboten", Op 186/4 (61-65), where it is obvious that the performer has to acknowledge the unifying imitated motive. The imitated motive is indicated in Ex 5-3.

Ex 5-3 "Frühlingsboten", Op 186/4 (61-66)



61 *p* 63 *cresc.* 65 *f*

Hal - de, in stil - ler Hal - de den Flö - ten - tö - nen, den Flö - ten -

p *cresc.* *f*

Hal - de, in stil - ler Hal - de den Flö - ten - tö - nen, den Flö - ten -

p *cresc.* *f*

Hal - de, in stil - ler Hal - de den Flö - ten - tö - nen, den Flö - ten -

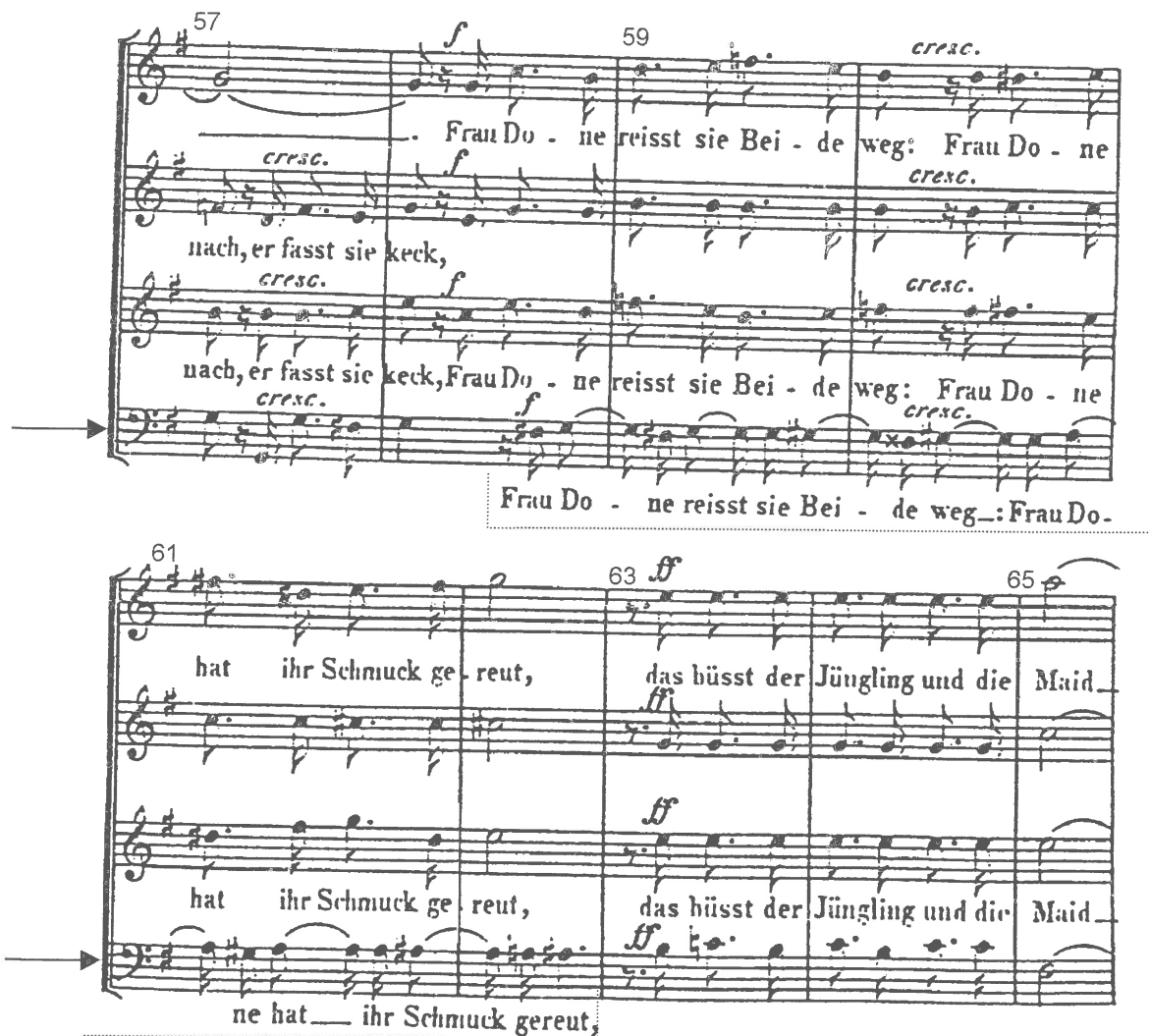
p *cresc.* *f*

lausch ich in stil - ler Hal - de den Flö - ten - tö - nen, den Flö - ten -

Rheinberger also uses imitation in a non-melodic context. Text-phrases are sung in rhythmic imitation so as to accentuate the text. In the following example the bass imitates the text sung by the upper voices: "Frau Done

reisst sie Beide weg: Frau Done hat ihr Schmuck gereut.” (Mrs Done tears them both away: Mrs Done rued over her jewelry) (Ex 5-4). The rhythmic construction of the bass part is the same as that of the three upper voices. The syncopation and the chromatic melodic line contribute to the less calm atmosphere set by the text.

Ex 5-4 “Zwei Liebchen”, Op 108/5 (57-65)




57 *f* 59 *cresc.*
cresc. Frau Do - ne reisst sie Bei - de weg: Frau Do - ne
cresc. nach, er fasst sie keck, *cresc.*
cresc. nach, er fasst sie keck, Frau Do - ne reisst sie Bei - de weg: Frau Do - ne
cresc. Frau Do - ne reisst sie Bei - de weg: Frau Do -

61 63 *f* 65
 hat ihr Schmuck ge - reut, das hüsst der Jüngling und die Maid
 hat ihr Schmuck ge - reut, das hüsst der Jüngling und die Maid
 ne hat — ihr Schmuck gereut,

Similar textual imitations can be found between soprano and tenor in “Verlust”, Op 63/6 (6-8) and in “Wie sie so sanft ruh’n”, Op 24/2 (5-9), where the upper voices imitate the bass part.

Another example of non-melodic, rhythmic imitation can be found in “Falsche Bläue”, Op 108/4: the alto and tenor imitate the soprano (Ex 5-5). This can be seen as a contributing factor which adds to the strengthening of the horizontal phrase-structure of the songs for mixed a capella choir.

Ex 5-5 “Falsche Bläue”, Op 108/4 (8-9)



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

5.3.2 Fugato

According to Apel (1970:334), a fugato is a “passage in fugal style that is part of a primarily non-fugal composition.” Imitative entries, each on a different pitch level, characterise the fugato. A passage in fugato style is frequently found in the secular works under discussion, but the extent of the continued application of the motive used, differs from example to example. The following extracts indicate a variety of fugato-like passages.

In “Zum neuen Jahr”, Op 31/4 (Ex 5-6), the entry of voices approximates a short fugal exposition. The bass voice enters, followed by the tenor a fifth higher, the alto enters after that an octave higher than the bass, and the soprano voice enters a fifth higher than the alto voice. After the entries of the four voices, the texture progresses to homophony in bar 13.

Ex 5-7 "Guter Rath", Op 170/6 (13-20)



13 ein, und läuft bald grad, bald krumm. und
ein, und läuft bald grad, bald krumm, und läuft
ein, und läuft bald grad, bald
ein, und

16 läuft bald grad, bald krumm, und läuft bald grad, bald krumm.
bald grad, bald krumm, und läuft bald grad, bald krumm.
krumm, und läuft, und läuft bald grad, bald grad, bald krumm.
läuft bald grad, und läuft bald grad. bald grad, bald krumm.

18 20

Fugato can also be used to accentuate a text-phrase, because it is repeated, and treated differently than the other text. In Ex 5-8, "Rhapsodie", Op 186/5 (39-43), it is used to underline the tension of the storm clouds gathering: "zum Wolkenitze stürmst du hinan" (You storm up to the seat of the clouds). Fugato passages can also be found in "Im Walde", Op 52/2 (64-67), "Bete auch Du", Op 108/3 (4-6), "Guter Rath", Op 170/6 (59-63), "Allerseelen", Op 186/1 (23-27) and "Sonntagsfrühe", Op 186/2 (28-30).

Ex 5-8 “Rhapsodie”, Op 186/5 (36-45)



36 *marc.* 38 40.

Die Wiege der Blit - ze heimelt, heimelt dich an _____

Die Wiege der Blit - ze heimelt, heimelt dich an _____ zum Wol - ken -

Die Wiege der Blit - ze heimelt, heimelt dich an _____

Die Wiege der Blit - ze heimelt dich au, zum Wolken sitze stürmst du hiu -

41 43 *ff* 45

zum Wolken - sit - ze stürmst du hiu - au, zum

sit - ze stürmst du hin - au, zum Wolken - sit - ze stürmst du hin - an, zum

zum Wolken - sitze stürmst du hin - au, stürmst du hin - an, zum Wolken -

an, zum Wolken - sit - ze stürmst du hin - - an, zum Wolken -

In “Frühlingsboten”, Op 186/4 (55-59 and 83-87), the two cases of fugato use can be related to promoting structural unity within the composition – the fugatos relate to each other in terms of melodic structure (Ex 5-9). In each fugato the order of entries is first the bass voice, then the tenor, alto and soprano voices. The second fugato (Ex 5-9b) is a slight variation on the first fugato (Ex 5-9a), the order of voices staying the same but the voices entering on different pitch levels. Apart from entering on different pitch levels, the second and fourth entering parties’ (tenor and soprano) melodic material is varied from bars 85.1 and 87.1.



Ex 5-9a "Frühlingsboten", Op 186/4 (50-60)

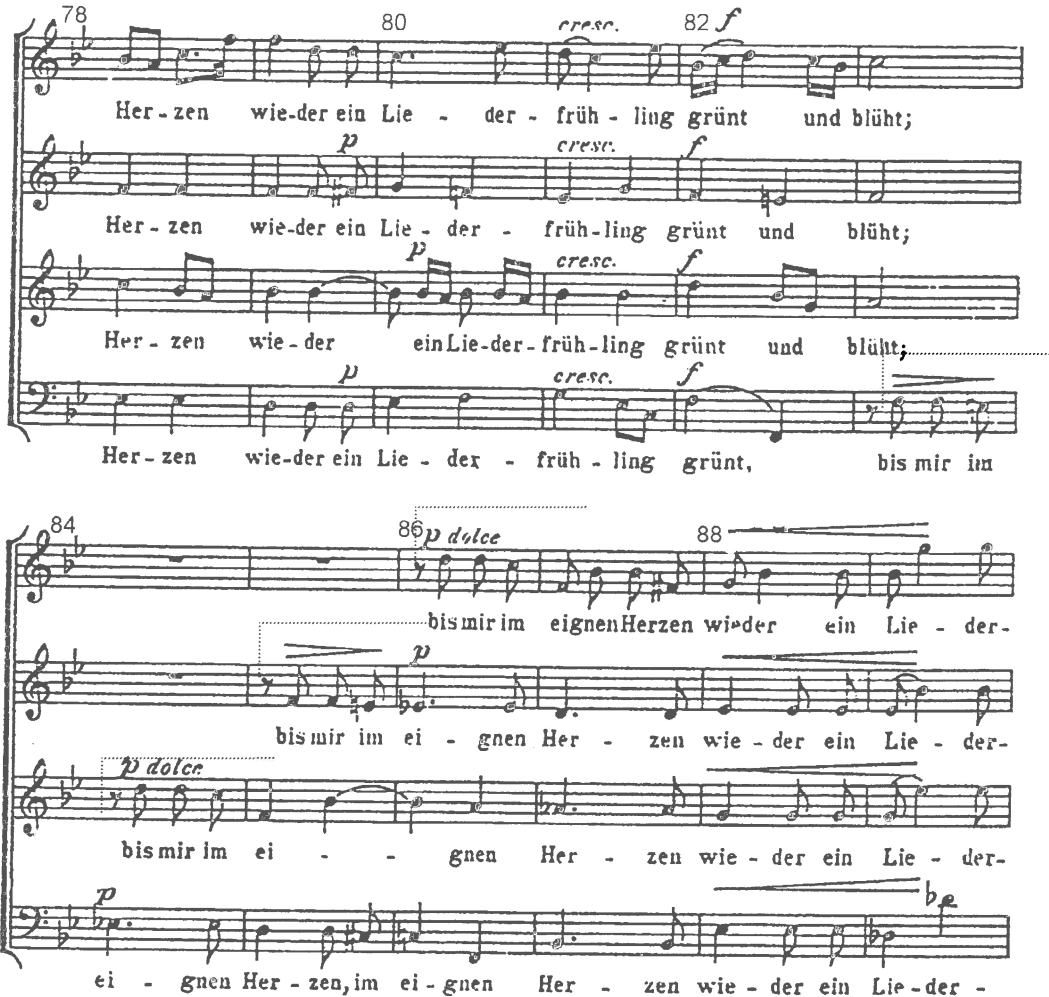
50 *cresc.* 52 *f* 54

im Föh-ren - walde an ih - rer me - lo - di - schen Stimme Fall;
Föh - ren - wal - de an ih - rer me - lo - di - schen Stimme Fall;
Föh - ren - wal - de an ih - rer me - lo - di - schen Stim - me Fall;
Föh - ren - wal - de an ih - rer me - lo - di - schen Stimme Fall; und se - lig

56 57 *mf* 59

und se - lig lausch' ich in stil - ler
und se - lig lausch' ich, lausch' ich in stil - ler
und se - lig lausch' ich, und se - lig lausch' ich in stil - ler
lausch' ich, lausch' ich in stil - ler Hal - de, und se - lig

Ex 5-9b “Frühlingsboten”, Op 186/4 (78-89)



78 80 *cresc.* 82 *f*

Her - zen wie - der ein Lie - der - früh - ling grünt und blüht;

Her - zen wie - der ein Lie - der - früh - ling grünt und blüht;

Her - zen wie - der ein Lie - der - früh - ling grünt und blüht;

Her - zen wie - der ein Lie - der - früh - ling grünt, bis mir im

84 86 *p dolce* 88

bis mir im eignen Herzen wieder ein Lie - der -

bis mir im ei - gnen Her - zen wie - der ein Lie - der -

bis mir im ei - gnen Her - zen wie - der ein Lie - der -

ei - gnen Her - zen, im ei - gnen Her - zen wie - der ein Lie - der -

In “Die Lieben Todten”, Op 52/4, a through-composed song, a fugato is employed for structural reasons; the second section (12.3.2-28.1) is written in fugato-style (Ex 5-10). Rheinberger uses the same fugato twice for this section. The text portrays a different atmosphere than the first and last sections of the composition. The relative unrest caused by the melodic activity of the fugato helps to elucidate the unpleasantness of the text. What makes this example even more interesting is that the middle section is written in 2/4 against the 3/4 of the first and third sections - “Verklung’ne Kinderträume tauchen aus Nacht, sie tauchen aus Nacht und Trümmerschutt empor, umgaukeln dein Gemüth und hauchen, hauchen vergess’ne laute dir in’s Ohr” (Fading children’s

dreams come forth from the night, they reach up from the ruins of the night, ensnare your soul and whisper, whisper forgotten sounds into your ear).

Ex 5-10 “Die lieben Todten”, Op 52/4 (11-28), middle section



11 *poco rit.* viel so saaft, so hold, so hell!
poco rit. so saaft, so hold, so hell!
wird so saaft, so hold, so hell!
wird so saaft, so hold, so hell!

13 *mf dol.* Ver . klung'ne Kin . der
Ver . klung'ne Kin . der

15 *mf* Ver . klung'ne Kin . der . träu . me
klung'ne Kin . der . träu . me . tau . chen, tauchen aus Nacht und
träu . me, Kin . der träu . me tauchen aus Nacht und

17 *f* tau chen aus Nacht, sie tauchen aus Nacht und



19 21 23 *mf/ol.*

Trümmerschutt em - por, um.

Trümmerschutt em - por, um - gaukeln dein Ge.

Trümmerschutt em - por, um - gaukeln dein Ge - müth und

Trümmerschutt em - por, um - gaukeln dein Ge - müth, um - gau - keln

24 *dol.* 26 *f* 28 *pp*

gaukeln dein Ge - müth und hauchen vergessne Laute dir in's Ohr. Die lieben

. müth und hauchen, hauchen vergessne Laute dir in's Ohr. Die lieben

ha - chen, ha - chen, hauchen vergessne Laute dir in's Ohr. Die lieben

ha - chen, ha - chen, hauchen vergessne Laute dir in's Ohr. Die lieben

5.3.3 Canon

In the secular songs for mixed a capella choir the introduction of canon is often presented as an alternative to fugato entries. Canonic imitation of voices is a technique in which Rheinberger, like his contemporary Brahms, displayed much interest (Kross 1958: 580). Rheinberger uses canonic imitation extensively in the secular songs for mixed a capella choir; however, the canon never serves as the basis for a complete song.

The most typical use of canon by Rheinberger can be described as a fleeting interpolation in an otherwise homophonic composition. The canon where one theme for the four voice parts is used, can most commonly be found in the secular songs for mixed a capella choir. Rheinberger's use of canon is convincing, both musically and technically. In most of the occurrences canon serves certain textual needs. "Alpenandacht", Op 124/8 (4-7) is evidence of this (Ex 5-11) - the canon is used to build up to the important phrase "Lobet den Herrn" (Praise the Lord).

Ex 5-11 "Alpenandacht", Op 124/8 (4-10)



4 *mf* 6 *f*

Lust und Leid, halb Andachtslust, halb Heimaths weh: lo -
...die Glocken läuten über'n
und Leid, halb Andachtslust, halb Heimaths weh,
Lust und Leid, ...die Glocken läuten über'n See:

7 *f* 9 *pp*

lobet den Herrn, lobet den Herrn nah und fern, ihr
See: lobet den Herrn, *pp*
lobet den Herrn, lobet den Herrn nah und fern, ihr
lobet den Herrn lobet den Herrn nah und fern, ihr

In "Dennoch singt die Nachtigall", Op 170/5 (Ex 5-12), canonic imitation is sustained for quite a few bars (0-13). A double canon (two themes for the

four voice parts) is used. The soprano and alto voices are combined, followed by the tenor and bass.

Ex 5-12 "Dennoch singt die Nachtigall", Op 170/5 (0-15)



Sopran. Glü - hend sticht der Strahl der Sonne. Schweigen

Alt. Glü - hend sticht der Strahl der Sonne.

Tenor. Glü - hend sticht der

Bass. Glü - hend sticht der

5 herrscht im wei - ten All. nicht ein lei - ses

Schwei - gen herrscht im wei ten All.

Strahl der Son - ne. Schwe - gen

Strahl der Son - ne.



8 10

Lüft - chen re - get sich, nicht ein lei - ses
 nicht ein lei - ses Lüft - chen, nicht ein
 herrscht im wei - ten All. nicht ein lei - ses

11 13 15

Lüft - chen re - get sich. den - noch singt die
 Lüft - chen re - get sich. den - noch singt die
 Lüft - chen re - get sich. den - noch singt die
 Lüft - chen re - get sich. den - noch. den - noch singt die

In “Der Todesengel”, Op 108/6 (12.3-15.2), the canonic imitation is between all four voices (Ex 5-13). The melodic theme is a descending chromatic line over an interval of a fourth, which resembles a lamento-figure. The melodic theme with its distinctive lamento-figure characteristics, dictates a certain emotional value that is also appropriate in the text interpretation: “schlaf, müdes Herz, schlaf ein!” (sleep, tired heart, fall asleep!). It is as if the use of the lamento-figure suggests an idea of death, because of the weary heart and soul. The title of the song is indeed “Der Todesengel” (The Angel of death). Furthermore, the use of fugato entries leaves the impression of a lullaby, being sung for the “tired heart”.

Ex 5-13 “Der Todesengel”, Op 108/6 (10-18)



10 *f* 12 *pp*

Dämmerchein Ge - birg und Thal und Feld und Hain, schlaf, müdes

schlaf, müdes Herz, schlaf

Dämmerchein: Ge - birg und Thal und Feld und Hain, *pp*

schlaf

14 *pp* 16 18 *pp*

Herz, schlaf ein müdes Herz, schlaf ein, schlaf ein! 2. Und

ein, schlaf ein, schlaf ein, müdes *pp* *pp*

schlaf, müdes Herz, schlaf ein, schlaf ein! 2. Und

—, müdes Herz, schlaf ein, 3. An

Other meaningful examples are “Guter Rath”, Op 170/6 (45-49, between soprano and bass, the canon contributes to text illustration); “Guter Rath”, Op 170/6 (59-63, between all four voices, a canon in the fifth); and “Nordwind”, Op 63/4 (41-45, between soprano and alto).

Rheinberger’s canons can never be described as forced. They are short and to the point and serve as unifying elements in the mostly vertical homophonic texture of the songs.

5.3.4 Contrary Motion

Contrary motion usually results in mirror images. These mostly originate accidentally because of the harmonic interaction between voices. The occurrence of mirror images is frequent, but seldom for more than one bar. Voice parts moving in contrary motion are a common procedure in Rheinberger's secular songs for mixed a capella choir, resulting in both cohesion and contrast. The following short extract from "Die Quelle", Op 170/3 (30-34) (Ex 5-14), contains a typical example, with the alto and bass mostly moving in opposite directions.

Ex 5-14 "Die Quelle", Op 170/3 (29-36)



The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is in G major and 4/4 time. The lyrics are: "Macht, mit Macht. Heil! — wie sie sich rauschend bäumet, wild auf —". The Soprano part starts at measure 29 and ends at measure 31. The Alto part starts at measure 29 and ends at measure 31. The Tenor part starts at measure 29 and ends at measure 31. The Bass part starts at measure 29 and ends at measure 31. The Alto and Bass parts are highlighted with a dotted box, indicating they are the focus of the example. The Alto part moves from G4 to E4, while the Bass part moves from G2 to E2, illustrating contrary motion.



33 *sf* schäumt, wild auf - schäumt, bis sie sich in Ju - gendkraft
 35 *p* *cresc.*
cresc.
cresc.
cresc.
 schäumt, wild auf - schäumt, bis sie sich in Ju - gendkraft
 schäumt, wild auf - schäumt, bis sie sich in Ju - gendkraft
 schäu - met, wild auf - schäumt, bis sie sich in Ju - gendkraft

In “Gewitter”, Op 170/7 (61-62), a mirror image between the soprano and bass helps to illuminate the text “Auf! und lobt den Herr’n vereint” (Praise the Lord together) (Ex 5-15). The contrary motion creates a broader texture and contributes to the glorifying atmosphere.

Ex 5-15 “Gewitter”, Op 170/7 (59-62)



59 wie sich leicht die Wo-gen kräuseln! Auf! und lobt den Herr'n vereint,
 61 *ff*
ff
ff
ff
 wie sich leicht die Wo-gen kräuseln! Auf! und lobt den Herr'n vereint,
 wie sich leicht die Wo-gen kräuseln! Auf! und lobt den Herr'n vereint,
 wie sich leicht die Wo-gen kräuseln! Auf! und lobt den Herr'n vereint,

5.3.5 Augmentation and Diminution

In the secular songs for mixed a capella choir, augmentation is used only once: in “Im stillen Grunde”, Op 80/1 (11-13). Diminution never occurs. The occurrence of augmentation is, however, very brief and concealed (Ex 5-16). The soprano melody in bar 11, with a very distinct chromatic colour, is augmented in the alto in bar 12-13. The whole melody is, however, not used for the augmentation, and Rheinberger deviated by altering the interval relationships of the melody.

Ex 5-16 “Im stillen Grunde”, Op 80/1 (11-14)



11 *ff* *dim.* 13 *p*

Rös-lein war so glück-lich dort in sei-nem stil-len

5.4 Conclusion

Rheinberger’s use of polyphony can be described as fleeting interpolations in otherwise homophonic compositions. Homophonic and polyphonic textures alternate and overlap with fugato and canon, found in a number of works. Rheinberger’s use of imitation contributes to the strengthening of the horizontal structure of the phrases.

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)



The musical score consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Tenor and Bass). The lyrics are: "schroff der Fels sich thürmt. Und rauschte um dein ho.hes Haus... fühlst". The word "thürmt" is enclosed in a dashed rectangular box. Above this box, the instruction "sempre f_9 " is written. Below the bass staff, the instruction "sempre f " is written.

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)



8 10

Wacht, sang in lei - sen Me - lo - dein in die wei - te Nacht hin -
sein. Blei - che, blei - che, weisses Lein! bleich muss al - les Eu - de

p

sang in lei - sen Me - lo - dein in die
Blei - che, blei - che, wei - sses Lein, bleich muss

12 14 16 *p*

ein, in die wei te Nacht hin - ein:
sein, bleich muss al - les En - de sein

sf *dim.* *p*

wei - te Nacht hin - ein, in die wei - te Nacht hin - ein:
al - les En - de sein, bleich muss al - les Eu - de sein!

sf *dim.* *p*

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)



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

p

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. A dotted box highlights the lyrics "zärt - lich und sinnig" in the bass staff.

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

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

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)



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
 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)



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)



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.

vii7-

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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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

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 "Abendfrie", Op 52/5 (8-27)



8 *p* *pp* 10 *p* *pp* 3

Frie . de, ist Frie . de, Fried'ist imHaus und im Gemach,
 Feld und Stadt ist Frie . de, Fried'ist imHaus und im Gemach,
 Frie . de, ist Frie . de, Fried' Fried' Fried' Fried'
 Feld und in der Stadt ist Frie . de, 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

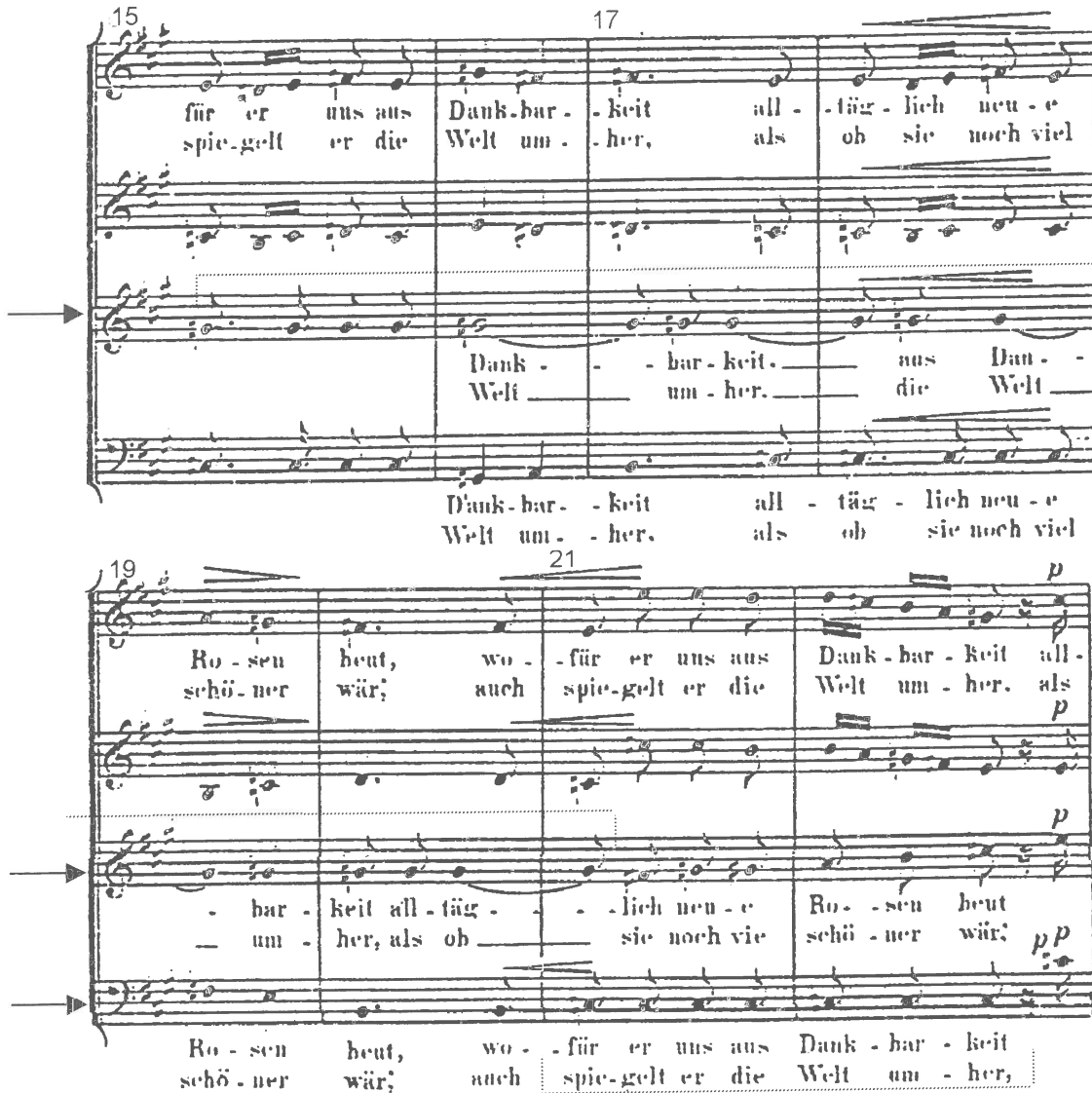
22 24 *p* 26 *pp rit.*

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

2. Das letzte Röslein gab sie ihm, und gab ihm beide

ra-gen; das Bündel ist zu recht gemacht, am Thorweg steht der

Hände und küsste ihn zum Abschied noch, da war ihr Trotz 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 two systems. The first system includes parts for Soprano (SOPRAN), Alto (ALT.), Tenor (TENOR.), and Bass (BASS.). The lyrics for the first system are: "Wie heimlicher Weise ein". The second system continues the vocal parts and piano accompaniment, with lyrics: "Ea - gelein lei - se mit ro - si - gea Fü - ssen die". The score includes dynamics such as *pp* and *ppp*, and a first ending bracket over the Soprano part.

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)



The musical score consists of two systems of four staves each, representing Soprano, Alto, Tenor, and Bass. The lyrics are: "Nun die Mutter schlafen will, werden auch die Kind-lein still; all die Vög-lein gross und klein". The Alto part is highlighted with arrows in both systems. The score includes dynamic markings (pp), articulation marks (accents), and bar numbers (1, 3, 4, 6).

System 1:

- Soprano:** Nun die Mut - ter schla - fen will, wer - den auch die
- Alto:** Nun die Mut - ter schlafen will, wer - den auch die
- Tenor:** Nun die Mut - ter schla - fen will, wer - den auch die
- Bass:** Nun die Mut - ter schla - fen will, wer - den auch die

System 2:

- Soprano:** Kind - lein still; all die Vög - lein gross und klein
- Alto:** Kind - lein still; all die Vög - lein gross und klein hu -
- Tenor:** Kind - lein still; all die Vög - lein gross und klein
- Bass:** 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 major 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 notes, rests, and dynamics.

Sopran.
Wol-ken flu - ten auf — und nie - der, und ihr

Alt.
Wol-ken flu - ten auf — und nie - der, und ihr

Tenor.
Wol-ken flu - ten auf — und nie - der, und ihr

Bass.
Wol-ken flu - ten auf — und nie - der, und ihr

Schos ist voll und schwer, voll und schwer; träum' ich

Schos ist voll und schwer, ist voll und schwer; träum' ich

Schos ist voll und schwer, ist voll und schwer; träum' ich

Schos ist voll und schwer, ist — voll — und schwer; träum' ich

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
dim. *pp rit.* mehr
kla-ge, ge, *rit. pp*
kla-ge nicht mehr, und so kla-ge, so kla-ge nicht mehr.
dim. *pp rit.* 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
mf
mf
p

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

22 rit. pp
p
pp
p
pp

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 (soprano and alto) and a piano accompaniment (treble and bass). The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are written below the vocal staves.

System 1:
Vocal: Ich wollt' ich wär' der wil - de Nord, der
Piano: Ich wollt' ich wär' der wil - de Nord, der

System 2:
Vocal: heut' am Him-mel stürmt, zum Bergsee braust' ich jauchzend fort, dran
Piano: heut' am Himmel stürmt, zum Bergsee braust' ich jauchzend fort, dran

Measure numbers 1, 3, and 5 are indicated above the vocal staves.

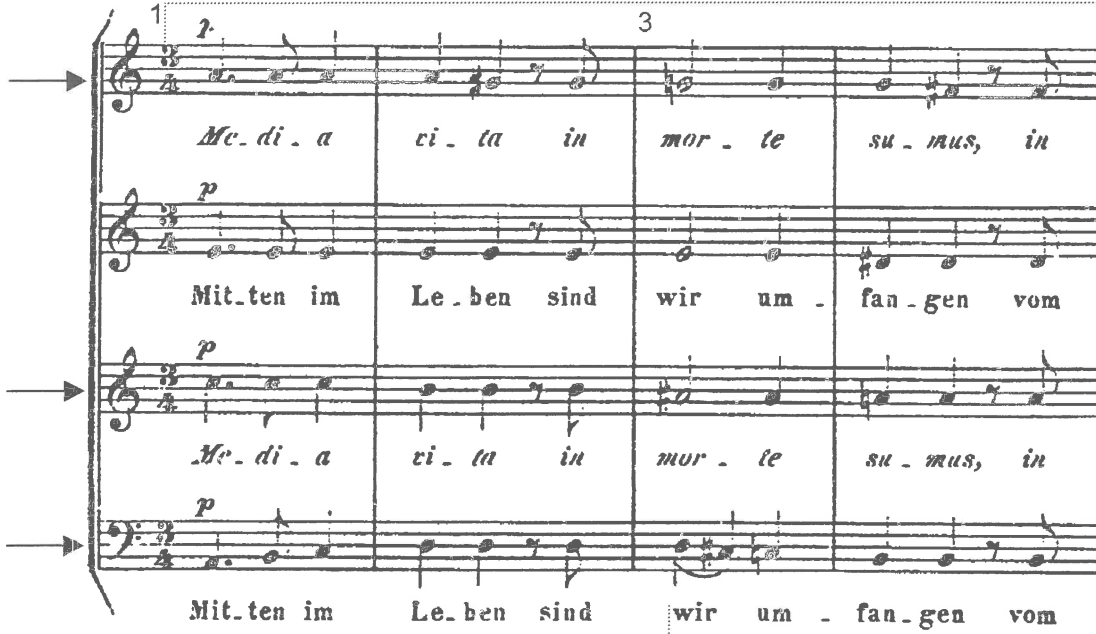


The image shows a musical score for a vocal piece. It consists of four staves: two vocal staves (soprano and alto) and two piano accompaniment staves (treble and bass). The music is in 2/4 time and features a repeated note in the vocal line. The lyrics are: "schroff der Fels sich thürmt. Und rauschte 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

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 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)

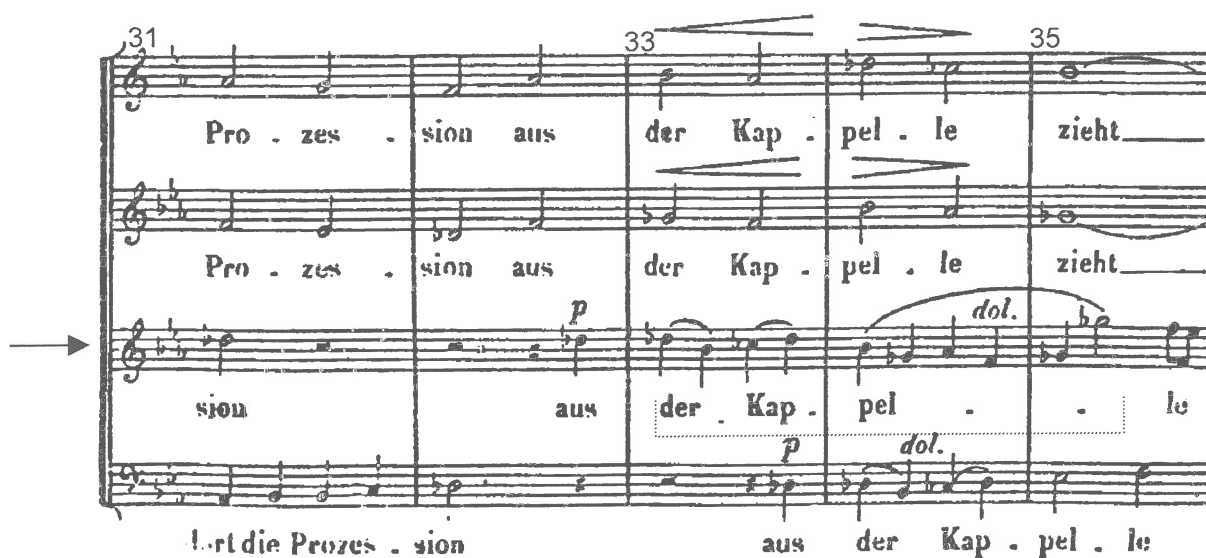


The image displays a musical score for the song "Um Mitternacht" from Op. 31/3. It consists of two systems of staves. The first system (bars 1-4) features a vocal line and a piano accompaniment. The vocal line has lyrics: "Be - däch - tig stieg die Nacht aus Land, lehnt träumend". The piano part has lyrics: "Be - däch - tig stieg die Nacht an's Land. lehnt träumend". The second system (bars 5-8) continues the vocal line with lyrics: "an der Ber - ge Wand, ihr Au - ge sieht die gold - ne" and the piano part with lyrics: "au der Ber - ge Wand, ihr Au - ge, ihr". The score includes dynamic markings of *pp* and bar numbers 1, 3, 5, and 7. Two-note figures are highlighted with dashed boxes in the piano accompaniment, showing a falling interval pattern.

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

Part die Prozes - sion aus der Kap - pel - le

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. Das

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* *p*

an vom Wan-dern und vom Rei-sen, von

vom Wan - - - dern und vom Rei-sen,

lo-ckend Verslein hub er an vom Rei-seu,

25 *cresc.* *p* *cresc.* *cresc.* *p* *cresc.* *cresc.* *p* *cresc.*

neu-er Lust an neu-em Ort, von neu-er Lust an

von neu - - er Lust an neu - - - em

von neu-er Lust an neu-em Ort, von neu-er Lust,

von neu - - er Lust an neu - - - em

28 *fp* *fp* *fp* *fp* *p* *p* *p* *dim.* *s p*

neu-em Ort. „Ach! seufzt das Rös-lein „künt' ich fort aus

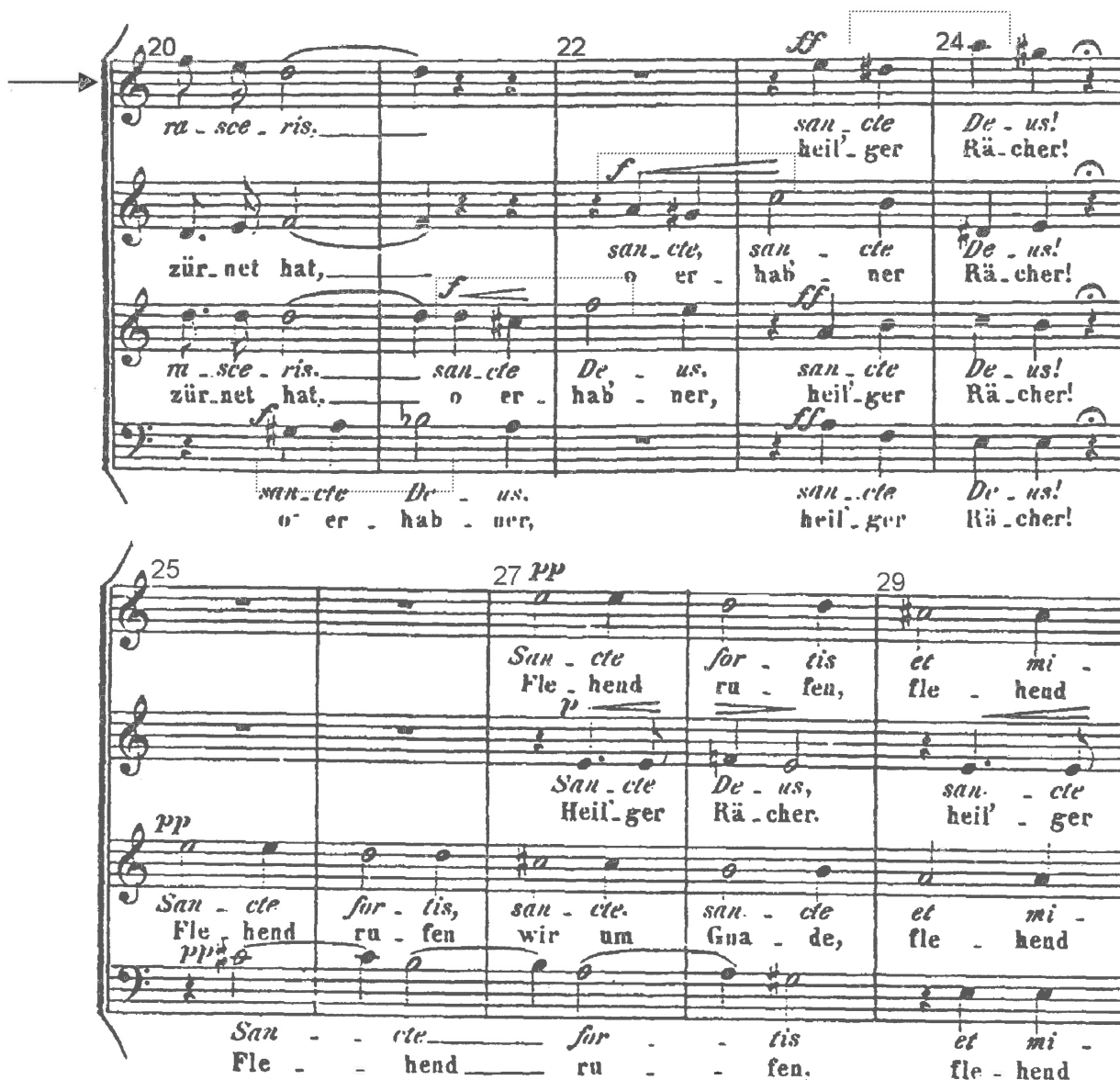
Ort. „Ach! seufzt das Rös-lein „künt' ich fort aus

- an neu-em Ort.

Ort. „Ach! seufzt das Rös-lein „künt' ich fort aus

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 *ff*

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

zür - net hat, san - cte, san - cte De - us!
o er - hab' - ner Rā - cher!

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

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

25 27 *pp* 29

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

pp San - cte De - us, san - cte
Heil' - ger Rā - cher. heil' - ger

pp 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 musical score is presented in two systems, each with four staves (Soprano, Alto, Tenor, Bass). The key signature is one sharp (F#) and the time signature is 3/4. The first system (measures 5-12) features a soprano melody that is repeated in the second system (measures 13-16). The lyrics are: "da wo die Liebste ist wandern sie hin - geh'n ih - res Weges trotz Mauern und Thor, geh'n ih - res Weges trotz Mauern und Thor - da". The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents (^) and slurs. The sequence in the second system is an exact reconstruction of the melody in the first system, but the harmonic accompaniment is different.

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

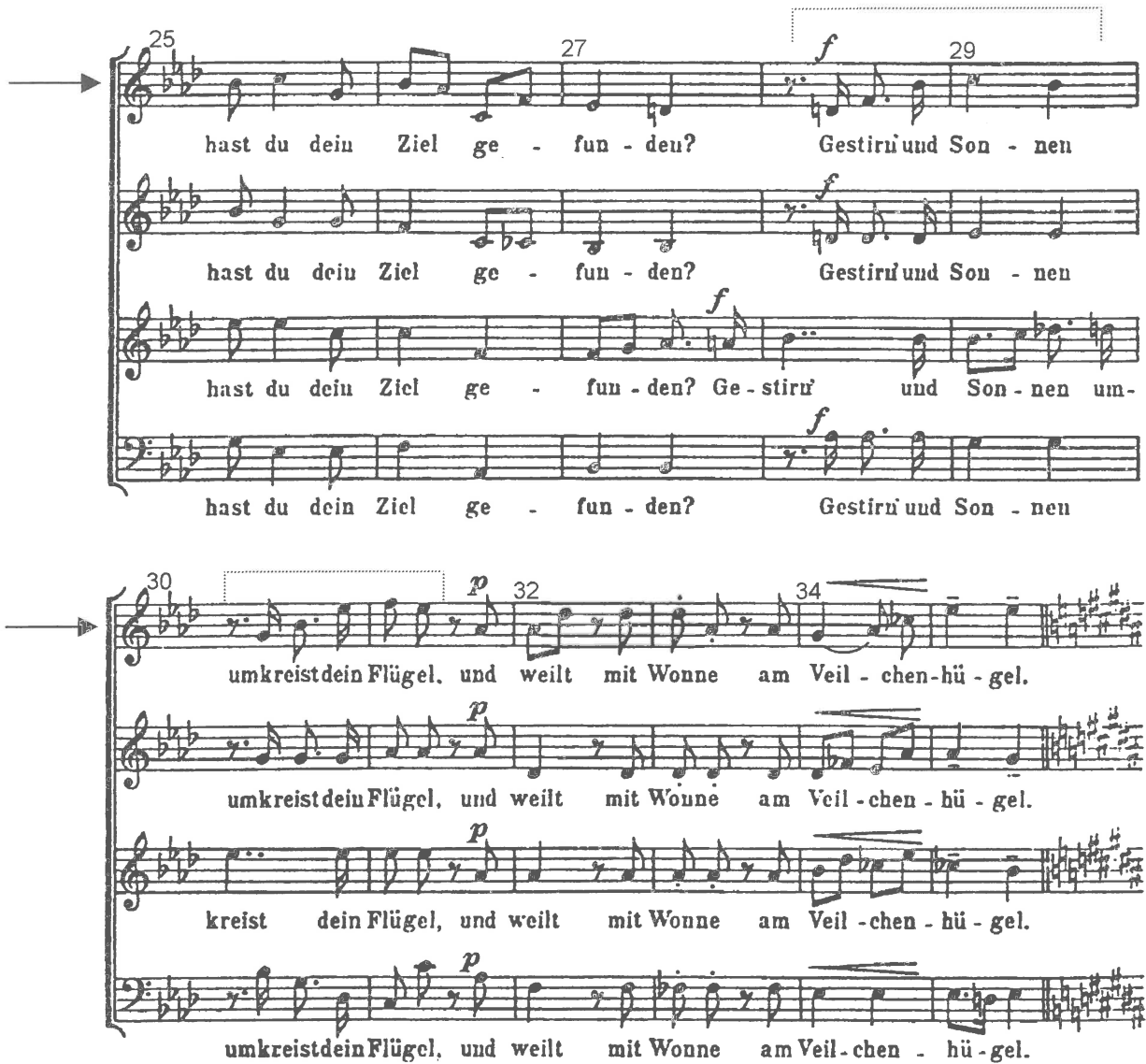


78 *rit.* 80 82 *f*

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 weit mit Wonne am Veil - chen - hü - gel.

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

kreist dein Flügel, und weit mit Wonne am Veil - chen - hü - gel.

umkreist dein Flügel, und weit 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)



Sopr. *p* 1 3 5
Das Mühlrad geht im Lindengrund, das Wasser rauscht vom

Alt. *p*

Ten. *p*
Das Mühlrad geht im Lindengrund, das Wasser rauscht vom

Bass. *p*
Das Mühlrad geht im Lindengrund, das Wasser

6 *mf* 8 10
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* Zwei schwar-ze Röss-lein wei-den auf der

26

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

30 *f*

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

34 *p* sie wer-den

36 *p* 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.

CHAPTER 8

RHYTHM

8.1 Introduction

Rheinberger's use of rhythm in his secular a capella works is dictated by an adherence to the atmosphere and feeling of the text. Rhythm plays an important role in determining a certain atmosphere in the music. The following quotation by Dickinson (1988:96) illustrates this importance:

One has only to think what a composer has to do to a poem: he has to destroy or at best modify its natural rhythm. He cannot possibly adhere to its actual meter. He then has to translate it into another medium. His only excuse for doing such a thing is that he feels he can recreate its atmosphere and feeling in the language of music. And here he can, if he's a good enough composer, heighten its emotional impact. He may even be able to bring out and stress certain rhymes and assonances that will enhance the actual words, but it remains a risky undertaking on which one hesitates to embark.

The natural inflection of the words and phrases, and the composer's perception of their musical interpretation, are two inseparable parameters. In this chapter it will be shown that Rheinberger succeeds in representing the inflection of the words and his own perception in a purposeful cohesion, obtaining movement both in the music and in the mood of the setting.

8.2 Metre

A vital first decision that has to be made when setting words to music concerns what the metre must be, as it contributes to the character of the setting. Every

time signature is distinctive, and together with rhythm and tempo is significant in establishing the mood of the setting.

Rheinberger favoured simple metre, in units of crotchets. Only three of the 62 songs are written in compound time (Op 2/3: 6/4; Op 108/6: 6/4; Op 170/2: 12/8). Metre changes occur in only four of the 62 songs. Since the text plays a deciding role in the choice of metre, it is strange that Rheinberger did not make use of metre changes more frequently. However, Rheinberger succeeds with the help of other musical variables in serving the needs of the text.

In “Die lieben Todten”, Op 52/4, a through-composed song, the middle section is in 2/4 against the 3/4 of the first and third sections. The change of metre is used primarily for text illumination and to establish contrast in the different sections within the work. The middle section’s text portrays a different atmosphere than the first and last sections of the composition: “Verklung’ne Kinderträume tauchen aus Nacht, sie tauchen aus Nacht und Trümmerschutt empor, umgaukeln dein Gemüth und hauchen, hauchen vergess’ne Laute dir in’s Ohr.” (Fading children’s dreams come forth from the night, they reach up from the ruins of the night, ensnare your soul and whisper, whisper forgotten sounds into your ear). The fact that the middle section (11-28) is set as a small fugato adds further interest to this example. The relative unrest that the melodic activities of the fugato cause, helps to elucidate the unpleasantness of the text.

The reason for the change of metre in “Abend am Meer”, Op 124/1, is unclear. “Abend am Meer” is a strophic song, and the change of metre occurs in both the stanzas. The last two bars of “Letztes Gebet”, Op 186/8 (Ex 8-1), are changed from 2/4 to 4/4. This is done to accommodate a “written out” *ritardando*.

Ex 8-1 "Letztes Gebet", Op 186/8 (43-48)



43 *f* *più lento.* 45 *p* *pp* 47

schen Ge - fah - ren den frei - en Geist zum Him - mel auf.

schen Ge - fah - ren den frei - en Geist zum Him - mel auf.

schen Ge - fah - ren den frei - en Geist zum Him - mel auf.

f *dim.* *p* *pp*

schen Ge - fah - ren den frei - en Geist zum Him - mel auf.

The most successful application of metre change occurs in "Feierabend", Op 170/4 (40.2), to represent gaiety (Ex 8-2). The phrase "Stund' um Stunde flieht und wir singen fröhlich Lied um Lied" (hour after hour flies past and we joyfully sing song after song) can be broken up into two sections. The first section is in 3/4 "Stund' um Stunde flieht", and the second in 2/4, to represent the cheerfulness of the text "und wir singen fröhlich Lied um Lied" .

Ex 8-2 "Feierabend", Op 170/4 (39-46)



39 *f* Stund' um Stun - de flieht und wir sin - gen fröh - lich *dim.*

41 *dim.*

Stund' um Stun - de flieht und wir sin - gen fröh - lich *dim.*

Stund' um Stun - de flieht und wir sin - gen fröh - lich *dim.*

Stund' um Stun - de flieht und wir sin - gen fröh - lich *dim.*

43 *p* Lied um Lied, weit - hin klin - get uns - re Wei - se

45 *f*

Lied um Lied, weit - hin klin - get uns - re Wei - se

Lied um Lied, weit - hin klin - get uns - re Wei - se

Lied um Lied, weit - hin klin - get uns - re Wei - se

Lied um Lied, weit - hin klin - get uns - re Wei - se

8.3 Arsis rhythm

The only example of the application of an arsis rhythm is found in Op 2/4 (18-19), where it is used on the words "wie" (how) and "und" (and) (Ex 8-3). To view the use of arsis rhythmic figures with those two words in the musical extract only, would be insufficient. It is applied to create a joyful mood, as dictated by the surrounding text: "Wie junges Grün und Sonnenschein muss bei dem Lenz das Wundern sein" (like young greenery and sunshine come with spring, so must amazement be there).

Ex 8-3 “Wanderlied”, Op 2/4 (18–21)



8.4 Descriptive rhythmic figures

The use of specific rhythmic figures is a particularly distinguishing facet of a composer’s vocabulary and perhaps never more so than when setting words to music.

In the context of the 62 secular songs for mixed a capella choir, descriptive rhythmic figures would be those not frequently used in a particular composition. They occur momentarily or for a short phrase only, to emphasise a specific word or text-phrase. Descriptive rhythmic figures are used discreetly by Rheinberger according to the needs of the text. Rhythmic features are chosen to correlate with Rheinberger’s interpretation of the text.

A fine example (Ex 8-4) is found in “Die Wolken”, Op 170/2 (14). The time signature is 12/8, and with the help of duplets, a stroll, “wandern über Berg und Thal” (walking over hills and valley), is represented.

Ex 8-4 “Die Wolken”, Op 170/2 (13-15)



Bo - gen wandern ü - ber Berg und Thal Wei - che

Bo - gen wandern ü - ber Berg und Thal. Wei - che

Bo - gen wandern ü - ber Berg und Thal. Wei - che

Bo - gen wandern ü - ber Berg und Thal. Wei - che

Music can be divided into movement in time (rhythm) and movement in space (pitch). Movement in time is the most commonly recognised of the two, but movement in space is also used by composers to help link a specific descriptive value to a rhythmic figure. In “Guter Rath”, Op 170/6 (5-9) (Ex 8-5), the bass part’s simultaneous movement in time (3/4) and space creates a temporary waltz-effect – “es wälzt sich um und um” (it turns around and around).

Ex 8-5 "Guter Rath", Op 170/6 (4-12)



trun-ken sein, — es wälzt sich um und um, — es
trun-ken sein, — es wälzt sich um und um, — es
trun-ken sein, — es wälzt sich um und um, — es
trun-ken sein, — es wälzt sich um und um, — es

wälzt sich um und um, — stürzt rauschend sich ins Thal hin-
wälzt sich um und um, — stürzt rauschend sich ins Thal hin-
wälzt sich um und um, — stürzt rauschend sich ins Thal hin-
wälzt sich um und um, stürzt rau- schend, rau - schend sich ins Thal hin-

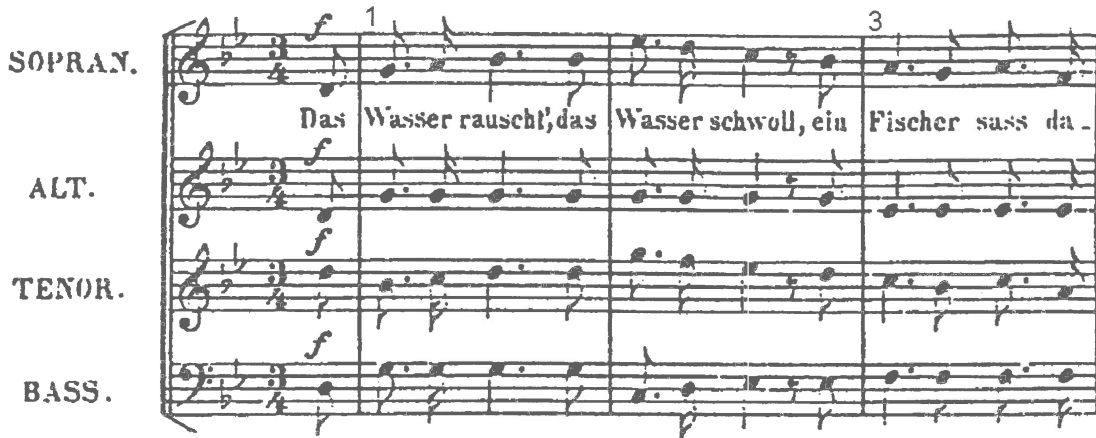
8.5 Dotted rhythms

In the secular songs for mixed a capella choir momentum or rhythmic propulsion benefits the most from the use of dotted rhythms.

In a capella choral music the use of dotted rhythms against regular rhythms is important for the forward movement of the music. In every song the use of dotted rhythms in this context can be found. The following two examples illustrate how dotted rhythms are applied for text clarification.

“Der Fischer”, Op 2/2 (Ex 8-6) contains dotted rhythms to help represent the energy suggested by the text: “Das Wasser rauscht’, das Wasser schwoll” (The water churns and rolls).

Ex 8-6 “Der Fischer”, Op 2/2 (0-3)



Musical score for "Der Fischer", Op 2/2 (0-3). The score is for Soprano, Alto, Tenor, and Bass. The lyrics are: "Das Wasser rauscht, das Wasser schwoll, ein Fischer sass da." The music features dotted rhythms and dynamic markings like *f*.

In “Wanderlied”, Op 2/4 (6-12), youthfulness and positive feelings are represented through the use of dotted rhythms (Ex 8-7). The title of the song, “Wanderlied” (Hiking song), already sets a light mood, and the text phrase “nun ist die schöne Frühlingszeit, nun geht es an ein Wandern” (now is the beautiful springtime, now we can start to hike) further invites a cheerful setting, which Rheinberger adheres to through the use of the indicated dotted rhythms.

Ex 8-7 "Wanderlied", Op 2/4 (4-12)



Wandern, nun ist die schöne Frühlingszeit, nun geht es an ein
Wandern, nun geht es an ein Wandern. Bald ist's allein und
Bald ist's allein

8.6 Repeated rhythms

The use of repeated regular rhythmic figures is isolated in the secular songs for mixed a capella choir. Three significant examples can be found. A repeated rhythmic figure is usually applied to represent peacefulness. The finest example is found in "Abend am Meer", Op 124/1 (Ex 8-8) where the indicated repeated figure together with the tempo-indication *Langsam und zart* (slowly and tenderly) provides feelings of tranquillity as dictated by the text: "Alles so stille: der Himmel, das Meer" (Everything is peaceful: the sky, the sea).

Ex 8-8 "Abend am Meer", Op 124/1 (0-5)

Sopran. *p* 1
Al . les so stil . le: der Him . mel, das Meer; Al . les in
Alt. *p*
Tenor. *p*
Bass. *p*
Al . les so stil . le: der Him . mel, das Meer; Al . les in
3 5
Frie . den lieb . lich und hehr, Licht an dem Him . mel und Licht in der
Frie . den lieb . lich und hehr, Licht an dem Him . mel und Licht in der

In "Das Mühlrad geht im Lindengrund", Op 124/2 (Ex 8-9) the turning of a millwheel is imitated in the bass by the illustrative rhythmic figure, used in an interval of a 5th.

Ex 8-9 “Das Mühlrad Geht Im Lindengrund”, Op 124/2 (0-5)



Sopr. *p* 1 3 5
Das Mühlrad geht im Lindengrund, das Wasser rauscht vom

All. *p*

Ten. *p*

Bass *p*
Das Mühlrad geht im Lindengrund, das Wasser rauscht vom

Das Mühlrad geht im Lindengrund, das Wasser

8.7 Syncopation

Composers use syncopation to achieve a certain effect, because it deliberately disturbs the normal pulse of metre, accent and rhythm. In vocal music, syncopation can be used to interpret excitement, to increase tension and volume, or it can contribute to a prevailing serious mood. It can also be used to accentuate a specific word.

Rheinberger never used syncopation as extensively as described in the previous paragraph. In the secular songs for mixed a capella choir it is used judiciously to emphasise important words. The most eminent examples are found in Op 24/1(3), Op 80/3 (16-20), Op 108/1 (14), Op 108/6 (58-62), Op 186/4 (42) and Op 186/8 (32-34).

Not only does the syncopation serve to emphasise important words, but it provides rhythmic momentum and makes the melody more interesting. An engaging example is found in “Rhapsodie”, Op 186/5 (81-89), where the soprano moves to a notable extent in syncopation against the other, more rhythmically conservative, voices (Ex 8-10). The unsteady effect of the syncopation, together

with harmonic unrest (the presence of secondary dominants, e.g. bars 76.2.2, 82.2, 84.2 and 86.2), helps to accentuate the text “wo nur ein Strahl des Erinnerns durch Trümmerspalten hernieder glänzend dich traulich, traulich wärmt!” (where a ray of remembrance shines through gaps in ruins and warms you constantly).

Ex 8-10 “Rhapsodie”, Op 186/5 (76-89)

76 *cresc.* 78 80 *f* 82
nems durch Trümmer - spal - ten, durch Trümmer - spal - ten her - nie - - - der

cresc.
nems durch Trümmer - spal - ten, durch Trümmer - spal - ten her - nie - - - der

cresc.
nems durch Trümmer - spal - ten, durch Trümmer - spal - ten her - nie - - - der

cresc.
nems durch Trümmer - spal - ten, durch Trümmer - spal - ten her - nie - - - der

83 85 87 *rit.* 89
gläu - - zend dich trau - - - lich, trau - lich wärmt!

p
glän - - zend dich trau - - - lich, trau - - - lich wärmt!

p
glän - - zend dich trau - - - lich, trau - - - lich wärmt!

p
glän - - zend dich trau - - - lich, trau - - - lich wärmt!

Normally syncopation is only partial, i.e. it occurs in one part only, while other parts maintain and emphasise the normal pulse of the metre. The displacement of accents in the entire texture often creates an effect of blurring or shock.

Rheinberger uses it in three instances: “Das Mühlrad Geht im Lindengrund”, Op 124/2 (41-43); “Hoffe”, Op 170/1 (1-8); and “Rhapsodie”, Op 186/5 (25). In the last case (Ex 8-11), Op 186/5 (25), the question “Seele, wo hast du dein Ziel gefunden?” (Soul, where have you found a target?) is highlighted through the use of syncopation.

Ex 8-11 “Rhapsodie”, Op 186/5 (20-29)



Al - les und stets ge - bun - den, See - le, wo
 Frei ü - ber Al - les und stets ge - bunden, See - le, wo
 Frei ü - ber Al - les und stets ge - bunden, See - le, wo
 Frei ü - ber Al - les und stets ge - bunden, See - le, wo

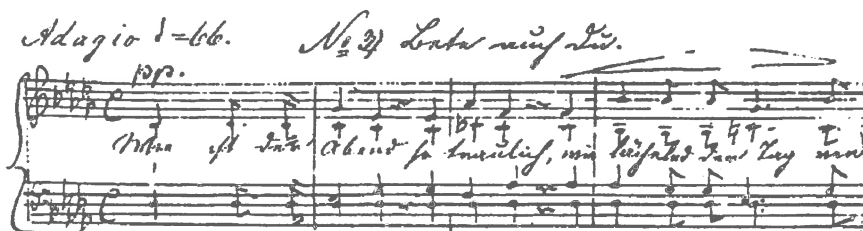
hast du dein Ziel ge - fun - den? Gestirne und Son - nen
 hast du dein Ziel ge - fun - den? Gestirne und Son - nen
 hast du dein Ziel ge - fun - den? Ge - stirne und Son - nen um -
 hast du dein Ziel ge fun - den? Gestirne und Son - nen

8.8 Tempo indications

With the exception of two sets of songs, Op 108 *Am Strome* and Op 124 *Waldblumen*, Rheinberger did not give metronome indications to the secular

songs for mixed a capella choir. Publishers added metronome indications to the rest of the songs for mixed a capella choir. It seems that Rheinberger approved all the additions, as no reference could be found in his correspondence with his publishers (Wanger & Irmén 1982-1986). Ex 8-12 shows the first three bars of Op 108/3 in Rheinberger's own handwriting; the tempo and metronome indications are attractive in his old style German handwriting.

Ex 8-12 "Bete auch du", Op 108/3 (1-3), in Rheinberger's handwriting



Tempo indications in Italian or German were indicated for all the songs by Rheinberger himself. All the metronome indications given to the songs in the published versions of the compositions fit his tempo indications. Some of Rheinberger's tempo indications in German are very imaginative and precise and must be considered as guidance to the interpreter. Some interesting examples are the following: *Langsam und zart* (slow and tender) in "Zum neuen Jahr", Op 31/4 and "Abend am Meer", Op 124/1; *Langsam und weihevoll* (slow and solemn) in "Sommernacht", Op 124/6; *Mässig langsam und ausdrucksvoll* (moderately slow and expressive) in "Die lieben Todten", Op 52/4; *Langsam im Volkston* (slow and in folk style) in "Es glänzt die laue Mondennacht", Op 31/1 and "Frühling ohne Ende", Op 52/1; and *Frisch bewegt* (quick moving) in "Sonntags am Rhein", Op 52/3.

Tempo is vital for the message and atmosphere that a song wishes to convey. The value of important examples of tone painting could be lost if a wrong tempo is chosen. It is clear that Rheinberger had a pre-conceived tempo for every song.

8.9 Tempo changes

Rheinberger uses indications for tempo changes conservatively. Most of these indications can be found at the end of an important section or at the very end of a song. In songs where a *ritardando* or *ritenuto* is not indicated at the end, it is either implied by the music, or a more specific indication is given such as *più lento* (more slowly) in “Zwei Liebchen”, Op 108/5, “Sonntagsfrühe”, Op 186/2 and “Letztes Gebet”, Op 186/8; *breit* (broad) in “Sonntags am Rhein”, Op 52/3, “Zweites Wanderlied”, Op 124/5 and “Guter Rath”, Op 170/6); *meno mosso* (less movement) in “Herbstlied”, Op 170/8; and *maestoso* (majestic) in “Rhapsodie”, Op 186/5 and “Rheinisches Tanzlied”, Op 186/6.

The end of “Sonntags am Rhein”, Op 52/3 (Ex 8-13), where Rheinberger wrote *breit* (broad), has as text “Das fromme, treue Vaterland in seiner vollen Pracht, mit Freud’ und Liedern allerhand vom lieben Gott bedacht!” (The pious, loyal motherland with all its glory, is kept in thought by God with songs and joy). The nationalistic character of many works from the Romantic period is displayed in this example. The indication for a broader tempo, together with a broad chorale-like style in which the text is set, supports the patriotic flavour of the words.

8.10 Triplets

Triplets are used very discreetly in the secular songs for mixed a capella choir to illuminate a word or important text phrase, to make a melody more interesting or to extend a musical phrase.

The finest example (Ex 8-14) of triplets used in support of the text is found in “Bete auch du”, Op 108/3 (26-29) where a certain broadness is added to the musical phrase, rendering the beauty of the heavenly sky – “Im Strom spiegelt sich der blaue, prächtige Himmelsdom” (In the stream the blue majestic sky is reflected).

Ex 8-14 “Bete auch Du”, Op 108/3 (25-31)



25

Im Strom spiegelt sich der blaue, prächtige Himmels-

27

Im Strom spiegelt sich der blaue, prächtige Himmels-

Im Strom

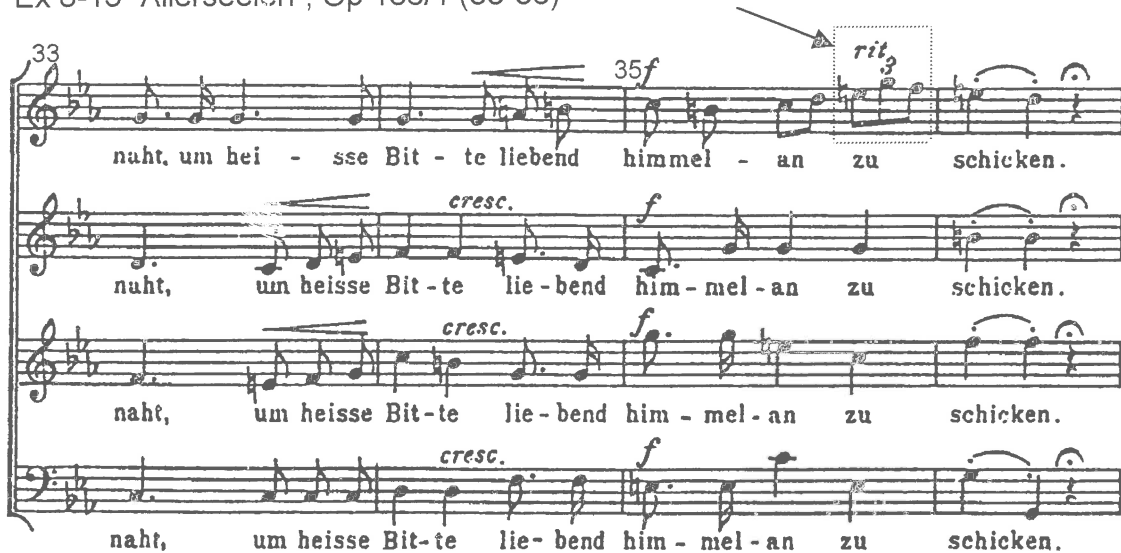


The image shows a musical score for the piece "Bete auch Du". It consists of four staves: two vocal staves (Soprano and Tenor) and two piano accompaniment staves. The score is in 3/4 time and begins at measure 28. The lyrics are: "dom, der prächtigen Himmels dom. Und Alles betet lebendig um". The piano part features triplets and dynamics such as *pp* and *ppp*. The vocal parts also feature triplets and dynamics such as *pp* and *ppp*.

Other significant occurrences of triplets can be found in "Bete auch Du", Op 108/3 (9) and "Dennoch singt die Nachtigall", Op 170/5 (20-21 and 43). The soprano and tenor melodies in "Dennoch singt die Nachtigall", Op 170/5 (2-4) (Ex 5-12), benefit by their embellishment with triplets. The melodies could have had the same rhythm as the parallel moving alto and bass parts, but, by using triplets as embellishment, the focus falls on the soprano and tenor melodies.

In "Allerseelen", Op 186/1 (35) (Ex 8-15), Rheinberger uses a triplet to broaden (expand) the music naturally. It is used in combination with an indication for a *ritardando*.

Ex 8-15 "Allerseelen", Op 186/1 (33-36)



33
naht, um hei - sse Bit - te liebend himmel - an zu schicken.

35 *f*
rit.
naht, um heisse Bit - te lie - bend him - mel - an zu schicken.

cresc.
naht, um heisse Bit - te lie - bend him - mel - an zu schicken.

cresc.
naht, um heisse Bit - te lie - bend him - mel - an zu schicken.

cresc.
naht, um heisse Bit - te lie - bend him - mel - an zu schicken.

8.11 Conclusion

Metric and rhythmic characteristics found in Rheinberger's secular works for mixed a capella choir show a unique sensitivity to the qualities of the German language. Rheinberger's use of rhythm in the secular a capella works is dictated by an adherence to the atmosphere and feeling of the text. There is rhythmic variety that moves with the melodic lines and the text that is being sung.

CHAPTER 9

CONCLUSION

The foregoing style analysis of the secular choral works for mixed a capella choir by Josef Rheinberger (1839-1901) brought about quite a few conclusions as regards Rheinberger's choral style. These conclusions are summarised in this chapter.

9.1 Text and text-setting

Rheinberger used a wide variety of poets, of whom only a few are well known for their poetry. He did, however, set to music poems by some of the most notable poets of his age: Goethe, Mörike, Reinick and Heyse. Some poems chosen by Rheinberger are unfortunately not always of a high literary quality; Rheinberger's sublime music communicates the universal ideas that can be found in the poetry without drawing attention to the weakness of the poem itself. Rheinberger showed a delicate response to the sound of the words as well as to the word meaning, both significant considerations in his settings.

Rheinberger's songs for mixed a capella choir indicate his favouritism for clarity and restraint. Text repetition is widely used in the discussed works; however, it was used intentionally, emphasising a significant phrase, or featuring in the formal structuring of the work.

Rheinberger favoured syllabic text-setting. It contributed to the clarity he wanted to achieve and was used both when the voices moved in free contrapuntal lines, and together in familiar style.

Melismas are used in a highly conservative manner. Syllabic procedures, with two-note figures (of which the interval and direction vary according to melodic or expressive requirements) and occasional melismas, are characteristic of the analysed works.

The meaning and natural inflections of the words are Rheinberger's prime concern, resulting in sensitive choral expressions.

9.2 Form

Rheinberger's trained craftsmanship is apparent from a formal analysis of the secular songs for mixed a capella choir. The form of every song is specifically text-related.

The majority of the songs are in strophic form. Although through-composed, binary and ternary works also appear. Rheinberger succeeds in designing a form for every song, according to the textual and musical needs, neglecting neither. Josef Rheinberger's succinct control of form is one of his prominent characteristics.

9.3 Texture and compositional techniques

Homophonic and polyphonic textures alternate and overlap with fugato and canon, found in a number of works. Rheinberger's use of imitation contributes to the strengthening of the horizontal structure of the phrases. The use of polyphony by Rheinberger can be described as fleeting interpolations in otherwise homophonic compositions. Contrary motion of voice parts is a common procedure used by Rheinberger, resulting in cohesion, yet contrast. Augmentation and diminution seldom occur.

9.4 Harmony

Rheinberger's obvious dependence on a fixed tonal centre is distinct, and the works as a whole 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 can be described as the most conservative characteristic of his harmonic style. Additionally, all of the works begin and end in the same key, and he uses simple traditional cadence formulas that strengthen the tonal cohesion of the songs.

Rheinberger uses chords in mediant relationships as one way of portraying contrasting thoughts in a poem. The chosen harmonic rhythm for a song stays constant throughout. Acceleration of harmonic rhythm is found only at cadence points.

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.

9.5 Melody

Significant in Rheinberger's secular works for mixed a capella choir are the following melodic characteristics:

- ◆ The use of the falling melodic line and stepwise movement.
- ◆ The meaningful employment of interval leaps with a balance between conjunct and disjunct movement. An interval analysis clearly shows Rheinberger's preference for the use of smaller intervals.

- ◆ 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 any forced manipulation for the sake of musical expression is seldom found.
- ◆ The melodic material provides a basis for structural cohesion, while firmly embedded in traditional tonality with the occasional chromatic influence.

9.6 Rhythm

Metric and rhythmic characteristics found in Rheinberger's secular works for mixed a capella choir show a unique sensitivity to the qualities of the German language. His use of rhythm in the secular a capella works is dictated by an adherence to the atmosphere and feeling of the text. There is rhythmic variety that moves with the melodic lines and the text that is being sung. His choice of metre was conservative, with simple metre, in units of crotchets, being most common. Compound metre occurs in only three of the 62 songs, with metre change barely used.

Descriptive rhythmic figures are employed judiciously according to the needs of the text. The music's momentum or rhythmic propulsion benefits the most from the use of dotted rhythms.

Triplets are utilised very discreetly to illuminate a word or important text phrase, to colour a melody or to extend a musical phrase. The use of triplets against two-note figures, the only example of a polyrhythmic figure, is noticed. Syncopation is put to use, however very seldom prominently.

Tempo indications are indicated at the start of each song, either by Rheinberger himself or by his publishers. Indications for tempo changes are conservatively applied.

9.7 Evaluation of the didactic worth of the choral works

Rheinberger's secular songs for mixed a capella choir are a valuable contribution to the choral repertoire. As can be seen from the analysis, no extensive demands are made of the choral conductor in terms of score reading and interpretation. The biggest challenge lies in the rendition of the intentions of the composer and the poets, interpreting the text and bringing out its beauty. The music never intrudes on the nature and poetic beauty of the text, and it is this fact that makes the works suitable in school settings, and for any amateur mixed choir.

The voice as instrument is treated with the utmost understanding and sympathy. The harmonic style is not particularly difficult; and extended harmony is not used. Rheinberger's choral writing requires good intonation and sufficient skill to sing the sometimes chromatic parts, but otherwise poses no unusual obstacles.

The fact that most of the choral writing is homophonic makes it even more appropriate for an amateur choir, as polyphonic choral music calls for a higher level of skill.

9.8 Recommendations

It is necessary for the conductor of Rheinberger's secular works for mixed a capella choir to have a thorough understanding of the word text, as a conductor who knows a choral work's poetry is brought closer to the work. Just as an understanding of harmony enhances the conductor's ability to judge musical

phrasing, climax, and sectional weight, so can the conductor's understanding of the poet's text enhance the expressive presentation of the musical work. Unquestionably, a conductor can perform any of Rheinberger's secular songs for mixed a capella choir without understanding the poetry. But a genuine knowledge of the relationship between the text and the composer's compositional process will invariably bring the conductor into a more intimate relationship with the composition. This intimacy and understanding translate into better performances.

Choral conductors/educators have a responsibility to train choristers not only as fine singers, but as literate musicians. That means including music such as Rheinberger's secular songs for mixed a capella choir, which constitute accountable settings of creditable texts with educational values.

The secular songs for mixed a capella choir by Josef Rheinberger are a useful contribution to the mixed choir repertoire and provide the conductor searching for unknown, refreshing works to include in a programme, with a comprehensive choice.

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APPENDIX A

THE SECULAR SONGS FOR MIXED A CAPELLA CHOIR

The opus numbers, titles and poets (given in brackets) of the secular songs for mixed a capella choir are listed here.

Op 2 *Fünf Lieder und Gesänge*

1. "All' meine Gedanken" (F. Dahn)
2. "Der Fischer" (Goethe)
3. "Zum Walde" (G. Scheuerlin)
4. "Wanderlied" (J. Hammer)
5. "Waldesgruss" (von Schlippenbach: first stanza; Franziska von Hoffnaas: second stanza)

Op 24 *Vier Lieder des Gedächtnisses*

1. "Staub bei Staube" (Klopstock)
2. "Wie sie so sanft ruhn" (Unknown)
3. "Media in morte sumus" (Old Church Anthem)
4. "Wie wird mir dann, o dann mir sein" (Klopstock)

Op 31 *Fünf Lieder*

1. "Es glänzt die laue Mondennacht" (K. Stieler)
2. "Ein Stündlein wohl vor Tag" (Mörike)
3. "Um Mitternacht" (Mörike)
4. "Zum neuen Jahr" (Mörike)
5. "Ein Tännlein grünet wo" (Mörike)

Op 52 *Im neuen Frühling*

1. "Frühling ohne Ende" (R. Reinick)
2. "Im Walde" (F. Freiligrath)
3. "Sonntags am Rhein" (R. Reinick)
4. "Die lieben Todten" (R. Waldmüller)
5. "Abendfriele" (F. Rückert)

Op 63 *Am Walchensee* on texts of Carl Lemcke.

1. "Auf dem Baumstamm im Moos"
2. "Nun Weisst du Trotzkopf"
3. "Auf der Haide saust der Wind"
4. "Nordwind"
5. "Der Walchensee hat keinen Grund"
6. "Verlust"
7. "Am Kreuzweg"
8. "Die Sonn' ist unter"

Op 80 *Liebesgarten*

1. "Im stillen Grunde" (R. Reinick)
2. "Willkommen" (F. von Hoffnaass)
3. "Die Liebe ist ein Rosenstrauch" (R. Reinick)
4. "Wellen blinken durch die Nacht" (R. Reinick)
5. "Nachtgesang" (R. Reinick)

Op 108 *Am Strome*

1. "Der Strom" (Reinick)
2. "Wiegenlied" (Reinick)
3. "Bete auch du" (Spitta)
4. "Falsche Bläue" (Reinick)
5. "Zwei Liebchen" (Mörke)
6. "Der Todesengel" (Pfau)

Op 124 *Waldblumen* on texts of F.A. Muth.

1. "Abend am Meer"
2. "Das Mühlrad geht"
3. "Erstes Wanderlied"
4. "Scheiden"
5. "Zweites Wanderlied"
6. "Sommermacht"
7. "Aus den Alpen"
8. "Alpenandacht"

Op 170 *In Sturm und Frieden* on texts of Julius Sturm

1. "Hoffe"
2. "Die Wolken"
3. "Die Quelle"
4. "Feierabend"
5. "Dennoch singt die Nachtigall"
6. "Guter Rat"
7. "Gewitter"
8. "Herbstlied"

Op 186 *Jahreszeiten*

1. "Allerseelen" (A. Ganther)
2. "Sonntagsfrühe" (F.A. Muth)
3. "Muttergotteskirchlein" (F.A. Muth)
4. "Frühlingsboten" (J. Sturm)
5. "Behüt dich Gott" (A. Wittstock)
6. "Rhapsodie" (P. Heyse)
7. "Tanzlied" (W. Müller)
8. "Letztes Gebet" (G. Kinkel)

APPENDIX B

MUSIC EXAMPLES

The music examples from each opus number that are used for illustration during the analysis are given chronologically according to opus numbers, with the numbers in brackets being the appropriate bar numbers.

Op 2 *Fünf Lieder und Gesänge*

Op 2/1 “All’ meine Gedanken”

Ex 3-7 (1-10)

Ex 3-10 (59-65)

Ex 4-6a (1-4)

Ex 4-6b (23-28)

Ex 6-7 (1-15)

Ex 7-19 (5-16)

Op 2/2 “Der Fischer”

Ex 7-1 (12-20)

Ex 8-6 (0-3)

Op 2/4 “Wanderlied”

Ex 3-11 (13-21)

Ex 8-3 (18–21)

Ex 8-7 (4-12)

Op 2/5 “Waldesgruss”

Ex 3-4a second stanza by von Schlippenbach

Ex 3-4b second stanza by von Hoffnaaß

Op 24 *Vier Lieder des Gedächtnisses*

Op 24/3 “Media vita in morte sumus”

Ex 3-9a (1-9)

Ex 3-9b (30-39)

Ex 7-7 (1-9)

Ex 7-15 (20-29)

Op 31 *Fünf Lieder*

Op 31/1 “Es glänzt die laue Mondennacht”

Ex 5-1 (0-7)

Ex 6-15 (0-7)

Op 31/2 “Ein Stündlein wohl vor Tag”

Ex 6-11 (2-4)

Op 31/3 “Um Mitternacht”

Ex 3-6 (1-11)

Ex 4-1a (12-22)

Ex 4-1b (34-44)



Ex 7-10 (0-8)

Ex 7-12 (19-22)

Op 31/4 “Zum neuen Jahr”

Ex 4-3a (15-21)

Ex 4-3b (34-44)

Ex 5-6 (7-14)

Ex 6-16 (0-6)

Ex 7-13 (38-40)

Op 31/5 “Ein Tännlein grünet wo”

Ex 6-10 (0-11)

Ex 7-23 (24-36)

Op 52 *Im neuen Frühling*

Op 52/2 “Im Walde”

Ex 6-9 (128-134)

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