

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* *pp* 17

sia - gen der Mut - ter, der Nacht, in's Ohr vom
 sia - gen der Mut - ter, der Nacht in's Ohr vom

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 4-2d “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 *frit.* *pp* 21
Herz, jauch - ze du mit! In ihm sei's be -
frit. *pp*
Herz, jauch - ze du mit! In ihm sei's be -
rit. *pp*

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 image shows a musical score for two stanzas of "Alpenandacht". The score is written 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-klings das Horn voll'" and "Von Al-pen-hüh' zur A-bend-zeit er-klings 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 lyrics are written below the vocal line.

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*

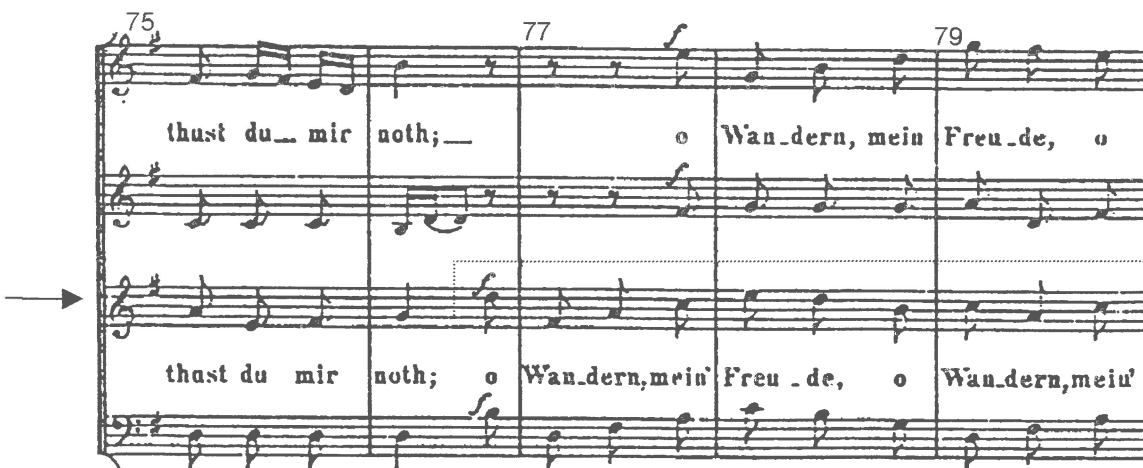
o Waa-tern, mein Freu-de, wie thust du mir noth, wie thust du mir

pp

Freu-de, o Waa-tern, 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-tern, mein Freu-de, o

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



80 82 *sf* 84 *rit.* 86

Wan-der-n, 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 where all four voices sing the same melody. The lyrics are: "All' mei - ne Ge - dan - ken, mein Herz und mein Sinn,". The score is divided into four measures. A dotted box highlights the first two measures, and another dotted box highlights the last two measures. A first ending bracket is above the Soprano line in the second measure, and a second ending bracket is above the Soprano line in the third measure. A fermata is placed over the Soprano line in the fourth measure.

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



23
25 *mf*
27

Graben nicht vor! Geh'n wie die Vö-ge-lein hoch durch die Luft,

mf
mf
mf

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)



The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) of the song "Sonntags am Rhein". The score is divided into measures 47, 49, and 51. The lyrics are: "baut. Das Alles beut der prächt'ge Rhein an seinem Reben." Dynamics include *mf* and *f*. The score is presented in a simplified format with some lyrics and dynamics repeated across staves.

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 strophelied 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 score is in 3/4 time and features a block chord style. The Soprano part begins with a *pp* dynamic and a first ending bracket. The Alto part begins with a *pp* dynamic and a *f* dynamic. The Tenor part begins with a *pp* dynamic. The Bass part begins with a *pp* dynamic.

SOPRAN. *pp* 1 3
1. Es glänzt die laue Mondennacht, die alten Giebel

ALT. *pp* *f*
2. Das letzte Röslein gab sie ihm, und gab ihm beide

TENOR. *pp*
3. Das letzte Röslein gab sie ihm, und gab ihm beide

BASS. *pp*



Musical score for Soprano, Alto, Tenor, and Bass, measures 4-6. The score continues the block chord style. The Soprano part begins with a *p* dynamic. The Alto part begins with a *p* dynamic. The Tenor part begins with a *p* dynamic. The Bass part begins with a *p* dynamic.

4 6 *p*
ra-gen; das Bündel ist zu recht gemacht, am Thorweg steht der

p
Hände und küsste ihn zum Abschied noch, da war ihr Trotz zu

p
Hände und küsste ihn zum Abschied noch, da war ihr Trotz zu

p

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

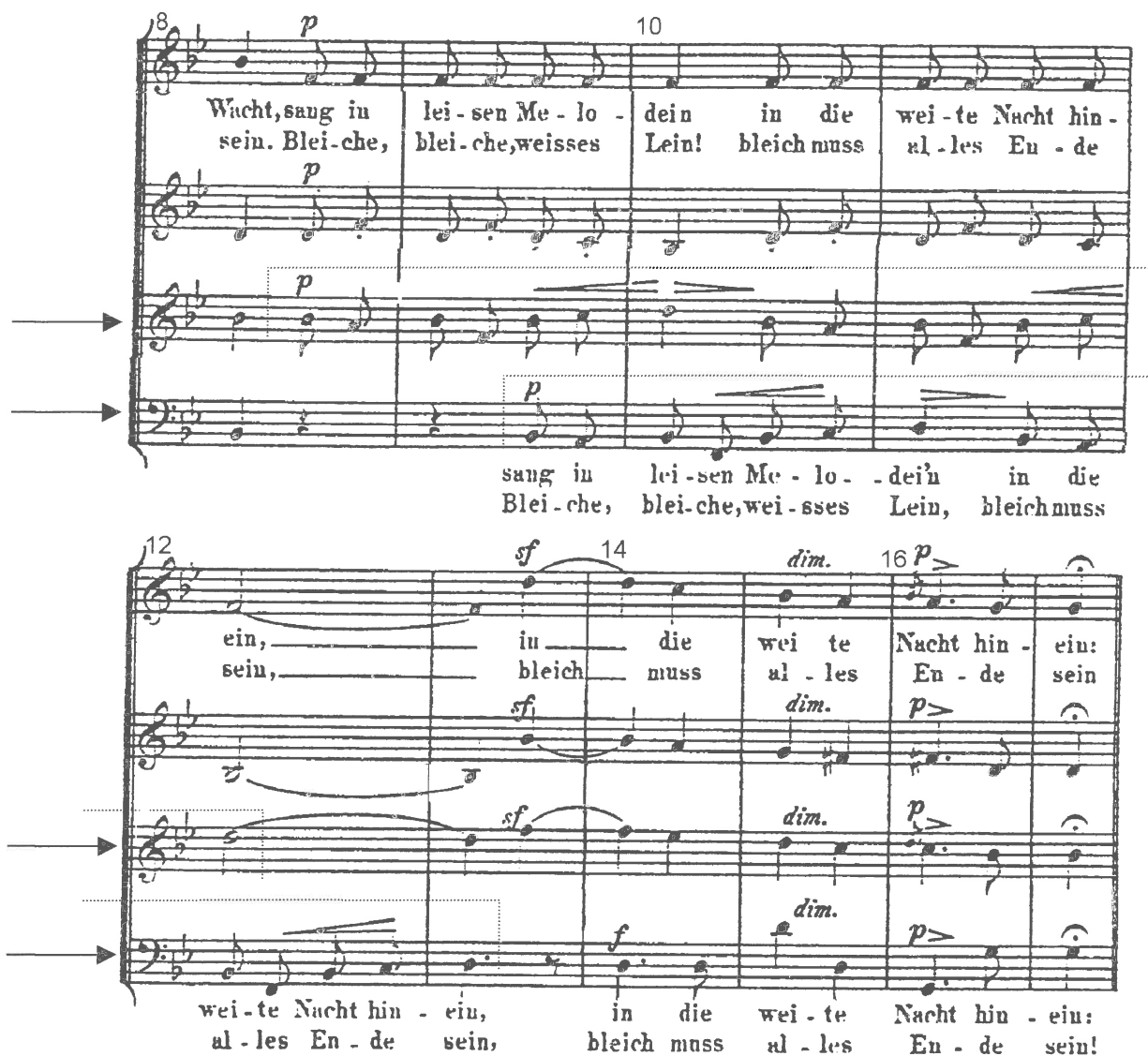
Polyphony - Consists of two or more melodically independent lines functioning together in counterpoint, so as to create an acceptable whole. Each part represents a horizontal line of individual design, connected with the other lines by the (vertical) relationship of consonance or harmony.

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 -

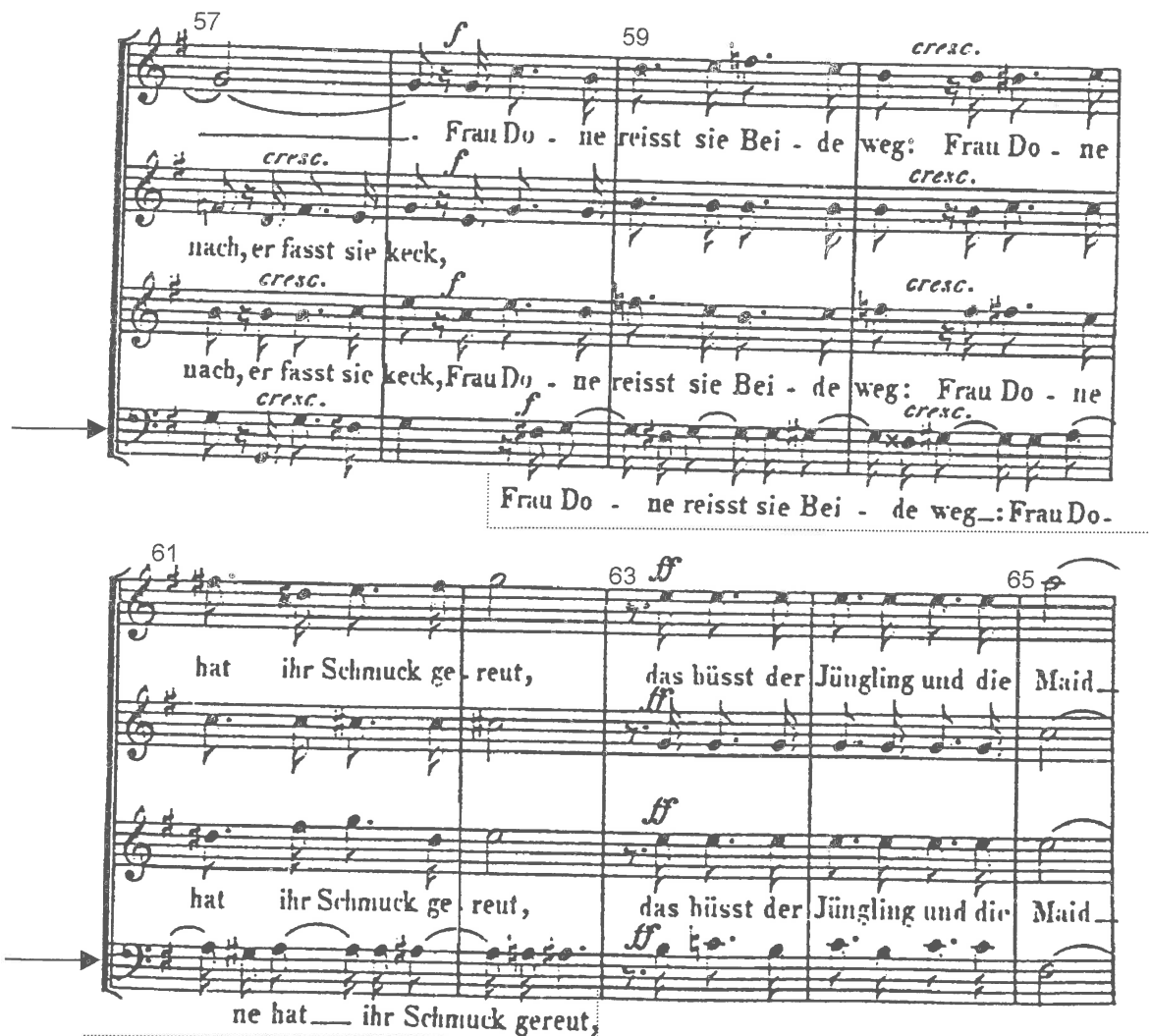
p *cresc.* *f*

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)



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 18 läuft bald grad, bald krumm. 20

— 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.

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

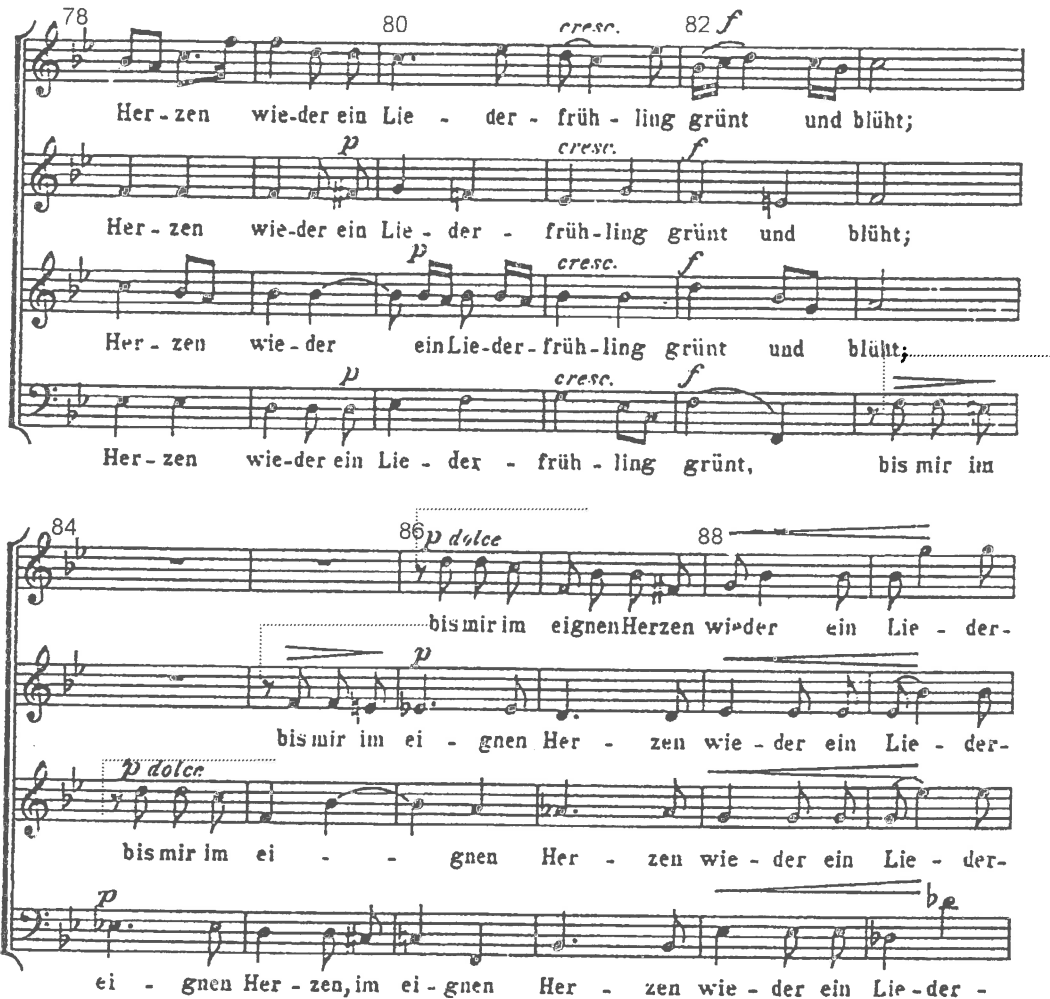
50 *cresc.* 52 *f* 54

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.* wird so saft, so hold, so hell!
poco rit. so saft, so hold, so hell!
wird so saft, so hold, so hell!
poco rit. Verklung'ne Kin der

13 *mf dol.* Verklung'ne Kin der träu me

15 *mf* Verklung'ne Kin der träu me tauchen aus Nacht und
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

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*

bet den Herrn, lo.bet den Herrn nah und fern, ihr
See: lo - bet den Herrn, *pp*
lo - bet den Herrn, lo.bet den Herrn nah und fern, ihr
lo - bet 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
 nicht ein lei - ses Lüftchen, nicht ein

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 shown moving in opposite directions, illustrating contrary motion. The Alto part moves from G4 to E4, while the Bass part moves from G2 to E2. The Tenor part moves from G3 to E3. The Soprano part moves from G4 to E4. The score includes dynamic markings such as *ff* and *sf*.



33 *sf* schäumt, wild auf - schäumt, bis sie sich in Ju - gendkraft
 35 *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 kräusel-n! Auf! und lobt den Herr'n ver-eint,
 61 *ff*
 wie sich leicht die Wo-gen kräusel-n! Auf! und lobt den Herr'n ver-eint,
 wie sich leicht die Wo-gen kräusel-n! Auf! und lobt den Herr'n ver-eint,
 wie sich leicht die Wo-gen kräusel-n! Auf! und lobt den Herr'n ver-eint,

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)



The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 3/4 time. The lyrics are: "Rös-lein war so glück-lich dort in sei-nem stil-len". The score includes dynamic markings such as *ff*, *dim.*, and *p*. A dotted box highlights the soprano line in bar 11, and a dashed box highlights the alto line in bars 12-13, illustrating the augmentation of the soprano melody. Arrows on the left point to the first two staves.

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.