

An exploration of song cycles for the baritone voice: *An die ferne Geliebte* (1816) by Ludwig van Beethoven, *Sei Romanze* (1838) by Giuseppe Verdi, *Don Quichotte à Dulcinée* (1932-1933) by Maurice Ravel, and *Let Us Garlands Bring* (1938-1942) by Gerald Finzi

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A REPORT

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## Abstract

This Master's Report is an examination of four vocal song cycles for the baritone voice. Song cycles researched, interpreted, and performed include *An die ferne Geliebte* (1816) by Ludwig van Beethoven, *Sei Romanze* (1838) by Giuseppe Verdi, *Don Quichotte à Dulcinée* (1932-1933) by Maurice Ravel, and *Let Us Garlands Bring* (1938-1942) by Gerald Finzi. In this report you will find information on the history of vocal song cycles, biographical information about composers and poets/lyricists, compositional analysis, historical breakdowns of the musical periods, musical and poetic interpretations, original texts and English translations, pedagogical and performance practice insights, and never before published transpositions of "Non t'accostare all'urna," "More, Elisa, lo stanco poeta," "In solitaria stanza," and "Nell'orror di note oscura" from Giuseppe Verdi's *Sei Romanze* (1838).

Songs in this report are: "Auf dem Hügel sitz ich spähend," "Wo die Berge so blau," "Leichte Segler in den Höhen," "Diese Wolken in den Höhen," "Es kehret der Maien, es blühet die Au," and "Nimm sie hin den diese Lieder" from *An die ferne Geliebte* by Ludwig an Beethoven. "Non t'accostare all'urna," "More, Elisa, lo stanco poeta," "In solitaria stanza," and "Nell'orror di note oscura" from *Sei Romanze* by Giuseppe Verdi. "Chanson romanesque," "Chanson épique," and "Chanson à boire" from *Don Quichotte à Dulcinée* by Maurice Ravel. "Come away, come away, death," "Who is Silvia?," "Fear no more the heat o' the sun," "O Mistress Mine," and "It was a lover and his lass" from *Let Us Garlands Bring* by Gerald Finzi.

The graduate recital was presented in partial fulfillment of the requirements for the Master of Music degree in vocal performance on April 9<sup>th</sup>, 2017 in All Faiths Chapel on the campus of Kansas State University. The recital featured the talents of baritone Matthew D. Cyphert and pianist Mitchell S. Jerko.

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# Preface

## *A Brief History of Song Cycle Compositions*

According to Susan Youens of Oxford Music Online, a ‘song cycle’ is defined as “a group of individually complete songs designed as a unit (aptly described in German as ‘zusammenhängender Complex’), for solo or ensemble voices with or without instrumental accompaniment.”<sup>1</sup> Youens goes further by stating that “song cycles can be difficult to distinguish from song collections, which are frequently presented in a planned design,” similar to that of a song cycle. Song cycles can range from a total of two songs up to as many as 30 or more songs. Musicologists have determined that the first recorded use of the term ‘song cycle’ was by Arrey von Dommer in his 1865 editions of Heinrich Christoph Koch’s *Musikalisches Lexikon*. Though this is the first recorded incidence of the use of this phrase, when looking at pieces dating as far back as the early 1600’s, it is undeniable that many works existed which met the definition of a “song cycle” before Dommer’s coining of the phrase in 1865.<sup>2</sup>

Considering the technique for constructing a “song cycle” was developed over the course of hundreds of years, it is difficult for musicologists to determine an exact set of rules for the composition of a song cycle. When attempting to determine whether a set of songs is a song cycle or a song collection/set, it is important to look at what the classical music world has come to accept as necessary attributes in a song cycle. Typical attributes include

- pieces which were composed by the same artist
- all text used in the cycle should come from a single poet or lyricist
- the text should feature a story line which continues from piece to piece

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<sup>1</sup> Susan Youens. “Song cycle.” Grove Music Online. Oxford Music Online. Oxford University Press. Web. 11 Jan. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/26208>>. 1.

<sup>2</sup> *Ibid.* 3.



- a central theme to the cycle, such as love, sadness, longing, nature, etc...
- a consistent poetic form or genre, such as ballad or sonnet cycle
- tonal schemes including recurring motifs, passages, or entire songs

As previously stated, these are only accepted attributes of song cycles and not a clear-cut set of rules. Many exceptions to these guidelines exist including Schumann's *Myrthen*, which features text settings by multiple different poets, or Schubert's *The Lady of the Lake* because they include both choral numbers and solo song while still being considered songs cycles.

When many scholars and musicians think of a song cycle, most will instinctively think of the popular cycles of the 19<sup>th</sup> century during the peak of Romanticism. But as briefly mentioned earlier, song cycles as they are now defined have been around since at least the early 17<sup>th</sup> century. Additionally, when looking at musical works with an open mind, it can be quite simple to find pieces that fit this broad definition of a song cycle. Madrigals, chansons, or part-songs grouped together in a 'cyclic' style where modes, musical gestures, and topics recur throughout all pieces lend cohesion to the overall idea of cycle. Two perfect examples of such works are Schein's *Venus Krantzlein* (1609) and Heinrich Albert's *Musicalische Kürbs-Hütte* (1645).<sup>3</sup> A possible explanation to this broadly accepted misconception that song cycles derived from the 1800s is the fact that during the 20 years surrounding the turn of the 19<sup>th</sup> century, song composition and publication increased dramatically making this music accessible for the majority of the population. Influential cycles written and published during this important time in the development of the song cycle include *Musikalischer Almanach* by Johann Friedrich

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<sup>3</sup> <sup>3</sup> Susan Youens. "Song cycle." Grove Music Online. Oxford Music Online. Oxford University Press. Web. 11 Jan. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/26208>>. 1.

Reichardt in 1796, *Die Blumen* by Friedrich Kuhlau in 1805, and *Die Temperamente bei dem Verluste der Geliebten* by Carl Maria von Weber in 1816.<sup>4</sup>

It wasn't until 1816 that the term *Liederkreis*, meaning “a ring/circle of songs” in German, was used in the title of a published cycle of songs. This distinction is given to Ludwig van Beethoven's “*Liederkreis An die ferne Geliebte*” written in 1816 to text by Alois Isidor Jeitteles. Though most agree that *An die ferne Geliebte* was the first officially published song cycle, it is clear that Beethoven did not develop the concept himself considering what we now know about the history of song cycles. As well, Beethoven's cycle is one of the most historically significant works of its type but not as frequently performed as cycles such as Schubert's *Die schöne Müllerin* and *Winterreise*, Schumann's *Dichterliebe*, Fauré's *La bonne Chanson*, Mahler's *Kindertotenlieder*, Britten's *Songs and Proverbs of William Blake*, or Vaughan William's *Songs of Travel*. In the years since Beethoven's composition, composers around the world have helped to develop and add to the song cycle repertory.<sup>5</sup>

The interpretation of a song cycle, in the words of famed operatic soprano Lotte Lehman, is “the ideal form of Lieder singing.” She continues; “Without the interruptions of the applause one can, with complete inner absorption, maintain the tension which encloses a long series of songs. And even if the songs are absolutely different in mood and each song demands the same flexibility in changing expression as does a group of unrelated songs, one still sings a cycle within a single frame. It is one fate, one life, one single chain of experience, of joys and sorrows, which, when united, seem indivisible.”<sup>6</sup> A tremendously powerful quote about the powers of song cycle performance/composition by one of the greatest opera singers of the 20<sup>th</sup> century.

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<sup>4</sup> Lotte Lehmann. *Eighteen Song Cycles: Studies in their Interpretation*. London: Cassell. 1971. 14.

<sup>5</sup> Ibid. 16.

<sup>6</sup> Ibid. 25.

Lehman is remembered for her commanding operatic performances but is just as respected by the musicological world for her revolutionary interpretations of song cycles. Lehman's text entitled "Eighteen Song Cycles,"<sup>7</sup> originally published in 1945 by Cassell and Company Ltd., is one of the only books on the market that focuses specifically on song cycle compositions. This text served as an incomparable resource during the research stages of this report and would be the ideal resource for any person singing one of the eighteen song cycles interpreted in the text.

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<sup>7</sup> Lotte Lehmann. *Eighteen Song Cycles: Studies in their Interpretation*. London: Cassell. 1971. 75.

## Chapter 1 - *An die ferne Geliebte* by Ludwig van Beethoven

1. Auf dem Hügel sitz ich spähend
2. Wo die Berge so blau
3. Leichte Segler in den Höhen
4. Diese Wolken in den Höhen
5. Es kehret der Maien, es blühet die Au
6. Nimm sie hin denn diese Lieder

### Biographical Information

Ludwig van Beethoven was born in December of 1770 in the city of Bonn, then the capital of the Electorate of Cologne and a principality of the Holy Roman Empire. Beethoven's exact date of birth is uncertain due to poor record keeping during this time but it is known that he was baptized on December 17<sup>th</sup>, 1770. During this time the law stated that a baby must be baptized within 24 hours of birth, so it is assumed that he was born on the 16<sup>th</sup> of December. On a comical note, Beethoven himself mistakenly believed that he was born in 1772 rather than 1770 and stubbornly insisted he was correct even when presented with official papers proving that 1770 was his true year of birth. Ludwig was born to Maria Magdalena van Beethoven and Johann van Beethoven. His father was a mediocre court singer who was better known as an alcoholic than as a singer. Though his father was an embarrassment to the family, his grandfather, Kapellmeister Ludwig van Beethoven whom he received his namesake from, was the most eminent and affluent musician working in Bonn during his time.<sup>8</sup>

Ludwig studied music from a young age under the tutelage of his father Johann van Beethoven. As Johann's alcoholism intensified, his teaching methods became extraordinarily

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<sup>8</sup> Joseph Kerman. "Beethoven, Ludwig van." Grove Music Online. Oxford Music Online. Oxford University Press. Web 13 Jan. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40026pg1>>. 1.

abusive and young Ludwig bore the brunt of his anger. The rigorous yet abusive training by his father not only set him up to develop into the tremendously talented composer he is remembered as today but also most likely started his lifelong battle with mental instability.<sup>9</sup> By 1784, Johann's alcoholism had worsened to the point that he would no longer support his family. At this point, Ludwig formally requested a court appointment as Assistant Court Organist. Despite his young age, his request was accepted and he was put on the court payroll with a modest salary. Effortlessly living up to the early musical promise he showed, he was sent to Vienna in 1787 by the court in hopes of studying in Europe's capital of culture and music. It is also recorded that the hope of the court was that Beethoven would study with Mozart. It is unknown whether or not these two ever worked together or even formally met during Beethoven's time in Vienna. It is said that the first time Mozart heard Beethoven perform, he said "keep your eyes on him, some day he will give the world something to talk about."<sup>10</sup> Whether this is fact or myth is unknown but Beethoven truly did give the world plenty to talk about. Most likely the two never actually met in person because Beethoven only remained in Vienna for a few weeks before receiving word that his mother had fallen ill. He returned to his home in Bonn to tend to his mother's sickness.

Beethoven continued to build his reputation as the most promising young musician in Bonn until 1792 when French revolutionary forces swept through the Electorate of Cologne forcing him to leave his hometown for Vienna once more. Seeing as Mozart died the year previous to his arrival back in Vienna, it was decided by Count Waldstein that Beethoven should study with Joseph Haydn, now the greatest living composer. Not only did he study piano with

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<sup>9</sup> Glenn Stanley. *The Cambridge Companion to Beethoven*. Cambridge, UK: Cambridge University Press. 2000. 2.

<sup>10</sup> Joseph Kerman. "Beethoven, Ludwig van." Grove Music Online. Oxford Music Online. Oxford University Press. Web 13 Jan. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40026pg1>>. 5.

Haydn but Beethoven also studied vocal composition with Antonio Salieri and counterpoint with Johann Albrechtsberger. Under the tutelage of the three most prominent musical minds in Vienna at the time, Beethoven quickly established a reputation not as the composer he would later become but as a virtuoso pianist adept at improvisation. In 1794 Beethoven gained enough recognition and financial backing from wealthy patrons of Vienna that he was able to sever all ties with the Electorate of Cologne. In March of 1795 he made his official public debut in Vienna, performing a piece that would later be known as his first piano concerto in C Major. And not long after he decided to publish his “Opus 1” which included a series of three piano trios. This publication provided Beethoven with an amount of critical acclaim that marked him as an even more promising young composer. As the years passed, he composed piece after piece cementing his name in history forever. Along with his many compositions, he is also remembered by most for his loss of hearing during the last ten years of his life. Many might assume that someone who progressively loses their hearing until going completely deaf would no longer be able to continue composing. But remarkably, many of Beethoven’s greatest compositions were created during his time of hearing loss or total deafness. It is truly extraordinary to think that someone in his shoes could compose even the simplest of pieces let alone works such as his Ninth Symphony. It speaks to the strength and determination that was instilled in Ludwig van Beethoven from his earliest of years. Beethoven spent the remainder of his life living and composing in Vienna, Austria until his death on March 26<sup>th</sup>, 1827.<sup>11</sup>

Beethoven is remembered today as one of the greatest composers and pianists in musical history. His musical creations encompass everything from small piano pieces to such

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<sup>11</sup> Kerman, Joseph. “Beethoven, Ludwig van.” Grove Music Online. Oxford Music Online. Oxford University Press. Web 13 Jan. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40026pg1>>. 6.

monumental works as his *Missa Solemnis*, his opera *Fidelio*, and arguably most influential of all his works; his Ninth Symphony. Having started his musical career early off in life as a virtuoso pianist, many of his first compositions contributed to the standard piano repertoire of the day. Also many of these pieces are still taught, performed and widely recognized to this day. Some examples of these works would include small pieces such as “Für Elise” or more extensive repertoire such as his 32 sonatas. But Beethoven certainly did not limit himself to piano compositions. Beethoven’s musical style developed and changed throughout the years just as he himself changed greatly throughout his life.<sup>12</sup>

### **Compositional Style**

Completed by Ludwig van Beethoven in April of 1816, *An die ferne Geliebte* is considered by most to be the first true example of a song cycle written by a major composer. Comprised of 6 individual pieces constructed in a through-composed style, Beethoven’s revolutionary song cycle was the precursor to many other song cycles written by composers such as Carl Loewe, Robert Schumann, Franz Schubert, and many more. In addition to its musical value, the completion of *An die ferne Geliebte* signified a substantial change in Beethoven’s compositional style. Preceding his venture into this new and unknown compositional territory, of which became known as the “song cycle,” Beethoven’s music frequently featured styles and themes associated with topics such as heroism, grandiosity, cheerfulness, and featured subject matter such as royalty. But with the presentation of his newest musical masterpiece in April of 1816, the public was surprised to hear something very different than his previous works. As we

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<sup>12</sup> Glenn Stanley. *The Cambridge Companion to Beethoven*. Cambridge, UK: Cambridge University Press. 2000. 122.

will learn throughout the course of this essay, the subject matter and themes in *An die ferne Geliebte* vary greatly from that of his earlier works.<sup>13</sup>

Though this stylistic evolution didn't solely affect his vocal compositions, for the purposes of this essay the focus will be directed at his works for voice. In order to effectively compare the stylistic transformation in Beethoven's vocal music, we should first look at some of his most significant works before the composition of *An die ferne Geliebte* and how they fit into the whole scheme of Beethoven's three main compositional periods.

Beethoven's first compositional period is said to have lasted from approximately 1794 to 1800. During this time, he wrote many prolific works including his "Spring" Sonata for violin and piano, his First Symphony, and the D Major piano Sonata. As previously stated, this period focused mainly on piano compositions but he did manage to branch out into more chamber settings while always maintaining that the piano is the dominant instrument in the group. This simple fact is one of the most important factors when determining the breakdown of Beethoven's compositional periods. Stylistically during this time, the majority of Beethoven's works were written in a major mode following the classical ideals that he was taught by Joseph Haydn during his study in Vienna from 1792 to 1794.<sup>14</sup> As Beethoven started to move past this first period, our biggest change is not one that shows extreme stylistic alterations in writing but rather presents the audience with a much more expanded or grand version of his first period compositions.

His second period, which is said to have lasted from approximately 1800 to 1815, featured works that have become some of Beethoven's most popular and remembered works. This period began with the composition of the Third (Eroica) Symphony and included his

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<sup>13</sup> Lotte Lehmann. 1971. *Eighteen Song Cycles: Studies in their Interpretation* London: Cassell. 15.

<sup>14</sup> Alan Tyson and Sieghard Brandenburg. *Haydn, Mozart, & Beethoven : Studies in the Music of the Classical Period : Essays in Honor of Alan Tyson*. Oxford: Oxford University press. 1998. 47.



Fourth, Fifth, and Sixth symphonies. Other compositions of this period include the majority of his concertos, his only opera, *Fidelio*, the bulk of his songs, and all three string quartets. Though he composed numerous pieces during this fifteen-year period, it yielded very few piano sonatas or solo piano works. When attempting to describe the styles of this period, a scholar would notice that though there were significant differences and changes between these periods, many stylistic choices and ideals maintained throughout this transition. Even many of his early ideals learned from Joseph Haydn are still very much present during this time. On the other side of the coin though, a scholar could easily argue that Beethoven experimented during this time with new ideas, which would become the basis for Beethoven's recognized style. Some of these would include development of character in themes, frequent and unexpected turns of phrase, unconventional modulations, and many more. But while playing with these new ideas, it was always clear that Beethoven maintained at least the subtleties of a formal structure to his compositions.<sup>15</sup>

That brings us to Beethoven's third and final compositional period. This period, which started in 1816, featured considerable changes in style for Beethoven when compared to the changes from first to second period. For the most part, the years leading up to 1815 were peaceful and prosperous for Ludwig van Beethoven. His music was being performed throughout Vienna and he was celebrated abroad as well for his works. Around the time of this compositional period transition, his deafness started to progress to the point where it seriously affected his work and life.<sup>16</sup> Due to the difficulty in communicating with others, he started to

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<sup>15</sup> Maynard Solomon. *Late Beethoven: Music, Thought, Imagination*. Berkeley: University of California Press. 2003. 194.

<sup>16</sup> Joseph Kerman. "Beethoven, Ludwig van." Grove Music Online. Oxford Music Online. Oxford University Press. Web 13 Jan. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40026pg1>>. 3.

retreat away from the public. This ultimately caused him to lose contact with those previously important in his life and drove him into a morose and morbid state. Beethoven's emotions, as can be said for most composers, were poured into all his compositions. So it is only fitting that as he lost his hearing and pulled away from the public for a life of sullen solitude, that his compositional works would follow a similar character.

Over the years as Beethoven's life changed, his style of writing changed as well. Some may consider for the better and some might say for the worst. That distinction is left to the eye of the beholder. One thing that we do know for sure though is that his third and final compositional period was greatly influenced by the sadness, depression, and loss he was experiencing due to his hearing loss. Though his situation was extremely unfortunate, when looking back we can at least say that his terrible situation helped to influence some of Beethoven's most prolific compositions. *An die ferne Geliebte* is one of the best, if not the best example of Beethoven's third compositional style period and is a staple in the classical vocal repertoire.<sup>17</sup>

### **Historical Significance**

*An die ferne Geliebte* was written by Ludwig van Beethoven at the cusp of these changes in his life, health, and music. The title of this revolutionary piece is translated into English as "to the distant beloved." With that powerful yet simple title, the audience should assume instantly that this would be different than the cheerful and classical music they are accustomed to hearing from Beethoven during his first and second compositional periods. Rather than hearing the singer portraying a character of heroism, the audience is presented with a tale of introverted

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<sup>17</sup> Glenn Stanley. *The Cambridge Companion to Beethoven*. Cambridge, UK: Cambridge University Press. 2000. 49.

persona, a pondering mindset, archetypical wandering, and inward expressiveness. With that said, though I certainly would agree that the cycle features melancholic themes at times, the text and music never suggest any sort of self-pity from the singer. This is clearly reflective of Beethoven's personal life and his attempt at maintaining a positive outlook on the future during his most depressed time.

This song cycle was composed to texts by Alois Jeitteles, who at that time was a medical student studying in Vienna.<sup>18</sup> Many say that Jeitteles' text fits so perfectly to the musical setting that it feels as if the words were written to fit the music. But in my opinion, it just speaks to the greatness and never-ending ability of Ludwig van Beethoven. When setting a song cycle with such deep meaning in the text, it takes a very specific person who not only understands the text but someone who can feel the intended emotion behind it to set that message to music.

The individual songs share thematic relationships, which help to connect the idea of the tale. Additionally, all 6 songs are linked via the piano accompaniment, which morphs or transitions from song to song with a sort of interlude like section, consistently featuring some sort of tonal change. This fact helps to bolster the idea that vocal song cycles should be performed as a whole. Also, Beethoven didn't give the performer much of an option to perform any of the songs individually because they all start with the key change from the last song (excluding the first) and end with the key change of the song you are transitioning into. Though not excessively long with an average performance length around fifteen minutes, this work is considered by most vocal professionals as an advanced level of repertoire. *An die ferne Geliebte* is available in multiple different keys, including the original which starts in E Major and a lowered version (more suitable for mezzo-sopranos, baritones, or basses) in C Major. Though

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<sup>18</sup> Lotte Lehmann. *Eighteen Song Cycles: Studies in their Interpretation*. London: Cassell. 1971. 37.

these pieces are vocally appropriate for varying vocal fach of a mature quality, Beethoven intended that the cycle be performed exclusively by a male vocalist. Nevertheless, throughout the years multiple females have performed and even recorded this song cycle.

## **Musical and Poetic Interpretation (w/ text and translation)**

### **1. “Auf dem Hügel sitz ich spähend”**

Auf dem Hügel sitz ich spähend  
In das blaue Nebelland,  
Nach den fernen Triften sehend,  
Wo ich dich, Geliebte, fand.

I sit on the hill, gazing  
Into the blue expanse of sky,  
Searching the far-off mists to see,  
Where I can find you, my beloved.

Weit bin ich von dir geschieden,  
Trennend liegen Berg und Tal  
Zwischen uns und unserm Frieden,  
Unserm Glück und unsrer Qual.

Far from you have I been parted,  
Mountain and vale separate us,  
Dividing us and our peace,  
Our happiness and our pain.

Ach, den Blick kannst du nicht sehen,  
Der zu dir so glühend eilt,  
Und die Seufzer, sie verwehen  
In dem Raume, der uns teilt.

Ah, you cannot see my gaze,  
That hastens so passionately to you.  
Nor the sighs I squander  
On the void that parts us now.

Will denn nichts mehr zu dir dringen,  
Nichts der Liebe Bote sein?  
Singen will ich, Lieder singen,  
Die dir klagen meine Pein!

Is there nothing more that can reach you,  
Nothing to bear my love’s message to you?  
I want to sing, to sing songs,  
Which remind you of my pain!

Denn vor Liebesklang entweicht  
Jeder Raum und jede Zeit,  
Und ein liebend Herz erreicht  
Was ein liebend Herz geweiht!

Because before love’s lament  
Every mile and every hour vanishes,  
And a loving heart attains  
What a loving heart has consecrated.

With only one beat outlining C major, Beethoven’s “An die ferne Geliebte” starts with the singer, presumably an adult male of unspecified age, singing his tale of twisted emotions. He says that he sits on a hill, gazing at the blue sky, searching the far off mists to see where he can find his beloved. Just as the title is straight to the point and extremely clear about the message this work will be presenting, this first stanza of text supports that upfront style as well. The

piano during this time is simply just outlining the basic harmonic structure and doubling the vocal line, as seen in Figure 1-1. This simplistic start to the cycle helps to communicate the importance of the development in the overarching theme of the text. But leading into the second stanza of this piece, the piano moves from being an accompaniment to the voice to being an equal part of the performance.

**Figure 1-1: “Auf dem Hügel sitz ich, spähend” mm. 1 - 4**

I.  
Ziemlich langsam und mit Ausdruck

Gesang

Auf dem Hü - gel sitz ich, spä - hend in das blau - e Ne - bel -

Klavier

*p*

The rhythms in the piano become extremely syncopated at this moment and portray the developing despair over the singer’s lost love that we see in the text of the second stanza. And just as the music transitioned following the end the last verse, the listener is now presented with a much thicker accompaniment which features sixteenth note figures repeatedly in the right hand until the end of this verse. This time-change is clearly meant to help drive the feeling of anxiety building up within the character. For the last two verses, a similar transition in style between stanzas follows the ideas and feelings of the character. The last verse in particular features a note that reads “nach und nach geschwinder” and “stringendo” which translates from German to English as “little by little quicken.” The sentiments of the Italian musical tradition are present here with the inclusion of “stringendo.” Unlike the other words in this direction marking, this word is not German. Translated from Italian to English, “stringendo” means to compress or

draw tight. This word have been used for centuries as a musical direction marking and is interesting to see it's inclusion. Following the “stringendo” marking at the conclusion of the first of six pieces, we transition into what is another major key, but with a different key signature, time signature, tempo, and style. (For clarities sake, when a key signature is referenced from this point on, it may be assumed that the reference is to the lower-middle voice edition that started in C major.)

**Figure 1-2: “Auf dem Hügel sitz ich, spähend” mm. 48 - 53**

48 *Allegro*  
 lie - bend Herz ge - weicht!  
*sf sf dim. p dim.*

## 2. “Wo die Berge so blau”

Wo die Berge so blau  
 Aus dem nebligen Grau  
 Schauen herein,  
 Wo die Sonne verglöh,  
 Wo die Wolke umzieht,  
 Möchte ich sein!

Where the mountains so blue  
 Out of the foggy gray  
 Look down,  
 Where the sun dies,  
 Where the cloud encircles,  
 I wish I were there!

Dort im ruhigen Tal  
 Schweigen Schmerzen und Qual.  
 Wo im Gestein  
 Still die Primel dort sinnt,  
 Weht so leise der Wind,  
 Möchte ich sein!

There is the restful valley  
 Stilled are suffering and sorrow  
 Where in the rock  
 Quietly the primrose meditates,  
 Blows so lightly the wind,  
 I wish I were there!

Hin zum sinnigen Wald  
 Drängt mich Liebesgewalt,  
 Innere Pein.  
 Ach, mich zög's nicht von hier,

There to the thoughtful wood  
 The power of love pushes me,  
 Inward sorrow,  
 Ah! This moves me not from here,

Könnt ich, Traute, bei dir  
Ewiglich sein!

Could I, dear, by you  
Eternally be!

Beethoven's second piece of the cycle features some similar characteristics to the first piece such as the doubling of melody in piano accompaniment. But overall, there are quite a number of glaring differences between the two pieces. "Wo die Berge so blau" is composed in a 6/8 time signature rather than the 3/4 time signature of its predecessor. Additionally, it is more syncopated and starts in E major before transitioning to suit the extreme sadness in the text by going to e minor. The start of this song can be seen in Figure 1-3: "Wo die Berge so blau" mm. 1-6.

**Figure 1-3: "Wo die Berge so blau" mm. 1 - 6**

The image shows a musical score for the second movement of Beethoven's song cycle, "Wo die Berge so blau". The score is for voice and piano. The tempo is "II. Ein wenig geschwinder Poco Allegretto". The key signature is E major (three sharps) and the time signature is 6/8. The score begins at measure 54. The vocal line starts with a whole note rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment consists of a series of chords in the right hand and single notes in the left hand, with a *pp* dynamic marking. The lyrics "Wo die Ber - ge so blau" are written below the vocal line.

By moving to the relative minor, the listener is persuaded to feel the sadness or "innere Pein" (Inner pain) of the singer. As the music transitions to our third number, we repeatedly hear the piano echoing the melody of "innere Pein," once more imparting that feeling of sadness, loss, and extreme pain. The last two measures of the second piece dramatically transition into A major for two measures before going into a very clear F major.

### 3. "Leichte Segler in den Höhen"

Leichte Segler in den Höhen,  
Und du, Bächlein klein und schmal,  
Könnt mein Liebchen ihr erspähen,  
Grüßt sie mir viel tausendmal.

Light veils in the heights,  
And you, little brook, small and narrow,  
Should my love spot you,  
Greet her, from me, many thousand times.

Seht ihr, Wolken,  
Sie dann gehen sinnend in dem stillen Tal,  
Laßt mein Bild vor ihr entstehen  
In dem luft'gen Himmels Saal.

See you, clouds, her go then,  
Meditating in the quiet valley,  
Let my image stand before her  
In the airy heavenly hall.

Wird sie an den Büschen stehen,  
Die nun herbstlich falb und kahl.  
Klagt ihr, wie mir ist geschehen,  
Klagt ihr, Vöglein, meine Qual.

If she near the bushes stands,  
Now that autumn is faded and leafless,  
Lament to her, what has happened to me,  
Lament to her, little birds, my suffering!

Stille Weste, bringt im Wehen  
Hin zu meiner Herzenswahl  
Meine Seufzer, die vergehen  
Wie der Sonne letzter Strahl.

Quiet west, bring in the wind  
To my heart's chosen one  
My sighs, that pass  
As the last ray of the sun.

Flüstr' ihr zu mein Liebesflehen,  
Laß sie, Bächlein klein und schmal,  
Treu in deinen Wogen sehen  
Meine Tränen ohne Zahl! ohne Zahl!

Whisper to her of my love's imploring,  
Let her, little brook, small and narrow,  
Truly, in your waves see  
My tears without number!

Before the conclusion of the first beat of this piece, the listener is already presented with the triplet figure, which will remain with them until the end of "Leichte Segler in den Höhen."

Figure 1-4: "Leichte Segler in den Höhen" mm. 3 - 5

104

Leich - te Seg - ler in den Hö - hen, und du Bäch - lein

*sempre p*



This almost constantly recurring rhythmic feature provides drastic contrast in style from the previous two numbers. It also helps to drive the melody forward as the mood lightens up. The second longest of the six pieces, it continues in a similar manner, always continuing with the rhythmic triplet theme in the accompaniment. But the light and optimistic emotion portrayed at the onset of this number fades away as the mood turns minor at times by moving to the parallel minor of f minor. This switch isn't completely clear and some might say that it is hinting at a minor mood but is still in major. As the singer and pianist ritard to the end of the third song, the voice is heard holding out a high C on the word "Zahl" which translates to "numberless" in English and is referencing his tears, "Tränen." This is sustained for two and a half full measures of 6/8 which is the chosen time signature of "Diese Wolken in den Höhen," our fourth piece.

**Figure 1-5: "Diese Wolken in den Höhen" mm. 1 – 6**

IV.  
153 Nicht zu geschwinde, angenehm und mit viel Empfindung

Die-se Wol-ken in den Hö-hen, die-ser Vög-lein munt'-rer

#### 4. "Diese Wolken in den Höhen"

Diese Wolken in den Höhen,  
Dieser Vöglein muntre Zug,  
Werden dich, o Huldin, sehen.  
Nehmt mich mit im leichten Flug!

These clouds in the heights,  
These birds gaily passing,  
Will see you, my beloved.  
Take me with you on your light flight!

Diese Weste werden spielen  
Scherzend dir um Wang' und Brust,  
In den seidnen Locken wühlen.  
Teilt ich mit euch diese Lust!

These west winds will play  
Joking with you about your cheek and breast,  
In the silky curls will dig.  
I share with you this pleasure!

Hin zu dir von jenen Hügeln  
Emsig dieses Bächlein eilt.  
Wird ihr Bild sich in dir spiegeln,  
Fließ zurück dann unverweilt!

There to you from this hill  
Busily, the little brook hurries.  
If your image is reflected in it,  
Flow back without delay!

Once more in a less melancholy mood, the fourth song of this cycle is written in a 6/8 time and has a feel that is reminiscent of a waltz. The shortest of all the pieces, it will be over before you even notice. Just like the preceding song, this piece starts in a major mode and is fully optimistic. The song continues in this manner unlike the last, which warped with feelings of depression and sadness as it moved into minor. This piece can be thought of as a palate cleanser at the middle of the performance. The subject matter is simple yet positive and finally gives the audience that optimistic outlook that they crave.

### 5. “Es kehret der Maien, es blühet die Au”

Es kehret der Maien, es blühet die Au',  
Die Lüfte, sie wehen so milde, so lau,  
Geschwätzig die Bäche nun rinnen.

May returns, the meadow blooms,  
The breezes they blow so softly, so mildly,  
Chattering, the brooks now run.

Die Schwalbe, die kehret zum wirtlichen Dach,  
Sie baut sich so emsig ihr bräutlich Gemach,  
Die Liebe soll wohnen da drinnen,

The swallow, that returns to her hospitable roof,  
She builds, so busily, her bridal chamber,  
Love must dwell there.

Sie bringt sich geschäftig von Kreuz und von Quer  
Manch' weiches Stück zu dem Brautbett hieher,  
Manch' wärmendes Stück für die Kleinen.

She brings, so busily, from all directions,  
Many soft pieces for the bridal bed,  
Many warm pieces for the little ones.

Nun wohnen die Gatten beisammen so treu,  
Was Winter geschieden, verband nun der Mai,  
Was liebet, das weiß er zu einen,

Now live the couple together so faithfully,  
What winter has separated is united by May,  
What loves, that he knows how to unite.

Es kehret der Maien, es blühet die Au',  
Lüfte, sie wehen so milde, so lau,  
Nur kann ich nicht ziehen von hinnen.

May returns, the meadow blooms,  
The breezes they blow so softly, so mildly,  
Only I cannot go away from here.

Wenn alles, was liebet, der Frühling verewint,  
Nur unserer Liebe kein Frühling erscheint,  
Und Tränen sind all ihr Gewinnen.

When all that loves, the spring unites,  
Only to our love no spring appears,  
And tears are our only consolation.

Once more the transition between songs includes a tonal change, in this case going to A Major. The start of the piano introduction can be seen in Figure 1-6, one of the only moments of the cycle when the singer is able to take a second to catch their breath.

**Figure 1-6: “Es kehret der Maien, es blüet die Au” mm. 1 – 6**

The penultimate song of *An die ferne Geliebte*, “Es kehret der Maien, es blüet die Au,” continues with the tradition of melodic doubling throughout the majority of the fifth piece. But interestingly, the melodic doubling in the right hand is being paired with a contrary motion moving line in the left hand simply outlining A major with the tonic and fifth repeating. Most likely written to hint at a feeling of underlying unrest in even the most positive of times, this compositional strategy influences the listener once more to feel the emotion in the the text perfectly with the aid of Beethoven’s music.

**Figure 1-7: “Es kehret der Maien, es blüet die Au” mm. 13 – 16**

## 6. “Nimm sie hin den diese Lieder”

Nimm sie hin denn, diese Lieder,  
Die ich dir, Geliebte, sang,  
Singe sie dann abends wieder  
Zu der Laute süßem Klang.

Take, then, these songs,  
That I to you, beloved, sang,  
Sing them again in the evenings  
To the sweet sounds of the lute!

Wenn das Dämmerungsrot dann ziehet  
Nach dem stillen blauen See,  
Und sein letzter Strahl verglühet  
Hinter jener Bergeshöh;

When the red twilight then moves  
toward the calm, blue lake,  
And the last ray dies  
behind that hilltop;

Und du singst, was ich gesungen,  
Was mir aus der vollen Brust  
ohne Kunstgepräg erklingen,  
Nur der Sehnsucht sich bewußt:

And you sing, what I have sung,  
What I, from my full heart,  
Artlessly have sounded,  
Only aware of its longings.

Dann vor diesen Liedern weicht  
Was geschieden uns so weit,  
Und ein liebend Herz erreicht  
Was ein liebend Herz geweiht.

For before these songs yields,  
What separates us so far,  
And a loving heart reaches  
For what a loving heart has consecrated.

The last song of Beethoven’s revolutionary song cycle starts with an eight-bar piano interlude, which is surprisingly reminiscent of his early solo piano compositions. Being the gateway composition into his third and last compositional period, you would assume that the great Ludwig van Beethoven would not have returned to a style of composing which he learned from Joseph Haydn in the late 1700’s. But surprisingly or not, it is very clear that his style of writing in the first sixteen measures of the last number is ‘traditional.’

Figure 1-8: “Nimm sie hin den diese Lieder” mm. 1 – 5

VI.  
Andante con moto, cantabile

258

The image shows a musical score for the piano interlude of the sixth song in Beethoven's song cycle. It is marked 'VI. Andante con moto, cantabile' and starts at measure 258. The score is in 2/4 time and consists of five measures. The right hand (treble clef) plays a melody of eighth and quarter notes, while the left hand (bass clef) plays a steady eighth-note accompaniment. A slur covers the first four measures of the right hand.

Similarly to the way that Beethoven’s compositional style transformed over the years, this song starts to evolve with new styles following this traditional prelude. It continues building until the suspense climaxes on a fermata at the final “nur der Sehnsucht sich bewußt.” That suspense is dissipated as the listener hears the delicate entrance of the piano, which happens to be playing the opening melody of the cycle’s first piece, “Auf dem Hügel sitz ich spähend.” This moment in the cycle is the clearest indication of the “ring,” of which we are now returning to the beginning. The singer joins with new text to that same original melody just heard. The tempo starts similar to that of the original but even slower.

**Figure 1-9: “Nimm sie hin den diese Lieder” mm. 1 – 6**

295 Ziemlich langsam und mit Ausdruck

dann vor die - sen Lie-dern wei - chet, was ge -

But suddenly, just as it was done in the “Stringendo” section earlier in the cycle, the tempo starts moving faster as it builds in momentum until finally reaching the end with the singer repeating his message. That message, when translated poetically, is “then before these songs fade from the space that has divided us, let us a loving heart attain what a loving heart has consecrated.” Following his last and highest declaration, the singer breaks off while the piano plays out the melody one last time to close the “ring.”

## **Pedagogical and Performance Practice Considerations**

From a pedagogical standpoint, a singer learning *An die ferne Geliebte* may face a few difficulties. Seeing as the text was written in German, the singer is required to be proficient in the understanding of both German diction and the language itself. This cycle features a large amount of German text, which to perform correctly and with the correct intention needs to flow idiomatically as if the singer is fluent in the language. In addition to these challenges the performer would face in regards to the language, the cycle also requires that the singer have the vocal and physical stamina to perform six pieces in a row with no resting time. Though not as extensive or difficult as Robert Schumann's "Dichterliebe" or Franz Schubert's "Die schöne Müllerin," Beethoven's contribution is still difficult enough to require a mature and confident voice.<sup>19</sup> One last major technical challenge the singer may foresee is the struggle of portraying the character of the text and music with the correct emotion and commitment.

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<sup>19</sup> Lotte Lehmann. *Eighteen Song Cycles: Studies in their Interpretation*. London: Cassell. 1971. 87.

## Chapter 2 - *Sei Romanze* (1838) by Giuseppe Verdi

1. Non t'accostare all'urna
2. More, Elisa, lo stanco poeta
3. In solitaria stanza
4. Nell'orror di note oscura

### Biographical Information

Giuseppe Verdi was born in October of 1813 in Roncole, a small village near Busseto in the Duchy of Parma to a provincial family of moderate means. His exact date of birth is uncertain, as is with many historical figures from this time period. Historians have determined that he was either born on October 9<sup>th</sup> or 10<sup>th</sup> because he was baptized on the 11<sup>th</sup> and the records claim he was 'born yesterday.' The confusion is due to the fact that days were sometimes counted as beginning at sunset. The birth record also indicates that he was born to father Carlo Verdi and mother Luigia Uttini, an innkeeper and spinner. Both parents belonged to families of small landowners and traders of modest means. Carlo insisted that his son start his education early eventually beginning at the age of four. When he was seven his father purchased a spinet and not long after young Verdi started substituting as organist at the local church of Saint Michele before permanently taking the position at the age of nine.<sup>20</sup> Through his family's connections and influence, young Verdi managed to develop a strong musical education, although in later life he frequently attempted to portray his youth as obscure and his abilities as self-taught. In 1823, at the age of 11, Verdi moved to Busseto and started his studies at Ginnasio, an upper training school for boys. In 1825 he started musical studies with Ferdinando Provesi, maestro di cappella at Saint Bartolomeo, Busseto, and director of the municipal music

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<sup>20</sup> Roger Parker. "Verdi, Giuseppe." Grove Music Online. Oxford Music Online. Oxford University Press. Web. 17 Jan. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/29191pg2>>. 1.

school and local Philharmonic Society. At the age of 16, Verdi applied for the post of organist at nearby Soragna but was unsuccessful. During this time, Verdi was starting to become a recognizable name throughout Busseto's musical scene as a performer and composer. When asked about this time in his life, Verdi is quoted with saying:

"From the ages of 13 to 18 I wrote a motley assortment of pieces: marches for band by the hundred, perhaps as many little sinfonie that were used in church, in the theatre and at concerts, five or six concertos and sets of variations for pianoforte, which I played myself at concerts, many serenades, cantatas (arias, duets, very many trios) and various pieces of church music, of which I remember only a Stabat mater."<sup>21</sup>

In the Spring of 1831, Verdi moved into the residence of Antonio Barezzi, a wealthy merchant in Busseto. In addition to being a businessman, Barezzi was also an amateur musician. Verdi was given free room and board in exchange for singing and piano lessons for Barezzi's daughter Margherita. Throughout his time staying with the Barezzi family, Margherita and Giuseppe developed a romantic relationship and became unofficially engaged. Around this same time, it became clear to his father that the musical world of Busseto was simply too small for all that he had envisioned his son to accomplish.<sup>22</sup> In an attempt to broaden his son's musical reach, Carlo applied to the Monte di Pietà e d'Abbondanza in Busseto for funding to allow his son to study in Milan, which at this time was the cultural capital of Italy. Though the application was successful, the funding was not available for another year. However, Antonio Barezzi

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<sup>21</sup> Roger Parker. "Verdi, Giuseppe." Grove Music Online. Oxford Music Online. Oxford University Press. Web. 17 Jan. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/29191pg2>>. 3

<sup>22</sup> John Rosselli. *The Life of Verdi*. Cambridge: Cambridge University Press. 2000. 91.



agreed to provide financial support for travel expenses and the first year of study. Giuseppe Verdi moved to Milan in May of 1832 at the age of 18. Upon arrival he applied for admission to study at the conservatory but was refused entry due to political bureaucracy and to his “unorthodox piano technique.” Toward the later years of Verdi’s life, he often remarked at how the pain of that rejection never subsided. Even considering the rejection, Barezzi believed in his abilities and musical promise enough that he agreed to the added expense of private study with Vincenzo Lavigna, maestro concertatore at La Scala. His studies with Lavigna not only helped to develop his early compositional technique but also introduced him to the world of opera. He completed his studies in mid-1835 and returned back to Busseto to accept the post of maestro di musica at Saint Bartolomeo. Verdi held this post for nearly three years, during which he married Marghetia Barezzi and had two children, Virginia and Icilio Romano.<sup>23</sup>

Throughout the remainder of his life, Verdi came to dominate the Italian opera scene following the era of Bellini, Donizetti, and Rossini. His operas remain extremely popular, especially the three most famed from his “middle period”: *Rigoletto*, *Il trovatore*, and *La traviata*. But Verdi did not limit himself to operatic compositions. In addition to his many operas, Giuseppe Verdi also composed a small number of songs for voice and piano during his lifetime. Less than twenty-five pieces in total, his song output was extremely limited when compared to his operatic works.

## **Compositional Style**

Verdi’s first songs for voice and piano were published as a set of six songs in 1838. This set is titled as *Sei Romanze* but is oftentimes confused with his later song set with the same title.

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<sup>23</sup> Francis Toye. *Giuseppe Verdi : His Life and Works*. New York: Alfred A. Knopf, Inc. 1931. 17.

Due to this confusion, it is now widely accepted that the year should be included when performing either set to differentiate between the two. Being the first published composition of his career, these pieces are much more characteristic of Bellini or Donizetti rather than of his later “Verdian” style. Verdi looked up to these predecessors, so it is not surprising that he modeled his early works around the principles they developed. Additionally, Verdi was an extremely ambitious man who at times was seen as prideful, so it isn't surprising that he developed his own unique style of composition as he matured. Giuseppe Verdi's later works, including his later songs, feature his typical virtuosic arioso style. But a cycle such as *Sei Romanze*, which was written and published at such an early stage in his compositional development, features styles much closer to the bel canto style.<sup>24</sup>

### **Historical Significance**

Though Giuseppe Verdi's *Sei Romanze* of 1838 does not hold any special distinction as the first, the longest, or the most performed song cycle written, it still holds a tremendous amount of historical significance. One of the most important and obvious is the fact that these songs were the first solo voice and piano songs written and published by Verdi. He wrote these pieces at the age of 25 while living in Busseto with his wife and two daughters. The songs feature texts by different poets and the cycle does not follow a specific storyline. The connecting theme between these pieces, despite the fact that Verdi published them as a set, is that all of the pieces are written around a centralized theme of romance. One may think at first though that a cycle of songs about romance would be mostly major in tonality and feature typical motifs

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<sup>24</sup> Francis Toye. *Giuseppe Verdi : His Life and Works*. New York: Alfred A. Knopf, Inc. 1931. 93.

associated with love. But rather than choosing texts about the positive side of love, Verdi elected to set poems about the struggles and loss associated with romance.<sup>25</sup>

## Musical and Poetic Interpretation (w/ text and translation)

### 1. “Non t'accostare all'urna”

Non t'accostare all'urna,  
Che il cener mio rinserra,  
Questa pietosa terra  
È sacra al mio dolor.

Do not approach the urn  
That locks away my bones;  
This holy ground  
Is sacred to my sadness.

Odio gli affanni tuoi,  
Ricuso i tuoi giacinti;  
Che giovano agli estinti  
Due lagrime, due fior?

I hate your worrying,  
I refuse your hyacinths;  
What use to the dead are  
A few tears or a few flowers?

Empia! Dovevi allora  
Porgermi un fil d'aita,  
Quando traéa la vita  
Nell'ansia e nei sospir.

Wicked one! Must you then  
Offer me a lifeline  
When it pulls my life  
Into the bosom of your sighing.

A che d'inutil pianto  
Assordi la foresta?  
Rispetta un'ombra mesta,  
E lasciala dormir.

For whom with your useless crying  
Do you deafen the forest?  
Respect a sad shadow,  
And let it sleep.

“Non t'accostare all'urna” comes from *Sei Romanze* (1838) and is the first song of the set. (“Do not approach the urn”) is a setting of a poem by Jacopo Vittorelli. The subject matter of the piece is that of a dead man who is addressing a woman who betrayed him in life. At this point, he no longer has sympathy for her feelings and asks that she stay away from the urn that contains his ashes. The minor-mode of this piece quickly establishes the tone and the vocal line powerfully expresses the painful sentiments of the text. The cycle starts with the quiet rumble of tremolos in the bass-line of the piano part. Accompanied by closely modulating chords of

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<sup>25</sup> Roger Parker. “Verdi, Giuseppe.” Grove Music Online. Oxford Music Online. Oxford University Press. Web. 17 Jan. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/29191pg2>>. 3.

differing qualities, the accompaniment moves forward building momentum until stopping and pausing.

**Figure 2-1: “Non t’acostare all’urna” mm. 1 – 4**

The piano starts once more with a much simpler accompaniment playing repeating eighth note chords. The simplicity continues as the emotion builds, changes, returns, and reconciles in the vocal line. A powerful piece perfectly suited as the start of this cycle.

## 2. “More, Elisa, lo stanco poeta”

More, Elisa, lo stanco poeta  
E l'estremo origlier su cui more  
È quell'arpa che un tempo l'amore  
Insegnava al suo spirito gentil.

He dies, Elisa, the tired poet  
And the final comfort for him dying  
Is that harp that once  
Taught to his gentle spirit to love.

More pago che pura risplenda  
Come quella d'un angiol del cielo;  
Giacerà senza frale e uno stello  
Fiorirà tra le corde d'april.

He dies satisfied that it shines pure  
Like that of an angel from heaven;  
He will lie down without frailty, and a stem  
Will flower with the rains of April.

Dono estremo, per te lo raccogli  
Senza insano dolor, senza pianto;  
Una lacrima cara soltanto,  
Solo un vale che gema fedel.

This last gift, for you to pluck  
Without insane sadness, without crying;  
A sweet tear only,  
Alone a farewell that rings true.

Che quest'alma già lascia le care  
Feste, i canti le danze, gli amori,  
Come un'aura che uscendo dai fiori  
Odorosa s'effonda nel ciel.

How this soul already leaves the dear  
Feasts, songs, dances, loves,  
Like a gentle breeze emerging from the flower  
Sweet smelling, flows into the heavens.

The second piece in this cycle, “More, Elisa, lo stanco poeta,” features the same immediate mournfulness the listener just heard in the “Non t’acostare all’urna.” But unlike the subject matter of the previous piece, this work has a much more contented feel. For this piece, Verdi selected to set a poem by Tommaso Bianchi rather than Jacopo Vittorelli whose poem was used for the first. The text is referring to a deceased poet who speaks of his life in terms of metaphors. He prays that he will be remembered and mourned sincerely because he himself is contented with his life. It can be heard in the simplicity and beauty of the music that this piece was meant to be in slight contrast. The acceptance of death is heard in the tenderness of the vocal line while still maintaining the minor mode. A distinctive feature of this song, the recurring ascending and descending vocal line can be seen in Figure 2-2: “More, Elisa, lo stanco poeta” mm. 27 – 31.

**Figure 2-2: “More, Elisa, lo stanco poeta” mm. 27 – 31**

The figure displays a musical score for the vocal piece "More, Elisa, lo stanco poeta" from measures 27 to 31. It is presented in two systems. The first system (measures 27-28) features a vocal line with the lyrics "Che que - - stal - ma gia la - scia le" and a piano accompaniment marked with a crescendo "(cresc.)". The second system (measures 29-31) features a vocal line with the lyrics "ca - - re Fe - ste, i can - ti le dan - ze, gli a - - mo - - -" and a piano accompaniment marked with a crescendo "(cresc.)" and a decrescendo "dim.". The score is written in a minor key and includes a recurring ascending and descending vocal line.

### 3. “In solitaria stanza”

In solitaria stanza  
Languie per doglia atroce;  
Il labbro è senza voce,  
Senza respiro il sen,

Come in deserta aiuola,  
Che di rugiade è priva,  
Sotto alla vampa estiva  
Molle narcisso svien.

Io, dall'affanno oppresso,  
Corro per vie remote  
E grido in suon che puote  
Le rupi intenerir

Salvate, o Dei pietosi,  
Quella beltà celeste;  
Voi forse non sapreste  
Un'altra Irene ordir.

In a lonely room  
She languishes in terrible pain;  
The lips without voice,  
Without breath her breast,

As in a deserted flower bed,  
By dew abandoned,  
Beneath the summer's blaze  
A weak narcissus fades.

I, from anxiety oppressed,  
Race through remote paths  
And scream with cries that could  
Stir the cliffs

Save, O merciful gods,  
This celestial beauty;  
Perhaps you would not know  
How to create another Irene.

The third and only upbeat song in this cycle, “In solitaria stanza,” can easily fool the unassuming listener into thinking that the subject matter may be happy. Although it may sound like the major key is the final reprieve from the sadness of all the minor tonalities, this piece is actually one of the gloomiest of the collection. A song with a title that translates to “In a solitary room” might give you a good hint that this piece isn’t going to be about the wonders of love. Strophic in nature, the melody regenerates time after time embedding itself into the memory of the listener. The anxiety of the subject is intensified through compositional choices such as numerous chromatic turns.

### 4. “Nell’orror di note oscura”

Nell'orror di notte oscura,  
Quando tace il mondo intier,  
Del mio bene in fra le mura  
Vola sempre il mio pensier.

In the horror of a dark night,  
When all the world is quiet,  
To my beloved in ancient walls  
Fly always my thoughts.

E colei che tanto adoro  
 Forse ad altri il cor donò;  
 Ciel, per me non v'ha ristoro,  
 Io d'ambascia morirò.

And to her, who I adore so much  
 As perhaps others do, I give my heart;  
 Heaven will not revive you for me,  
 I die of anguish.

Quando in terra il giorno imbruna  
 Il mio spirto apparirà  
 Ed il raggio della luna  
 Fosco fosco si vedrà.

When on earth the day grows dark,  
 My spirit will appear,  
 And in the rays of a dark moon  
 Will be seen.

D'un amante moribondo,  
 D'un tradito adorator,  
 Udirà l'intero mondo  
 Il lamento del dolor.

Of a dying lover,  
 Of a betrayed adorer,  
 The whole world will hear  
 The painful lament.

E d'amore nella storia  
 Sarà scritto ognor così:  
 Maledetta la memoria  
 Di colei che lo tradì!

And in the story of love  
 This will be written evermore:  
 Curse the memory  
 Of she who betrayed him.

Often performed as the final song of the cycle, “Nell’orror di notte oscura” is the last piece of the cycle with text appropriate for male vocalist. “In the horror of a dark night,” the translation of the original Italian title, is exactly the vision that is painted from the opening of the song. As seen in the first song, the piano features low tremolos in the bass-line. The voice enters with only two beats of preparation and the right hand of the piano doubles the vocal melody.

Figure 2-3: “Nell’orror di notte oscura” mm. 1 – 5

The musical score for "Nell'orror di notte oscura" (mm. 1-5) is presented in a standard format. It consists of two staves: a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Andante". The vocal line begins with a two-beat preparation before the first note. The piano accompaniment features a low, tremulous bass line and a right hand that doubles the vocal melody. The dynamic is marked "pp" (pianissimo) and the instruction "colla voce" is present.

Styles and motifs shift recurrently throughout this piece, showing the emotional struggle in the text. The most virtuosic of the four pieces, we finally get a small taste of the “Verdian” style. For almost the entire second half of this song, the text “Maledetta la memoria, Di colei che lo tradi!” is repeated in a melismatic manner seen in the cycle. The way that Verdi used these powerful words to drive home the anger and sadness of the cycle make it an effective concluding song.

### **Pedagogical and Performance Practice Considerations**

When determining whether or not this cycle would be appropriate for my graduate recital, I had to consider a number of factors. The original keys of this cycle were written for a higher voice but were still within baritone reach. However, in considering the overall vocal demand, they may have been too taxing for my voice and others with similar instruments. Due to this realization, I decided it would be appropriate to develop new transcriptions of these pieces all equally transposed down one whole step. These original transcriptions can be found in Appendix A following the Bibliography section. Other factors are difficulty in learning and memorizing the original Italian text, vocal stamina for the entirety of the cycle, maturity of the subject matter, and true personifications of the turmoil presented in this cycle.

Additionally, it should be noted that *Sei Romanze* (1838) consists of six songs in total. For this recital, it was decided to only perform numbers one through four. This choice was due to the fact that number five “Perduta ho la pace” was written using an Italian translation of Goethe’s “Meine Ruh’ ist hin” which is widely accepted as a text suited for a female vocalist. Though this is not a clear-cut rule, all research pointed toward this same idea. Because of this I



made the choice to only perform numbers one through four to both maintain tradition and present the pieces in a manner closest to that which was intended by the composer and poet.

## Chapter 3 - *Don Quichotte à Dulcinée* by Maurice Ravel

1. Chanson romanesque
2. Chanson épique
3. Chanson a boire

### Biographical Information

Joseph Maurice Ravel was born on the 7<sup>th</sup> of March in 1875 in the Basque town of Ciboure, France. The town was situated near Biarritz, a large Basque city on the Bay of Biscay, and approximately eleven miles from the Spanish border. Joseph Maurice was born into an affluent family with significant financial means and success. His father, Pierre Joseph Ravel, was a successful engineer, inventor, and manufacturer. His mother, Marie Delouart, was Basque but spent the majority of her upbringing in Madrid. Though their marriage was prosperous and happy, many historians note that according to the norms and societal traditions of the time, Pierre married far beneath his status considering Marie was not only illegitimate, but also received little education leaving her barely literate.<sup>26</sup> Many of Pierre Ravel's inventions were tremendously successful and provided the family with a comfortable lifestyle. When Joseph Maurice was barely three months old the family moved to Paris, where his younger brother, Édouard, was born not long after. Though the brothers were very close during their life, each favored a different parent. Édouard was extremely close with his father and eventually followed him into the family business of engineering. Maurice, as Ravel preferred to be call, was particularly dedicated to his mother. This preference was due to Ravel's interest in his mother's Basque-Spanish heritage. Her unique heritage intrigued young Ravel with such weight that it became a particularly important influence on his life and musical compositions.

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<sup>26</sup> Madeleine Goss. *Bolero: The Life of Maurice Ravel*,. New York: Tudor Pub. Co. 1940. 8.

Ravel was musically gifted from a young age and received musical instruction during his adolescence. He began piano training at the age of seven under the tutelage of Henry Ghys. Only five years later at the age of twelve, Ravel added harmony, counterpoint, and composition lessons with Charles-René. It is said that the young Maurice Ravel was certainly not a child prodigy, but he was a “highly musical boy.”<sup>27</sup> René stated “ Ravel’s conception of music was very natural, and not, as in the case of so many others, the result of effort.”<sup>28</sup> Émile Decombes took over as Ravel’s piano instructor in 1889, which was the same year that Ravel gave his earliest public performance. In November of the same year, following the encouragement of his parents, fourteen year-old Ravel applied for admission to the Conservatoire de Paris. He was admitted to study preparatory piano with Eugène Anthiome and did quite well initially. Within his first two years of study at the conservatory, Ravel had gained a “premier prix” (“first prize”), which was required in all disciplines to advance in studies at the Paris Conservatory. As he moved from the preparatory level to the advanced levels of study, Ravel was moved to the studio of Charles de Bériot. This private study in piano continued to improve but his required studies in harmony were judged unsatisfactory following several attempts to advance in his compositional studies. Due to this failure, Ravel was dismissed from the compositional branch of the curriculum in 1895. Now only studying performance and reportedly struggling to work with Bériot, he once more failed to win a first prize, this time at the advanced performance level. At this point Ravel was officially dismissed from his studies at the Conservatoire de Paris. Yet once more with the support of his close friends and family, Ravel managed to compose successfully and study independently for three years before returning to the Conservatory. This

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<sup>27</sup> Madeleine Goss. *Bolero: The Life of Maurice Ravel*,. New York: Tudor Pub. Co. 1940. 11.

<sup>28</sup> *Ibid.* 13.

time Ravel studied composition with Gabriel Fauré as well as counterpoint and orchestration with André Gédalge in the years that followed his readmission. He quickly developed a diverse portfolio of compositions, which he started premiering with varying reception. Many found his early works and utilization of new compositional styles to be amusing, while others rejected his works altogether. Many recount these works having “annoying qualities,” sounding prickly, insouciant, and full of compositional defects. And though only twenty-four years old at this time, Ravel’s compositional style was not only completely new, but it was almost completely formed at this young age. His works written during the turn of the 20<sup>th</sup> century feature an amount of self-confidence, which demonstrated his commitment to this newly developed style of writing. However criticism of his compositional style was not limited to the general public. Many whom Ravel studied with at the Conservatory disliked his works for being too radical and thus in 1900 he was expelled once more. For the next three years Ravel was allowed to attend Fauré’s classes at the Conservatory as a non-participating “auditeur” due to his standing as a former student. Eventually though Ravel tired of his studies and finally abandoned the Conservatory for good in 1903. This was just the beginning of the greatness that was to come from Joseph Maurice Ravel. Throughout the remainder of his life, he continued to pioneer and add to the conceptions of music leaving a lasting mark on the history of music.<sup>29</sup>

In October of 1932, Ravel suffered a painful blow to his head while in a car accident. At the time it was thought that the injury was not serious but in a study for the *British Medical Journal* in 1988, the neurologist R. A. Henson concluded that it most likely exacerbated an existing cerebral condition. Close friends recount concerns about Ravel’s growing absent-mindedness as early as 1927. Within a year of the car accident, he started to experience

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<sup>29</sup> Madeleine Goss. *Bolero: The Life of Maurice Ravel*,. New York: Tudor Pub. Co. 1940. 21.

symptoms suggesting *aphasia*, defined as the inability to comprehend and formulate language because of damage to specific brain regions. Following Ravel's final composition, *Don Quichotte à Dulcinée*, his sickness had progressed to the point that he could no longer write or perform music. In 1937, Ravel began reporting extreme pain associated with his medical condition, which at this point was still unknown. Medical experts were able to rule out the possibility of a tumor, but suggested it could be frontotemporal dementia, Alzheimer's disease, or Creutzfeldt-Jakob disease. To this day it is still unknown exactly what condition Ravel suffered from during the last years of his life. Well-known Paris neurosurgeon Clovis Vincent recommended surgical treatment for Ravel, who was reportedly in no state to make any conscious decisions. His brother Édouard accepted the advise of the doctor and consented to the surgery. Following the operation there seemed to be an improvement in his condition. Unfortunately this was short-lived, as he soon lapsed into a coma and died on December 28<sup>th</sup> at the age of 62.<sup>30</sup>

## Compositional Style

Ravel is remembered by most who knew him during his life for his slow and painstaking manner of composition. His works featured styles that were never heard before, but incorporated the teaching and influences of the musical minds that inspired him. He managed to combine musical styles that were previously thought of as incompatible. For example, incorporating the Spanish flare of the music he loved growing up with the styles of music formally taught to him in conservatory. Ravel composed works in all genres, ranging from virtuosic piano solos to two operas that are still regularly performed, *L'heure espagnole* (the Spanish Hour, 1907-09) and

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<sup>30</sup> Madeleine Goss. *Bolero: The Life of Maurice Ravel*,. New York: Tudor Pub. Co. 1940. 23.

*L'Enfant et les sortilèges* (The Child and the Spells, 1920-25). Among his most popular works are the ballet score *Daphnis et Chloé* (1909-12, written for Serge Diaghilev's Ballet Russes) and *Boléro* (1928, composed for actress/dancer Ida Rubinstein). A superb orchestrator, Ravel's compositions reflect a mastery of instrumentation rarely found elsewhere. His 1922 orchestration of Modest Musorgsky's *Pictures at an Exhibition* is one of the greatest of all orchestral showpieces. Ravel did not see himself as a teacher, but on a rare occasion would give lessons to a few young musicians if he felt they could benefit from his knowledge. The most famous of these pupils is Ralph Vaughan Williams who was his student for three months in 1907-1908.<sup>31</sup>

### **Historical Significance**

Not long before the accident which caused the blow to Ravel's head, he along with several other composers were approached by a film company with an invitation to write the music for a new film on the theme of Don Quixote. The offer was made simultaneously to Ravel, Milhaud, Marcel Delannoy and Jacques Ibert. Each worked on writing what they thought was going to be the musical backtrack to this new Hollywood movie but what they didn't know is that the offer wasn't for each alone. In the end Ravel failed to complete his work in time for the deadline and Ibert received the official commission. Ravel managed to finish his last song cycle in 1933 with the help of friends and colleagues, signaling the end of his compositional output.<sup>32</sup> This swan song (cycle) of sorts was finished four years before his death. For the time

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<sup>31</sup> Robert Gartside. *Interpreting the Songs of Maurice Ravel*, edited by Maurice Ravel. Geneseo, N.Y.: Leyerle. 1992. 113.

<sup>32</sup> Ronald Anderson. *Maurice Ravel's "Don Quichotte a Dulcinee": History and Analysis* ProQuest Dissertations Publishing. 1997. 7.

that followed, Ravel struggled to maintain a public presence until the disease progressed to the point where he lost complete control of mobility.

All three pieces in this cycle; “Chanson romanesque,” “Chanson épique,” and “Chanson a boire,” were based on three Spanish dance rhythms. Those rhythms are 1) guajira, 2) zorzica, and 3) jota. Each dance rhythm is important to the character of the pieces and it is crucial that performers do their best to maintain that character. Don Quixote, a personification familiar to most, is a truly grand and noble figure who exemplifies traits such as virility and dignity. The text, which Ravel set to music for this cycle, was written by Paul Morand. This cycle requires a performer who can connect and understand this persona created by Miguel de Cervantes in 1605.<sup>33</sup>

## **Musical and Poetic Interpretation (w/ text and translation)**

### **1. Chanson romanesque**

Si vous me disiez que la terre  
a tant tourner vous offensa,  
je lui dépêcherais Pança:  
vous la verriez fixe et se taire.  
Si vous me disiez que l'ennui  
vous vient du ciel trop fleuri d'astres,  
déchirant les divins cadastres,  
je faucherais d'un coup la nuit.

Si vous me disiez que l'espace  
ainsi vidé ne vous plaît point,  
chevalier dieu, la lance au poing,  
j'étoilerais le vent qui passe.  
Mais si vous disiez que mon sang  
est plus à moi qu'à vous ma Dame,  
je blêmirais dessous le blâme  
et je mourrais vous bénissant.  
O Dulcinée.

If you told me that the earth  
By turning so, offended you,  
I would dispatch Panza to you:  
You would see it fixed and be silent.  
If you told me that you were weary  
Of a sky too spangled with stars,  
Tearing up the books of divine law,  
I would cut down the night with a single stroke.

If you told me that space  
Thus emptied, did not please you,  
Knight of God, lance in hand  
I would stud stars into the passing wind.  
But if you told me that my blood  
Is more mine than yours, my lady,  
I would pale under the reproach  
And, blessing you, would die.  
O Dulcinea.

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<sup>33</sup> Jeong Lyu. *Ravel's "Don Quichotte À Dulcinée": A Comparison of the Interpretation of Three Baritones*, edited by David Anglin, Jonathan Talberg and Leland Vail ProQuest Dissertations Publishing. 2016. 71.

The first number in this cycle entitled “Chanson romanesque” (“romance song”) features a unique time signature combination. From the first measure, we hear an alternation of 6/8 and 3/4 times changing on every measure. This can be seen in Figure 3-1: “Chanson romanesque” mm. 1 – 4.

Figure 3-1: “Chanson romanesque” mm. 1 – 4

The image shows a musical score for the first four measures of "Chanson romanesque". It consists of three staves: a vocal line at the top, a piano accompaniment line in the middle, and a bass line at the bottom. The tempo is marked "Moderato" with a metronome marking of 208 bpm. The time signature alternates between 6/8 and 3/4 on every measure. The piano accompaniment starts with a piano (*p*) dynamic. The vocal line includes the text "Si" above the final measure. The score is enclosed in a rectangular box.

Ravel indicates a metronome marking of 208 bpm. This tempo, which is often rushed or disregarded by most performers, is extremely important to the style of the quajira dance-pattern. Many feel that it is too slow a marking for the upbeat nature of the piece, but if taken faster, the switch between meters gets lost and the text becomes unintelligible. Morand’s text for this song has the singer (Don Quixote) present many different hypothetical situations involving his Ducinée. This number is a proud declamation of his love and willingness to do anything to protect her. Of the three pieces, this first song features the greatest amount of text-painting heard in the cycle. This helps the listener to effectively envision all of the impossible actions which he is nobly, yet foolishly willing to take on for Dulcinée.



## 2. Chanson épique

Bon Saint Michel qui me donnez loisir  
de voir ma Dame et de l'entendre,  
bon Saint Michel qui me daignez choisir  
pour lui complaire et la défendre,  
bon Saint Michel veuillez descendre avec  
Saint Georges sur l'autel  
de la Madone au bleu mantel.  
D'un rayon du ciel bénissez ma lame  
et son égale en pureté  
et son égale en piété  
comme en pudeur et chasteté:  
Ma Dame.  
(O grands Saint Georges et Saint Michel)  
L'ange qui veille sur ma veille,  
ma douce Dame si pareille  
a Vous, Madone au bleu mantel!  
Amen.

Good Saint Michael who gives me leave  
To see my lady and to hear her,  
Good Saint Michael who deigns to choose me  
To please her and defend her,  
Good Saint Michael, descend, I pray,  
With Saint George to the altar  
Of the blue-robed Madonna.  
With a ray from heaven bless my blade  
And its equal in purity  
And its equal in piety  
As in modesty and chastity:  
My lady.  
(O great Saint George and Saint Michael!)  
The angel who keeps watch over my watch,  
My sweet lady so alike  
To you, blue-robed Madonna!  
Amen.

Following the foolishness and grandiosity of Don Quixote's "Romance Song," the listener may be surprised at the simplicity and reserve utilized in his "Chanson épique." Translated into English as "Epic Song," this second number in Ravel's short but effective song cycle is Don Quixote's simple prayer to St. Michael and St. George. He is praying that they bless his sword and his "Dame" or "Lady." With a metronome marking of 56/58 bpm, this prayer is appropriately much slower than the first piece. The intensity of this piece requires the performer to personify Don Quixote's unwavering dedication to the cause, open heartedness, and humility, balanced with self-pride. A dramatic and vocally demanding moment in this piece is seen below in Figure 3-2: "Chanson épique" mm. 14 – 16. This middle piece of the cycle is the perfect work to show the depth in the character of Don Quixote.

Figure 3-2: “Chanson épique” mm. 14 – 16

### 3. Chanson à boire

Foin du bâtard, illustre Dame,  
 qui pour me perdre à vos doux yeux  
 dit que l'amour et le vin vieux mettent en deuil  
 mon cœur, mon âme!  
 Ah, je bois à la joie!  
 La joie est le seul but  
 où je vais droit...lorsque j'ai...

lorsque j'ai bu!  
 Ah, ah, la joie!  
 La, la, je bois,  
 À la joie!

Foin du jaloux, brune maîtresse,  
 qui geind, qui pleure et fait serment  
 D'être toujours ce pâle amant  
 qui met de l'eau dans son ivresse!  
 Ah, je bois à la joie!, etc.

Down with the bastard, illustrious lady,  
 Who to drive me from your two sweet eyes  
 Says that love and old wine  
 Put my heart and soul in mourning.  
 Ah, I drink to joy!  
 Joy is the only goal  
 To which I go strait...when I've...

When I've drunk!  
 Ah, ah, joy!  
 La, la, I drink  
 To joy!

Down with the jealous one, dark-haired mistress,  
 Who whines, who weeps, and makes oaths  
 To be always this pale lover  
 Who dilutes his drunkenness with water!  
 Ah, I drink to joy!, etc.

The final song in this cycle is much more akin to the first piece than the second. With a title which when translated into English reads “Drinking Song,” the listener might imagine something quite different than the slow prayer just heard. In the last composition of his life, a drunken Don Quixote is heard reveling in his love for women, nature, and liquor. The vocal line,

which is the most melismatic of the cycle, is complemented by a bombastic and flamenco inspired piano accompaniment.

**Figure 3-3: “Chanson à boire” mm. 26 – 30**

The image shows a musical score for the piece "Chanson à boire" from measures 26 to 30. It consists of three staves. The top staff is the vocal line, written in bass clef, featuring a melismatic passage with a long note and a dynamic marking of *f*. The middle staff is a vocal line with two lines of lyrics: "ah!" and "ah!". The bottom two staves are the piano accompaniment, written in bass clef, showing a rhythmic pattern of chords and single notes.

Don Quixote sings of his most important aim in life, which is joy. The phrase “Je bois à la joie!” (“I drink to joy!”) is repeated numerous times to illustrate the importance of joy and how easily Don Quixote is able to maintain his drive toward happiness while he is drunk.

### **Pedagogical and Performance Practice Considerations**

Don Quixote is a difficult characters to exemplify and perform. The complexities of the character make it a difficult challenge for even the most seasoned actor. The text requires the singer to manifest a presence which cannot only follow the manic nature of Don Quixote’s mind, but also convey it to the audience with genuine commitment. In addition to the acting challenges, the cycle is vocally demanding and requires a mature voice. Though only three songs in total, these three songs feature a large tessitura, which requires a tremendous amount of vocal stability. The French is also a foreseeable challenge due to the flowing and active nature of the text. It is required that the singer be extremely comfortable with the text so that they do not feel as if they are struggling to correctly and naturally sing the French. One of the most important parts of the learning and rehearsal process for these pieces included dedication to

speaking the text to achieve this goal of fluidity. Another major performance practice consideration that should be mentioned is the fact that the perform must never break character. When performing any song cycle it is important to stay in “character” between songs but it is especially crucial in this circumstance considering the grandiosity of Don Quixote’s identity.

## Chapter 4 - *Let Us Garlands Bring*, Op. 18 by Gerald Finzi

1. Come away, come away, death
2. Who is Silvia?
3. Fear no more the heat o' the sun
4. O Mistress Mine
5. It was a lover and his lass

### **Biographical Information**

Gerald Finzi was born on July 14<sup>th</sup>, 1901 in London England. He was born the son of a successful shipbroker, thus enabling Finzi to live a relatively privileged upbringing. He was educated privately as a child and studied music from a young age. Though Gerald was lucky enough to have a financially comfortable childhood, he was unfortunate to lose his father at the age of eight. He studied music with Ernest Farrar from 1915 until 1916 when Farrar enlisted in the army. Following the relocation of his teacher, Finzi was able to resume his studies with Edward Bairstow from 1917-1922. He continued his studies until receiving word of Farrar's death in France. Gerald was distraught not only due to the loss of his first teacher but also because he had already lost his father and his three elder brothers. At this point he became very withdrawn and moved to Painswick in Gloucestershire to work on his music in isolation. Following a reluctant course in counterpoint with R. O. Morris in 1925, Finzi decided to move back to London.<sup>34</sup> This was the first time in Finzi's life that he was surrounded by other young musicians who shared the same passion. Some of these friends included Arthur Bliss, Howard Ferguson, Robin Milford, and Edmund Rubbra. Additionally, his new friendships helped him develop further recognition, thus allowing him access to established composers such as Holst and

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<sup>34</sup> Diana M. McVeagh. *Gerald Finzi : His Life and Music*. Woodbridge: Boydell Press. 2005. 17.

Vaughan Williams. At this time in Finzi's life he began attending concerts, exhibitions, and theatre performances. In 1933 Gerald married Joyce Black, who was an artist as well. It is said that her warmth and down-to-earth nature liberated his way of life. In 1935, following three years teaching at the Royal Academy of Music in London, Gerald and Joyce moved to Albourne in Wiltshire. Within two years, Finzi found a 16-acre site for sale on the Hampshire hills at Ashmansworth, which he purchased and built a house designed for the purpose of composing. The couple lived frugally on their newly built property for the remainder of their lives. Finzi was content with living a simple lifestyle while he composed, assembled his library, tended to his rare apple tree orchard, and adjudicated.<sup>35</sup> During the war, he worked for the Ministry of War Transport, and even opened his house as a haven for Czech and German refugees. Even though Finzi was suffering from Hodgkin's lymphoma for the last five years of his life, he completed several major works, including his famed Cello Concerto. In 1956 during the Gloucester Festival he took his close friend Ralph Vaughan Williams to nearby Chosen Hill church, where he had heard the bells toll as a child. Unfortunately, children of the town were infected with chickenpox, which Finzi caught due to his weakened immune system. The escalation of his disease caused brain inflammation that killed Gerald Finzi on September 27<sup>th</sup>, 1956. Finzi composed over 100 vocal compositions, which feature multiple song cycles, and his works have found a permanent place in the classical vocal repertory.

### **Compositional Style**

If one was asked to introduce Finzi's songs to someone who was going to hear them for the first time, what characteristics should be identified? Most importantly, Finzi's music

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<sup>35</sup> Diana M. McVeagh. *Gerald Finzi : His Life and Music*. Woodbridge: Boydell Press. 2005. 23.

unashamedly follows the traditions of English song music composition. His music is almost entirely void of any contemporary continental models and one cannot detect even a hint of Wagner, Strauss, or Debussy in his writing as was present in Elgar, Delius, Bridge, Bax, or other contemporaries. If any common traits to other composers can be found in Finzi's music, it would be to his early life influencers like Vaughan Williams, Holst, Butterworth, Gurney, or Hubert Parry. As previously stated, Finzi put a tremendous amount of detailed work into his compositions and was considered to be an extremely meticulous worker. A good friend of Finzi, Howard Ferguson, recounts observing his compositional process: "Writing was never a fluent business for him, and even the most spontaneous sounding song might have involved endless sketches with possibly a break of years between its opening and closing verses." For other comparable composers such as Stravinsky or Britten, this creative method would have been not only impractical but also ultimately impossible. This type of composer wrote in styles that evolved radically over the years. But Finzi was like Ravel and Rawsthorne in the fact that their music could easily be distinguished from a young age. This of course is due not only to the creative and sometimes abnormal style in which they composed all their lives, but also to the fact that these composers never wavered or adapted to fit the standards of the day. They were truly visionaries who were completely invested in a signature style.<sup>36</sup>

### **Historical Significance**

Gerald Finzi began composing *Let Us Garlands Bring* in 1929, starting with "Fear no more the heat of the sun." More than ten years after the start of composition, the cycle was finally finished in 1942. The cycle consists of five pieces in total and set to the text of

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<sup>36</sup> Diana McVeagh. "Finzi, Gerald." Grove Music Online. Oxford Music Online. Oxford University Press. Web. 19 Jan. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/09689>>. 2.

Shakespeare. Finzi composed two versions of the cycle, both for a Baritone vocalist, but one featured a piano accompaniment while the other version featured string orchestra in place of the piano. Each melody, is simple in form and catchy to the listener, make for an easy listen for just about any audience member. Many scholars consider *Let Us Garlands Bring* to be a “songbook” rather than “song cycle.” Similarly to Quilter’s Shakespearian sets, the five settings are taken from four different plays and arranged to give maximum contrast and variety. Additionally, Finzi is considered to be the “poet’s composer” of all English songwriters. Often compared to Hugo Wolf, his care and consideration to the artistry of the text is never lost in the music. The premiere performance took place on October 12<sup>th</sup>, 1942 at the famous series of National Gallery Lunchtime Concerts in London. The purpose of the gala was to utilize the building to build morale during war. The museum, which was normally filled with artwork, was ransacked by Nazi troops during the German bombing of London, leaving the building practically empty. The date of the performance landed on the 70<sup>th</sup> birthday of Ralph Vaughan Williams, and Finzi dedicated the cycle to his great friend and mentor. The cycle remains one of Finzi’s most popular and performed vocal works.<sup>37</sup>

## **Musical and Poetic Interpretation (w/ original text)**

### **1. “Come away, come away, death”**

Come away, come away, death,  
And in sad cypress let me be laid;  
Fly away, fly away, breath;  
I am slain by a fair cruel maid.

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<sup>37</sup> Diana McVeagh. “Finzi, Gerald.” Grove Music Online. Oxford Music Online. Oxford University Press. Web. 19 Jan. 2017. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/09689>>. 5.



My shroud of white, stuck all with yew,  
O prepare it!  
My part of death, no one so true  
Did share it.

Not a flower, not a flower sweet,  
On my black coffin let there be strown;  
Not a friend, not a friend greet  
My poor corpse, where my bones shall be thrown:

A thousand, thousand sighs to save,  
Lay me, O where  
Sad true lover never find my grave,  
To weep there!

The first song of Finzi's *Let Us Garlands Bring*, "Come away, come away, death," features a text that derives from Shakespeare's *Twelfth Night*. The jester Feste sings a tune entitled "Come away, come away, death" in scene four of the second act. He is performing for the household of Orsino and the song has been requested by the Duke himself. Finzi's setting of this Shakespearian text starts the cycle off with a melancholic tone. The tempo and initial feeling of the piece are akin to a funeral dirge and the audience immediately understands the seriousness of the text.

Figure 4-1: "Come away, come away, death" mm. 1 – 5

The musical score is presented in a standard format with three staves. The top staff is a vocal line in treble clef, the middle staff is a piano accompaniment in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Lugubre' with a quarter note equal to approximately 60 beats per minute. The piano part features a repeating rhythmic pattern of eighth notes and rests, with a dynamic marking of 'mp'. The vocal line begins with a rest for four measures, followed by the lyrics 'Come a - way, -' in the fifth measure.

The piece makes its only real mood change on the line “I am slain by a fair cruel maid,” lightening up slightly but still maintaining the somber quality of the text. Ending in a manner just as simple as the beginning of the piece, the listener is most likely left with a feeling of uneasiness following the final piano postlude.

## 2. “Who is Silvia?”

Who is Sylvia? what is she,  
That all our swains commend her?  
Holy, fair and wise is she;  
The heavens such grace did lend her,  
That she might admiréd be.

Is she kind as she is fair?  
For beauty lives with kindness.  
Love doth to her eyes repair,  
To help him of his blindness,  
And being helped, inhabits there.

Then to Silvia let us sing,  
That Silvia is excelling;  
She excels each mortal thing  
Upon the dull earth dwelling;  
To her let us garlands bring.

Following the first piece with its “Lugubre” tempo marking (Figure 4-1), the audience will be pleasantly surprised that the next piece is more lighthearted. “Who is Silvia?” features a text from Act 4, Scene 2 of one of Shakespeare’s most famous plays *The Two Gentlemen of Verona*. The play tells the tale of two young friends whose love-lives overlap when they both fall for the same girl. Upbeat with an Allegro marking, “Silvia” marks a dramatic but perfectly timed mood change for the cycle.

Figure 4-2: “Who is Silvia?” mm. 5 – 8

The image shows a musical score for the song "Who is Silvia?" from measures 5 to 8. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "Who is Sil-via? what is she, That all our swains com - mend her?". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It begins with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

In the song, the vocalist lists off numerous praises to the excellency of Silvia with the ultimate realization that Silvia’s superiority to every living thing is justification that she should be brought garlands, the only mention of the cycle’s title “Let us garlands bring” in the entire work.

### 3. Fear no more the heat o’ the sun

Fear no more the heat o’ the sun,  
Nor the furious winter’s rages;  
Thou thy worldly task hast done,  
Home art gone, and ta’en thy wages;  
Golden lads and girls all must,  
As chimney-sweepers, come to dust.

Fear no more the frown o’ the great;  
Thou art past the tyrant’s stroke:  
Care no more to clothe and eat;  
To thee the reed is as the oak:  
The sceptre, learning, physic, must  
All follow this, and come to dust.

Fear no more the lightning-flash,  
Nor the all-dreaded thunder-stone;  
Fear not slander, censure rash;  
Thou hast finished joy and moan;  
All lovers young, all lovers must  
Consign to thee, and come to dust.

No exorciser harm thee!  
Nor no witchcraft charm thee!  
Ghost unlaid forbear thee!  
Nothing ill come near thee!  
Quiet consummation have;  
And renownéd be thy grave!

The longest song in the cycle, with a normal performance time of at least six minutes, “Fear no more the heat o’ the sun” marks the midpoint in this collection. The text comes from a duet in Act 4 Scene 2 of Shakespeare’s *Cymbeline*. Though a gentle song in a simple compound meter, the text once more is not something to be taken lightly. The vocalist speaks of all the attractions that the grave holds, when considering it means ending the fears, pains, and worries of life. Written in a style similar to a traditional sarabande, the vocal line with the simple chordal piano accompaniment continues through the first four of the five verses.

**Figure 4-3: “Fear no more the heat o the sun” mm. 1 – 5**

The image shows a musical score for the first five measures of the song. It consists of three staves: a vocal line and two piano accompaniment staves. The vocal line begins with a long, sweeping melisma over the words "Fear no more the heat o' the sun,". The piano accompaniment features a simple, chordal texture with a dynamic marking of *mp* (mezzo-piano). The score is enclosed in a rectangular box.

The last verse, which starts “Quiet consummation have; and renownéd be thy grave!,” features the same vocal melody but this time with a still accompaniment without rhythmic life.

#### 4. O Mistress Mine

O mistress mine, where are you roaming?  
O stay and hear, your true love's coming  
That can sing both high and low.

Trip no further, pretty sweeting;  
Journeys end in lovers' meeting,  
Ev'ry wise man's son doth know.

What is love? 'Tis not hereafter;  
Present mirth hath present laughter;  
What's to come is still unsure:

In delay there lies no plenty;  
Then come kiss me, sweet and twenty;  
Youth's a stuff will not endure.

The only other song in this cycle that shares a text source, “O mistress mine” also appears in Shakespeare’s *Twelfth Night* along with “Come away, come away death.” This piece is a simple call for a “kiss”, preferably in the present rather than waiting and possibly missing out due to the uncertainties in life. Far more light-hearted than the first and third songs of the cycle, “O mistress mine” is light and carefree in nature. The vocal line is melodic but not in the most traditional of senses. There is a bit of uncertainty in the unexpected turns, rhythms, harmonies, and motifs of the melody. An example of this is Figure 4-4: “O mistress mine” mm. 17 – 20, which shows an unexpected one-measure switch to 3/2 time before returning to the original 2/2 time signature.

Figure 4-4: “O Mistress Mine” mm. 17 – 20

The musical score for Figure 4-4 shows the vocal line and accompaniment for measures 17 through 20 of "O Mistress Mine". The vocal line is written on a single staff with lyrics: "and hear; your true love's com - ing, -". The accompaniment consists of two staves: a piano part on the upper staff and a bass part on the lower staff. The time signature starts in 2/2, changes to 3/2 for one measure (measure 19), and then returns to 2/2 for the final measure (measure 20). The melody is melodic and features a mix of eighth and quarter notes, with some rests. The accompaniment provides a rhythmic and harmonic foundation with chords and moving lines.

Though it isn't the most complex of pieces, these slight touches help to add to the feeling of uncertainty addressed in the text. Just as the singer doesn't want to leave his future in the hands of fate due to the uncertainties in life, the vocal line seems to clearly mimic this idea by not going exactly where the ear tries to lead you.

### **5. It was a lover and his lass**

It was a lover and his lass,  
With a hey, and a ho, and a hey nonino  
That o'er the green cornfield did pass.  
In spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a ding;  
Sweet lovers love the spring.

Between the acres of the rye,  
With a hey, and a ho, and a hey nonino,  
These pretty country folks would lie,  
In spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a ding;  
Sweet lovers love the spring.

This carol they began that hour,  
With a hey, and a ho, and a hey nonino,  
How that a life was but a flower  
In spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a ding;  
Sweet lovers love the spring.

And therefore take the present time  
With a hey, and a ho, and a hey nonino,  
For love is crownéd with the prime  
In spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a ding;  
Sweet lovers love the spring.

Original texts by William Shakespeare

Undeniably the most bombastic and light-hearted of all pieces in the cycle, "It was a lover and his lass" is not only the perfect finale number for this cycle but also a perfect final piece for a recital such as the graduate recital presented on April 9<sup>th</sup>, 2017. The text, from

Shakespeare's *As You Like It*, is one of his best-known verses. The upbeat tempo accompanied by the dance-like style of writing make this number a fun piece for the audience to enjoy and for the singer to perform. The simple message in the song is one of exulting in the very idea of love. Figure 4-5 below is just one example of the folk-like motifs used by Finzi in this composition.

**Figure 4-5: "It was a lover and his lass" mm. 30 – 32**

The musical score for "It was a lover and his lass" (mm. 30-32) is presented in three staves. The top staff is the vocal line, starting with a circled '3' above the first measure. The lyrics are "hey ding a ding a ding; Sweet lov - ers". The middle staff is the piano accompaniment, featuring a circled '3' above the first measure. The bottom staff is the piano accompaniment, featuring a circled '3' above the first measure and a "col Ped." marking at the end. The score is in 3/4 time and includes dynamic markings such as *f* and *col Ped.*

### **Pedagogical and Performance Practice Considerations**

With an average run-time of roughly sixteen minutes, *Let Us Garlands Bring* is no small vocal feat. In addition to the sheer length of the work, the tessitura at times can lie consistently high and then drop to the bottom of an average young baritone's vocal range. The musicality and style of the pieces can be understood naturally by most young singers, but the subject matter does require the singer to have a certain maturity and understanding of life. Not only a staple in every professional baritone's repertoire, this cycle is also one of the most famous and performed song cycles by an English composer.

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# Appendix A - *Sei Romanze* (1838) no. 1 - 4 by Giuseppe Verdi

## A-1 - "Non t'accostare all'urna" (B-flat minor) - Page 1

**1. Non t'accostare all'urna**  
from *Sei Romanze* (1838)

(Originally in C minor) Giuseppe Verdi  
(1813 - 1901)

**Andante sostenuto**

5 *con espress.*  
Non t'accostare all'urna Che il

9  
ce - - - - mio rin - ser - - - - ra; Que - sta pie - to - - - sa

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A-2 - "Non t'accostare all'urna" (B-flat minor) - Page 2

2 1. Non t'accostare all'urna

12 ter - - - - - ra È sa - - cra al mio do - lor.

15 con forza dim. O - - dio gli af-fan - - - ni tuo - - - i, Ri - cu - so i tuoi già

18 cin - - - - - ti; Che gio - va - no a - - - gli e - stin - - - ti Due

Pno.

Pno.

Pno.

*f*

*p*

# A-3 - "Non t'accostare all'urna" (B-flat minor) - Page 3

## 1. Non t'accostare all'urna

3

21

la - cri-me o du - e fior? Che gio-va-no due la - cri-me o du e fior? Che gio-va-no due

Pno.

25

la - cri-me o du - e fior? Em - pia! Em - pia! do - ve - vi al-

Pno.

Allegro *p*

29

lo - - - ra Por - ger mi un fil d'a - - i - - - ta. Quan - do tra - e - a la

Pno.

*p* un poco agitato

# A-4 - "Non t'accostare all'urna" (B-flat minor) - Page 4

4

1. Non t'accostare all'urna

33

vi - - ta Nel - l'an-sia e nei sos - - pir, Quan - - do tra -

Pno.

37

e - - a la vi - - ta Nel - l'an-sia e nei so - spir.

Pno.

41

I. Tempo

A che - - - d'i - nu - til pian - - - to As - sor - di \_\_\_\_\_ la fo -

Pno.

A-5 - "Non t'accostare all'urna" (B-flat minor) - Page 5

1. Non t'accostare all'urna

5

45

re - - - - - sta? Ris - pet - - ta un 'om - - - - bra me - - - - sta E

Pno.

48

la - - - - - scia - la dor - mir, Ris - pet - - - - ta un 'om bra

Pno.

51

me - - - - - sta E la - - - - scia la dor - - - mir, Ris -

Pno.

A-6 - "Non t'accostare all'urna" (B-flat minor) - Page 6

6

1. Non t'accostare all'urna

54

allarg.

pet - - - - ta un 'om bra me - - sta E la - - - - scia la dor - mir.

Pno.

allarg.

58

58

Pno.

morendo



A-7 - "More, Elisa, lo stanco Poeta" (G minor) – Page 1

## 2. More, Elisa, lo stanco poeta

(Originally in a minor)

from Sei Romanze (1838)

Giuseppe Verdi  
(1813 - 1901)

**Adagio**

Voice

Piano

Mo-re E - li - - - sa, lo stan-co po - - e - - - ta E\_\_ l'e -

5

stre - mo\_o - ri - glier su cui mo - re E quel - - - - l'ar - - - pa che un tem - po l'a -

5

8

allargando a tempo

mo - - re In - - se - gna - - - va al suo spir - to gen - til. Mo - re

8

col canto

cresc.

A-8 - "More, Elisa, lo stanco Poeta" (G minor) – Page 2

2

2. More, Elisa, lo stanco poeta

11

pa - go che pu - ra ri - splen - - da Co - - me quel - la d'un an - giol del

Pno. (cresc.) dim.

14

cie - - lo; Gia - ce - - ra sen - za fra - le\_e\_u - no stel - - lo Fio - - ri -

Pno. (cresc.) dim.

allargando a tempo

17

ra tra le cor - de d'a - pril. Do-no\_e-stre - - mo, per te lo rac -

Pno. allargando a tempo

A-9 - "More, Elisa, lo stanco Poeta" (G minor) – Page 3

2. More, Elisa, lo stanco poeta

3

21

co - gli Sen - za in - sa - no do - lorm sen - za pian - to; U - na la cri - ma ca - ra sol - tan - to, So - lo un

Pno.

26

allargando a tempo

va - le che ge - ma fe - del. Che que - - st'al - ma gia la - scia le

Pno.

col canto (cresc.)

29

ca - - re Fe - ste, i can - ti le dan - ze, gli a - - mo - - - ri, Co - me u -

Pno.

(cresc.) dim.

A-10 - "More, Elisa, lo stanco Poeta" (G minor) – Page 4

4 2. More, Elisa, lo stanco poeta

*allargando*

32

n'au - ra che u - scen - do dai fio - - - ri O - - do - - ro - sa s'ef - fon - da nel

Pno. *cresco*

35

ciel, O - do - - ro - sa s'ef - fon - da nel ciel.

Pno. *p* *morendo*

A-11 - "In solitaria stanza" (G-flat Major) – Page 1

3. In solitaria stanza

(Originally in A-flat Major)

from Sei Romanze (1838)

Giuseppe Verdi  
(1813 - 1901)

**Andante mosso**

The musical score is arranged in three systems. Each system contains a Voice part and a Piano part. The key signature is G-flat Major (three flats) and the time signature is common time (C). The tempo is marked 'Andante mosso'. The piano accompaniment consists of a steady stream of chords, many of which are marked with a '3' above them, indicating triplet chords. The piano part starts with a *pp* (pianissimo) dynamic. The lyrics are: 'In so - li - ta - - - - - ria stan - - - - - za Lan - - gue per do - - - - - glia a - tro - - - - - ce; Il lab - - - - bro\_è sen - - - - za'.

Voice

Piano

Pno.

Pno.

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A-12 - "In solitaria stanza" (G-flat Major) – Page 2

2

3. In solitaria stanza

7

vo - - - - ce, Sen - za res-pi - - - ro il sen,

Pno.

10

Co - - me in de-ser - ta a - iuo - - - la, Che di ru-gia - - de è

Pno.

13

pri - - - va, Sot - to al la vam - pa e - sti - - - - - va

Pno.

A-13 - "In solitaria stanza" (G-flat Major) – Page 3

3. In solitaria stanza

3

16

Mol - - le nar - cis - - - so svien.

*mf* *cresco*

Pno.

19

Io, dal - l'af-fan - - no op - pres - - - so, Cor - ro per vi - - e ri -

*pp*

Pno.

22

mo - - - - - te E gri - - - - do in suon che

Pno.

A-14 - "In solitaria stanza" (G-flat Major) – Page 4

4 3. In solitaria stanza

24  
puo - - - te Le ru - - pi in-te - - - ne - - - rir Sal -

27 *con enfasi* *con grazia*  
va - te\_o Dei pie - - to - - si, Quel - la bel-ta ce -

30  
le - - - ste; Voi for - se non sa - - pre - - - ste U -

Pno.



A-15 - "In solitaria stanza" (G-flat Major) – Page 5

3. In solitaria stanza

5

*con grazia*

33 n'al - - tra I-re - - ne or - dir. Sal - va - te o Dei pie -

Pno.

36 to - - - si, Quel - - la bel-tà ce - - le - - ste; Voi

Pno.

39 for - se non sa - - pre - - ste U - - n'al - - tra I-re - - ne or -

Pno.

The image shows a musical score for piano and voice. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is G-flat Major (three flats) and the time signature is 3/4. The tempo/mood is indicated as 'con grazia'. The piano accompaniment features a consistent triplet pattern in the right hand and a steady bass line in the left hand. A piano dynamic marking 'p' is present in the piano part of the second system. The lyrics are in Italian and describe a scene of prayer and reflection.

A-16 - "In solitaria stanza" (G-flat Major) – Page 6

6

3. In solitaria stanza

42  
dir, Voi non sa - pre - - ste, Voi non sa - pre - ste U-n'al-tra I -

Pno.

45 *dim.*  
re - - ne, U -n'al-tra I - re - ne\_or-dir, Voi non sa - pre - - ste U-n'al-tra I -

Pno. *dim.*

48 *ten.* *p*  
re - - ne, U -n'al-tra I - re - - - ne, U -n'al-tra I - re - ne\_or-dir. Sal -

Pno.

A-17 - "In solitaria stanza" (G-flat Major) – Page 7

3. In solitaria stanza

7

51

va - - - - - te\_o Dei pie - - to - - - - -

Pno.

54

si!

Pno.

A-18 - "Nell'orror di notte oscura" (g minor) – Page 1

### 4. Nell'orror di notte oscura

(Originally in b minor)

from Sei Romanze (1838)

Giuseppe Verdi  
(1813 - 1901)

**Andante**

Voice

Nell' or - ror di not - te o - scu - - ra, Quan - do ta - ce il mon - do in - tier Del mio

Piano

*pp* colla voce

6 *dim....*

6 be - - ne in fra le mu - - - ra Vo - la sem - pre il mio pen - sier E co - lei che tan - to a -

Pno.

*p*

11 *cresco* *dim.*

11 do - - ro For - se ad al - - - tri il cor - do - - nò; Ciel, per me non v'ha ri - sto - ro, lo d'am-

Pno.

*cresco* *dim.*

A-19 - "Nell'orror di notte oscura" (g minor) – Page 2

2

4. Nell'orror di notte oscura

16

ba - - - scia mo - ri - rò. Quan - do in ter - ra il gior - no im-bru - - na il mio spir - to ap-pa - ri -

Pno. colla voce *pp* colla voce

21

ra, Ed il rag - - gio del - la lu - - na fos - co fos - - co si ve - dra. D'un a -

Pno. *p* *dim.*

26

man - - - te mo - ri - bon do, D'un tra - di - - - - to a - do - ra - - tor, U - di -

Pno. *cresco*

A-20 - "Nell'orror di notte oscura" (g minor) – Page 3

4. Nell'orror di notte oscura

3

30 *dim.*  
rà l'in-te-ro mon-do Il la-men-to del do-lor.

30 *legato*  
*dim.*

34  
E d'a-mo-re nel-la sto-ria Sa-rà

34  
*dim.*

37  
scrit-to o-gnor co-si: Ma-le-det-ta la me-mo-ria Di co-lei che lo tra-

37

A-21 - "Nell'orror di notte oscura" (g minor) – Page 4

4

4. Nell'orror di notte oscura

40 di, Ma-le-det-ta la me-mo-ria Di co-lei che lo tra-

42 di, Ma-le-det-ta! E d'a-mo-re nel-la

45 sto-ria Sa-rà scrit-to o-gnor co-si; Ma-le-det-ta la me-

A-22 - "Nell'orror di notte oscura" (g minor) – Page 5

4. Nell'orror di notte oscura

5

48

mo - - - ria Di co - lei che lo tra - di, Ma - le - det - ta la me -

Pno.

50

mo - - - - - ria Di co - lei che lo tra - di, Ma - le - det - - -

Pno.

52

ta, Ma - le - det - ta la me - mo - - - ria Di co - lei che lo tra - di!

Pno. *colla voce*



