

Lied

Lied / lieder is the German word for song. The terms Lied and Lieder are generally used to refer to

- Songs for voice and piano by 19th century German and Austrian composers of the Romantic period, especially the songs of Schubert and Schumann.
- Sung in German
- Piano is of equal importance to the voice in setting mood or character
- Songs are Strophic or Through Composed

Schubert was an Austrian composer who is regarded as the first important composer of Lieder. He composed over six hundred songs and was one of the first composers to treat the voice and piano as equal partners. The piano accompaniment would often establish the mood of the song, *e.g. evoking the character of a rippling brook, a stormy morning, a moonlit night, or a whirring spinning-wheel.*

Schumann was a German composer who composed over two hundred songs. Schumann's piano accompaniments are particularly rich and imaginative, and much of the musical and dramatic interest is carried by the piano. His songs often end with a coda for the piano on its own.

The structure of a lied depends on the text of the poem set. The music can either be:

- **Strophic** – same music for every verse
- **Through composed** – where the music constantly moves forward and there is very little repetition. Sometimes small sections of the music will be repeated but not complete verses.

Both Schubert and Schumann wrote **song cycles** which were collections of songs based on poems by the same poet, linked together by a theme, sometimes conveying a complete story.

e.g. *An die Musik (To Music)* - Schubert

- Name the voice singing

In this lied the piano is just an accompaniment – most lieder have the piano and voice as equals, with the piano used to create mood and character. Lieder that are through composed tend to have a more equal partnership between piano and voice

Mäßig.

1. Du hol - de Kunst, in
2. Oft hat ein Seuf - zer,

5 wie - viel grau - en Stun - den, Wo mich des Le - bens wil - der
dei - ner Harf ent - flos - sen, Ein sü - ßer, hei - li - ger Ak -

9 Kreis um - strickt, Hast du mein Herz zu
kord von dir Den Him - mel beß - rer

Introduction – bars 1-2

Melody begins with simple repeated chords played by the piano

The left hand of the piano hints at the vocal melody

- Name the key

Verse 1

Piano continues repeating chords in the accompaniment

- What phrase in the vocals outlines the tonic triad?

The piano rounds off with a short interlude

Verse 2

Same as verse 1 – STROPHIC

Ends with a CODA.

e.g. *Der sturmische morgen (The Stormy morning)*- Schubert

The image displays a musical score for Schubert's 'Der sturmische morgen'. It includes piano accompaniment and vocal lines. Several sections are highlighted with colored boxes and labels:

- Pianoforte.** (Piano)
- Melodic device?** (Blue box)
- Cadence?** (Orange box)
- Chord?** (Red box)
- Melodic, harmonic, rhythmic features?** (Purple box)

The lyrics are in German and English:

Wie hat der Sturm zer - ris - sen des Him - mels grau.es Kleid! die
Wolken - fe - zen flach - ern um - her in matten Streit, umher in mat - tem Streit
Und ro - the Feu - er - flam - men zieh'n

Although some of the melodic material is repeated in each of the three verses, the whole verse is not repeated. It means the overall structure is **THROUGH COMPOSED**

Listen to the music following the score and answering the questions on the next page.

Introduction

- What melodic device is heard in the first 2 bars?
- Name the key
- Name the cadence at the end

Verse 1

- Describe the texture of voice and piano
- What phrase in the vocals outlines the tonic triad?

The piano rounds off with a short interlude

Verse 2

The melody is similar in rhythm to verse 1 but the melody itself is different



Describe the TEXTURE
What is the TONALITY?



Verse 3

The 1st line of the melody is based on the 2nd line of the verse 1 melody.



- Name any melodic, harmonic or rhythmic features in the piano interlude:





Listen to part of Schubert's "The Erlking", in which the piano plays an invaluable role in creating atmosphere and portraying the dark, turbulence of the song. It is **Through composed**.

In the poem, an anxious young boy is being carried at night by his father on horseback. The opening line tells that the time is unusually late and the weather unusually inclement for travel. As it becomes apparent that the boy is delirious, a possibility is that the father is rushing him to medical aid.

As the poem unfolds, the son claims to see and hear the "Erlkönig" (Elf King). His father claims to not see or hear the creature, and he attempts to comfort his son, asserting natural explanations for what the child sees – a wisp of fog, rustling leaves, shimmering willows. The Elf King attempts to lure the child into joining him, promising amusement, rich clothes and the attentions of his daughters. Finally the Elf King declares that he will take the child by force. The boy shrieks that he has been attacked, spurring the father to ride faster. Upon reaching the destination, the child is already dead.

The four characters in the song – narrator, father, son, and the Erlkönig – are usually all sung by a single vocalist; Schubert placed each character largely in a different vocal range, and each has his own rhythmic nuances; in addition, most singers endeavour to use a different vocal colouration for each part.

1. The Narrator lies in the middle range and is in minor.
2. The Father lies in the low range and sings both in minor mode and major.
3. The Son lies in a high range, also in minor.
4. The Erlkönig's vocal line, in major, undulates up and down to arpeggiated accomp.: providing the only break from the ostinato bass triplets in the accomp. until the boy's death. The Erlkönig lines are typically sung in a softer dynamic.

"Erlkönig" starts with the piano rapidly playing triplets to create a sense of urgency and simulate the horse's galloping. Meanwhile the bass adds a horror theme to the piece. These motifs continue throughout. Each of the son's pleas become louder and higher-pitched than the previous ones. Near the very end of the piece the music quickens, as the father desperately tries to spur his horse to go faster, and then slows down, as he arrives. The piano stops before the final line, "*In seinen Armen das Kind war tot*" before ending with a perfect authentic cadence.

The piece is regarded as extremely challenging to perform due to the vocal characterisation required of the vocalist as well as its difficult accompaniment, involving the playing of rapidly repeated chords and octaves to create the drama in the poetry.



Who rides, so late, through night and wind?
It is the father with his child.
He holds the boy in the crook of his arm
He holds him safe, he keeps him warm.

"My son, why do you hide your face so anxiously?"
"Father, do you not see the Erlking?
The Erlking with crown and cloak?"
"My son, it's a wisp of fog."

"You lovely child, come, go with me!
Many a beautiful game I'll play with you;
Some colorful flowers are on the shore,
My mother has some golden robes."

"My father, my father, can't you hear,
What the Erlking quietly promised me?"
"Be calm, stay calm, my child;
The wind rustles through dry leaves."

Narrator	Son
Father	Erlkönig

"Do you want to come with me, fine lad?
My daughters should be waiting for you;
My daughters lead the nightly dances
And will rock and dance and sing you to sleep."

"My father, my father, can't you see there,
The Erlking's daughters in the gloomy place?"
"My son, my son, I see it well:
The old willows seem so gray."

"I love you, your beautiful form entices me;
And if you're not willing, I shall use force."

"My father, my father, he's grabbing me now!
The Erlking has wounded me!"

The father shudders; he rides swiftly,
He holds in his arms the moaning child.
Barely he arrives at the yard in urgency;
In his arms, the child was dead.

Fill in the grid below with any concepts that you can hear.

Style	Melody/ Harmony	Rhythm/Tempo	Texture/Structure/Form	Timbre

TIMBRE pizzicato	EXCERPT 1	EXCERPT 2	COMMON TO BOTH EXCERPTS
coloratura			
sprechgesang			
Bass voice			
Tenor voice			
HARMONIC Interrupted cadence			
Modulation			
Suspension			
Diminished 7 th chord			
Major tonality			
STRUCTURAL Inverted pedal			
Compound time			
Alberti bass			
Through-composed			
Rhythmic ostinato			
STYLES/FORMS Recitative			
Oratorio			
Aria			
Lied			
Opera			
Baroque			
Romantic			
	6 CONCEPTS	7 CONCEPTS	4 COMMON