

CARL MARIA VON WEBER AND THE FOREST GIRL: CHROMATICISM IN  
THE ARIAS OF SILVANA (1808-1810), ACT I

by

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A thesis submitted to the Graduate Council of  
Texas State University in partial fulfillment  
of the requirements for the degree of  
Master of Music  
with a Major in Music  
August 2021

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## **DEDICATION**

Dedicated to the light of my life, my husband.



## ACKNOWLEDGEMENTS

I have received an incredible amount of support while working on my thesis. I would like to thank Dr. Mooney for giving me the honor of having him as my advisor. Even when I was faltering and losing faith in myself, he was always there as my advisor and mentor on all matters opera.

I would also like to thank Dr. Schöler, my teacher and mentor in music theory throughout my time at Texas State University who has inspired me to delve into such methods of musical analysis as Lerdahl and Jackendoff's Generative Theory of Tonal Music, and to employ statistical analysis on music.

To Dr. Garza, a mentor and of music theory and a colleague in the Center for Aural Skills and Theory Tutoring Lab, I cannot express my gratitude enough for him having taken his time from his summer break to serve on my committee.

I would also like to express my gratitude to Norman Bergeron, Sara Harris Baker, Benjamin Irom, and Jan Bogucki, both as past mentors and current colleagues, for the opportunities they gave me early in my career that allowed me to be here now. Norm and Ben for being my first mentors in music theory, Jan for her endless support and compassion, and Sara for giving me the opportunities I needed in research to be where I stand now.

And lastly, to my family and friends: thank you for being there and bearing my endless debates about Weber's history and works.

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## LIST OF ABBREVIATIONS

Abbreviation	Description
CQC	Contrasting Quality Chord
TFP	Tension Focal Point
CTFP	Candidate for Tension Focal Point



## I. INTRODUCTION AND LITERATURE REVIEW

In February 1810, Carl Maria von Weber (1786-1826) learned that his newly composed opera, *Silvana* (1808-1810), had been cut from the upcoming performance dates at Stuttgart's court theatre.<sup>1</sup> Delayed by a financial scandal involving suspicion of embezzlement, the opera premiered in Frankfurt, Germany, on September 16, 1810, seven months from the date of Weber's arrest.<sup>2</sup> *Silvana*, a Romantic opera in three acts, is recognized by such scholars as Brown (2002) and Warrack (1976) to be Weber's first successful opera. Others have addressed various aspects of this work. North (2015), for example, finds the vocal parts are impractical and more suitable for instruments. Ditzler (1998) argues motives from *Silvana* can be found in Weber's more successful *Der Freischütz* while Oliver Huck's (1999) dissertation "Von der 'Silvana' zum 'Freischütz': Die Konzertarian, die Einlagen zu Opern und die Schauspielmusik Carl Maria von Webers" discusses the sharp reduction of measures applied to *Silvana*'s arias No. 4 and No. 10 in Weber's later revisions. Despite such attention to these various aspects of the opera, scholars have yet to focus their analyses on Weber's usage of chromaticism in *Silvana*. In this thesis, I assert that Weber used certain types of chromaticism in his early career that can be found further developed in his more famous opera *Der Freischütz* (1818-1821). My analysis will distinguish between different chromatic functions in *Silvana*'s Act I aria "Liegt so ein Unthier ausgestreckt!" and "Arme Mechtilde!" and their relation to similar events found in Weber's early works, such as the opera *Peter Schmöll*

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<sup>1</sup> Paul Corneilson, et al, "Weber Family," *Grove Music Online* (2001), 36.

<sup>2</sup> Marcus Bandur, *Carl Maria von Weber's Silvana: Critical Edition* (Berlin: Scott Publishing Company, 2011), 652.

(1801-1802), and his later operas, with a focus on *Der Freischütz*. Through this thesis, I hope to bring attention to the evolution of Weber's uses of chromaticism and highlight such development his operatic compositional techniques underwent before *Der Freischütz* in 1821.

A broad survey of Weber literature shows *Silvana* is rarely addressed in great depth or detail. The most extensive accounts can be found in Marcus Bandur's 2011 critical edition of the *Silvana* score and Warrack's 1976 *Carl Maria von Weber*.<sup>3</sup> Bandur's critical edition focuses on the history of the opera, its genesis, score revisions, performances, and reception. For the purpose of this thesis, I will draw heavily from Bandur, focusing on the history of *Silvana*'s creation and the critique of the original 1810 score.

Amidst a concert tour in 1807, Weber's musical ensemble abruptly disbanded due to the impending invasion of Napoleon's troops.<sup>4</sup> Soon after, the then 21-year old accepted employment by Duke Ludwig Friedrich Alexander von Württemberg as his private secretary, where, as Bandur emphasizes, he was inspired to rework the material from his 1800 *Das Waldmädchen*.<sup>5</sup> Before the opera's completion, it was announced in 1809 to be performed in Stuttgart; however, Bandur states "Allegations of financial irregularities in connection with his function as a private secretary to the duke ended, though, his Stuttgart stay only shortly after completion of the instrumentation, and hence also possible plans for a Stuttgart performance."<sup>6</sup> He was exiled from the city with

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<sup>3</sup> Bandur, 652. John Warrack, *Carl Maria von Weber*, 2nd ed. Cambridge (UK: Cambridge University Press, 1976).

<sup>4</sup> Bandur, 651.

<sup>5</sup> Bandur, 651.

<sup>6</sup> Bandur, 652.

several of his belongings confiscated as collateral until his last installment of repayment was received, of which the original score of *Silvana* was included.<sup>7</sup> The premiere on September 16, 1810, was not without issues with three numbers were cut due to a key vocalist arriving late and the opera's time on the stage limited. Weber states in his diary, however, that the performance was a success with the audience: "in the evening, my opera *Silvana* for the first time, [received] much applause, despite the audience's distraction, and despite the fact it did not go well."<sup>8</sup> Bandur records the reviews by Weber's friends for the Frankfurt performances, admitting they "consistently review[ed] the opera less from critical than from propagandistic aspects," as can be seen in Giacomo Meyerbeer's October, 1810, review:

... a great deal of good was promised by his new opera. Hr. von Weber has singularly by far surpassed our expectations, for in this *Silvana* [Weber] has delivered to us a masterpiece of which the German stage possesses few.- Originality of ideas and forms...highly sticking effects by wind instruments, which though do not once ham it up over the singing, exceptionally delicate and charming melodies...in short, power and grace, dignity and charm, declamation and song, these are the beauties in musical respects the opera has come to offer...Generally these are guided only by a musical point of view, and therefore the poetic idea succumbs for the most part to the musical form. Thus, all the more estimable must appear Hr. von Weber, who is always aware of fusing the spiritual perception so intimately with the substance that both are united into a well-organized whole, and the beholder is able to comprehend it with clarity.<sup>9</sup>

In a stark contrast with Meyerbeer's review, Warrack in his 1976 book *Carl Maria von Weber* describes the work as based on "A sentimental-romantic text by [Ritter von] Steinsberg...refashioned, intermittently and under pressure from the composer

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<sup>7</sup> Bandur, 652-3.

<sup>8</sup> Bandur, 658.

<sup>9</sup> Bandur, 659.

[Weber], by a second-rate poet [Franz Carl] Hiemer,” and “the whole was set to music that had first been conceived in 1800 and reassembled, revised, and recomposed over a period of a year and a half with other distractions... it is surprising the opera has any coherence at all.”<sup>10</sup> He further argues the vocal parts are written as if they were instruments, without considerations for vocalists, his characters ill-defined, and his portrayal of events from other characters’ points of view insufficient.<sup>11</sup> Though the opera is given a harsh critique by Warrack, he also asserts, that Weber was a “genius for instrumental sound,” his sense for when to include comic relief excellent, and characters such as the villain, Adelhart, and the hero, Rudolf, can be seen as precursors to characters from both *Der Freischütz* and *Oberon*.<sup>12</sup> Warrack further states the revisions of No. 4 and 10 of *Silvana* for the 1812 Berlin performance, and their adaption to a new text by F.G. Toll<sup>13</sup> shows growth in his compositional abilities.<sup>14</sup> These revisions, Warrack argues, were “undoubtedly superior” and “though similar material is sometimes drawn upon, the arias are shorter,<sup>15</sup> formally sounder, better written from the singer’s point of view, and (especially with Rudolf’s No.4) more sharply characterized.”<sup>16</sup> These adjustments were well received by the public as well after the initial harsh criticisms in 1810 and Weber reflected on the experience in his writings where he attributed his better understanding of the aria form to the *Silvana* revisions:

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<sup>10</sup> Warrack, 78.

<sup>11</sup> Warrack, 83-5.

<sup>12</sup> Warrack, 78, 81-2, 85-6.

<sup>13</sup> Unfortunately, the accounts do not list the writer’s full name.

<sup>14</sup> Warrack, 85.

<sup>15</sup> In these revisions, the pieces were shortened considerably, No. 4 being reduced from 246 bars to 159, and No. 10 being reduced from 238 to 134. From these drastic changes, it has been noted by Warrack that perhaps it would be more apt to consider the works recomposed.

<sup>16</sup> Warrack, 85.

The opera gained a lot from the new arias. Here, the true view of aria form first appeared to me. The old ones were too long, and when corrected lost their real coherence and became too varied. I have also made note that I must watch over my style so not to become monotonous. In my melody forms the appoggiaturas are too frequent and too prevalent. Also, regarding tempo and the rhythm I must in the future seek more variety. On the other hand, I found the instrumentation good. Everything had an effect, completely unlike in Frankfurt, and the vocal parts emerged beautifully.<sup>17</sup>

Although the two accounts from Bandur and Warrack are the most extensive treatment of *Silvana*, authors such as Ditzler and North do provide additional insight. Ditzler, in his 1998 article "The Motif of the Forest in Weber's 'Silvana' and 'Der Freischütz'" claims that "*Silvana* is the first true German Romantic opera," predating such operas as *Faust* and *Undine*, and asserts the need for more research on *Silvana*.<sup>18</sup> Ditzler further assesses the forest as a dramatic element in both *Silvana* and *Der Freischütz*, stating *Der Freischütz* uses the forest to exert a dichotomy between it and the supernatural elements of the opera, while in *Silvana*, "without the supernatural element to counter it, the motif of forest life dominates [the opera]."<sup>19</sup> The overall key of the opera is D major, which Ditzler notes in the common practice of key symbolism, the key's interpretation centers around victorious events, as seen from Jean-Philippe Rameau's "suitable for songs of mirth and rejoicing" to Heinrich Weikert's "the key of triumph, of Hallelujas...choruses of joy and indeed for all pompous and noisy pieces."<sup>20</sup> Ditzler argues, however, "What these theorists neglect to mention is that D major was the key in which valveless trumpets and horns of the eighteenth century could most easily play,"

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<sup>17</sup> Warrack, 667.

Although Warrack contains the quote, it is only partial and the full account can be found in Bandur's critical edition.

<sup>18</sup> Kirk Ditzler, "The Motif of the Forest in Weber's 'Silvana' and 'Der Freischütz,'" *Opera Journal* 31, no. 2-3 (06, 1998): 35.

<sup>19</sup> Ditzler, 36.

<sup>20</sup> Ditzler, 40.

and it was natural that this key association would come to be, not from the key's aesthetic, but from its frequent use on horns.<sup>21</sup> Ditzler notes only two numbers of the opera are in minor, rationalizing this as due to the lack of supernatural elements that are often characterized by the keys C minor and F# minor in particular.<sup>22</sup> *Silvana*'s score itself, however, contradicts his statement in that only two numbers are centered in minor tonalities. A closer look, as I will show below in this thesis, reveals Weber employed mixed mode throughout the opera, actively composing with chords from both the major tonal fabric and its parallel minor. For example, in No. 4, "Arme Mechtilde," the printed key signature is C major, however, it is equally dominated by the key of C minor, accompanied only by modulations to keys that are closely related to both.

North, in his performance review of a 2010 production of the Berlin 1812 edition of *Silvana*, "WEBER *Silvana*" notes "Rudolf's opening nine-minute recitative-and-aria, "Arme Mechtilde," is extraordinarily difficult; the aria is filled with huge leaps into the stratosphere, and even the recitative has an enormous pitch range."<sup>23</sup> Additionally, he asserts that the lack of dramatic coherence is still persistent in this revised edition, as Weber was still learning how to compose operatic works at this point of his career.<sup>24</sup> North concludes the article stating the opera contains "delightful music," but is persistent in its resemblance to *Der Freischütz* throughout.<sup>25</sup> In this thesis, I will expand on the resemblance between the two operas, focusing on Weber's use of chromaticism.

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<sup>21</sup> Ditzler, 39, 40.

<sup>22</sup> Ditzler, 41-2.

<sup>23</sup> James North, "WEBER *Silvana* • Ulf Schirmer, cond; Michaela Kaune (Mechtilde)', Ferdinand von Bothmer (Rudolf); Jorg Schorner (Albert); Detlef Roth (Adelhart); Simon Pauly (Krips)', Concert performances: Munich 4/17-18/2010." *Fanfare: The Magazine for Serious Record Collectors* 39, no. (September/October, 2015): 424.

<sup>24</sup> North, 424.

<sup>25</sup> North, 425.

In surveying sources on 19<sup>th</sup>-century chromaticism, such as David Kopp's *Chromatic Transformations in Nineteenth-Century Music* and Daniel Harrison's *Harmonic Function in Chromatic Music*, I found that Weber and his works are not discussed.<sup>26</sup> Explorations into further articles by Bribitzer-Stull, Stein, Tischler, and Smith bring about the same result.<sup>27</sup> Additionally, there are no published materials providing an analysis of chromaticism in *Silvana* or its musical numbers. My thesis will address this issue by providing an in-depth analysis of *Silvana*'s Act I arias and, for comparison, I will examine the use and function of the chromaticism found in Weber's other works.

After this chapter's introduction of Weber's opera *Silvana* and the survey of literature available, Chapter II presents the multiple types of chromaticism found in Weber's early and later works and their functions. Primarily, examples will focus on his more mature operas, but there will be references to his earlier non-operatic works when appropriate for the overview. Chapter III examines the opera's aria: "Liegt so ein Unthier ausgestreckt!" while Chapter IV focuses on *Silvana*'s: "Arme Mechtilde!" At the end of both Chapters III and IV, I will also compare how Weber employs chromaticism in *Silvana* to his mature work, *Der Freischütz*, specifically.

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<sup>26</sup> David Kopp, *Chromatic Transformations in Nineteenth-Century Music* (New York: Cambridge University Press, 2002). Daniel Harrison, *Harmonic Function in Chromatic Music* (Chicago: The University of Chicago Press, 1994).

<sup>27</sup> Deborah Stein, "The Expansion of the Subdominant in the Late Nineteenth Century," *Journal of Music Theory* 27, No. 2 (Autumn, 1983): 153-180. Hans Tischler, "Re: Chromatic Mediants: A Facet of Musical Romanticism.," *Journal of Music Theory* 2, No. 1 (April, 1958): 94-97.

Matthew Bribitzer-Stull, "The Ab-C-E Complex: The Origin and Function of Chromatic Major Third Collections in Nineteenth-Century Music," *Music Theory Spectrum* 28, no.2 (Fall 2006): 167-190.

<https://www.jstor.org/stable/10.1525/mts.2006.28.2.167>

Charles Smith, "The Functional Extravagance of Chromatic Chords," *Music Theory Spectrum* 8 (Spring, 1986): 94-139. <https://www.jstor.org/stable/746072>.

In this thesis, I will highlight Weber's use of chromaticism, showing the evolution of its use from such early works as the opera *Peter Schmoll* (1801-1802), through *Silvana* and finally in his mature operas, primarily *Der Freischütz* (1818-1821). Utilizing this information, Weber scholars will be able to view Weber's growth as an operatic composer more clearly and more accurately posit the growth that occurred during the composer's seven-year hiatus of operatic works from 1811 through 1817, in particular with a lens on his use of chromaticism.



## II: CHROMATICISM IN WEBER'S EARLY AND LATE WORKS

Weber's use of chromaticism can be divided into four broad categories of chords: dominants and leading tone chords, contrasting quality chords, augmented-sixth chords, and diminished chords. Their functions in the musical fabric, as I will explore in this chapter, vary greatly. For example, Weber's use of chromaticism in the context of dominants and leading tone chords, can be divided into three different functions: reinforcement of the dominant and tonic chord, modulation, and key symbolism. In this chapter I will survey Weber's use of chromaticism and its various functions in his early and late works, all of which will provide context for a more in-depth analysis in subsequent chapters. My discussion here will focus on Weber's early dramatic works, the opera *Peter Schmoll* (1801-1802),<sup>28</sup> and his later works, *Kampf und Sieg* (1915), *Der Freischütz* (1817-1821), *Euryanthe* (1822-1823), and *Oberon* (1825-1826).<sup>29</sup> The two most significant sources for this chapter are Joseph E. Morgan's *Carl Maria von Weber: Oberon and Cosmopolitanism in the Early German Romantic* (2014)<sup>30</sup> and Michael C. Tusa's *Euryanthe and Carl Maria von Weber's Dramaturgy of German Opera* (1991).<sup>31</sup>

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<sup>28</sup> Due to limit access to the sheet music, only the overture of this opera was available for analysis.

<sup>29</sup> Where possible, the compositional dates have been provided for these pieces.

<sup>30</sup> Joseph Morgan, *Carl Maria von Weber: Oberon and Cosmopolitanism in the Early German Romantic* (London, UK: Rowman & Littlefield, 2014).

<sup>31</sup> Michael C. Tusa, *Euryanthe and Carl Maria von Weber's Dramaturgy of German Opera* (New York: Oxford University Press, 1991).

## 1.0 Dominant Chords

Dominant chords are the most common tool Weber uses for modulations. For example, in *Der Freischütz*'s No. 5 aria, mm. 47-50, the phrase is in D minor, and progresses by the dominant C#7 to the key of F# minor.

**Example 2.01.** *Der Freischütz*, No. 5, Caspar's Aria, mm. 47-50

47 E\* B7/F# E\* B7/F#

Schon trägt er knirschend

49 Em C#7 F#m Em/G# C#7/G#

eu-re Ket-ten; um-

### 1.1 Modulation

In this section, I will focus on three functions of modulation in Weber's early and late works: key symbolism, character transformation, and word painting.

### 1.1.1 Key symbolism

Key symbolism is a heavily debated topic, originating from the Greek doctrine of ethos. Rita Steblin, in her 2002 *A History of Key Characteristics in The Eighteenth and Early Nineteenth Centuries*, addresses the subject: “The ancient Greeks believed that each of their keys, which they identified with the tribal names Dorian, Phrygian, etc., possessed a strongly marked ethical character.”<sup>32</sup> Steblin states the debate arises from what the Greeks meant by “key,” with 19<sup>th</sup>-century scholars split into two factions. The first, led by scholars such as Westphal and Boeckh, believed the modes had two meanings due to the Greeks using the terms *harmonia* and *tonos*.<sup>33</sup> To them, the Greek term of keys in the sense of *harmonia*, “signif[ies] the order in which the intervals followed each other,” while in the sense of *tonos*, it meant “a fixed succession of intervals, organized around definite focal points, and which could be transposed in pitch.”<sup>34</sup> The second faction, led by Otto Gombosi, asserts the terms *harmonia* and *tonos* were interchangeable, arguing “the Greeks knew no modes” and the keys “...were transpositions of one and the same tonal organizations [the diatonic scale] to different pitch levels.”<sup>35</sup> With the origin of the practice itself in question, key symbolism is controversial; however, due to the great importance Weber gives to using specific keys in his works, as I show in the quote below, and the presence of the practice in the 19<sup>th</sup> century, it is worth investigating.<sup>36</sup>

Before I proceeded to the execution of individual pieces, I drafted for myself the large outline of the composition by determining its principle colours in their

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<sup>32</sup> Rita Steblin, *A History of Key Characteristics in The Eighteenth and Early Nineteenth Centuries* (Rochester.: University of Rochester Press, 2002), 13.

<sup>33</sup> Steblin, 13.

<sup>34</sup> Steblin, 14.

<sup>35</sup> Steblin, 14.

<sup>36</sup> Tusa, 160.

individual parts, that is: I prescribed for myself the precise sequence of keys, from whose consecutive effect I felt for sure of success...<sup>37</sup>

Weber utilizes key symbolism within his works; however, by the accounts listed by Steblin, his technique did not conform to the standard practices of the concept.<sup>38</sup> The standard practice for key characteristics is to have keys assigned specific roles that remained the same for all of the composer's works, and while Weber did assign keys specific roles, the key representations did not remain the same for all of his works.<sup>39</sup> A survey<sup>40</sup> of sixty non-operatic vocal compositions, ranging from the years 1806 to 1821 confirms this statement (see **Appendix 1** for full list). For example, Weber composed both Op. 42, No. 1 *Reiterlied* (1814) and Op. 46, No. 1 *Der Leichtmüthige* (1815) in the key of D major; however, the songs contrast greatly in content. The text for *Reiterlied* is heroic, as if one has set out to battle:

Fresh up, fresh up with a quick flight!  
The world is free before you;  
just as the enemy's cunning  
and deceit keep us surrounded all around.  
Get up, noble horse, and stand up,  
the oak wreath beckons there!  
Cross out, cross out and carry me  
to the lusty sword dance, to the lusty sword dance.

High in the air, undefeated,  
goes fresh riding courage!  
What lies in the dust under him,  
does not restrict the free blood.  
Far behind him is worry and need,  
and wife and child and hearth,  
in front of him only freedom or death,

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<sup>37</sup> Tusa, 160.

<sup>38</sup> Steblin, 154-156.

<sup>39</sup> Tusa, 164-167.

<sup>40</sup> The surveys conducted are based on the overall keys of the compositions and the keys of clearly marked sections indicated by a change in tempo or key signature.

and next to him the sword.

This is how it goes to the lusty wedding party,  
The bridal wreath is the price.  
And who makes the darling wait,  
The free circle banishes that.  
The honor is the wedding guest,  
The fatherland the bride,  
Whoever embraces it in a fervent way  
Death trusted him.  
Such a slumber may be sweet  
On such a night of love;  
You fall asleep in love's arms  
Faithfully guarded by her.  
And if the oak is green wood  
The new leaves swell  
So, she wakes you up with joyful pride  
To the eternal world of freedom.

So how it falls and how it rises  
The rapid path of fate,  
Wherever the luck of the battles tends,  
We'll take a look at it.  
We want to stand for German freedom,  
Be it in the grave's lap  
Be it up on the heights of victory,  
We praise our lot.

And if God grants us victory  
How does your ridicule help you?  
Yes! God's arm wields our sword  
And our shield is God!  
It is already storming around powerfully,  
So, noble stallion, fresh up!  
And if the world were full of devils  
Your way goes right in the middle.<sup>41</sup>

In contrast, *Der Leichtmüthige* tells a tale of a man whose object of love has been married to another and his will to move forward to find a new love:

Lust escaped and it is gone!  
Blanda doesn't want to love me anymore.

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<sup>41</sup> Carl Maria von Weber, *Leyer und Schwerdt*, Op.42, (Berlin: Schlesinger, 1814).

I would be her, as true as I am  
Stayed for another eight days  
Didn't think of her wedding;  
That's why God saved me  
Farewell, my child, I wander  
Already too fresh love ride,  
Tomorrow the one and today the other,  
That's the right way.

Parting will never be difficult for me  
I can't cry or curse;  
But there comes a girl  
I want to look for fresh happiness quickly,  
Without love, all is empty to me!  
Brittle child, throw off your yoke,  
Let me sip from heaven food,  
Before we bleach, still live  
Girl, give me your lips  
You will be kissed after all!

See, you can enjoy yourself  
Revenge for lost dreams  
Leave the genius of souls  
Speak from the beat of hearts  
Double language is the kiss.  
Ah you don't like me Well!  
I can't stand it either  
I keep my courage fresh;  
Tomorrow I want to ask again  
Maybe then you have warmer blood.

One must love, beautiful child!  
One day I shall be saved  
What starts here really well!  
I'll ask the Lord of the Earth right away  
Are the angels female?  
If he says "no" now,  
I say boldly and with confidence:  
Lord, I do not like your kingdom  
Because a heaven without women  
Is the sun without light.

Lift up loyalty high,  
I can give you agonizing happiness!  
Just don't talk morals against me,  
When it comes to love I want to think

When I lost my mind  
 All beings pay homage to her,  
 Love is the heart of life;  
 We are only here through love  
 I want to give love again  
 Girls, everyone, come to me!<sup>42</sup>

In Weber's operas, there are examples in which select keys have the same symbolic nature; however, this only applies to a few with the rest contradicting each other. Between *Der Freischütz* (see **Table 2.1**) and *Euryanthe* (see **Table 2.2**), C major, C minor, and D major can be argued to have the same symbolic characteristics. Of the remaining shared keys, Eb major, E major, and Ab major, there is a significant disjunction.

**Table 2.1.** Key Symbolism in *Der Freischütz* (1818)

Key Signature	Symbolism
C Major	Light hearted, marriage, love
C Minor	The supernatural
D Major	Victory, the hunt
D Minor	Anticipation, mania, psychosis
Eb Major	Melancholy, reminiscence, fear of loss
E Major,	Prayer, pure love, hope
Ab Major	Doubts, fear, prayer
B Minor	Deception

**Table 2.2.** Key Symbolism in *Euryanthe* (1821)<sup>43</sup>

Key Signature	Symbolism
C Major	Faithfulness, love, symbolically connected to character Euryanthe
C Minor	Opposition of faithfulness, love, divinity
D Major	Valor, masculinity

<sup>42</sup> Carl Maria von Weber, *Die Temperamente beim Verluste der Geliebten*, Op. 46 (Berlin: Schlesinger, 1815-16).

<sup>43</sup> Tusa, 164-7.

Key Signature	Symbolism
Eb Major	Victory of virtue over evil, divinity
E Major,	Symbolic to the character Eglantine
E Minor	Symbolic to the character Eglantine
G Major	Tranquil, peaceful
A Major/ A Minor	Infidelity, unfaithfulness
Ab Major	Hopeful, idyllic

In *Euryanthe* the character Eglantine is tied to the keys of E major and E minor, while in *Oberon*'s Quartet "Über die blauen Woge," E minor signifies naivety (see **Table 2.3**).

**Table 2.3.** Key Symbolism in *Oberon*'s No. 10, Quartet "Über die blauen Woge"

Key Signature	Symbolism
C Major	Cheerful, affection
C Minor	Gloom, faltering conviction
D Major	Triumph
Eb Major	Anticipation
E Minor	Naivety
G Major	Tranquil, caring
A Major	Cheerful, innocent affection

To understand these decisions in the key characteristics of *Der Freischütz*, *Euryanthe*, and *Oberon* further, we must view them in the context of 19<sup>th</sup>-century Europe. For this comparison, I will focus on C. D. F. Schubart's *Charakteristik der Tonkunst* (1787), which Steblin asserts to be influential in the time period. As Steblin notes: "...Many theorists copied word for word from these older sources. Schubart's images in particular were repeated so often that they became a well-established tradition in their



own right.”<sup>44</sup> I assert that there are shared characteristics with Schubart’s system to Weber’s opera, specifically with *Euryanthe*.

**Table 2.4.** Key Symbolism in Schubart’s *Charakteristik der Tonkunst*<sup>45</sup>

Key Signature	Symbolism
C Major	“..quite pure. Its character is innocence, simplicity, naivety, [and] baby-talk.”
C Minor	“..declaration of love, and at the same lamentation of unrequited love.”
D Major	“The key of triumph, of hallelujah, of battle cries, of triumphant rejoicing.”
Eb Major	“the key of love, of devotion, of intimate conversation with God; expressing, through its three flats, the holy trinity.”
E Major	“loud shouts for joy, laughing pleasure, and still not altogether full gratification..”
E Minor	“..naive, womanly, innocent declaration of love , lament without murmuring, sighs accompanied by few tears.”
G Major	“..everything rustic, moderately idyllic and lyrical, each quiet and satisfied passion, each tender recompense for sincere friendship and true love...each gentle and serene motion of the heart..”
A Major	“This tone contains declarations of innocent love, contentment over its situation, hope of reunion at the parting of a lover, youthful cheerfulness and trust in God.”
A Minor	“..pious womanhood and tenderness of character.”
Ab Major	“the grave key. Death, grave, decay, judgement, eternity lie in its circumference.
B minor	“..gloomy...submission to divine dispensation”

Tusa identifies C major to represent “Faithfulness, love, symbolically connected to character Euryanthe,”<sup>46</sup> while Schubart presents the key as “...quite pure. Its character is innocence, simplicity, naivety, [and] baby-talk.”<sup>47</sup> The character Euryanthe does

<sup>44</sup>Steblin, 146.

<sup>45</sup>Ted DuBois, *Christian Friedrich Daniel Schubart's Ideen zu einer Ästhetik der Tonkunst: an annotated translation* (Los Angeles: University of Southern California, 1983-08), 433-7.

<sup>46</sup> Tusa, 165.

<sup>47</sup> DuBois, 433.

indeed represent innocence, as well as fidelity, both of which are a major theme in the opera. This interpretation is additionally reinforced by Tusa's in his discussion Act I, scene i, plot synopsis: Adolar, the male lead, accepts Lysiart's wager that he can seduce his lover, confident Euryanthe will not succumb to the Lysiart's romantic advances, "...while Lysiart pledges to bring back sufficient proof of his conquest...the King and his knights implore God to protect innocence."<sup>48</sup> Furthermore, Eglantine, whom the opera references through both E minor and E major also follows the key symbolism when one reviews her aria, No. 6, and No. 8, her scena ed aria.<sup>49</sup>

For example, in No. 6 in E minor, Eglantine, plotting to ruin Euryanthe, presses her to share her secret as a sign of love between them, threatening her that she will take a refusal as a sign of unreturned love.<sup>50</sup> Euryanthe relents, and to Eglantine's delight, she tells her friend of her and Adolar's, secret, one in which Eglantine could use to trick Adolar into thinking the heroine had not stayed true to him.<sup>51</sup> This scene can be seen through two perspectives, Euryanthe as the naïve woman, providing her secret to prove her love to Eglantine, and Eglantine, the one that pretends to lament with tears at her "innocent" love being rejected by Euryanthe.<sup>52</sup> The truly naïve declaration of love and lament, though, can be found in Eglantine; she schemes this entire event in the hopes that by removing Euryanthe, Adolar will return her love and not question her part in Euryanthe's demise.

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<sup>48</sup> Tusa, 31.

<sup>49</sup> Tusa, 28, 34-5.

<sup>50</sup> Tusa, 34.

<sup>51</sup> Tusa, 35.

<sup>52</sup> Tusa, 35.

In No. 8, a scene in the key of E major, Euryanthe leaves the room and Eglantine launches into her scena ed aria with glee. She reveals to the audience her plot, savoring how she had tricked the other and plans to dig up a ring as proof of Euryanthe's infidelity.<sup>53</sup> Her excitement is great, but she will not be fully gratified until seeing Adolar spur the heroine.

Just as between the tonal systems of Weber's operas, as I discussed above, there are differences that can be found between Schubart's *Charakteristik der Tonkunst* (1787) and Weber's works. In **Table 2.2** we can observe a stark disjunction in the meaning of the keys A major and A minor. While Schubart declared them to represent "innocent love" and "pious womanhood" respectively, Tusa, in his *Euryanthe and Carl Maria von Weber's Dramaturgy of German Opera* (1991), asserts *Euryanthe* casts the keys as representing infidelity and unfaithfulness. Similarly, Tusa's identification of C minor as representing opposition of faithfulness, love, divinity contradicts Schubart's C minor as a "declaration of love, and at the same lamentation of unrequited love."<sup>54</sup> An important note for this discussion, however, is that Tusa's evaluation focuses on composition-based key symbolism, while Schubart refers to a pan system, all of the works of a composer. Additionally, in this discussion, we are referring to Schubart's tonal system as a means of comparison to Weber's works, as arguably, Schubart's system reflects what could be considered the common practice for key symbolism in the 19<sup>th</sup> century.<sup>55</sup>

This change of key symbolism between both his non-operatic vocal pieces and his operas can be explained by Morgan's (2014) assertion that the keys Weber uses did not

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<sup>53</sup> Tusa, 35.

<sup>54</sup> DuBois, 434.

<sup>55</sup> For a more in-depth account of Schubart's influence on 19<sup>th</sup>-century key symbolism, refer to Steblin's *A History of Key Characteristics in The Eighteenth and Early Nineteenth Centuries*.

matter as much to Weber as the change of key itself, which leads us to the second function of modulation: character transformation.<sup>56</sup>

### 1.1.2 Character Transformation

Within Weber's works, he also uses modulations to represent transformations in the characters and scenes themselves. Morgan (2014), in his *Carl Maria von Weber: Oberon and Cosmopolitanism in the Early German Romantic*<sup>57</sup> posits that a shift in key by a third or fifth specifically indicates emotional transformations of the character, a change in perspective, or a significant change of scene.<sup>58</sup> Using the cantata *Kampf und Sieg* (1815) as an example of this phenomenon between musical numbers, Morgan states:

For instance, after the G major trio (number 4) in which Faith, Hope, and Love call the people to battle, the key drops a fifth to C major in number 5 when the action shifts to the battlefield...This shift in scene, a result of the call to battle, represents a significant step in the drama's progress. Number 6 reveals that the French army's presence on the battlefield. There is no dramatic progress except that of a change in perspective...Weber articulates this stable dramatic movement with a harmonic progression of a descending third (C to A)...<sup>59</sup>

In other words, a shift of a third indicates a change in the character's perspective or mental state while a shift of a fifth coincides with a change in scene or a major dramatic event.<sup>60</sup> In *Der Freischütz*, Morgan provides examples of this phenomenon occurring, not between the scenes, but within the music numbers themselves. For

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<sup>56</sup> Morgan, 56.

<sup>57</sup> For clarification: the title listed for Morgan's book is indeed as shown. It feels incomplete, but it is what it has been published as.

<sup>58</sup> Morgan, 58-9.

<sup>59</sup> Morgan, 57-8

<sup>60</sup> Morgan, 58-9.

instance, Morgan states No. 3, “Waltz Scene and Aria” displays such shifts in the modulations occurring within the scene (See **Example 2.02**).<sup>61</sup>

**Example 2.02.** *Der Freischütz*, Walz, Scene, Aria mm. 114-137

The musical score for Example 2.02, *Der Freischütz*, Walz, Scene, Aria mm. 114-137, is presented in two systems. The first system covers measures 114 to 117, and the second system covers measures 118 to 123. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is E-flat major (three flats). The tempo is marked 'Waltz'.

**Measure 114:** EbM (E-flat major), It<sup>+6</sup> (augmented sixth chord). The vocal line has the lyrics "-ga -the's, A". The piano accompaniment features a waltz rhythm with a melodic line in the right hand and a bass line in the left hand.

**Measure 115:** EbM/Bb (E-flat major/B-flat), Bb7 (B-flat dominant seventh). The vocal line has the lyrics "-ga -the's Liebes". The piano accompaniment continues with the waltz rhythm.

**Measure 116:** EbM (E-flat major). The vocal line has the lyrics "-blick". The piano accompaniment continues with the waltz rhythm.

**Measure 117:** Fm/Ab (F minor/Ab major). The piano accompaniment continues with the waltz rhythm.

**Measure 118:** Bb7 (B-flat dominant seventh). The piano accompaniment continues with the waltz rhythm.

**Measure 119:** Eb (E-flat). The piano accompaniment continues with the waltz rhythm.

**Measure 120:** Eb (E-flat). The piano accompaniment continues with the waltz rhythm.

**Measure 121:** Eb (E-flat). The piano accompaniment continues with the waltz rhythm.

**Measure 122:** Eb (E-flat). The piano accompaniment continues with the waltz rhythm.

**Measure 123:** EbM (E-flat major). The vocal line has the lyrics "Hot denn der Himmel mich ver". The piano accompaniment continues with the waltz rhythm.

**Harmonic Analysis:**

- Measure 114: [EbM:] I
- Measure 115: It<sup>+6</sup>
- Measure 116: I64
- Measure 117: V7
- Measure 118: I
- Measure 119: ii<sup>6</sup>
- Measure 120: V<sup>7</sup>
- Measure 121: Eb Tone
- Measure 122: [EbM:]
- Measure 123: i

<sup>61</sup>Morgan, 83-4.

124 Ebm A°/Eb --- C°/Eb

125 126 127

-lassen? die vor-sicht ganz ihr Aug' ge

i vii°64/V -- vii°6/vii

128 A°/Eb --- Cm/G ---

129 130 131

-wandt? Soll das Ver -der -ben mich er fas -sen ver,

vii°64/V -- [Cm:] i64 ---

--- It<sup>+</sup>6 DM Gm/D DM --- GM

132 133 134 135 136 137

-fiel ich in des Zu -falls Hand?

i64 [Gm:] It<sup>+</sup>6 V i64 V -- [GM:] I

Shifts of a third appear in the interactions between Max, the protagonist, and the demon Samiel. The piece begins with Max wallowing in despair, before the tonic key of C minor modulates by an ascending third to Eb major, as Max reminisces on memories of self-assurance and pride, his emotional state attempting to shift to one of hope.<sup>62</sup> However, the iconic Samiel chord soon sounds, and the demon appears, modulating the piece to G major as he engulfs Max in despair once more.<sup>63</sup> While the marksman does attempt to reclaim hope again by modulating to the key of Eb that symbolizes such a mindset, he fails as Samiel reappears and steers the harmony to C minor instead.<sup>64</sup>

Each instance shows a change in perspective and, in regard to No. 3 of *Der Freischütz* specifically, Morgan (2014) claims these changes as controlled by the characters themselves:

Each modulation is introduced by either Max, or the surreal presence of Samiel. This is significant, for the modulations are governed by the characters and their dramatic action; either character may initiate the modulation, linking the shift...to the fact that a shift in emotion or perspective has occurred.<sup>66</sup>

To verify Morgan's claims, I conducted an analysis of No. 5, Caspar's Aria, and found two examples of a shift of a third in mm. 49-50 and 59-61. First, in m. 49 (See **Example 2.01**), the dominant of C#7 facilitates the modulation to F# minor as Caspar states "Schon trägt er knirschend eure Ketten." The appearance of this new text, combined with the shift of a third, confirms Caspar's emotional state has transformed from rejoicing to a crazed anticipation as he continues "Umgebt ihn, Ihr Geister mit

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<sup>62</sup> Morgan, 83-4.

<sup>63</sup> Morgan, 85-6.

<sup>64</sup> Morgan, 83-4.

<sup>66</sup> Morgan, 83-4.

Dunkel beschwingt! Schon träger knirschend eure Ketten.” The protagonist, Max, has fallen in Caspar’s trap and, in taking revenge on Max, Caspar delights in knowing the huntsman and his lover will take his place in paying the price for Samiel’s help. The second shift of a third, in m. 58 (See **Example 2.03**), a common tone modulation on C# shifts the piece to D major as Caspar returns to his rejoicing over the new text: “Triumph! Triumph! Triumph! Die Rache gelingt!”

**Example 2.03.** *Der Freischütz* No. 5 Caspar’s Aria, mm. 58-63

The musical score for Example 2.03 shows Caspar's Aria from measures 58 to 63. The melody is in bass clef with a key signature of one flat (B-flat). Measure 58 is marked with a common tone modulation (C#M) and the text 'Ket -ten.' Measure 59 is marked with a common tone modulation (---) and the text 'Tri -umph!' Measure 60 is marked with a common tone modulation (---) and the text 'Triumph!' Measure 61 is marked with a common tone modulation (---) and the text 'Tri -umph!' Measure 62 is marked with a common tone modulation (---) and the text 'die' Measure 63 is marked with a common tone modulation (AM) and the text 'die'. The score includes a piano accompaniment in the right and left hands.

For examples of a shift of a fifth, consider mm. 23 and 29 of No.5, Caspar’s Aria (See **Example 2.04**). The aria modulates within the text “Nichts kann vom tiefen Fall dich retten,” from C minor to D minor in m. 23, through the chord of Gm. Of note, is the chromatic descent in Caspar’s lines that leads directly to the chord modulation and that provides the chromatic third of the chord to take it from its role as the dominant of C minor, and now the subdominant of D minor. The next shift of a fifth utilizes the appearance of the new dominant, EM. Unlike mm. 20-23’s orderly descent in the vocal



score, shorter rhythmic values, and a greater distance of intervals between notes, accompany the passage. I believe these shifts, in the current case, are used to reinforce the rapid increase in drama and Caspar's seemingly descent into madness over his revenge on Max.

**Example 2.04.** *Der Freischütz*, No. 5, Caspar's Aria, mm. 19-30

19 Gm G7/F Cm/Eb GM/D Cm Gm/Bb AM D7/F# GM Gm Dm/A It+6

re -ten, nichts kann vom tie -fen Fall dich re -ten nichts, nichts kann dich

26 AM Dm AM AM/E EM E7

ret -ten vom tie -fen Fall, nichts, nichts kann vom tie -fen Fall dich

*ff*

This extensive coverage of the transformative effects of shifts between keys is due to it being a major component of Weber's mature works and to provide context for the analyses of Silvana's No. 2 and No. 4 in chapters III and IV respectively.

Morgan states that to Weber “the transformative effect of the arrival of C major is more important than the structural role” in the diatonic fabric.<sup>67</sup>

Furthermore, as he matured as a composer, the composer accentuated these modulations to provide a greater focus on the disjunct keys and boundary chords he cast in a dichotomy.<sup>68</sup>

Morgan asserts that the importance Weber placed in these shifts as a manner of transformation, and their inspiration, came from the influence of the philosopher Schelling. Schelling’s concept of self-reflexibility is primarily concerned with the connection between the inner conscious and the encompassing unconsciousness of nature.<sup>69</sup> Schelling contended that the origin of nature’s objective unconsciousness was the same as the origin of human subjective consciousness.<sup>70</sup> Furthermore, in order to view themselves from the outside, one must separate their consciousness and objectify themselves, thus joining themselves with nature.<sup>71</sup>

Morgan (2014) states, music mirrored this trend in belief in the thematic and harmonic material changes occurring within the movements themselves instead of between the movements, allowing characters to transform through their own self-awareness during the movement.<sup>73</sup> As a consequence of this shift in practice, chromaticism was a critical aspect in opera to facilitate multiple modulations in a single musical number.

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<sup>67</sup> Morgan, 56.

<sup>68</sup> Morgan, 55.

<sup>69</sup> Morgan, 78.

<sup>70</sup> Morgan, 78.

<sup>71</sup> Morgan, 78.

<sup>73</sup> Morgan, 78-9.

## 2.0 Contrasting Quality Chords

In this thesis, I define contrasting quality chords as an occurrence of two or more consecutive chords, sharing a root note that may be altered by an accidental, but presenting a different chord quality. In Weber's opera *Peter Schmoll* (1801-1802), three examples can be found. In two of these instances, the second chord of the pair acts as a dominant to the next key within the composition. For example, in m. 82 the CQCs are Cm and C7/Bb, with the C7 acting as a dominant to modulate the passage to F minor.

**Example 2.05.** *Peter Schmoll* mm. 82-83

The musical score for Example 2.05, *Peter Schmoll* mm. 82-83, is presented in 4/4 time. Measure 82 features two chords: Cm (C minor) and C7/Bb (C dominant 7th with B-flat in the bass). Measure 83 features two chords: Fm/Ab (F minor with A-flat in the bass) and CM (C major). The notation includes treble and bass staves with various chord symbols and accidentals.

## 3.0 Augmented-Sixth Chords

Weber predominantly uses augmented-sixth chords for one function: reinforcing the dominant and tonic chords. The components that create an augmented sixth themselves reveal the current tonic by containing the tonic tone as a part of their construction, while the placement of the augmented chords before the dominants reinforces them naturally, as the expected progression from an augmented sixth is to the current dominant chord.

*Der Freischütz*'s No. 5, Caspar's Aria, presents this feature in mm. 25, 55, and 83, in which the tonic of the augmented sixths matches the current tonic used. In the instance of m. 25 (See **Example 2.04**), Weber uses an It+6, consisting of D, Bb, and G#, to reaffirm

his modulation in the previous measure and places the chord before the new dominant, AM.

#### 4.0 Diminished Chords

In regard to Weber's use of diminished chords, the most well-known instance of diminished-seventh chord is Samiel's chord in *Der Freischütz*. Acting as a leitmotiv, the diminished-seventh chord appears only with the appearance of the demon Samiel. It culminates in the Wolf Glen's scene where Max is lured by Caspar to join him in making the magic bullets with the help of the demon. Max, and the scene as whole, is under Samiel's control and it is reflected by the diminished-seventh chord being spelled out by the tonal centers of the number, encompassing it all.

Caspar's Aria No. 5, presents a different treatment of diminished chords, as they appear as leading tone chords used to destabilize the passage and create tension. If the chord is followed by its respective tonic, the chord becomes a driving force in the musical fabric. If not, its purpose lies in creating tension and slowing the progression of the musical fabric.

For example, mm. 4-5 present a  $G\sharp^{o7}/B$  chord, destabilizing the phrase, before resolving to the more stable AM (See **Example 2.06**). Given the progression of the phrase, the  $G\sharp^{o7}/B$  acts as a driving motion, creating more energy, as it pushes for resolution on AM. Later, in mm. 66 and 68,  $G\sharp^{o7}$  appears in the second beat of "Rache." The chord befits the meaning, "revenge," but interestingly this increase in instability is not resolved with the expected AM. Instead, a  $I_4^6$  chord is substituted, resulting in an increase of tension and a delay in the harmonic progression.

**Example 2.06.** *Der Freischütz*, No. 5, Caspar's Aria, mm. 4-6

4 G#\*7/B 5 --- 6 AM

*Schweig!* *damit-----* *dich* *niemand-----* *warnt;*

### III. NO. 2, ARIA: “LIEGT SO EIN UNTHIER AUSGESTREKT!”

*Silvana* (1808-1810), with the exception of the one-act *Abu Hassan* (1811)<sup>75</sup> was the last opera Weber composed until *Der Freischütz* (1818-1821). Huck (1999) views the period of seven years without the composition of an opera with scrutiny, questioning how Weber’s operatic skills were refined during this period.<sup>76</sup> As I ultimately hope to show in this thesis, Weber’s use of chromaticism in *Silvana*, compared to the types of chromaticism that he developed further in his more famous opera *Der Freischütz*, informs our understanding of his growth as a composer, at least with regard to his use of chromaticism. In order to support that claim, in this chapter I analyze the different forms and functions of chromaticism found within *Silvana*’s Act I Aria, “Liegt so ein Unthier ausgestreckt,” focusing on dominants and contrasting quality chords.

The scene of No. 2 begins in a forest clearing with the mute *Silvana*, covered in furs, dashing to a bush, as hunters attack and kill a bear nearby. Krips, Count Rudolf’s squire, arrives carrying fruit and wine, and is startled by the bear before realizing it was not, in fact, alive. The returning hunters laugh at his reaction, spurring Krips to lash out at them through this aria.<sup>77</sup>

The structure of the aria is ternary, with the sections divided as seen below in **Table 3.1**. Unlike “Arme Mechtilde,” which will be discussed in Chapter IV, “Liegt so ein Unthier ausgestreckt” shows more influence from 18<sup>th</sup>-century aria conventions in the

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<sup>75</sup> For more information on *Abu Hassan*, reference: Dittrich, Marie-Agnes. *Musikerhandschriften: Von Heinrich Schütz bis Wolfgang Rihm*. Reclam, Stuttgart, Germany, 2002. Pages: 54-55

<sup>76</sup> Von der ‘*Silvana*’ zum ‘*Freischütz*’: Die Konzertarian, die Einlagen zu Opern und die Schauspielmusik Carl Maria von Webers,”

<sup>77</sup> Warrack, 79.

form of the piece; however, there is a significant difference in the tonal plan. First, the tonal plan convention of I - V – I is not adhered to, and Weber instead provides I – III – I.<sup>78</sup> Typically, a progression to III in the B section would only occur if the aria's tonic was in minor, and while D minor occurs in mm. 8-14 and 67-75, it does not warrant such a change to the tonal planning, as D major clearly dominates “Liegt so ein Unthier ausgestreckt,” and it is the tonic directly preceding the B section.<sup>79</sup>

**Table 3.1.** “Liegt so ein Unthier ausgestreckt!” Structure<sup>80</sup>

Sections	Tempo & Measures	Text	Keys
A	Allegro m. 1-33	If such a beast is stretched out, it's a good laugh that way. But when it bares its teeth, then all courage wanes, then all courage wanes, then all courage wanes. So, thank the brave man, the brave man, that each of you can laugh.	DM - DM
B	Allegro m. 33-62	But for forgiveness, one more word! That each of you can laugh, that each of you can laugh. But for forgiveness, one more word, I don't like one thing; just go ahead and laugh like fools, but not in my face; but not in my face; because who does not honor braveness, is himself highly laughable. Because who does not honor braveness, is himself, is himself, is himself highly laughable.	GM -DM
A'	Piu Allegro m. 63-83	Well, patience is over, feel how one plays with your very heads, it's your own fault, plays with your heads, plays with your heads. Out you murderous steel, Out! Out! Out! The rest - another time.	DM- DM

<sup>78</sup> Julian Budden, "Aria," *Grove Music Online* (2001), 15-16.

<sup>79</sup> Budden, 15-16.

<sup>80</sup> All translations from German to English in this thesis have been completed by the author.

## 1.0 Dominant Chords

Dominants within “Liegt so ein Unthier ausgestreckt!” fulfill two functions: reinforcement of the dominant and modulation.

### 1.1 Secondary Dominants

The more prominent of the two functions, the reinforcement of the dominant using a secondary dominant, can be found in mm. 42, 70, and 75. Except for the example in m.

42, E7/B, all of dominant E7 chords listed in these instances are in first inversion and progress to A7 or AM, which may or may not be in an inversion (See **Example 3.01**).

While most examples will continue to the tonics of D major or D minor, m. 42’s instance (See **Example 3.02**) progresses to BbM, a bVI chord. In the following subsection I will discuss this unique occurrence in further detail.

**Example 3.01.** “Liegt so ein Unthier ausgestreckt!” mm. 70-71

70

Eø7/G

E7/G#

A7

Dm

eu- ren Köp- fen spielt, mit eu- ren Köp- fen

[Dm:] iiø5 V5/V V7 i



### 1.1.1 Word Painting

As I addressed above, while most examples of a dominant facilitate a reinforcement of the A dominant chord and continue to the tonic, m. 42's instance progresses to BbM, a bVI chord. The BbM chord, however, is a delay aided by a Gr+6 in m. 45, before the progression returns to AM and reaches resolution in m. 47's DM. From the dissonance filling the delay combined with the rapid 16<sup>th</sup>-note scalar run and vocal tremolos on BbM and Gr+6, I posit this instance occurs as such to reflect Krips's panic and distress, as he cries out for a second time at the hunters to not laugh at him.

#### Example 3.02. "Liegt so ein Unthier ausgestreckt!" mm. 42-47

The musical score for Example 3.02, measures 42-47, is presented below. The score is in G major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a rapid 16th-note scalar run in measure 43 and a vocal tremolo in measure 44. The harmonic progression is as follows: m. 42 (E<sup>7</sup>/B, V<sub>4</sub>/V), m. 43 (A<sup>7</sup>, V<sup>7</sup>), m. 44 (BbM, bVI), m. 45 (Gr<sup>+6</sup>, Gr<sup>+6</sup>), m. 46 (AM, V), and m. 47 (DM, I). The vocal line includes the lyrics: "mir nicht ins Gesicht nur mir nicht ins Gesicht".

## 1.2 Modulation

### 1.2.1 Key Symbolism

In this section, I will discuss the two most prominent tonal areas found within “Liegt so ein Unthier ausgestreckt,” deriving their characteristics from their associated text, as outlined in **Table 3.2** below.

**Table 3.2.** Key Symbolism in “Liegt so ein Unthier ausgestreckt!”

Key Signature	Symbolism
D Major	Conviction, Confrontation
D Minor	Fear, Anxiety

For this section, I will discuss the keys in the order they first appear in the aria.

The piece begins in D major and the key can be found in mm. 1-8, 25-31, 40-67, 75-83 with the text below:

If such a beast is stretched out, it's a good laugh that way.  
So, thank the brave man, the brave man, that each of you can laugh.  
just go ahead and laugh like fools, but not in my face; but not in my face; because  
who does not honor braveness, is himself highly laughable. Because who does not  
honor braveness, is himself, is himself, is himself highly laughable. Well, patience  
is over, feel how one plays with your very heads.

Krips is filled with anger at the hunters for mocking him, resolving himself to  
confront them. D minor appears next and can be found in mm. 8-14 and 67-75 with the  
text below:

But when it bares its teeth, then all courage wanes, then all courage wanes, then all  
courage wanes. It's your own fault, plays with your heads, plays with your heads.  
Out you murderous steel, Out! Out! Out! The rest - another time.

In this these passages, Krips recalls his fear and represses his distressful thoughts represented by the D minor tonality.

## **2.0 Contrasting Quality Chords**

As I stated in Chapter II, I define contrasting tonality as an occurrence of two or more consecutive chords that share the same root, which may be chromatically altered, but present a different chord quality. Contrasting quality chords have two rules in this aria:

- 1) If the contrasting chords contain a root of D, they will move to either a B minor or Bb major chord.
- 2) If the contrasting chords are on any other note, they will move to the tonic's dominant chord, A major.

These chords primarily function as boundary chords and serve to emphasize the text.

### *2.1 Boundary Chords*

There are two instances of what I categorize as boundary chords that occur in aria No. 2. I define boundary chords as contrasting quality chords appearing between the end of the previous phrase and the beginning of the next, functioning to accentuate the boundaries between the phrases.

The first pair, in mm. 8-9, occurs between the chords of DM and Dm. (See **Example 3.3**). In this instance, the boundary chords occur during direct modulation from D major to D minor, both emphasizing the phrase boundaries further and reflecting the change in emotion of the text as Krips's anger rises: "If such a beast is stretched out, it's a good laugh that way, but when it bares its teeth."

**Example 3.03.** “Liegt so ein Unthier ausgestreckt!” mm. 8-9

DM Dm

8 9

gut. Doch wenn es sei- ne

[DM:] I [Dm:] i

Another example can be found in mm. 67-68, as a repetition of mm. 8-9 with new text, that appears within the A' section (see **Example 3.04**).

**Example 3.04.** “Liegt so ein Unthier ausgestreckt!” mm. 67-68

DM Dm

67 68

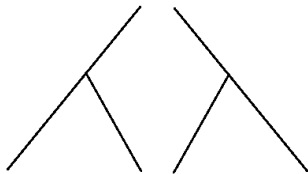
fühlt, wie man durch eu- re

[DM:] I [Dm:] i

Through this practice, Weber is able to highlight the transition to the next phrase. Another manner to bring attention to a new phrase also lies in the use of word emphasis, which will be discussed in the next section.

## *2.2 Word Emphasis*

Another function of contrasting tonality is the manipulation of tension and release to emphasize specific words within the text. In this category, tension occurs by manipulating the melodic and harmonic tension-release accompanying the text. Within these phrases, I will identify what I define as the chromatic focal point (CFP), the point of the greatest tension resulting from a non-diatonic note. To achieve this goal, I employ Lerdahl and Jackendoff's Generative Theory of Tonal Music,<sup>81</sup> in which candidates for tension focal points (CTFP) appear under the combination of the symbols below:



**Illustration 1.** CTFP Symbol

The first example of a focal point can be found within mm. 4-8 (see **Example 3.05**). In m. 5, the tonic D major chord progresses to D<sup>+</sup> in second inversion in a downward motion. According to Lerdahl and Jackendoff's theory, a downward movement would naturally lead to a release of tension; however, two additional characteristics change this to an increase in tension, and lead to A<sup>#</sup> being the focal point

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<sup>81</sup> See Appendix III for more information on the method.

of the phrase. The first, the immediate eight-note afterbeat, and the second, the movement to a note that does not belong in the current diatonic fabric of D major.<sup>82</sup> The text over the CFP A# emphasizes the word “Unthier,” translating to “beast,” and mimics the same emphasis that would be put on the word in an ordinary conversation.

**Example 3.05.** “Liegt so ein Unthier ausgestreckt!” mm. 4-8

DM D+/A# Bm DM/F# Em/G A7

4 5 6 7

Liegt so ein Unthier ausgestreckt dann lacht----- sichs frei-lich

[DM:] I *p* I+6 vi I6 ii6 V7

This same instance is also present in mm. 63-65, although the text is altered to put the focal point on the word “End,” translated to English to the same, “end,” once more matching normal word emphasis.

<sup>82</sup> Although we also find another symbol that would indicate a CTFP between m. 6 and 7, B is a diatonic tone it does not qualify to be CFP.

**Example 3.06.** “Liegt so ein Unthier ausgestreckt!” mm. 63-65

**Piú Allegro**  
DM

63 64 65

Nun wohl, zu End ist die Ge- duld ihr

[DM:] I --- i+6 vi

The second instance, in m. 11-12, presents the progression of a D tone to E<sup>ø7</sup> - E7 - AM. In m. 11 it may appear that two chords have non-diatonic chromaticism, leading to two CTFPs; however, the current key is D minor, making Bb a diatonic note, and thus E<sup>ø7</sup> a diatonic chord. E7, in a contrast, contains two non-diatonic notes- B natural and G#. Additionally, further tension is generated by both tone's movement upward before they resolve to C sharp and A respectively.<sup>83</sup> Basing the focal point on the notes present in the vocal line, the FP is G#, emphasizing the word “aller,” translating to “all.”

<sup>83</sup> Although upward movement, such as G# to A and B to C# would normally be considered to be tension invoke, the act of returning to diatonic tones is a stronger action and creates a release of tension.

**Example 3.07.** “Liegt so ein Unthier ausgestreckt!” mm. 11-12

11 12

Eø7/G E7/G# AM Dm

sin- ket al- ler Muth, da sin- ket al- ler

[Dm:] iiø7 V7/V V i

Similar to the example in mm. 4-8, this same progression and focal point can be found later in the aria, accompanied by new text emphasizing “Köpfen,” or “mind.”

**Example 3.08.** “Liegt so ein Unthier ausgestreckt!” m. 70, Focal Point

70 71

Eø7/G E7/G# AM

eu- ren Köp- fen spielt,

[Dm:] iiø7 V7/V



Measures 44-46 reveal the progression BbM - Gr+6 - AM, in the key of D major and the contrasting tonality lying between the BbM chord in m. 44 and the Gr+6 in m. 45 [see **Example 3.09**]. Although these chords would not normally appear to be the same chord with different qualities, its possession of Bb major's three chord tones suggests a strong argument to consider them as such. As I have discussed, the more non-diatonic tones, the more tension is produced. Measure 44 contains two non-diatonic tones, F natural and Bb, in addition to the notes approaching the chord in a rising motion. Measure 45, though, contains three non-diatonic tones: F, Bb, and G# and is also approached in a rising motion. Given this observation, m. 45 has the greatest tension, but unlike our previous examples we have two notes, two CTFPs, in the vocal lines to evaluate and consider. To calculate and differentiate the tension between the two notes in the chord, I have created, and will use, a points system that allocates the weight of the tension created to the note's occurrence (see **Table 3.3**). Numbers indicated with a "+" indicate an increase in tension, while those with a "-" represent a decrease in tension.

**Table 3.3.** Tension Focal Point Analysis System

Quality	Points
Note approached in a rising motion	+1
Note approached in a lowering motion, but is accompanied by an afterbeat	+1
Note approached in a rising motion, but is accompanied by an afterbeat	+2
Note is the leading tone of the next chord.	+2
Note is a non-diatonic tone in the current key	+2

Quality (continued)	Points (continued)
Note approached in a lowering motion	-1
The note appears in the previous chord	-1

The first, F natural in approached a rising motion (+1), is a non-diatonic tone (+2), and occurs in the preceding chord (-1) while G# is approached by a lowering motion (-1), is a non-diatonic note (+2), and is the leading tone to the next chord (+2), AM. The results show G# to be the TFP of the phrase, and the emphasized word “Gesicht,” translating to “face.”

**Example 3.09.** “Liegt so ein Unthier ausgestreckt!” mm. 44-46

The musical score for Example 3.09, measures 44-46, is presented in 4/4 time and the key of D major. The vocal line (soprano) has the lyrics "mir nicht ins Ge-sicht". The piano accompaniment (piano) features a forte (f) dynamic in measure 44 and fortissimo (ff) in measure 45. The vocal line is annotated with chord labels: BbM above measure 44, Gr+6 above measure 45, and AM above measure 46. The piano accompaniment is annotated with chord labels: [DM:] bVI below measure 44, Gr+6 below measure 45, and V below measure 46. A red circle highlights the G# note in the vocal line at measure 45, which is the TFP of the phrase.

In mm. 52-55, the progression D tone - Em7/G - E#<sup>o7</sup>/G# - DM/A - A7 - DM, is displayed in the key of D major. Within these, the CQCs Em7 and E#<sup>o7</sup> are located in m.

52 and 53. The G# can be identified as the TFP as it has three tension factors: being approached in a risen movement, it is followed by an accompanying afterbeat, and its non-diatonic nature that is resolved in m. 54's dominant A7 function. The result of this occurrence is the emphasis occurring on “höchst,” translating to “highly,” in the current context.

**Example 3.10.** “Liegt so ein Unthier ausgestreckt!” mm. 52-55

The musical score for Example 3.10, “Liegt so ein Unthier ausgestreckt!” mm. 52-55, is presented in two systems. The first system covers measures 52 and 53, and the second system covers measures 54 and 55. The score includes vocal lines and piano accompaniment. In measure 53, the G# in the bass line is circled and labeled E#°7/G#. In measure 54, the G# in the bass line is circled and labeled DM/A. In measure 55, the G# in the bass line is circled and labeled DM. The lyrics are: “sel- ber höchst be- la- chens werth denn wer die Tap- fer- keit nicht”. The piano accompaniment features a bass line with a rising movement in measure 53, followed by an afterbeat in measure 54, and a resolution in measure 55. The piano accompaniment also features a rising movement in measure 54, followed by an afterbeat in measure 55, and a resolution in measure 56.

Each instance of word-emphasis in “Liegt so ein Unthier ausgestreckt,” shows both that the music is subordinate to the text of the aria and that it serves to make the aria

declamatory. This phenomenon will take a different approach in his later scenes, as we will discuss in Chapter IV.

#### IV. NO. 4, ARIA “ARME MECHTILDE!”

In this chapter, my analysis will center on four broad categories of chords in Weber’s works: dominant and leading tone chords, contrasting quality chords, augmented-sixth chords, and diminished chords. Additionally, I will compare the use of chromaticism in the arias of *Der Freischütz* and “Arme Mechtilde!”<sup>84</sup> In order to contextualize my analysis, I will first address the scene synopsis and structure.

From No. 2, the opera has now progressed to Count Rudolf’s arrival among his fellow hunters in the forest. The hunters eagerly rejoice at their comrade’s appearance (No. 3), but Rudolf cannot share their sentiments (No.4). Mechtilde’s father, Count Adelhart, has betrothed her to him, but he can find no love for her and falls into dismay.<sup>85</sup>

The form of No. 4 is challenging to identify, as I will discuss. To provide context for the discussion, I will first address the form that identifies the closest to it. When reviewing 19<sup>th</sup>-century operas, it is common to see arias divided into three parts with the lyrical and slow cantabile and bright and rapid cabaletta separated by inserting a tempo di mezzo in between; functioning as an opportunity to progress the opera’s plot further between the cantabile and cabaletta.<sup>86</sup> Additionally, a recitative, referred to as a scena, precedes the cantabile, described by Budden (2001) as “declamatory, part arioso,” with the following cantabile a static scene that offers the vocalist a cadenza to tailor to their

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<sup>84</sup> All references, unless specified, of “Arme Mechtilde” refer to the entire musical number and all of its movements.

<sup>85</sup> Warrack, 79.

<sup>86</sup> Budden, 16.

own abilities.<sup>88</sup> The cabaletta, and concluding section of the three-part aria, consists of two stanzas, repeated to be decorated by the vocalist upon the second rendition.<sup>89</sup>

Weber's "Arme Mechtilde" conforms more closely to Italian aria conventions in the opening scena and first aria, such as the Italian scena and cantabile [see **Table 4.1**]. Following, what might appear to be a tempo di mezzo, is actually the first section of a second aria. This second aria, however, does not consist of two stanzas repeated as in an Italian cabaletta as one expects and must be considered based on the text content.

**Table 4.1.** "Arme Mechtilde!" Aria Structure

Sections	Tempo & Measures	Tonality
Scena m. 1-49	Adagio m. 1-10	Cm
	Allegro m. 11-17	Cm – CM
	Adagio m. 18-26	CM – GM
	Allegro m. 27-49	Fm - Cm
Slow aria m. 50-78	Largo m. 50 - 78	EbM - AbM
Fast aria m. 79-246	Allegro, m. 79-192	CM
	Piu Allegro m. 193-246	CM

Below I identify the different sections of the cabaletta based on the accompanying text (see **Table 4.2**). The A sections consist of the text: "Nicht hier! hier kann ich's nicht

<sup>88</sup> Budden, 16.

<sup>89</sup> Julian Budden, "Cabaletta" *Grove Music Online* (2001), 1.

erstreben! Es treibt mich von dem stillen Leben, aus der Palläste todter Pracht,” the B section: “Laßt der Trommete Ruf erschallen, mich stürzen in die wilde Schlacht,” and finally the C section: “und soll ich in dem Kampfe fallen, so ist der Lauf mit Ruhm vollbracht.” There are naturally variations to the text I provide above, in which I assign to the section they are most closely related to through text.

**Table 4.2.** “Arme Mechtilde!” Fast Aria Structure

Section	Measures	Tonality
A1	mm. 79-98	Cm – Am
B1	mm. 98-109	Am – CM
C1	mm. 110-129	CM
A2	mm. 129-141	CM - GM
A3	mm. 141-160	Am - Em
B1	mm. 161-168	FM
C2	mm. 168-193	DbM – CM
A4	mm. 193-246	CM

Musically, the A sections contain some of the same features, but they are minimal. For the purposes of covering the structure of the fast aria, I will now refer to the A sections with numbers listing their order of appearance. Between A1 and A2, mm.83-85 and mm. 130-132 contain the same melodic rhythm and text, but not same notes. A1’s

mm. 83 and 85, and A2's mm. 130-132 contain the same rhythmic pattern in the instrumental parts. Additionally, the pattern in the top line of the instrumental passages of m. 136 in A2 is similar to the occurrence in A1's mm. 87-89. Comparing A1 and A4, the rhythmic motive below (see **Illustration 2**) first displayed in mm. 87-91 and 93 appears in a variation in A4's mm. 193-195 and 206-209. The A sections are quite different from each other overall, with the main tying factor being the text.



**Illustration 2.** Rhythmic Motive

In the B sections, only one unique feature exists between both, which is found in mm. 100 and 161. The notes and the intervals between them are drastically different in each instance; but, they do share the same melodic rhythm (see **Example 4.01.**).

**Example 4.01.** “Arme Mechtilde!” mm. 100 & 161



Meanwhile, the C section contains no musical characteristics unique to the sections that are shared.

Although considerable differences can be found in the sections of what I refer to as the fast aria, there is a rhythmic motive that appears throughout “Arme Mechtilde,” not just isolated to the current aria (see **Illustration 3**).



**Illustration 3.** Rhythmic Motive

**Table 4.3.** “Arme Mechtilde!” Rhythmic Motive

Movement	Section	Measures the Pattern Appears in
Scena (mm. 1-49)		27, 30, 33,
Slow aria (mm. 50 – 78)		64, 66, 76
Fast aria (mm. 79-246)	A1 (mm. 79-98)	83, 85, 95, 97
	B1 (mm. 98-109)	
	C1 (mm. 110-129)	128
	A2 (mm. 129-141)	130, 132
	A3 (mm. 141-160)	
	B2 (mm. 161-168)	161-163, 165-167

	C2 (mm. 168-193)	173, 179, 185, 187
	A3 (mm. 193-246)	203, 210, 229-231, 237

Although the results may suggest the rhythmic motive from **Illustration 3** to be a unifying device for the opera, the sections of B1, A3 do not contain the motive.

## 1.0 Dominant and Leading-Tone Chords

Dominants and leading tone chords are the most common form of chromaticism found in “Arme Mechtilde!” with the predominant function of facilitating modulations to new tonal centers. In the following section, I will discuss the patterns dominants appear in and their primary functions in modulations and tonicizations.

### *1.1 Modulations and Tonicizations*

There are six modulations outside of the movements within the aria that can be found in mm. 20, 85, 143, 161, and 169. Although the approaching chords vary, the dominant will always be followed by the new tonic chord, establishing the change in tonality.

The first modulation occurs in m. 20 and is approached by C major and minor chords in first inversion that move down by step from G to F# and Eb to facilitate a progression to the dominant D7 chord. Weber takes advantage of the presence of C in each of the three chords, CM/E, Cm/Eb, and D7, to present a repeated C tone in the vocal line so the listener can actively hear the change in chord tones as the phrase modulates to G major in m. 21.

**Example 4.02.** “Arme Mechtilde!” mm. 19-21

CM/E Cm/Eb D7 GM

19 20 21

nie ein Herz- mir zu- er- rin- gen, das

[Cm:] I6 i6 [GM:] V7 I

Measure 85, the dominant C7/Bb appears, modulating the key from C minor to F minor. To ease this transition, m. 84 shows C minor is followed by C tones at an octave, maintaining the shared tonic, but removing the chord quality in anticipation of the arrival of C7. In the instrumental line, the dominant approaches the Fm/Ab chord by step down in the bass, and step up in from G to Ab and E to F in the vocal lines.

**Example 4.03.** “Arme Mechtilde!” mm. 84-85

G7/B Cm C7/Bb Fm/Ab C7/G

84 85

-stre- ben! hier kann ichs nicht er-

[Cm:] V6 i [Fm:] V2 i6 V3

In the next example, which can be found in mm. 135-136, the tonic CM/G chord appears, transitioning down by step in the vocal and bass lines, to the dominant D7/F# in

m. 136. The F#, functioning as the leading-tone to G, in the bass soon moves up by step and resolve to the new tonic GM in m. 137.

**Example 4.04.** “Arme Mechtilde!” mm. 135-137

135 136 137

Am FM/A CM/G D7/F# GM

Le- ben von der Pa- lä- ste tod- ter Pracht es

[CM:] vi IV6 I4 [GM:] V6 I *f*

The next instance, in mm. 141-142, the G major cadence on m. 141 transitions to a downward arpeggio of G#<sup>07</sup>, the leading tone chord to A minor. In this example, not only is a leading tone chords used, a dominant appears promptly in m. 143, reaffirming the modulation. The tonic, A minor, is delayed in its arrival for two additional measures as E7/G# is extended, before arriving in root position.

**Example 4.05.** “Arme Mechtilde!” mm. 141-143

GM G#o7 E7/G#

141 142 143

*fort* *Hier,* *hier*

[GM:] I [Am:] viio7 *pp* V5

Similar to the previous example, the modulation from E minor to F major in mm. 159-161, is induced from using a leading tone followed directly by the dominant. The pattern in the bass of the initial Em7/D chord repeats itself directly, with G dropping a diminished fifth down to C# and changing the chord to C#<sup>o</sup>. The C# tone ascends back to G, continuing the pattern, before dropping a perfect fifth to the C natural root of the next chord, C7. The chord extends into m. 162 before arriving at the expected F major in root position.

**Example 4.06.** “Arme Mechtilde!” mm. 159-164

Em Em7/D C#<sup>o</sup> C7

159 160 161 162

*fort.* *Laßt* *der* *Trom-*

[Em:] i i2 viio/V [FM:] V7

The final occurrence is in m. 169 on the dominant  $\text{Ab}7/\text{C}$ . Reminiscent of the modulation in m. 20, the vocal line maintains the same tone,  $\text{Ab}$ , despite the change in chord. Unlike the previously discussed example, however, the bass note is also maintained, providing a sense of stability that is broken abruptly by the large leaps between beat four of m. 168 and beat one of m. 169. The dominant is extended three more measures, shifting to its root position as it reaches the new tonic  $\text{Db}$  major in second inversion.

**Example 4.07.** “Arme Mechtilde!” mm. 168-173

171  $Ab^7$  172 173  $DbM/Ab$

Kam-pte fal-len

$V^7$  -  $I_4$

From these examples, I assert Weber uses dominants in all of his modulations within “Arme Mechtilde,” although there may be delays. Such examples can be found in mm. 141-143, and 160-161, where Weber uses a leading-tone chord immediately before the dominant. In these cases, the leading tones chords are weakened by either missing the chord’s third or putting them into an extended arpeggiation instead of a chord.

There are also instances that do not delay, but wherein the new tonic is in an inversion, facilitating a smooth transition in the bass between the dominant and tonic. For example, in mm. 84-85 the bass Bb of C7 steps down to Ab in Fm/Ab, and in mm. 172-173 the bass Ab retains its placement in the tonic chord, resulting in a DbM/Ab chord.

In addition to modulations, “Arme Mechtilde!” also contains five tonicizations found in mm. 47-49, 28-35, 36-41, 87-91, 149-156. For the purposes of this thesis, I will focus on the first instance of chromaticism that affirms the new tonic.

The tonicizations in mm. 28-35, 36-41, and 45-49 appear after secondary functions, the same method as in the modulations above. Each chord progresses from a diatonic, or implied diatonic, chord to a secondary function carrying two new accidentals. For example, in m. 35, the previous tonic F minor progresses to the dominant of the new

key, Eb7/G (see **Example 4.08**). F minor contains one accidental, Ab, while Db7 contains two: Eb and Db.

**Example 4.08.** “Arme Mechtilde!” mm. 35-37

35 (Risoluto) 36 37

win- den wer lei- tet dich

[Fm:] i [AbM:] V<sub>6</sub> I

There is one exception to this progression; however, if the preceding chord belongs to a previous tonicization, it will not progress from a diatonic chord, such as in mm. 26-28. In regard to the two accidentals, the pattern remains as Weber adds a b9 to m. 28 to increase the number of flats to the C7 chord. I assert the reasoning for this design to raise the impact of the tonicizations through increasing the dissonance present.



**Example 4.09.** “Arme Mechtilde!” mm. 26-28

26 GM CM 27 28 C7b9 Fm/C

*weiht.*

*ff*

[GM:] I [CM:] I V7b9 i6

The next pattern can be found in the approaches of the tonicizations in m. 87-91 and m. 149-156 (see **Example 4.10 & 4.11**). In these examples, the previous key will progress from the dominant V to a root position i, which acts as the pivot chord for the tonicization. This in itself is unremarkable, but the new key's tonic is intriguing- it is the minor triad version of the previous dominant. For example, in mm. 86-87, the progression is C7/E – Fm – Cm/Eb, and in mm.147-149 it is E7/B – Am – Em/B.

**Example 4.10.** “Arme Mechtilde!” mm. 86-87

86 C7/E Fm Cm/Eb 87

*stre- hen, es treibt mich*

*f*

[Fm:] V6 i [Cm:] i6

**Example 4.11.** “Arme Mechtilde!” mm. 147-149

147 E7/B 148 Am 149 Em/B BM

Hier kann ichs nicht er-stre-ben es treibt----- mich von dem stil-len

[Am:] V<sub>4</sub> i [Em:] i<sub>4</sub> V

### 1.1.1 Key Symbolism

In this section, I will discuss five of the tonal keys found within “Arme Mechtilde,” deriving their characteristics from their associated text [See **Table 4.4**].

**Table 4.4.** “Arme Mechtilde!” Key Symbolism

Key Signature	Symbolism
C Major	Control
C Minor	Lamentation, anxiety
E $\flat$ Major	Sensitive, Introspective
F Minor	Powerlessness, a state of distress
G Major	Heart, Love, Fidelity

For this discussion, I will evaluate the tonal centers in the order they appear in the aria. The first key to present itself is C minor, appearing in mm. 1-19, 42-47, 79-84, and 87-91, with the text provided below:

Poor Mechtilde!  
To force you to love, what cruelty!  
No! No! It will never succeed!  
Will you find the exit, because Ariadne doesn't guide you!  
Not here! Not here! I can't strive here!  
It drives me away from the quiet life.

Rudolf laments his fate in an arranged marriage to Mechtilde, and cries out about the dismal fate he perceives, believing he would never be able to love her and mourning the loss of opportunity to fall in love with another.

Next, G major appears in mm. 20-26 and 47-49, with only the prior paired with text. Although the text is limited, it is only in this key that these lines referring to the heart and it specifically on the word "heart" that the modulation to G major occurs. This, and the rest of the associated text, suggests that the key symbolism is related to the heart, love, and fidelity.

a heart for myself  
a heart that is dedicated to mine!  
a heart that is dedicated to mine!"

F minor can be found in mm. 28-35 and mm. 65-86. Although the last two lines are repeats of previous material, "Unfortunate one!" only appears in the key F minor, resulting in my belief that the key represents powerlessness. Instead of viewing the arranged marriage as an issue that can be overcome, he refers to himself as "Unfortunate one!" as if believing it is his unchangeable, predetermined fate.

Unfortunate one! Unfortunate one!  
From this Labyrinth  
I can't strive here!

Upon transitioning to the slow aria (mm. 50-74), the key changes to Eb major, the primary key of the section. Rudolf has become more introspective, questioning his feelings and exploring their causes:

Whence this longing?  
What presses the breast,  
fills this eye with tears  
and drives you into the gloomy grove?  
Why do you search in the spring of life,  
only you the luck in vain  
why only you?

Last is the key of C major, the tonic key of the overall aria, found in mm. 103-142, 157-160, and 185-246. Although several phrases appear in other keys, the phrases do not illicit pity, as in their renditions in C minor and Eb major do. Instead, the lines of “Not here! I can't strive here! It drives me away from the quiet life,” accompany Rudolf's dismissal of his current emotions and thoughts as his focus returns to the reason he is in the forest: to hunt. It could additionally suggest that Rudolf selected to focus on the hunt specifically as it was an activity where he held control over himself and the animals he hunted. No longer is he the powerless and lamenting man shown in C minor and F minor, he was the hunter in search of a prey.

Not here!  
I can't strive here!  
Out!  
rush into wild battle!  
and shall I fall in the battle  
so the run is done with glory  
It drives me away from the quiet life  
from the palaces of dead splendor.  
drives me away from here  
so the run is done with glory  
It drives me into battle.

Away, away into battle

The next section will discuss the keys above in more detail along as well as the keys I have yet to mention.

### 1.1.2 Character Transformation

As I discuss in Chapter II, Weber composed his operatic works to indicate changes in perspective, dramatic action, or scene changes between, or within, musical numbers. In the movements of No. 4, a shift of a minor third occurs at m. 50, Largo, as the piece moves to Eb major, indicating a change in perspective. Rudolf's text becomes introspective as he questions his feelings and their origins:

Woher diß nahmenlose Sehnen? Was preßt die Brust, Füllt dieses Aug mit Thränen,  
und treibt dich in den düstern Hayn? Warum suchst du im Lenz des Lebens, nur du  
allein das Glück vergebens, warum nur du? nur du allein?

The next section, Allegro (mm. 79-192), modulates by a third and returns the listener to the beginning key of C minor. Rudolf has broken out of his introspective state and has returned to lamenting the unachievable, finding one whom he loves to marry, "Nicht hier! Nicht hier! hier kann ich's nicht erstreben!"

The final shift between movements does not contain a shift of a third or a fifth. Instead, the key has moved to the parallel major, C major. Although it may appear to not follow Weber's formula I identify above, the lack of such a shift proves it indeed does. The scene has not changed, there is no significant change in the drama. There also is no change in perspective for this movement as Rudolf dismisses and suppressed his troubles,

by focusing on his hunting: “rush into wild battle! And shall I fall in battle, so the run is done with glory.”

## 2.0 Contrasting Quality Chords

Weber also uses contrasting tonality in this aria by placing chords sharing the same tonic, but of different qualities next to each other.

### 2.1 Boundary Chords

The most common function that Weber uses contrasting chords for is to accentuate boundary chords, the chords that end the previous phrase and the beginning of the next. As addressed in Chapter II, a characteristic of Weber’s mature works was the jarring boundaries between phrases to make them heard as separate entities. *Silvana* shows a preliminary form of such occurrences, displaying that in 1808-1809 he had already begun to develop this skill. There are multiple rules and chords employed for these instances, but the core requirement is that all instances must be at the ending of the previous phrase and the beginning of the next.<sup>92</sup> Once this need has been met, there are progressions Weber abides by to facilitate this desired effect.

- 1) Boundaries occur when the chord shifted to is either augmented or diminished version of the preceding tonic chord, and progresses to a dominant function.

For instance, in m. 24, we find GM progressing to G+ between phrases. The chord following is F#<sup>o7</sup>, taking on the dominant role (see **Example 4.12**). Further examples can be found in mm. 72-73 and 141-143.

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<sup>92</sup> Chords in the measure directly before the phrase, with no accompanying text, falls within this category as well.

**Example 4.12.** “Arme Mechtilde!” mm. 23-25

GM/D D7 GM G+/B F#ø7/C GM/D D7

23 24 25

mei- nen dem mei-----nen weiht das sich----- dem mei - nen

[GM:] I<sub>6</sub> V7 I I+6 vii<sup>ø</sup><sub>3</sub> I<sub>6</sub> V7

- 2) Boundary chords occur when preceded by a dominant chord is in first inversion and progresses to a minor chord in first inversion.

Another characteristic that leads to boundary chords is when the approaching chord is an inverted dominant, and the progression moves to a minor chord in first inversion. For example, in mm. 84-85, the dominant G7/B approaches the contrasted chords Cm and C7/Bb, before the progression ends on the minor Fm/Ab chord (see **Example 4.13**).

**Example 4.13.** “Arme Mechtilde!” mm. 84-86

G7/B Cm C7/Bb Fm/Ab C7/G C7/E Fm

84 85 86

-stre- ben! hier kann ichs nicht er- stre- hen, es

[Cm:] V<sub>5</sub> i [Fm:] V2 i<sub>6</sub> V<sub>4</sub> V<sub>5</sub> i

Two other instances, found in m. 199 and its repeat in m. 206, are both advanced by the dominant GM/B and resolve to the minor Dm/F (see **Example 4.14** & **4.15**).

**Example 4.14. “Arme Mechtilde!” mm. 198-200**

CM GM/B CM C#o/E Dm/F Eo/G

198 199 200

hier nicht hier es treibt mich

[CM:] I V6 I viio6/ii ii6 viio6/IV

**Example 4.15. “Arme Mechtilde!” mm. 205-207**

CM GM/B CM C#o7/E Dm/F Eo/G

205 206 207

Nicht-----er- stre- ben, es treibt mich

[CM:] I V6 I viio6/ii ii6 viio6/IV



Weber's use of contrasting quality chords is not limited to between the end of the previous phrase and the beginning on the next; it also can appear within, or at the beginning of a phrase alone, as I will discuss in the next section.

## *2.2 Word Emphasis*

As I stated in Chapter III, Weber's practice of word emphasis in his texted music often occurs by manipulating the melodic and harmonic tension-release accompanying the text. Seven examples of word emphasis through such tension and release can be found in "Arme Mechtilde!" The first can be found in mm. 24-26, in the progression GM – G+ – F#<sup>o7</sup>/C – GM/D – D7 – GM. In this example (see **Example 4.16**), there are two accidentals, D# and F#, but chromatically only D# is a non-diatonic tone as the phrase is in the key of GM,. In the vocal line, the movement from m. 24's GM to G+ is an upward motion, naturally incurring tension, and, while the second tone D# results from a downward motion thought by Lerdahl and Jackendoff to be inherently relaxing, D#'s non-diatonic characteristic gives a greater pull towards tension. Similarly, the upward movement from D# to F# is changed from creating tension to releasing it by acting as a return to the diatonic fabric. The resulting emphasis is on the word "das," meaning "the." The fact that Weber emphasizes such an insignificant word as "the" here suggests that his reasons in this instance are more musical than textual.

**Example 4.16.** “Arme Mechtilde!” mm. 24-25

24  
(8) *weiht das sich- - - - dem mei - nen*

25

GM G+/B F#Ø7/C GM/D D7

I I+6 viiØ3 I4 V7

Another example can be found in mm. 72-73 in the progression Fm/C – F<sup>o</sup>/Cb – Bb7. In this instance, the chromatic note occurs in the instrumental section and not the singer’s note, so I will focus on it instead of the vocal lines. The first three beats of 72 are a weak prolongation of the F minor chord with the third beat moving upward one chord tone to a new position. The next chord reveals the FTP, Cb. Not only does the melodic line approach the chord by continuing to move upward, it contains three Cb non-diatonic tones, giving Cb a strong presence. The tension releases soon after on Bb7, as two Cb tones move down a half step to Bb and a fully diatonic chord. The resulting emphasis is placed on both “warum,” and “nur,” translating to “why only.”

**Example 4.17.** “Arme Mechtilde!” mm. 72-73

72 Fm/C Fo/Cb Bb7 73

ge- bens, wa- rum nur du?

[EbM:] ii<sup>4</sup> ii<sup>o4</sup>/i V7

Overall, considering further instances found in mm. 125-127, 130, 132 134-135, 198-200 (see **Appendix III**), the majority do indeed land on words that would be considered insignificant compared to the rest of the phrases text. This reinforces the theory that Weber is more concerned with the musical texture than the actual text associated with it. The results of this section contrast greatly with No. 2's use of word emphasis, where the music is subordinate to the text and facilitates the declamatory nature of the piece. The next section, Word Painting, however, will explore the phrases in which the music is subordinate to the text in No. 4, “Arme Mechtilde!”

### 2.3 Word Painting

Compared to the previous phenomenon I discuss above, the last, and most unique instance of contrasting quality chords is the progression of F#7/A# - F#<sup>o7</sup>/A in m. 60- 61.

It may appear to be no different in complexity compared the previously mentioned phenomena, but it changes when the tonic of the section is Eb major. F# does not belong within the key, and while the F#<sup>o7</sup>/A can be explained as a leading tone chord, F#7/A# can only be explained as a dominant of #V. I assert Weber uses this instance of contrasting tonalities to convey the feelings of isolation and despair Rudolf finds himself in.

What presses the breast,  
fills this eye with tears  
and drives you into the gloomy grove?

As the lines descend, the dominant F#7 and diminished F#7 appear. Instead of resolving to their respective tonics they move to Ebm, the parallel minor of the tonic, while referencing the hero's eyes filling with tears. This denial of resolution reflects Rudolf's inability to find relief from his despair and hopelessness. The following passage is left ambiguous in terms of if Eb major or minor, effectively resulting in a passage of modal mixture. F<sup>o7</sup>/A appears in mm. 65-66 suggesting a minor tonality has continued, while in mm.68-70 the iii<sup>6</sup><sub>3</sub> suggests the key has remained in Eb major. Rudolf is attempting to bring himself back to his initial stable introspective thoughts the section began with, but after the F#7 and F#<sup>o</sup> chords he finds himself removed and unsure of where to return, nor is he allotted a resolution to the conflict on the phrase's ending cadence. Instead, an Eb7 appears on the cadence, abruptly modulating the composition to Ab major. These occurrences suggest Weber intentionally created this ambiguity in the tonic and the appearance of unresolving F# chords as a way taking the listeners away from the original diatonic fabric in a jarring fashion.

**Example 4.18.** “Arme Mechtilde!” mm. 60-70

60  $F\#7/A\#$   $F\#^{o7}/A$

die- ses Aug mit Thrä- nen und

61

62  $Ebm/Bb$   $Gr+6$   $BbM$

treibt dich in den dü- stern Hayn.

63 64

65  $A^{o7}$   $F^{o7}/A$   $BbM$   $Gr+6$   $Fr+6$   $BbM$

Was preßt die Brust füllt die- ses Aug mit Thrä-nen? wa-

66 67 68

$[EbM:] V_5/V$   $vii^o_6/iii$   $i_4$   $Gr+6$   $V$   $vii^o_7/V$   $ii^o_6$   $V$   $Gr+6$   $Fr+6$   $V$

69 Fr<sup>+6</sup> 70 Gm<sup>7</sup>

(S) -rum suchst du----- im Lenz des Lebens nur du al-

Fr<sup>+6</sup> iii<sup>7</sup>

### 3.0 Augmented-Sixth Chords

Weber predominantly uses augmented-sixth chords for one function: Reinforcing the dominant and tonic chords. The components that create an augmented sixth themselves reveal the current tonic by requiring the tonic tone be present. The placement of the augmented chords before the dominants also reinforces them naturally, as the expected progression from an augmented sixth is to the current dominant chord. For example, m. 63 provides a Gr+6 chord that contains Cb as le, Eb as do, Gb as me, and A as fi. The tonic tone of Eb matches the current key of the phrase, and, in addition, the chord progresses to the dominant BbM.

Another example can be found in m. 95, offering a Fr+6 chord with F as le, A as do, D# acting as fi, and B as re. Same as the previous instance, the tonic tone matches the current key of A minor, along with the placement of the Fr+6 directly before the dominant EM.

#### 4.0 Diminished Chords

Unlike the augmented-sixth chords, the diminished chords found within textural phrases reveals an intriguing sight. For this section, I reviewed several pattern possibilities and found an intriguing pattern when following the guidelines below:

- 1) The augmented chord cannot be at the beginning or end of the phrase.
  - a. Pick-ups placed where the previous phrase's ending chord resides cannot be counted as the first chord of the phrase.
- 2) Only the text directly within the chord can be used.
- 3) The order these chords appear in the aria is the order the words are to be put in.

Following these three rules, you are left with this passage: "Sich dem von dem stillen der Palläste mich treibt mich," which translates to "from the quiet of the palaces it drives me." It may appear to be a random occurrence of a combination of words that flow well together, but the probability says otherwise.

To address with such a proposal, the first matter to consider is the probability of words appearing, all 375 of them, at random chance (see **Table 4.5**). For ease of reading, I shall use the English translations in this section.

**Table 4.5.** "Arme Mechtilde!" English Word Count and Probability of Appearance

Word Selected	# in No.4	Probability	Word Selected	# in No.4	Probability
Away	25	6.66%	Dead	3	0.80%
The	23	6.13%	Guide	3	0.80%
It	18	4.80%	Yes	2	0.53%

Word Selected	# in No.4	Probability	Word Selected	# in No.4	Probability
Drives	18	4.80%	Exit	2	0.53%
Me	16	4.26%	Presses	2	0.53%
Battle	13	3.46%	Eye	2	0.53%
Strive	9	2.40%	Fills	2	0.53%
From	8	2.13%	Find	2	0.53%
So	5	1.33%	One	2	0.53%
Done	5	1.33%	Let	2	0.53%
Fall	5	1.33%	Longing	2	0.53%
Glory	5	1.33%	Mine	2	0.53%
Run	5	1.33%	Rush	2	0.53%
Life	4	1.05%	Wild	2	0.53%
Will	4	1.05%	Ring	2	0.53%
Of	4	1.05%	Never	1	0.26%
Heart	3	0.80%	Vain	1	0.26%
Palaces	3	0.80%	Mechtilde	1	0.26%
Quiet	3	0.80%	Poor	1	0.26%
Shall	3	0.80%	Spring	1	0.26%
Splendor	3	0.80%	Ariande	1	0.26%
Dedicated	2	0.53%	Cruelty	1	0.26%



Word Selected	# in No.4	Probability	Word Selected	# in No.4	Probability
Breast	2	0.53%	Gloomy	1	0.26%
Call	2	0.53%	Labyrinth	1	0.26%
For	1	0.26%	Win	1	0.26%
Whence	2	0.53%	Can't	1	0.26%
Trumpet	2	0.53%	Succeed	1	0.26%
Tears	2	0.53%	Search	1	0.26%
Unfortunate	2	0.53%	Luck	1	0.26%
Grove	1	0.26%	Love	1	0.26%
Force	1	0.26%			

In **Table 4.5** above I have provided each word, its number of appearances, and its probability of appearing given the total amount of words: 375. Four of the passage's words found in the pattern, "the," "it," "drives," and "me," are in the higher probability range, one is in the mid, "from," and the remaining two, "palaces," and "quiet," belong in the lower probabilities. By multiplying the probabilities of the given words, the combination probability can be calculated<sup>93</sup>:

$$.0213 \times .0613 \times .008 \times .0105 \times .0613 \times .008 \times .048 \times .0426 =$$

$$.0000000000001099817591749632$$

---

<sup>93</sup> The probability of the words occurring together, without a specific order to them.

The probability of all the words appearing together is 0.000000000001099817591749632%. To calculate the permutation possibility, the probability of the words appearing in the order they do, the following equations are needed:

$$9 \times 8 \times 7 \times 6 \times 5 \times 4 \times 3 \times 2 \times 1 = 362880$$

$$1 \div 362880 = .000002755731922398589$$

With both the combination probability and the permutation probability available, the total, and final, probability for this occurrence with all the selected words and their order can be revealed by multiplying the combination and permutation probabilities:

$$.0000000000001099817591749632 \times .000002755731922398589 =$$

$$.000000000000000000000030308024464 =$$

$$0.000000000000000000000030308024464\% \text{ Overall Probability}$$

The resulting probability suggests this pattern is not random chance and may have been intended, leading to the question of why? Why would Weber place such a message; it would not be possible to reveal it by pure aural abilities and would require a direct analysis of the sheet music. It appears there is no reason and possibly is indeed a fluke; but, at the same time the probability of the message occurring as pure chance directs us to ponder his intent. In the end, this pattern benefits us by opening up the possibility that such a phenomenon can occur in Weber's other work, providing an intriguing research opportunity.

## 5.0 *Silvana* to *Der Freischütz*

Compared with *Der Freischütz*'s No. 5, Caspar's aria, there are both similarities and differences. Both Caspar's aria and *Silvana*'s Act I arias primarily use dominants for modulation, of which he uses to convey character transformation and key symbolism. In regard to contrasting quality chords, Caspar's Aria only contains one instance, found in m. 20-23, while *Silvana*'s arias "Liegt so ein Unthier ausgestreckt," and "Arme Mechtilde," have enough with diverse enough functions to be placed into three categories: boundary chords, word emphasis, and word painting.

Both *Silvana*'s Act I arias and Caspar's Aria use augmented sixths to reinforce the current tonic and dominant, but *Der Freischütz*'s usage of diminished chords, such as he displays in the Wolf's Glen scene, is far more sophisticated than in *Silvana*.

Lastly, when comparing *Silvana* to later works, such as *Der Freischütz*, it appears that Weber decreases the possibilities a specific instance of chromaticism can function as, and instead assigns them with one primary function. This suggests the multitude of functions chromaticism has in *Silvana*, such as the CQCs and their subcategories, are the result of Weber experimenting before refining and focusing their functions in his mature works.

## V. CONCLUSIONS

In this thesis I have distinguished between different chromatic functions in *Silvana*'s Act I arias "Liegt so ein Unthier ausgestreckt" and "Arme Mechtilde!" as well as their relation to similar events found in Weber's early works, such as the opera *Peter Schmoll* (1801-1802), and his later operas, with a focus on *Der Freischütz* (1818-1821). Utilizing this information, Weber scholars will be able to view Weber's compositional development specifically with regard to his use of chromaticism, that occurred during the composer's seven-year hiatus of operatic works from 1811 through 1817.

Some challenges in my research for this thesis can be contributed to the lack of literature present covering both *Silvana* and Weber's missing presence, in regard to any of his operatic works, in 19<sup>th</sup>-century music theory texts. An additional challenge came from the difficulty to procure the 1810 *Silvana* full score itself, as not only must the music come from the Schott Publishing Company in Germany, the expense is not small.

For further research into *Silvana*, I suggest investigating tonal foreshadowing in the opera as compared to *Euryanthe*, as Tusa provides an extensive account of it in *Euryanthe*. Additionally, an analysis of the source opera, *Das Waldmädchen*, is in progress by Natalia Gubkina and a comparison of his first opera from 1800 to *Silvana*, composed 1808-1810, will provide greater insight into his early operatic career.

I believe continuation of research of *Silvana* will build further on our knowledge of Weber's early compositional techniques, specifically with regard to the development of his use of chromaticism, and reveal the reason why the only opera Weber recomposed was *Das Waldmädchen*, born again as *Silvana*.

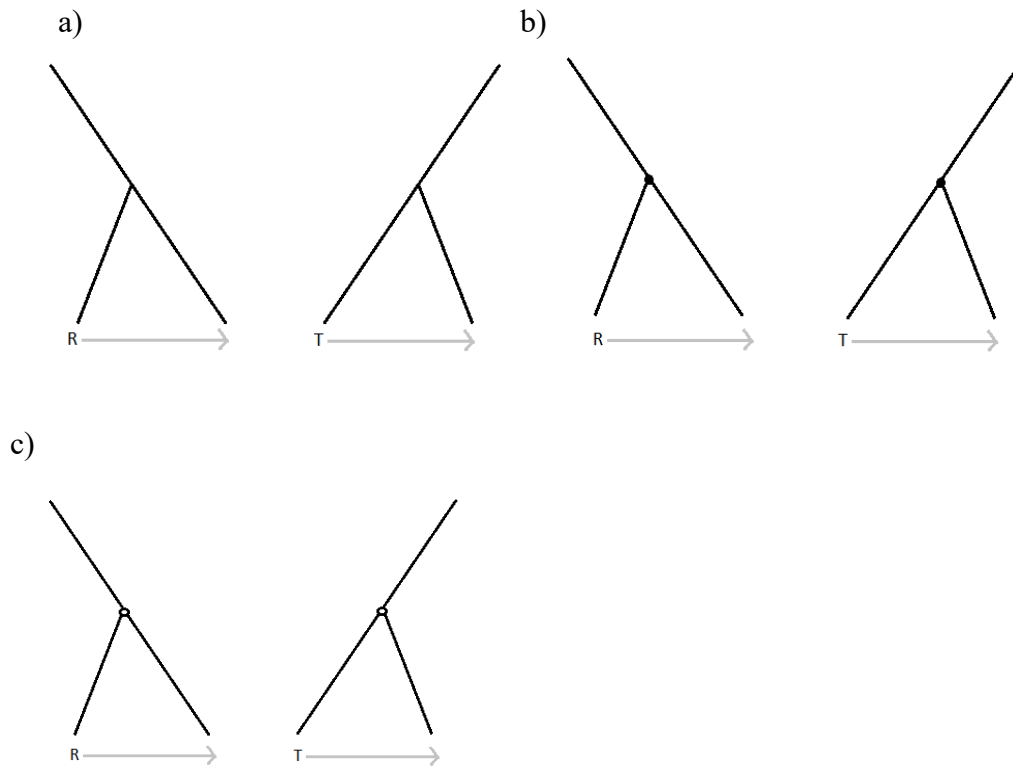
## APPENDIX I.

- Weber, Carl Maria von. *6 Lieder*, Op. 15. Berlin: Schlesinger, 1808-09.
- Weber, Carl Maria von. *Serenade*, J. 65. Hamburg: Böhme, 1809
- Weber, Carl Maria von. *Il Momento S'avvicina "La Dolce Speranza," Recitative and rondo*, Op. 16, No. 2. Offenbach: Johann André, 1810.
- Weber, Carl Maria von. *Deutsche Lieder*, Op. 25. Berlin: Gröbenschütz und Seiler, 1815.
- Weber, Carl Maria von. *Duets*, Op. 31. Berlin: Schlesinger, 1811.
- Weber, Carl Maria von. *Leyer und Schwerdt*, Op. 41. Berlin: Schlesinger, 1814.
- Weber, Carl Maria von. *Leyer und Schwerdt*, Op. 42. Berlin: Schlesinger, 1814.
- Weber, Carl Maria von. *Bei der Musik des Prinzen Louis Ferdinand*, Op. 43. Berlin: Schlesinger, 1816.
- Weber, Carl Maria von. *Die Temperamente beim Verluste der Geliebten*, Op. 46. Berlin: Schlesinger, 1815-16.
- Weber, Carl Maria von. *6 Lieder*, Op. 47. Berlin: Schlesinger, 1814-16.
- Weber, Carl Maria von. *Misera me*, Op. 50. Berlin: Schlesinger, 1811.
- Weber, Carl Maria von. *7 Volkslieder*, Op. 54. Berlin: Schlesinger, 1817.
- Weber, Carl Maria von. *6 Lieder*, Op. 66. Berlin: Schlesinger, 1806-17.
- Weber, Carl Maria von. *6 Lieder*, Op. 71. Berlin: Schlesinger, 1810-19.
- Weber, Carl Maria von. *6 Lieder*, Op. 80. Berlin: Schlesinger, 1819-21.

## APPENDIX II.

### A BREIF SYNOPSIS OF ANALYSIS OF TENSION AND RELAXATION USING THE LERDAHL AND JACKENDOFF METHOD.

When analyzing tension and relaxation, Lerdahl and Jackendoff use tree branches. There are three types total with each having their own symbols. Below, (a) displays the regular branch that indicates a progression between two notes, or chords, with different harmonic roots. The second, (b) includes a filled-in circle on its branch to indicate a weak prolongation. This occurs when there is movement to another note within the same chord. Lastly, we have a strong prolongation, shown by (c). To qualify for this, the bass notes, roots, and melodic notes must be the same. In these diagrams, movement towards the longer branch indicates movement towards relaxation, while movement towards the shorter branch indicates movement towards tension.



For strong prolongations, the branching is determined primarily by whether there exists an anticipation or an afterbeat. If the first instance, or event, could be considered an anticipation, then it is moving toward relaxations. If the second instance, or event, can be considered an afterbeat, then there is motion towards tension.

### Anticipation Example

A musical score for piano, labeled 'Mm14'. It consists of two staves, treble and bass. The treble staff begins with a whole rest, followed by a series of eighth notes ascending and then descending. The bass staff starts with a half note, followed by eighth notes. The piece concludes with a final chord in the treble staff marked with a fermata and a diagonal line, and a final note in the bass staff.

### Afterbeat Example

A musical score for piano, labeled 'Mm77'. It consists of two staves, treble and bass. The treble staff has a whole rest, followed by a half note, and then a series of eighth notes. The bass staff has a half note, followed by a half note, and then a series of eighth notes. The piece concludes with a final chord in the treble staff marked with a fermata and a diagonal line, and a final note in the bass staff.

For weak prolongations, the direction of the melodic note determines its branching. If the movement is upward, then the event is moving towards tension. If the motion is downward, then it is moving towards relaxation. In the case of an arpeggiation, it would be best to tree branch the group as a single instance. There is one exception to the downward movement; however, if it is moving down to a chord tone, but the specific tone is repeated twice in the same instance, it creates tension instead of relaxation.

### Weak Prolongation Examples: Movement Upward, Downward Arpeggiation

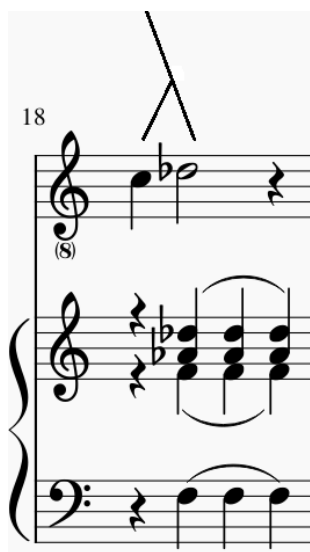


Lastly, we have progressions. This category has two options when considering the direction of the branching. If there is one chord in the event and a non-chord tone movement, tension and relaxation are determined by if you are moving toward or away from the non-chord tone. Movement towards the non-chord tone creates tension while moving away from a non-chord tone to a chord tone creates relaxation.

#### **Movement to Non-Chord Tone Example**

#### **Movement Away from Non-Chord Tone Example**





The second option is a progression from one chord to another. If the movement of the chord is outward, toward more of an open structure, it is moving towards tension. If it is inward, towards more of a closed structure, it is moving towards relaxation. Unfortunately, I was unable to find a usable example that would not be affected by the next section's rules.

When dealing with chromaticism we must turn to diatonicism to determine the branching. Movement towards a chord that shares more notes from the same diatonic framework is relaxing while progression to a chord with several notes from another diatonic framework creates tension. Let's discuss the example below. Beats 1 and 2 of m. 206 give us a CM chord that progresses to  $C\sharp^{\circ 7}/E$ , before resolving to a  $Dm/F$ . The event itself causes tension, resulting in the longer branch occurring at our starting chord. We directly attach the second branch to the  $Dm/F$  chord as it shares the most diatonic framework with CM. Lastly, we attach the  $C\sharp^{\circ 7}/E$  to the  $Dm/F$  chord as it is a secondary leading tone to the chord and will resolve its tension upon arrival to  $Dm/F$ .

In more chordal textures, where a chord could be considered a passing chord, tension and relaxation is determined by which event is the most important in the prolongation. In the example below, progression to the root position tonic in m 4 is the most important event, thus movement towards it is relaxing. The  $i_4^6$  is connected with a small black dot to show its relationship to  $i$ . The  $vii^0$  given in the alto (the strings in full score) propels the music forward to its goal and is given a regular branching as it does not share the same harmonic root.

The image shows a musical score for piano (p) in 4/4 time. The score is written for a piano, with a treble and bass staff. The right hand has a melodic line with eighth and sixteenth notes, and the left hand has a bass line with eighth and sixteenth notes. A small black dot connects the  $i_4^6$  chord to the  $i$  chord. A regular branching is shown for the  $vii^0$  chord. The score is labeled 'Mm1' and 'p'.

### APPENDIX III.

#### “Arme Mechtilde!” mm. 125-127

125 126 127

bracht, so ist der Lauf----- mit

This musical score shows three measures of a vocal melody and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). Measure 125 has the lyrics 'bracht,'. Measure 126 has 'so ist'. Measure 127 has 'der Lauf----- mit' with a long horizontal line indicating a sustained note. Red circles highlight specific notes: a sharp F# in the vocal line of measure 126, and a flat B in the bass line of measure 126. Slanted lines connect the vocal notes to the piano accompaniment.

#### “Arme Mechtilde!” mm. 130 & 132

130

hier kann ichs nicht er-

This musical score shows two measures of a vocal melody and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff. Measure 130 has the lyrics 'hier kann ichs nicht er-'. Red circles highlight specific notes: a sharp F# in the bass line of measure 130. Slanted lines connect the vocal notes to the piano accompaniment.

#### “Arme Mechtilde!” mm. 134-135

134 135

von dem stil- len Le- ben von der Pa-

This musical score shows two measures of a vocal melody and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff. Measure 134 has the lyrics 'von dem stil- len'. Measure 135 has 'Le- ben von der Pa-'. Red circles highlight specific notes: a sharp F# in the vocal line of measure 134, and a sharp F# in the bass line of measure 134. Slanted lines connect the vocal notes to the piano accompaniment.

**“Arme Mechtilde!” mm. 198-200**

198 199 200

*hier nicht hier es treibt mich*

The image shows a musical score for three staves. The top staff is a vocal line in treble clef, with lyrics underneath. The middle and bottom staves are a piano accompaniment in grand staff (treble and bass clefs). The vocal line has measures 198, 199, and 200. In measure 199, the word 'es' is under a note that is circled in red. There are diagonal lines above the vocal staff connecting the measure numbers to specific notes. The piano accompaniment features various musical notations including accents, slurs, and dynamic markings.

## SCORE REDUCTIONS

### No. 2 "Liegt so ein Unthier Ausgestrekt" Reduction

Carl Maria von Weber

Arr. Katherine Buckler

1 **Allegro** 2 3

4 5 6 7

Liegt so ein Un- thier aus- ge- strekt dann lacht----- sichs frei-lich

8 9 10

gut. Doch wenn es sei- ne Zah- ne blekt da

*f* *p* *p*

11 12 13

sin- ket al- ler Muth, da sin- ket al- ler Muth, da sin- ket al- ler

14 15 16 17

Muth. Drum dan- ket - -

*f* *p*

18 19 20

mir dem Tap- fern -

*pp*

21 22 23 *tr*

Mann, daß je- der von euch la- chen Kann- - - daß je- der

*p*

24 25 26

von euch la- chen kann, daß je- der von euch la- chen

27 28 *tr* 29 30

Kann- - daß je- der von euch la- chen

*p*

31 32 33 */: Everyone Laughs :/*

*kann.*

*f* *ff*

34 35 *Doch um Ver-*

*p* *p*

36 37 38 *ge- bung, noch ein Wort ein Ding be- hagt mir*



39 40 41

nicht, lacht wie die Narren immer fort nur

42 43 44

mir nicht ins Gesicht nur mir nicht

45 46 47

ins Ge- sicht

*ff* *fp* *f* *p*

48

49

50

denn wer die Tap-fer-keit nicht ehrt

51

52

53

54

ist sel-ber höchst be-la-chens

55

56

werth denn wer die Tap-fer-keit nicht ehrt----- ist

*f* *p*

57

58

sel- ber ist sel- ber ist sel- ber

59

60

61

höchst be- la- chens- werth.

62

63

64

/: alle lachen :/ **Piú Allegro**

Nun wohl, zu End ist

65 66 67

die Ge- duld ihr lo- sen Wich- te fühlt, wie

68 69 70

man durch eu- re eig- ne Schuld mit eu- ren Köp- fen

71 72

spielt, mit eu- ren Köp- fen spielt, mit eu- ren Köp- fen

73 74 75

spielt, her- aus du mör- de- ri- scher Stahl, her-

*p* *cresc.*

76 77 78

aus! her- aus! her- aus! Das

*f* *ff*

79 80 81 /: läuft ab :/

ü- bri- ge ein an- der-mal.

*pp* *ff*

82

83

Musical score for measures 82 and 83. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below it. The key signature is two sharps (F# and C#). Measure 82 features a complex texture with a large slur encompassing several chords in the grand staff, while the top bass staff has a whole rest. Measure 83 continues the texture with various chords and rests across all staves. The piece concludes with a double bar line at the end of measure 83.

## No.4 "Arme Mechtilde!" Reduction

Carl Maria von Weber  
Arr. Katherine Buckler

1 **Adagio** 2 3 4

*p*

5 6 7 8

Ar- me Mech- til- de! zur

9 10 11 **Allegro**

Lie- be dich zu Zwin-gen, welch ei- ne Grau-sam-keit!

*ff*

12 13 14 15

*ff*  
*Nein!*

16 17 18 **Adagio**

*Nein!* nie nie wird es ge- lin- gen.

19 20 21

nie ein Herz- ----- mir zu- ----- er- rin- gen, das



22 23 24

*Sich- - - - - dem mei- nen dem mei- - - - - nen weiht das sich- - - - - dem*

25 26 27 **Allegro**

*mei - nen weiht.*

28 29 30

*Un- glück- li- cher!*

31 32 33 34

(S) Un- glük- li- cher! aus die- sen Irr- ge-

35 (Risoluto) 36 37 38

(S) win- den wer lei- tet dich wer lei- tet

39 40 41 42

(S) dich wirst du den Aus- gang fin- den, wirst du den Aus- gang

43 44

*fin- den. da A- ri- ad- ne dir nicht ih- ren Fa- den*

*fz*

45 46 47

*beut?*

*ff*

48 49 50 51 **Largo**

*ff* *pp*

52 53 54

(S) wo- her dieß nah- men- lo- se

55 56 57

(S) Seh- nen, wo- her dieß nah- men- lo- se Seh- nen? was

58 59

(S) preßt die Brust füllt

60 61

die- ses Aug mit Thrä- nen und

62 63 64 65

treibt dich in den dü- stern Hayn. Was preßt die

*pp*

66 67 68 69

Brust füllt die- ses Aug mit Thrä-nen? wa- rum suchst du-----im Lenz des

70 71 72

*Le- bens nur du al- lein----- das Glück- - ver- ge- bens, wa- rum nur*

73 74 75 *tr*

*du? nur du al- lein----- wa- rum nur*

76 77 78 79 **Allegro**

*du? wa- rum nur du?*

*p ff pp*

80 81 82 83

(S) Nicht hier nicht heir! Heir kunn ich nicht er-

84 85 86

(S) -stre- ben! hier kann ichs nicht er- stre- hen, es

87 88 89

(S) treibt mich von dem stil- len

*ff*

*f*

*p*

90 91 92 93

(8) Le- ben von der Pal- lä - - - ste tod- - - - ter

*cresc.* ----- *f*

94 95 96

(8) Pracht es treibt mich fort

*ff* *ff* *f*

97 98 99

(8) es treibt mich fort.



100 101 102 103

(S) Laßt der Trom- me- te Ruf- er- schal- - - - -

*pp cresc.* - - - - - *ff*

104 105 106

(S) - - - - - len! mich

*ff*

107 108 109 110

(S) stür- zen in die wil- de Schlacht!

111 112 113 114

*pp*

115 116 117

*p*

118 119 120

*in dem Kamp- fe fal- len, und soll ich in dem Kamp- fe*

121 122 123

fal- len, so ist der Lauf----- mit

*pp*

124 125 126

Ruhm voll- bracht, so ist der

127 128 129

Lauf----- mit Ruhm----- voll- bracht,

*pp*

130 131

*hier kann ichs nicht er- stre- ben*

132 133 134

*Hier kann ichs nicht er- stre- ben es treibt mich von dem stil- len*

135 136 137

*Le- ben von der Pa- lä- ste tod- ter Pracht es*

138 treibt mich fort es treibt----- mich

139

140

141 fort Hier, hier kann ichs, hier

142

143

144

*pp*

145 kann ichs nicht er- stre- ben Hier kann ichs nicht er-

146

147

148 149

(S) stre- ben es treibt----- mich von dem stil- len

150 151

(S) Le- ben von der Pal- la- ste tod- ter

152 153 154 155

(S) Pracht, es treibt----- es treibt----- mich

*pp* *pp*

156 157 158

*fort* von hier es treibt mich

*pp*

159 160 161

*fort.* Laßt der Trom-

*ff*

162 163 164

*me - te Ruf- - - - er schal- len* mich

165 166 167

Stür- zen in die wil- de Schlacht,

168 169 170 171

und soll ich in dem Kam-.....

*pp* *p*

172 173 174

pte fal- len so

*ff*



175 176 177 178

ist der Lauf mit Ruhm- - - - - voll

*pp*

179 180 181

bracht ja fall ich in der

*ff*

182 183 184

Schlacht, ja fall ich in der Schlacht! so

*pp*

185 186 187 188

(8) ist der Lauf----- mit Ruhm voll- bracht, so

189 190 191 192

(8) ist der Lauf mit Ruhm voll-

*pp* *f*

193 **Piu Allegro** 194 195

(8) bracht. Hier kann ich's nicht er- stre- ben hier

*pp* *pp cresc.*

196 197 198

kann ich's nicht er- stre- ben, nicht hier nicht

(cresc.) ----- *f*

199 200 201 202

hier es treibt mich fort es treibt mich

*f*

203 204 205

fort hier kann- ---- ichs nicht- ---- er-

*ff* *p*

206 207 208 209

stre- ben, es treibt mich fort es treibt mich

*p*

210 211 212

fort es treibt- mich fort- es

*ff*

213 214 215

treibt-

*p*

216 217 218 219

mich in die

220 221 222 223 224

Schlacht-

*pp*

225 226 227 228

fort fort in die Schlacht

229 230 231

es treibt----- mich- 3 fort zur

*fff*

232 233 234

Schlacht fort fort zur

235 236 237 238

Schlacht fort fort zur Schlacht

239 240 241

*fort fort zur Schlacht fort fort zur*

3

242 243 244 245 246

*Schlacht.*

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