

The Compositional Technique of Lied in Hugo Wolf's *Mörike-Lieder*

: An Analysis of the Relation between Meter of Poetry and Vocal Melody

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This paper aims to clarify Hugo Wolf's compositional technique of Lied, by analyzing the relation between meter of poetry and vocal melody in *Mörike-Lieder*, and extracting gaps from them. The gaps are *Senkung*, an unstressed syllable, on the first beat in musical meter, and *Hebung*, which should be stressed but nevertheless is not in music.

These phenomena are caused by two reasons. One is Wolf gives priority to the unity of musical motif in a song more than reflecting a irregular change of poetic meter and rhythm on a vocal melody. But this case is rare, because Wolf's basic attitude is to make the best use of the poet's intension such as the change for vocal melody. Another is the gap involved in the relations between meter of poetry and of music. It can be classified into two types: (1) between the iambic meter and 3/8 or 6/8 meter of music, and (2) the iambic pentameter and 4/4 or 2/2.

It is clarified that these gaps are arisen from Wolf's positive interpretation of the meter and rhythm in Mörike's verses. Wolf is attracted by the variety of them and absorbed in composition. But then he confronts the difficulties especially to apply the tune to the iambic pentameter verse. And by overcoming it, he establishes his own compositional method to make the declamatory vocal melody in *Mörike-Lieder*.