

THE FORMAL, TONAL, AND HARMONIC LOGIC OF L. VAN BEETHOVEN'S *AN DIE FERNE GELIEBTE* (*TO THE DISTANT BELOVED*) (OP. 98) SONG CYCLE¹

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SUMMARY. This paper is an analysis of Beethoven's song cycle *An die ferne Geliebte (To the Distant Beloved)*, op. 98, formally, tonally and harmonically. After a brief introduction, the author takes the songs in order, describing them analytically, placing the interesting and idiosyncratic arrangements in the light of the lyrics. She draws dramaturgical parallels between the text and the musical arrangements. Finally, she illustrates her analysis with formal and tonal summary tables and graphs, thus helping to understand and summarise the songs.

Keywords: Beethoven, *An die ferne Geliebte*, *To the Distant Beloved*, op. 98, harmony, musical forms, tonal logic

Beethoven composed his song cycle in April 1816, based on the poems of Alois Isidor Jeitteles. Alois Isidor Jeitteles (1794-1858) was born in Brno. He studied philosophy in Prague and Brno and then graduated from Viennese medical school. He worked as a doctor in Brno, while at the same time being active as a poet, translator, and newspaper editor. He wrote his poems entitled *An die ferne Geliebte (To the Distant Beloved)* in 1815, when he was 21 years old. Beethoven knew him and his cousin Ignaz, but it is unclear whether Jeitteles wrote the poem cycle specifically for him or whether Beethoven had access to a work that had already been published.

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Beethoven was 46 years old in 1816, so the *An die ferne Geliebte* (*To the Distant Beloved*) is the work of a mature man. He dedicated the song cycle to Prince Joseph von Lobkowitz. It bears the number Op. 98. When writing the songs, Beethoven is already past composing 8 symphonies, all 5 piano concertos, 27 piano sonatas, 11 string quartets, all 10 sonatas for violin and piano, his violin concerto, his triple concerto, the Mass in C major, and many more.

What did Beethoven's mindset look like in 1816, the year he composed *An die ferne Geliebte* (*To the Distant Beloved*)? In the same year he composed the Op. 101 piano sonata as well. (...) That is an interesting question and crucial food for thought. In the following quote, we get a little insight into Beethoven's emotions:

“End of September. During a walk taken around Baden, Fanni Giannatasio heard Beethoven tell her father that he is hopelessly in love! He met someone 5 years prior, with whom building a close relationship would have been the source of the greatest happiness in his life. But he cannot even fathom such a thing, it's an impossible chimera. « Even so, it's still the same as it was in the initial days.” » He had not ever found such harmony before!”³

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Looking at the structure of the work and at the summary table regarding the formal analysis of the cycle, we can observe that Beethoven handles the length of sentences very flexibly. In the first and third songs, the author composes 8-bar musical periods, while in the 2nd song the introduction is the length of 3.5-bars, the A part includes 9-bars, in the framework of which he inserts a single-bar extension [5 (+1) + 4], and Av₁ has already 12 bars. The Av₂ is also made up of 9 bars, but Beethoven wedges a 2-bar splice into its middle [5 (+2) + 4]. In Song 4, he also composes 9-bar musical periods, and in part, he composes flexible formal parts such as the 2nd transition and the *Codetta*, which he composes for 2.5 and 3.5 bars, respectively. Song 5 has the longest instrumental introduction, which is no fewer than 14 bars. Also in this song, Beethoven mixes the typical and atypical modes of the structure. There are music periods that have 8 bars, but there are also those that include only 6 bars. The 6-bar structure is common in classicism anyway, and we can find it in many places in Mozart's works as well. In Song 5, the

³ Brodszky, Ferenc. *Ludwig van Beethoven életének krónikája napról napra* (*The Daily Chronicle of Ludwig van Beethoven's Life*), Zeneműkiadó, Budapest, 1976, p. 124.

transitions and augmentations are short, barely 1-bar in length, and the *Codetta* doesn't balance out the long introduction either, as it is barely 3 bars in length, and also contains lyrics, since it is not purely instrumental. The first half of Song 6 uses traditional 8-bar music periods, while the second half, which brings back the *Codetta* of the entire song cycle and the musical material of Song 1, also uses 6-bar and 10-bar segments. Of course, through textual music, the length of musical sentences and segments is determined by the text, or possibly the poem. What is interesting is not the segments that the author solves traditionally, but the ones in which the structure differs from the traditionally symmetric one.

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The base key of **Song 1** is *E-flat major*. A heroic scale. From the standpoint of harmony, it contains bold solutions in certain places. Already in bar 1, he uses an elliptical third V_3^4 chord in the latter third of the bar. He inserts a plagal step between bars 3 and 4, which creates a surprising $V_4^6 - II_6$, after which it changes it into a seventh chord and alters the third in the bass, thus modulating from *E-flat major* to *B major*. In bars 5-6, Beethoven resorted to a very interesting and beautiful solution. While the words "*nach den fernen Triffen*" ("*Towards the distant meadows*")⁴ are uttered, by descendently altering the fifth of the seventh chord built on the second step, II_{5b}^7 , he modulates into *B-flat minor*, thus moving 3 fifths down the circle of fifths. According to Ernő Lendvai, in his chapter entitled *Az azonosnevű dúr és moll hangnemek viszonya (The Relationship between Identically named Major and Minor Scales)*⁵ he characterizes *B-flat major*, and *b-flat minor* as follows: "*B-flat major*: alluring (as a means of external appearance), vanity or lust-igniting beauty; the joy of the celebration (e.g. the serenity of the royal hunt). *B-flat minor*: the appeal of the afterlife: irrational desires". In bar 10, Beethoven creates bi-functionality between the Tonic (T) - Dominant (D): the composer places a VII_6 chord on the base note of the first step of *E-flat major*, followed by a $V_3^4 \frac{DD}{T}$. All this leads to the base note of the VIIth step, with the last eighth note of the bar. In the next step, Beethoven modulates to *F minor*,

⁴ All English Verses Translations are made by Richard Stokes, in: *An die ferne Geliebte | Song Texts, Lyrics & Translations | Oxford Lieder* (Accessed on 31.05.2022)

⁵ Lendvai, Ernő. *Verdi és a 20. Század. A Falstaff hangzás-dramaturgiája. (Verdi and the 20th Century. The sound-dramaturgy of Falstaff)*. Ed. Akkord, Budapest, 1998, p. 411.

in which he resorts to a plagal resolve like so VII - $IV\frac{4}{3}$ / (D) Dominant - S (Subdominant). Also, the composer solves bars 13-14 indicative of verse “*trennend liegen Berg und Tal*” (“*Mountain and valley intervene*”) also with a plagal step. The whole text, which Beethoven illustrates with these plagal solutions introduced by bi-funtionality, will modulate to *b-flat minor* in bar 16 [*B-flat minor*: VII $\frac{6}{5}$ - (I $\frac{6}{5}$ = *E-flat major* V $\frac{6}{5}$)] it says the following: „*Weit bin ich von dir geschieden, / trennend liegen Berg und Tal / Zwischen uns und unserm Frieden / Unserm Glück und unsrer Qual*” (*Now I'm far away from you / Mountain and valley intervene / Between us and our peace / Our happiness and our pain*). “*We are bin ich von dir geschieden, / trennend liegen Berg Und Tal / zwischen uns und unser Qual*”. This plagal process is solved by the author in bars 17-19 with an authentic cadence in *E-flat major* decorated with chromatic and diatonic suspensions, suggesting heroic, enduring hope:

E.g. 1

$$E\text{-flat major} \quad : I - I \frac{7-6-5}{6} \mid IV \frac{4-3}{2-2; -3} V \frac{8-7}{6-5} V^7 \mid I$$

In bar 40, an interesting sound structure develops, which is the instrumental transition. The composer writes an *A-flat* note (as the chord's seventh) for the left hand in the *E-flat major's* Vth degree $\frac{6}{5}$ chord, while the right hand's *gruppetto*-style melody features also a VI degree chord, with an A note as a seventh. The augmented octave typically anticipates the sound of 20th century music. The same *A-flat* - A augmented octave clash is created by Beethoven in the *Codetta*, bar 50. The work has a strophic song form (see its structure in the appendix). The vocal lines of the stanza are melodically identical, but there are slight differences in the accompaniment.

The length of the song is 53 bars, the time signature is a stable 3/4. Its tempo up to *Codetta* is also stable: “*Ziemlich langsam und mit Ausdruck*” (*rather slowly and expressively*). Only the instrumental *Codetta* changes to an *Allegro* tempo. The basic dynamic indication of the piece is that of *piano*. At the end of the Av¹ part (bars 16-17) we find a two-bar *crescendo*, which leads to *forte* in bar 49. The *Codetta* is spliced with *sf-s*, in the second part of the bars, dropping abruptly to *piano* in the final two bars.

The transition between songs 1 and 2 is solved by Beethoven through fermatas. After a first-degree quintelliptic chord in *E-flat major* and base note and third octaves, he proceeds to repeat it twice in *diminuendo*.

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From the beginning, **Song 2** changes tempo, key, and time signature. Its formal structure is a tristrophic A Av₁ Av₂ one, with well separate parts interspersed with transitions. The basic motif of the principal melodic line:

E.g. 2

II. Ein wenig geschwinde
Poco Allegretto

Wo die Ber - ge so blau

Beethoven: *An die ferne Geliebte*, II, m. 1-6.

With his gradually ascending, sequential development, Beethoven suggests an increasing desire in the soul of the lover. "(...) *the mountains so blue / Out of the foggy gray*" the vanished sunlight is illustrated by Beethoven through the use of *G major*, while the wispy motion of the clouds with the returning profile of the main motif.

It starts with a V degree 6/4 chord in *G major*, held by a fermata. It changes the time signature in *G major* to 6/8, indicating *Poco Allegretto*. In the three-bar introduction, Beethoven continuously alternates the V_4^6 chord with that of $\frac{5}{3}$. He brings for the first time the 1st degree chord of *G major* in the first part of bar 4.

Part A continues its introductory harmonization style, also using the seventh chord ($\frac{5-6-7-6-5}{3-4-5-4-3}$ etc.) in *G major*'s Vth degree. It is only from the 2nd and 3rd sentences of the first part that the Tonic function (in the guise of the 1st and the VIth degrees) comes to the fore. Beethoven connects the musical sentences to one another by augmentations. After sentence 2 of the first part, he employs three augmentations, one after the other, repeating the same cell with an octave distance in the form of a simple authentic cadence (see bars 14-16: VI - V₆ - V⁷ - I). Following a 2 bar transition, the Av₁ part stands out specifically within the median bars of the song. In its twelve bars, from the beginning to the end, the vocal line rhythmically ornates the G4 note in the form of a *recitativo recto-ono*. Beethoven composed this part under

the influence of the text, thus illustrating the following words: “*There, in the peaceful valley, Pain and torment cease* “ With his music, Beethoven finds the meaning of the lyrics, wanting to be there “*Where among the rocks The primrose meditates in silence, And the wind blows so softly –*”. In its monotonous recitativo, this second part renders the almost still tranquility. This segment modulates to *C major*. The vocal line’s rhythmic interventions are almost continuously paralleled by the pianist’s left-hand score, with its recurring *G-octaves* and *C-G* bare fifths. In the right-hand score of the piano, the main motif continues to fluctuate in sequences, reaching the highest pitch of the register, the G5 between bars 27-31, and in the final bars of the second part. Here, too, the melodic alternation mostly takes place on the Vth and Ist degrees. The tempo of the first two parts is stable *Ein wenig geschwinde (Poco Allegretto)*. In the two transition bars preceding the third part, Beethoven introduces no less than 4 modulations: *C major - G major - D minor - G minor - G major*.

E.g. 3

C major: I - VI⁷ - VII⁶₄ - V⁷ - I *d minor*: VII₆ - III^{7b} *G major*: I - V⁸⁻⁷⁻⁶₆₋₅₋₄ oscillation
G major: IV - V⁶₄ - IV_{6#} *g minor*: VII⁷ - I₄

After the one-plane use of *G major* in the first part and the one-plane use of *C major* in the second part, this is a surprising tonal and harmonic part, the most crowded throughout the 2nd song - the musical expression of the lyrics “*innere Pein*” (*Inner pain*).

The keys of *G minor* and *D minor* also return in the augmentation spliced between the next two sentences in bars 38-39. Here, however, the harmonies unfold more extensively. Beethoven establishes bitonality in the last eighth of bar 39.

E.g. 4

bar 38.	bar 39.	bar 40.
$8-9b-8$ <i>G major</i> : V $\frac{7-6-5}{5-4-3}$	$V \frac{7}{5}$ <i>d minor</i> : VII ⁷	I^{8-9b-8} <i>G major</i> : -----
<i>g minor</i> : V $\frac{7-6b-5}{5-4-3}$	$V \frac{9b}{7}$	$V \frac{6}{4}$
$g: V^{8-9-8}$		
$V \frac{5-6}{3-4}$		
<div style="border-top: 1px solid black; width: 50%; margin: 0 auto; position: relative;"> bitonality! </div>		

At the bottom is *g minor* V_{4}^{6} , while above we have *d minor* VII^{7} . This whole process dissolves in *G major* in bar 40. The *G major* then remains stable until the end of Song 2 and ripples in the usual way in Parts 1 and 2 in passing notes and suspensions on the dominant and tonic. An augmentation also closes Song 2 in *Poco Adagio*, using an emphatic *forte* which is gradually prepared in the 3rd part by *crescendos* in the tempo of *Allegro assai*, after the basic dynamics of *pp* of the first and second parts. With the closing *forte*, Beethoven emphasizes the last two words from the poem's last line: "*Könnt ich, Traute, bei dir / Ewiglich sein!*" ("If I were able, my love, / To be with you eternally!").

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Song 3. After the closing chord of the previous song, Beethoven changes keys from *G major* to *C major*, then, during the 2 bar transition characterized by chord progressions, the composer creates the modulation from *C major* to *A-flat major*, the base key of the 3rd song. The modulations start from the *C major*'s V^{th} degree seventh chord, the seventh being then led to $6b$, thus creating a minor six-four chord, then raises the base note from a G to an A-flat, which is a VI^{th} degree in *C major* with a descended base note, while also being I^{st} degree in *A-flat major*, hence a chromatic deceptive cadence:

E.g. 5

C major: $V^{8-7-6b} VI$
 b

A flat major: I

III.

poco Adagio *Allegro assai*

ewiglich sein!

Beethoven: *An die ferne Geliebte*, III, m. 1-3.

In the introduction of part A, for illustrate the words “*Leichte Segler in den Höhen*” (*Light clouds sailing on high*) the composer places the upper voice of the piano accompaniment to *A5-flat*:

E.g. 6

The image shows a musical score for the introduction of part A. It consists of two staves. The top staff is a vocal line in G-flat major (one flat) with the lyrics: "Leich - te Seg - ler in den Hö - hen, und du Bäch - lein". The bottom staff is a piano accompaniment in G-flat major, featuring eighth-note triplets in the right hand and chords in the left hand. The tempo marking "sempre p" is present in the piano part.

Beethoven: *An die ferne Geliebte*, III, m. 4-7.

Also influenced by the text, which says the following in its second line: “*Und du, Bächlein klein und schmal*” (*And you, narrow little brook*), the pianist’s right-hand voice oscillates in eighth triplets, touching upon chord elements as well as lower-upper chromatic passing notes. Beethoven stabilizes the key of *A-flat major* by continuously repeating its 1st degree for four bars (see bars 3-6), but colors the 1st degree in the second part of every bar with diatonic and chromatic ornaments (passing and transition notes), as follows:

E.g. 7

$$I \frac{5-4_2-5}{3-2_2-3} I \quad I \frac{3-4b-5}{1-2-3} I \quad I \frac{5-4_2-5}{3-2_2-3} I \quad I \frac{3-4b-5}{1-2b-3} I$$

In bar 7, the composer creates a diatonic modulation into *E-flat major*, in which he alternates the principal degrees simply and clearly (“like the water of a stream”), transparently, between the dominant-tonic and subdominant-tonic. In bar 11, the home key of *A-flat major* returns, thus, including the two-bar transition between A and Av₁, Beethoven divides part A into three equal segments:

E.g. 8

<i>A-flat major</i>	<i>E-flat major</i>	<i>A-flat major</i>
4 bars	4 bars	4 bars (2+2 for transition)

The Av₁ part brings little novelty with regards to a new key, as the *A-flat major* and *E-flat major* segments alternate, but in bar 17, alongside the diatonic modulation into *E-flat major*, Beethoven weaves in a very striking

rhythmic change: he changes the pianist's triplet's for his right-hand into a series of dotted eights and sixteenths. He does all this under the influence of the following verses (see underlined passages):

„Seht ihr, Wolken, sie dann gehen
Sinnend in dem stillen Tal,
Laßt mein Bild vor ihr entstehen
In dem luft'gen Himmelssaal

.....
 (If, clouds, you see her walking
Thoughtful in the silent valley,
Let my image loom before her
In the airy vaults of heaven.)⁶

At the end of the section, in the last verse, as well as in the transition, Beethoven brings back the triplets in the score of the right hand.

The next segment, Av₂, stops the triplets and replaces it with a chord-like accompaniment. In the second bar of the transition leading to Av₂, the composer modulates into an *A-flat minor*. Ernő Lendvai writes the following about the relationship between major and minor scales of the keys bearing the same name *A-flat major* ~ *A-flat minor*:

*“A-flat major: redemption - through self-denial: dissolution.
 A-flat minor: blasting - by self-destruction; riot; uprising against the order.”⁷*

In Beethoven's third song, the man who is in love asks in the little birds *A-flat minor* to tell everyone about his torment. In the same verse, barely 4 bars earlier, he depicts the autumn with its pale, barren bushes in *E-flat minor*. According to Lendvai, the *E-flat minor* represents “*secret, alienation, longing, lack of companionship,*”⁸ is a “*desire for the unattainable: a longing for mystical experiences*”.⁹ In other words, it is “*an expression of mystical experiences, often a revelation of loneliness created by distance (religiosity nurtured by emotions): a longing for eternity; longing.*”¹⁰ In the 29th bar of this

⁶ English translation © Richard Stokes, source: <https://www.oxfordlieder.co.uk/song/1051>, accessed on May 10, 2021.

⁷ Lendvai Ernő. *Verdi és a 20. század. A Falstaff hangzás-dramaturgiája (Verdi and the 20th Century. The sound dramaturgy of Falstaff)*. Budapest, Ed. Akkord, 1998, 411.

⁸ *Idem*, p. 411.

⁹ *Idem*, p. 408.

¹⁰ *Idem*, p. 406.

part, returning to an *A-flat minor*, Beethoven composes the most complex, most intricate bars of this song from the standpoint of harmony. Except for degrees II., VI. and VII., he mainly uses principal degrees, still, highly chromatically, creating bifunctionality in the 3rd segment of bar 30, VII₂/II₂, then 3+3+3+3+3+3 a IVth degree chromatic four-three chord made up of six minor thirds, IV₄^{6/7}, then a suspended $\frac{6}{4}$ chord built on a flat VI. degree: VI $\frac{6-5}{4b-3}$.

E.g. 9

A-flat minor: V⁷----- V⁷ I II₂

$$\begin{array}{ccccccc} & & & & \frac{6_2}{4} & & \\ & & & & \text{VII}_2 & \text{IV}_{4_2} & \text{I} & \text{I}_6 & \text{VI} & \frac{6-5}{4b-3} & \text{V}^7 & \text{V}^{\frac{6}{4}} & \text{I} \\ & & & & \downarrow & & & & & & & & \\ & & & & & & & & & & & & \end{array}$$

bifunctionality S / D

All of these are interesting, surprising sounds. Beethoven brings this lowered VI degree $\frac{6}{4}$ back five times (once in part 3 and once in part 4 - see bars 31 and 41; twice in the instrumental transition between parts - see bars 33 and 43), and at the end of the song in bar 51, where, however, he puts a b-double-flat note in the bass and thus converts into a lowered II. degree the chord that he used as VI $\frac{6}{4b}$ thus far. Beethoven draws special attention to it because he writes *ritardando* above it in all four cases. In all five cases, he expresses his sorrow, agony, sigh, and plea for love in a painful *pp*.

The tonal profile of the next formal segment (Av3) is the same, in *A-flat minor*, alternating for barely two bars with *E-flat minor* (bars 37-38). The composer gives a continuous counter-pulsating rhythm imitating a heartbeat to the eight bars of the segment (bars 35-42).

The dynamics of the part is a constant *pp*, that fades in the last two bars. The poem says the following:

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

.....
(Soft west winds, waft my sighs
To her my heart has chosen –
Sighs that fade away
Like the sun's last ray.¹¹

The text of the closing, Av₄ part speaks again about the small, narrow brook, in the waves of which the man who is in love sheds innumerable tears. Illustrating the ripples of the stream, the triplets return here, with the use of broken chords. The musical progression stays in *A-flat minor* and it again transitions into *E-flat minor* for only two bars. The decorative, passing, and changing notes used in parts A and Av₃ return through the use of triplet. The three closing bars bring back the intricate descending chord progression of the transitional segments used between the different parts, which I already analyzed in relation to the VI degree $\frac{6}{4b}$ chord. The tempo of the song is *Allegro assai*, which only slows down for a few bars due to the *ritardando* indication. Its time signature is also stable 4/4.

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Song 4 of the song cycle, “*Diese Wolken in der Höhen*” (*These clouds up high*) is also a variation-based strophic form, with an introduction, *codetta*, and two-bar instrumental transitions between stanzas. Its structure is shown in the appendix.

The melody of the stanzas does not change, but the composition and texture of the piano part change with each stanza. The key of the song is a stable *A-flat major* from beginning to end, without a single modulation. The starting phrase for each stanza sets the V degree as a rhythmic pedal. The second sentence of each formal part brings forth the Tonic and the Subdominant, but only to the extent of one or two short chords because the composer uses these to bend the musical development towards the dominant. The variation of the Vth degree is carried out with predominantly suspended and passing notes. In this song, the lover longs for the heights of

¹¹ English translation © Richard Stokes, source: <https://www.oxfordlieder.co.uk/song/1051>, accessed on May 10, 2021.

the clouds. The height of these clouds is symbolized by Beethoven with the play on the notes of *E6-flat* and sometimes the *F6*. The flight of the little cheerful bird depicted in the verse, to which the lover would also yearningly join, is illustrated with mordents and trills in the first stanza (see bars 3-7).

In the *Av*₁ part, Beethoven musically depicts the play of the vest mentioned in the poem, by alternating octaves of the *E-flat* note, mainly between *E5-flat* and *E6-flat*. In the *Av*₂ (third) part, the hasty diligence of the brook is musically illustrated with the sloping and rising scales. The song's time signature is 6/8, stable from beginning to end. Its tempo is also stable, not too fast, comfortable, and the performance is full of feeling. The tempo speeds up gradually only at the end of the song, as the composer asks for *semper più Allegro*. The basic dynamics of the song is *piano*, but with the waving *crescendo* in the 7th bar of each formal part, it reaches *forte*, and also, at the end of each formal segment, the musical occurrence suddenly changes from *piano* to *forte*.

Beethoven solves the end of the song interestingly from the standpoint of harmony (see bars 36-37). He uses a sharpened VIth degree sixth chord from the *A-flat major*'s 1st degree. On the 1st degree of *A-flat major*, sharpened VI. brings a degree of sixth chord. The *F-sharp* leans towards *G major*, while the *A-flat* in the bass leans towards *A-flat major*. Thus the following chromatic figured bass is created:

E.g. 10

36.bar	-	VI ₆ #	37.bar	-	VI ₆ #	38.bar	-	V. Song (<i>Vivace</i>)
<i>A-flat</i> : I			<i>A-flat</i> : I			G: VII ₆	-	I
G:		VII ₆ b	-		I - II b	G:	-	
					b			

In fact, this is an example of a typical chromatic modulation created by a chord that is both modified in the main key and the destination key as well.

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Song 5 is composed in the *C major* key as compared to the dark *A-flat major* principal key of the previous song. Beethoven achieves this by composing the *Codetta* of the previous song, as well as the starting motif of syncopated sequences of this 5th song in *G major*, jumping no fewer than 5 fifths. From here he then returns to the bright *C major* on the circle of fifths. Ernő Lendvai writes the following about *C major*:

"C major: the center of the 'physical' world, solid ground, the image of tangible reality, natural light, - its essence is the musical 'space'";¹²

"C major: the basic experience of being, the visible world (experienced by the senses)";¹³

"C major: static force, self-evident popular naturalness."¹⁴

In song 5, Beethoven composes the return of May in the colors of *C major*, the bloom of the floodplain, the breeze that blows so lightly and lukewarmly, the chatter of the brooks. It depicts a swallow returning to the real roof and diligently building their bridal chamber, placing light, soft pieces for the bridal bed and lots of hearty pieces for the little ones. Beethoven praises May, which brings together and unites all that he loves. And at the same time, the composer is heartbroken that only his love doesn't show up to witness spring, and he has tears in his feelings because his beloved is away. In this song, the composer modulates from *C major* merely to nearby keys - *G major*, *A minor*, *E minor*, *F major*. He composes only the closing phrase of the song in a surprising *C minor* and indicating the *Adagio*, which the author brings as a closing segment after an extensive (5-bar) *ritardando*. Compared to the *Vivace* base tempo there is a huge shift here in the song's *Codetta*. It balances the *Poco Adagio* tempo change that appears in bar 4, at the beginning of the song. There is only one more moment where Beethoven proposes a *ritardando*, in bar 55, when the lover expresses his pain that "*I alone cannot move on.*" The formal structure for Song 5 is much more interesting than the previous songs in the cycle (see appendix). Continuous alternation between an A (6-bar music period) and a B (8-bar music period). Each formal part is bordered by a transition, and an augmentation, as well as internal introductions. The composer begins with a fourteen-bar instrumental introduction and closes his song with a 3-bar *Codetta*. It's a flexible formal structure in *Vivace* - at the fastest place of the entire song cycle.

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Song 6 is a recommendation in which the enamored man asks that these songs be taken to their sweetheart, who will take them with them and sing them again in the evening, to the sweet sounds of the lute. In order for the two of them to sing the same thing and for it to reach to the heart of their lover in what the other's loving heart has consecrated. Formally, the 85 bars of the song are divided into two major parts (37 + 48). The second part is the

¹² Lendvai Ernő. *Op. cit.*, p. 406.

¹³ *Idem*, p. 408.

¹⁴ *Idem*, p. 410.

CODA of the entire song cycle. In it, Beethoven brings back the musical material of the cycle's first song, thus rounding out the big form. This can also be interpreted as a separate part.

Both parts of Song 6 are further subdivided into smaller constituents (see the formal structure in the appendix). The first part is a beautiful, symmetrical song form, 2/4 time signature, with an *Andante con moto, cantabile* tempo. It brings back the main key of the whole song cycle, *E-flat major*. It is predominantly written in *E-flat major* and modulates only to neighboring keys, such as *B-flat major* and *C minor*. It has a single remote modulation in *B-flat minor*, in bars 23-24, under the influence of the verse "*hinter jener Bergeshöh*" (*Behind those mountain heights*). These are the closing bars of the *ritardando* that runs through the entire formal B part, which is re-introduced into the formal A part by a one-bar *Molto Adagio* transition, leading it to the principal key of *E-flat major*, and *Tempo I*. This first formal segment ends with a harp-like dominant seventh chord and its *arpeggiato* and a fermata.

The second part of song 6, that brings back the musical material of song 1, has a tempo indication of *Ziemlich langsam und mit Ausdruck* (*Quite Slowly and Expressively*) and brings back the 3/4 time signature. Its tonal profile does not change compared to the previous part: the main key of *E-flat major* remains. Here, it modulates from *E-flat major* only into *B-flat major* and sometimes into *B-flat minor*. However, moves to these keys are quite frequent, with 19 modulations in a total of 48 bars. There are more tonally crowded segments, such as bars 43-53, as well as bars 64-70, and there are flat sections. I adapted its formal structure to song 1 (see appendix) when referring to part A, while part C represents new musical material compared to the previous part of song 6. A gradual tempo acceleration begins in bar 44 and in bar 48 Beethoven requests *Allegro molto e con brio*. He preserves this until the end of the work. The basic dynamics of song 6 is *piano*. In the first part, the author indicates only mild *crescendo* – *decrescendos*. In the second part, however, there are four major *crescendos*. The first is in the bars 44-47, emphasizing the following verses: "*und ein liebend Herz erreicht / Was ein liebend Herz geweiht*" (*And a loving heart be reached / By what a loving heart has hallowed!*). Then another *crescendo*, this time only a two-bar one, but it also rises to *forte* at the beginning of formal part V, bars 58-60, at "*dann vor diesen Liedern weicht*" (*Then, at these songs / The distance that parted us shall recede*). The third big *crescendo*, and this is the biggest, leads to *ff* after a slight fading. It begins in bar 66 and quiets down in bar 72 with the fermata. Then it erupts in *forte* and then in *fortissimo* in bars 72-73, and maintains this *fortissimo* all the way to bar 80, in the middle of the *augmented* ending of the song cycle. In the final two bars, there is another *crescendo* and then ends in *forte*, with a *sf*, and an *E-flat major* chord.

Also interesting is the way Beethoven distributes the lyrics in this 6th song. In the first part, in 38 bars, three four-line verses are condensed, while in the second part, only one four-line verse in 48 bars is present, which, however, is continuously repeated by the composer. It is a symbol of compulsion, of love that has become an obsession.

Conclusions: Beethoven's song cycle *An die ferne Geliebte (To the Distant Beloved)* is beautiful, but not only beautiful but is also a logically constructed unit in which all elements, be them related to keys, chords, modulation, formal structure, general construction, tempo, dynamics, meter, agogics, find their explanation and adjustment to the verse.

I hope that my study will encourage audiences to listen, study, analyze, and perform the piece.

Translated from Hungarian by Julianna Erika Köpeczi

Appendix

The formal structure of the songs:

I. SONG										
A	transition	Av1	trans.	Av2	trans.	Av3	trans.	Av4	Codetta	trans.
8ü.	2	8	2	8	2	8	2	8	4	1

II. SONG														
Introd.	A ... (augm.) ...	augm.	augm.	augm.	trans.	Av1	trans.	Av2 ... (augm.) ...	augm.	trans.				
3,5	5	1	4	1	1	1	2	12	2	5	2	4	2	2

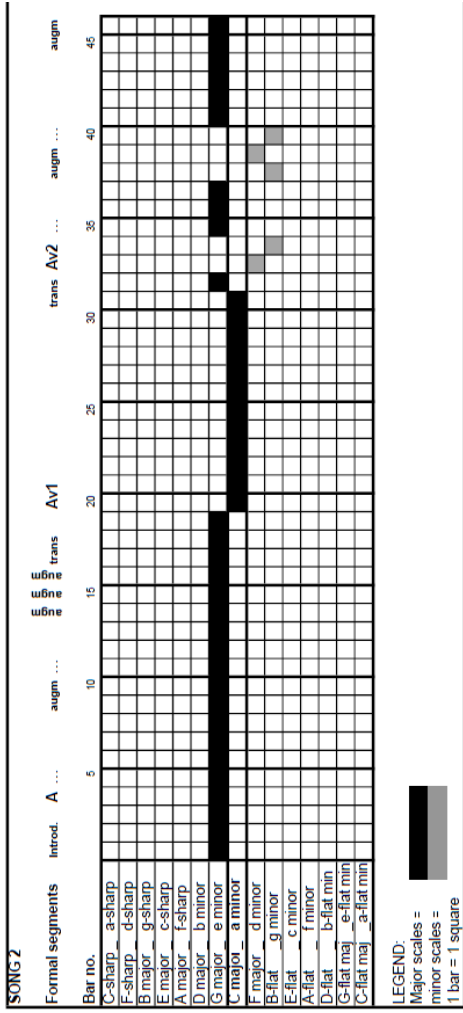
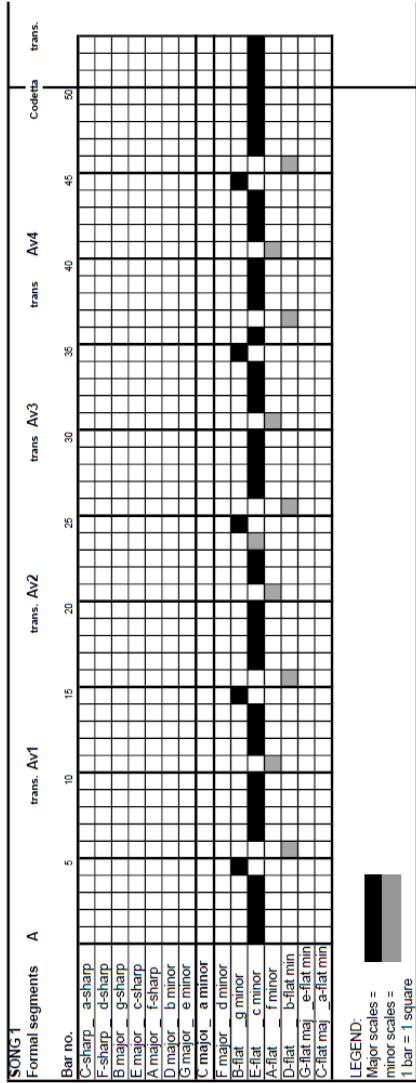
III. SONG											
Introd.	A	trans.	Av1	trans.	Av2	trans.	Av3	trans.	Av4	augm.	
	2	8	2	8	2	8	2	8	2	8	1

IV. SONG							
Introd.	A	trans.	Av1	trans.	Av2	Codetta	
	2	9	2	9	2,5	9	3,5

V. SONG														
Introd.	A	trans.	B	augm.	Introd.	A	trans.	B	trans.	Introd.	A	augm.	Bv1	Codetta
14	6	1	8	1	2	6	1	8	1	2	6	1	8	3

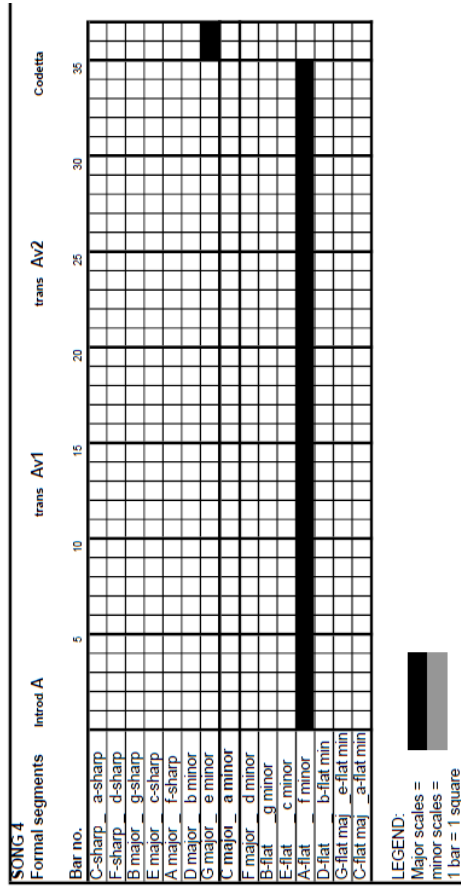
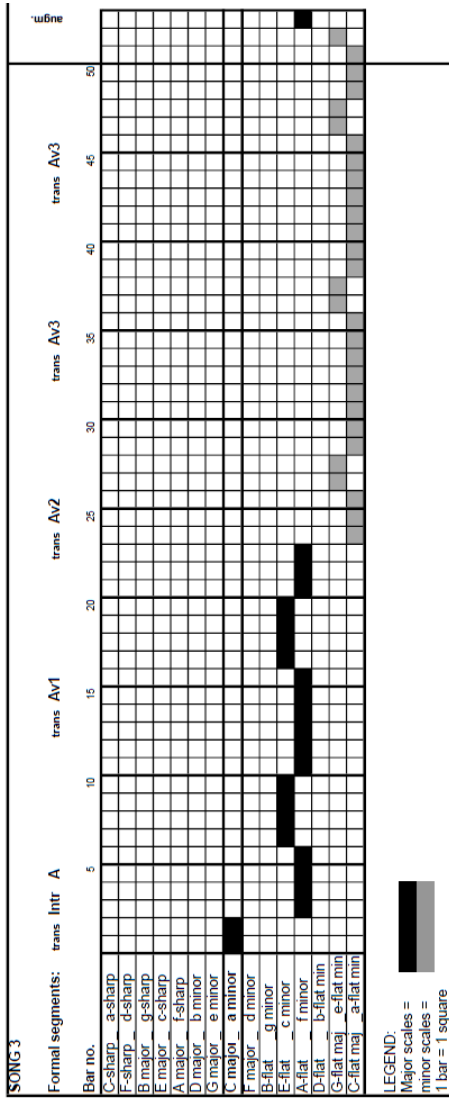
VI. SONG / I. SONG															
Introd.	A	augm.	B	trans.	A	augm.	Introd.	Av4	trans.	Av5	augm.	C	trans.	Av6	augm.
8	8	1	8	1	8	3	2	8	3	6	1	10	2	8	9

The scale structure of the songs:¹⁵

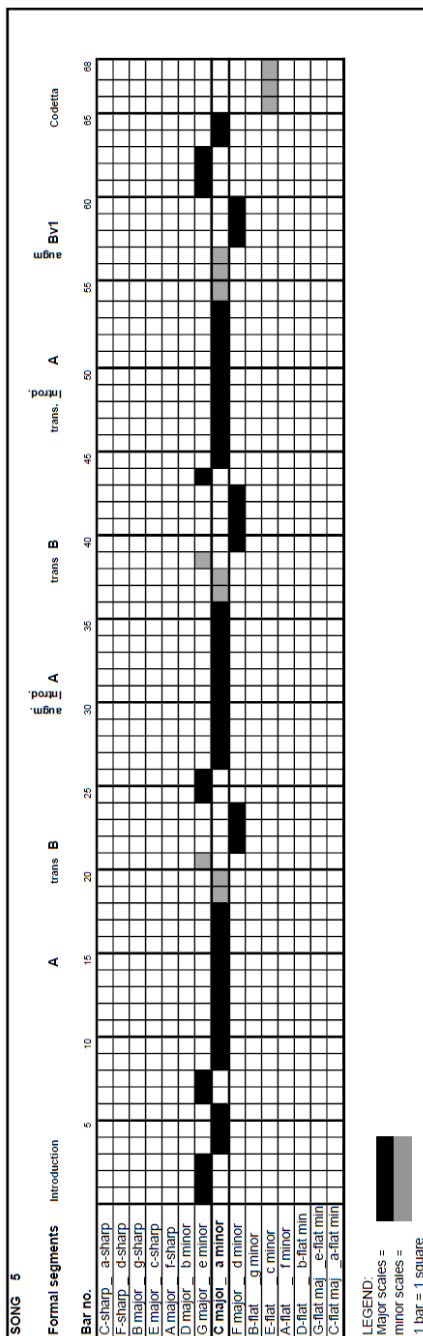


¹⁵ Graphs may differ by a half/quarter bar, due to technical and editorial reasons.

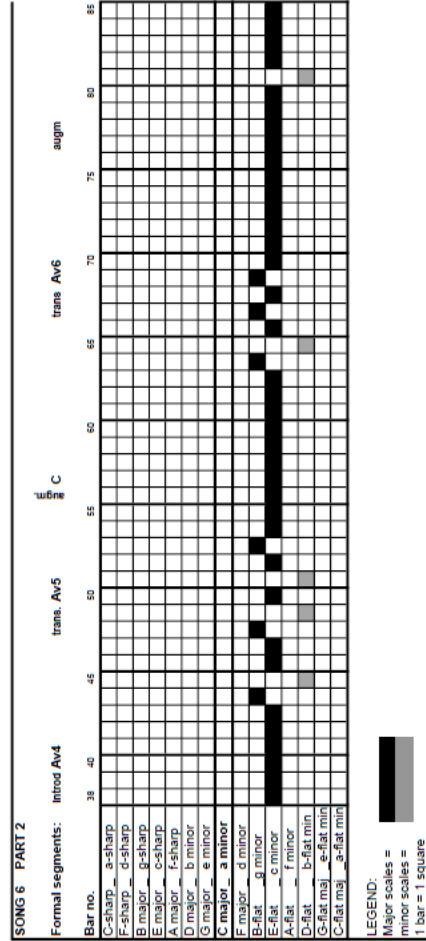
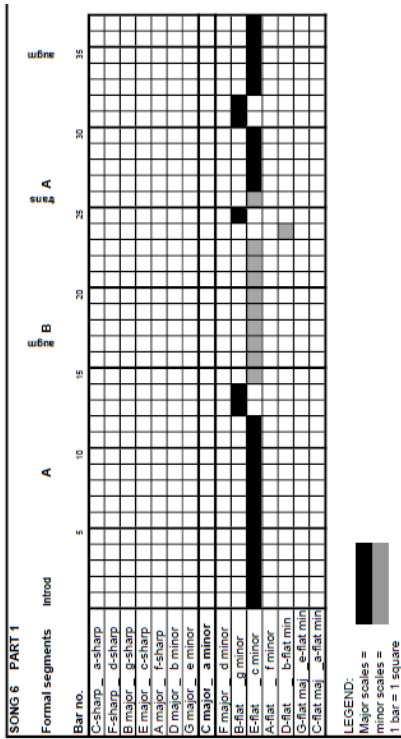
THE FORMAL, TONAL, AND HARMONIC LOGIC OF L. VAN BEETHOVEN'S *AN DIE FERNE*...



GABRIELA COCA



THE FORMAL, TONAL, AND HARMONIC LOGIC OF L. VAN BEETHOVEN'S *AN DIE FERNE*...



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