

The Use and Function of the Folk Element in Weber's "Der Freischütz"

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Carl Maria von Weber was born in Eutin in 1786 and died in London in 1826. Besides being a composer he was a virtuoso pianist and conductor. As a composer he wrote much orchestral music, piano music, chamber music, songs, but principally operas. As a conductor, he introduced many French and Italian operas in Praga and Dresden.

His most important opera is *Der Freischütz*. It has a libretto by Friedrich Kind about the story *Der Freischütz* from the "Gespensterbuch" (Book of Ghosts) by August Apel and F. Laun. The story is based on a German legend, a folk tale, reflecting the simple life of the inhabitants of a German village, the forest, old superstitions, the supernatural, faith in the power of God, and the love between two simple people of the village.

In the 19th century some of the German literature dealt with old legends or fairy tales, where supernatural and mysticism are present. As in the literature of this time, the story of the opera *Der Freischütz* takes place in the Middle Age in a small village surrounded by the forest in the German mountains, immediately following the Thirty Years' War. The characters that take part in the plot are: Max, a young huntsman and "assistant gamekeeper"; Prince Ottokar; Cuno, the "chief gamekeeper" of the Prince; Agathe, the daughter of the "gamekeeper" and Max's love; Aennchen, a young relative of Agathe; Caspar, a huntsman and also "assistant gamekeeper"; Samiel, the "Black Huntsman" that is the Devil; Killian, a village man; the Hermit, hunters, bridesmaids, country people, and musicians. Max and Agathe are in love and want to marry. Cuno promised his daughter to Max if he won the shooting competition. Max was afraid he might lose the competition and consequently Agathe's hand because of bad luck that he was having lately. Caspar offered to help him in achieving his goals with magic bullets he could get from Samiel, the

Black Hunter, the Devil. Caspar had a pact with Samiel and getting free from it, he made an agreement in which Samiel will have Agathe's soul through Max. Max wins the competition but with his last shot hits Caspar who dies instead of Agathe. Through the intervention of the Hermit, Prince Ottokar reduced Max's sentence and allows him to marry Agathe after one year.

In *Der Freischütz* we find not only influences of Singspiel but also of Italian opera and the French comic opera. The story of a German legend is a characteristic of the Singspiel. At the same time the plot for *Der Freischütz* is a characteristic of the French opera comique plot in, which it has an idyllic situation (the love between Max and Agathe), the interference of external forces (Samiel demoniac power through Caspar), confrontation with the external force (the love of Max and Agathe and Agathe's innocence and pureness), and triumph over adversity. Besides this, the German Singspiel usage is found in the spoken dialogue and in some aria in the form of strophic song.

From the Italian opera we can find its influences in the scene and aria of Agathe (N° 8), in Act II, that is nothing more than a recitative aria. It is constituted by an accompanied recitative (*Wie nahe mir der Schlummer*), a melodic part (*Leise, leise*), another recitative (*O wie hell die goldnen Sternen*), the repetition of the melodic part with another strophe (*Zu dir wende ich die Hände*), another melodic section in "Andante" (*Alles pflegt schon längst der Ruhe*), recitative with an "Agitato" in the middle (*Nachtigall und Grille...*), and finally the aria (*Alle meine Pulse schlagen*). All these elements are united by the drama and combined as a whole. The character of Aennchen's personality has manifestations of the French comic opera, but despite this, the *romanze* and *arie* that she sings (N° 13 in Act III), shows characteristics and influences of the Italian opera – *bel canto* – with the coloratura texture of the voice. In the Act I N° 5, Caspar aria, we hear a typical Italian coloratura.

The use of melodrama technique, founded principally in the Wolf's Glen scene, a spoken dialogue and an accompanied recitative for intensifying the more dramatic sections, and an Entre-Acte in the

Third Act are present in *Der Freischütz*. Besides these a big choir (remembering the *fêtes* of the French comic opera), a men choir, of the characters of the personages Max and Aennchen, the sentimental melody of Max aria *Durch die Wälder* (N° 3 – Act I), the melodic line, shape, and character of Aennchen Ariette (N° 7 – Act II), and the plot, that has the same characteristics of the rescue-opera's plot, also present in this opera, show the great influence of the French opera in *Der Freischütz*.

Comparisons can be made directly with the French opera *Les Deux Journées* by Cherubini. Both operas have a great “amount of sentiment and adventure” and the intensity of the drama is not given by the spoken dialogue and scenes, but by the music itself. Weber performed this opera many times and was enchanted by the fullness of harmonic and orchestral treatment.¹

Les Deux Journées has a dramatic plot and Cherubini made use of musical effects by giving a new treatment and significance to the orchestra. He gave, principally, more feeling in the characters of the personages by using character motifs or recalling motifs, that is an insinuation of *Leitmotif*. *Les Deux Journées* is a folk opera, a rescue-opera, therefore Cherubini also made use of melodrama, male voice choir, popular mass choir, popular music, strophic songs sounding like hymns for characterizing the common people, and the “hero” is a people's man. In *Der Freischütz* we can find all the elements cited above. With this, we can verify the influence that the French opera, the rescue-opera, and mainly Cherubini with his *Les Deux Journées*, had on Weber. In *Der Freischütz*, Weber used motives that characterized personages of the opera. Max is represented by the melodic line *O dringt kein Strahl durch die Nächte* played by the clarinet in the overture and sung by Max in the first Act, N° 3 – *Scene, Waltz and Aria*. (Ex. 1).

1 Gaynor G. Jones. *Backgrounds and Themes of the operas of Carl Maria von Weber*. Ann Arbor, Michigan: Cornell University (University Microfilms), 1972.

John Warrack. *Carl Maria von Weber*. Cambridge: Cambridge University Press, Second Edition, 1976.

Phillip Spitts and John Warrack. Carl Maria von Weber. *New Grove Dictionary of Music*, XX, p. 241-264.

Ex.1:

Clarineta and Max
ff

Clarinet in B \flat

Horns in E \flat

Horn in F 2

Bass Trombone

Violin I

Violin II

Viola

Cello

Double Bass

B. Cl.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Ex. 2: Musical score for E♭ Clarinet, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score shows a melodic line in the Clarinet and Violin I, with accompaniment in the other instruments. Dynamics include *f* and *pp*. The piece is marked "e.s.".

Agathe has her recalling motif or character motif in the melody in *süss entzückt entgegen ihm* that she sings in the second scene of Act II – N° 8, Scene and Aria, and that also appears in the Overture played for the first time by the clarinet and first violin. (Ex. 2)

Ex. 2:

Ex. 3: Musical score for Clarinet in B♭, Violin I, Violin II, Viola, Cello, and Double Bass. The score shows a melodic line in the Clarinet and Violin I, with accompaniment in the other instruments. Dynamics include *p* and *f*. The piece is marked "e.s.".

The diminished seventh chord and tritone are the recalling motif of Samiel. (Ex. 3)

Ex. 3:

Musical score for Ex. 3, featuring Clarinet in B \flat , Timbales, Violin I, Viola, Cello, and Double Bass. The score is in 4/4 time and C major. The Clarinet part starts with a *pp* dynamic and a triplet of eighth notes (G4, A4, B4) followed by a slur over a quarter note (C5) and another triplet of eighth notes (D5, E5, F5), with the instruction *etc.* The Timbales part has a *pp* dynamic and a rhythmic pattern of quarter notes (G2, A2, B2, C3) with rests. The Violin I part has a *pp* dynamic and a series of quarter notes (G4, A4, B4, C5) with the instruction *etc.* The Viola part has a *pp* dynamic and a series of quarter notes (G3, A3, B3, C4) with the instruction *etc.* The Cello part has a *pp* dynamic and a series of quarter notes (G2, A2, B2, C3) with the instruction *etc.* The Double Bass part has a *pp* dynamic and a series of quarter notes (G1, A1, B1, C2) with the instruction *etc.* The Cello and Double Bass parts are marked *Pizz.* (Pizzicato).

The demonic power is represented by the ascending scale of c minor (Ex. 4) and the appearance of the evil is symbolized by the melodic line originated by the arpeggio of c minor (Ex. 5).

Ex. 4:

Molto vivace.

Musical score for Ex. 4, featuring Violin I, Violin II, Viola, and Violoncello. The score is in 4/4 time and C minor. The Violin I part starts with a *pp* dynamic and a series of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5) with a *cresc.* marking. The Violin II part starts with a *pp* dynamic and a series of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5) with a *cresc.* marking. The Viola part starts with a *pp* dynamic and a series of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5) with a *cresc.* marking. The Violoncello part starts with a *pp* dynamic and a series of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5) with a *cresc.* marking.

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Violin I

Violin II

Viola

Violoncello

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Violin I

Violin II

Viola

Violoncello

Double Bass

Ex. 5:

Flute *ff* a 2.

Oboe *ff* etc.

Clarinet in B- *ff* etc.

Bassoon *ff* a 2.

Horn in Eb *ff* etc.

Horn in C *ff*

Trumpet in C *ff* etc.

Alto Trombone *ff* etc.

Bass Trombone *ff*

Violin I *ff* etc.

Violin II *ff*

Viola *ff* etc.

Violoncello *ff* etc.

Double Bass *ff*

Der Freischütz has elements of nature, hunting life, superstitions, country people, demonic power, religiosity, and folklore.

Nature and hunting life are together because both are correlated with the German forests with “benign” and “malefic” aspects. The nature is implied by the forest with the hunt in daylight and the maleficent, “terror” and anxiety in the night and by the simple life in the country. Max’s aria (N° 3) *Durch die Wälder, durch die Auen* transmits all the harmony and beauty of the nature.

The elements of superstition together with the supernatural, demonic power, and the religious, are characteristics of the Middle Ages, principally in the country. For characterizing the demonic power, Weber used the diminished seventh chords. In Agathe’s cavatine (Third Act) *Und ob die Wolke sie verhülle, die Sonne bleibt am Himmelszeit*, we hear the spirit of religion and the power of God being the supreme force over nature.

It is very clear that the use of folklore in *Der Freischütz* not only in the music but also in the character and representation of the spirit of the German country people. Weber absorbed the style of folk music and transferred it to his melodies. Some of the melodies used by Weber are really folk music, in which he gives a special treatment or by modifying the melodic line or by giving an elaborated orchestration. Other melodies are folk like songs composed by Weber in which he translates the popular and folkloric spirit well.

Without considering the overture, folk elements are found in the following parts of the opera:

First Act

N° 1 - Introduction

a) The chorus *Victoria, der Meister soll leben*

It is a folk-like song in four parts mixing the spirit of the village (Ex. 6) with the *fêtes* (Ex. 7) of the French rescue opera. The beat of 6/8 is what makes you feel the hunters’ presence.

Ex. 6:

Piccolo *(ff)*
 Flute
 Oboe *(ff)*
 Clarinet in B
 Bassoon *(ff)* a 2
 Horn in D
 Soprano *(ff)*
 Alto *(ff)*
 Chorus der Landleute *(ff)*
 Tenor *(ff)*
 Bass *(ff)*
 Violin I *(ff)*
 Violin II *(ff)*
 Viola *(ff)*
 Violoncello *(ff)*
 Double Bass

der wa - cker dem Stern - lein den Rest hat ge - ge - ben, der wa - cker dem Stern - lein den
 der wa - cker dem Stern - lein den Rest hat ge - ge - ben, der wa - cker dem Stern - lein den
 der wa - cker dem Stern - lein den Rest hat ge - ge - ben, der wa - cker dem Stern - lein den
 der wa - cker dem Stern - lein den Rest hat ge - ge - ben, der wa - cker dem Stern - lein den

5

Picc. *ff* *etc.*

Fl. *ff*

Ob. *ff* *etc.*

B. Cl. *ff* *etc.*

Bsn. *ff* *etc.*

Hn. in D *ff* *etc.*

S *ff* *etc.*
 Rest hat ge - ge - ben, ihm glei - - chet kein Schütz

A *ff*
 Rest hat ge - ge - ben, ihm glei - - chet kein Schütz

Chor der Landleute

T *ff* *etc.*
 Rest hat ge - ge - ben, ihm glei - - chet kein Schütz

B *ff*
 Rest hat ge - ge - ben, ihm glei - - chet kein Schütz

Vln. I *ff* *etc.*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *etc.*

D.B. *ff*

(*ff*)

Ex. 7:

Piccolo *ff* *etc.*
 Flute *ff*
 Oboe *ff* *etc.*
 Clarinet in B \flat *ff*
 Bassoon *ff*
 Horn in D *ff* *etc.*
 Trumpet in D *ff*
 Timbales *ff* *etc.*
 Sopran *ff* *etc.*
 Alto *ff* *etc.*
 Chor der Landleute
 Tenor *ff* *etc.*
 Bass *ff* *etc.*
 Violin I *ff* *etc.*
 Violin II *ff*
 Viola *ff* *etc.*
 Violoncello *ff*
 Double Bass *ff*

Vic - to - ria, Vic - to - ria, der Meis - ter der le - ben, *etc.*
 Vic - to - ria, Vic - to - ria, der Meis - ter der le - ben, *etc.*
 Vic - to - ria, Vic - to - ria, der Meis - ter der le - ben, *etc.*
 Vic - to - ria, Vic - to - ria, der Meis - ter der le - ben, *etc.*

Piccolo
 Flute
 Oboe
 Clarinet in B \flat
 Bassoon
 Horn in D
 Trumpet in D
 Trombone
 Soprano
 Alto
 Tenor
 Bass
 Violin I
 Violin II
 Viola
 Violoncello
 Double Bass

Vic-to-ria Vic-to-ria der-Mes-ter der-le-bis, etc.
 Vic-to-ria Vic-to-ria der-Mes-ter der-le-bis, etc.
 Vic-to-ria Vic-to-ria der-Mes-ter der-le-bis, etc.
 Vic-to-ria Vic-to-ria der-Mes-ter der-le-bis, etc.

b) *Bauern-Marsch*

In conformity with August W. Jones, the *Bauern-March* comes from a village march that was very popular in Bohemia at the time that Weber was in Prague² (Ex. 8).

Ex. 8:

Village March

This march is played on the stage, its orchestration is simple and the harmony is basically constructed over Tonica and Dominant, with only one appearance of the Subdominant in its second part. The orchestration consists of a clarinet in C, a horn in G, a trumpet in C, a first and second violin, and a violoncello. The range of the instruments are very limited, there is not a contrast in dynamic, the melodic line is doubled in clarinet and first violin, and the accompaniment is very simple, principally the easy line of the violoncello. All these examples show that Weber wanted to transmit all the impression of a village band and the technical restrictions of its players performing a very easy, popular, and festive march. (Ex: 9).

² Quoted in John Warrack: *Carl Maria von Weber*. 2nd. Edition, p. 222 (1976) from “MMW, Vol. 2, p. 307 and in August Ambros: *Culturbistorischen Bildern aus dem Musikleben der Gegenwart*, p. 47 (1865). Ambros suggests this folk march may in turn have been based on Mozart’s in *La Clemenza di Tito*” and in Jones Gaynor Grey: *Backgrounds and Themes of the operas of Carl Maria von Weber*, p. 190 (1972).

Ex. 9:

Clarinet in A
sempre fortissimo

Horn in G
(f)

Trumpet in C
Spielleute
auf dem
Theater

Violin I
sempre fortissimo

Violin II
ff

Violoncello
ff

A Cl.

Hn. in G

C Tpt.
Auf dem
Theater

Vln. I

Vln. II

Vc.

Bauern Marsch

c) Killian song: *Schau der Herr mich an als König!*

It is a strophic song, a typical Weber's melodic line, with choral refrain. The final part of Kilian melody, principally the continuation in the choir refrain, sounds similar to a folk-like song (Ex. 10). Kilian, a village man, a common man, is teasing Max and is helped by the village people for doing this. The use of major second in the choir transmits the laughing of the inhabitants of the village during the popular *fête*.

Ex. 10:

The musical score for Ex. 10 is presented in two systems. The first system includes the Bassoon, Kilian (voice), Violoncello, and Double Bass. The second system includes the Oboe, Soprano (S), Alto (A), Violin I (Vln. I), and Violin II (Vln. II). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics for the voice parts are: "wird er, fra' ich, he he he? wird er, frag' ich, he he he?" and "He he he he he he he he etc." and "He he he he he he he he he he he he he he he he he he he etc.".

N° 2 - Terzett mit Chor

a) Chorus: *O lass Hoffnung dich beleben*

The song begins with a three-voice male choir. Later in the repetition of the strophe, two female voices are introduced. Therefore, the three male voices are what give the characteristic of a folk-like song. Despite these characteristics, the song is originally composed by Weber. Its melodic shape and diatonic harmony, basically tonic and dominant, sounds like “student song” (Ex. 11). The male choir is a very old tradition in Germany and every small village has at least one. In this case, it represents the hunters of the village, even though it is sung not only by the hunters but by village people as well. The choir is very simple and, for reinforcing the idea of the hunters, there is a doubling of the voices in the two bassoons and, principally, the two horns.

Ex. 11:

The musical score for Ex. 11 is presented in a five-staff format. The top staff is for Bassoon, the second for Horn in C, the third for Tenor, the fourth for Chorus, and the bottom for Bass 2. The key signature is one flat (B-flat) and the time signature is 3/4. The Bassoon part begins with a *(p)* dynamic and a triplet of eighth notes. The Horn in C part starts with a *Soli* marking and a *(p)* dynamic, also featuring a triplet. The Tenor part has a *(p)* dynamic and a triplet. The Chorus part has a *(p)* dynamic and a triplet. The Bass 2 part has a *(p)* dynamic and a triplet. The lyrics are: "O lass Hoff - nung dich be - le - - - ben, und ver -". The score includes various musical notations such as triplets, slurs, and dynamics.

B-C1
 Bsn
 Hrn in C
 S
 CAh
 Chor
 T
 B.2
 trau - e, ver - trau - e dem Ge - schick! O lass Hoff - nung dich be - le -

Fl.
 B-C2
 Bsn
 Hrn in C
 Cmo
 S
 CAh
 Chor
 T
 B.2
 Vc.
 ben, und ver - trau - e dem Ge - schick!
 ben, und ver - trau - e dem Ge - schick!
 ben, und ver - trau - e dem Ge - schick!
 ben, und ver - trau - e dem Ge - schick!
 ben, und ver - trau - e dem Ge - schick!
 etc.

b) Choir: *Wir lassen die Hörner erschallen.*

It is a folk-like melody sung by the hunter choir (Ex. 12). After five measures, the inhabitants' choir is added, singing basically the same melody but changing the tense of the verb, singing in the

imperative referring to the hunters. It is in 6/8, a characteristic of hunter choir, with a three-part diatonic harmony. Weber wants to depict not only the mood of the country people but also the hunters. This he accomplishes by using, now, the four horns doubling, in part, the choir.

Ex. 12:

The musical score for Ex. 12 is arranged in two systems. The first system includes two Horns in F, Tenor 1, Tenor 2, and Bass. The second system includes two Horns, Tenor 1, Tenor 2, and Bass. The lyrics are in German and are repeated across the vocal parts.

System 1:

- Horn in F (top):** Treble clef, 6/8 time. Starts with a rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *ff*.
- Horn in F (middle):** Treble clef, 6/8 time. Starts with a rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *ff*.
- Tenor 1:** Treble clef, 6/8 time. Starts with a rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *f*. Lyrics: Wir las - sen die Hör - ner er - scha - llen, wir
- Tenor 2:** Treble clef, 6/8 time. Starts with a rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *f*. Lyrics: Wir las - sen die Hör - ner er - scha - llen, wir
- Bass:** Bass clef, 6/8 time. Starts with a rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *f*. Lyrics: Wir las - sen die Hör - ner er - scha - llen, wir

System 2:

- Hn. (top):** Treble clef, 6/8 time. Starts with a rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *etc.*
- Hn. (middle):** Treble clef, 6/8 time. Starts with a rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *etc.*
- T 1:** Treble clef, 6/8 time. Starts with a rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *etc.* Lyrics: las - sen die Hör - ner er - scha - llen, wir las
- T 2:** Treble clef, 6/8 time. Starts with a rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *etc.* Lyrics: las - sen die Hör - ner er - scha - llen, wir las
- B:** Bass clef, 6/8 time. Starts with a rest, then a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Dynamics: *etc.* Lyrics: las - sen die Hör - ner er - scha - llen, wir las

N° 3 - Scene, Walzer und Arie

Walzer

Weber utilized the *Ländler*, a kind of Tyrolese, which was a dance very popular in all southern Germany in the 19th century, to characterize both the spirit of the folk and popular melodies (Ex. 13). This melodic line appears in the Introduction - N° 1 at the end of the choir, before the *Tempo di Marcia* - *Bauern-Marsch*.

Ex. 13

The musical score for Ex. 13 is written for a full orchestra. It consists of 12 staves, each representing a different instrument or section. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a *ff* (fortissimo) dynamic marking. The Flute and Oboe parts play a melodic line starting with a sixteenth note, followed by eighth notes. The Clarinet in B, Bassoon, Horn in D, and Trumpet in D parts provide harmonic support with chords and single notes. The Timbales play a rhythmic pattern. The Violin I and Violin II parts play the same melodic line as the Flute and Oboe. The Viola, Violoncello, and Double Bass parts provide a bass line. The score includes various dynamic markings such as *ff*, *f*, and accents, and ends with an *etc.* marking.

Its figuration is in sixteenth note with a 6/8 rhythm and is played by the flutes and first violin in unison. This appearance indicates and anticipates the atmosphere of folk and popular dance. A description and characterization of this waltz is given by Gaynor G. Jones as follows:

The ABA' form of this number, the accented first eighth of each measure of the melody which is announced by first violins and oboes (violins and flutes in the B section) and finally by violins alone, together with the typical waltz bass figure (heard in the second violins and violas in the A section and in the violoncellos and basses in the B section) and the repetition of similar melodic figures in the first violins give this piece the impression of a country dance played by rustic fiddlers.³

N° 4 - *Lied*

Caspar song: *Hier im irdischen Jammerthal*

Weber used a two-parts strophic song of the traditional German *Lied*. It is a melody with three strophes with a very simple accompaniment. The second part of the *lied*, the first four measures, resembles as a folk like song (Ex. 14). In this part, the melody is very simple accompaniment without ornamentation and transmits Casper's hunter characteristics.

Ex. 14:

The musical score for Ex. 14 is written in G major (one sharp) and 3/4 time. It consists of eight staves: Oboe, Bassoon, Bass, Violin I, Violin II, Viola, Cello, and Double Bass. The Oboe, Bassoon, Violin I, and Viola parts play a chordal accompaniment of eighth notes, marked *(p)*. The Bass part plays a simple eighth-note melody, also marked *(p)*, with the lyrics: "da-rum bis zum letz-ten Hauch setz'ich auf Gott! Ba - chus Bauch". The Violin II part plays a simple eighth-note accompaniment, marked *(p)*. The Cello and Double Bass parts play a simple eighth-note accompaniment, marked *(p)*. The score ends with "etc." on the Oboe, Bassoon, Violin I, and Cello staves.

3 *Backgrounds and Themes of the operas of Carl Maria von Weber*, p. 191-192 (1972).

Second Act

N° 7 - Ariette

Aennchen song: *Kommt ein schlanker Bursch gegangen.*

This is a polacca, originally an instrumental folk dance from Poland, with a melody in the vocal. Weber used this folkloric rhythm to give more grace to the personage of Aennchen. (Ex. 15).

Ex. 15:

The musical score for Ex. 15 is presented in two systems. The first system includes parts for Oboe, Bassoon, Horn in C, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Oboe part is marked 'Solo' and begins with a melodic line. The Bassoon, Horn in C, Violin I, and Violoncello parts are marked 'p' (piano). The Violin II and Viola parts play a rhythmic accompaniment. The second system continues the Oboe solo with more complex melodic figures, while the other instruments continue their accompaniment.

Ob.

Bsn.

Hn. in C

S
Kommt einschlan-ker Burselge - gan - gen, blond von Lo-cken o-der

Vln. I

Vln. II

Vla.

Vc.

D.B.

S
braun, hell von Aug' und roth von Wan-gen; etc.

Vln. I etc.

Vln. II

Vla. etc.

Vc. etc.

D.B.

Third Act

N° 14 - Volklied

Choir of the Bridesmaids

This choir is divided in two parts, the solo and the refrain with an instrumental introduction. It is a strophic song in which the first

part, the solo part, sounds as a folk-like tune. According to John Warrack, the second part, the choir refrain, is originated from a *Volkstanz, Der Windmüller* (Ex. 14). In its totality it sounds as a folk dance. The melody and accompaniment are very simple and the harmony builds over the tonic and dominant with only one use of the subdominant.

Ex. 16:

Musical notation for Ex. 16, showing a melody in 2/4 time. The first ending is marked with a '1' and the second ending with a '2'. The notation includes a treble clef and a key signature of one flat.

"Der Wandmüller" song

Orchestral score for "Der Wandmüller" song. The score includes parts for Flute, Oboe, Bassoon, Horn in C, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 2/4 time and features a melody with lyrics: "Schö - ner, grü - ner, schö - ner, grü - ner Jung - fern - kranz." The score includes dynamic markings such as *f* and *Pizz.*

Fl. *etc.*

Ob. *etc.*

Bsn. *etc.*

Hn. in C *etc.*

veil - chen - blau - e Sei - de, veil - chen - blau - e Sei - del *etc.*

veil - chen - blau - e Sei - de, veil - chen - blau - e Sei - del

Vln. I *etc.*

Vln. II *etc.*

Vla. *etc.*

Vc. *etc.*

D.B. *etc.*

Bridesmaids' Chorus

N° 15 - Jägerchor

Was gleicht wohl auf Erden dem Jägervergnügen

The hunter choir is a four-part male choir with simple diatonic harmony. The first part of the choir, *Was gleicht wohl auf Erden ...*, is a folk-like song (Ex. 17).

Ex. 17:

in 3

Horn in D *etc.*

Horn in A

Tenor *etc.*

Was gleicht wohl auf Er-den dem Jä - ger-ver - gnü - gen, wem...
 Di - a - na ist Kun-dig die Nacht zu er - hel - len, wie...

Bass

Was gleicht wohl auf Er-den dem Jä - ger-ver - gnü - gen, wem...
 Di - a - na ist Kun-dig die Nacht zu er - hel - len, wie...

In conformity with John Warrack and Gaynor G. Jones, the second part, *wenn Wälder und Felsen uns hallend umfängen*, is derived from the melody *Malbrouk s'en va t'en guerre*⁴ (Ex. 18).

Ex. 18:

Mal - brouk s'en va t'en guer-re, mi-ron - ton, mi-ron-ton, mi-ron - tai - ne *etc.*

Malbrouk Song

wenn Wäld - er und Fels - en uns hal - lend un - fang - en *etc.*

Huntermen Chorus

4 Gaynor G. Jones: *Backgrounds and Themes of the operas of Carl Maria von Weber*, p. 188-189 (1972).

John Warrack: *Carl Maria von Weber*. 2nd. Edition, p. 223 (1976).

Bassoon
 (f)

Horns 1 and 2 in D
 (f)

Horn 3 in D
 (f)

Horn 4 in A
 (f)

Tenor
 (f)

Hunterman Chorus
 wenn Wäl - der und Fel-sen uns hal-lend um - fan-gen, tönt

Bass
 (f)
 wenn Wäl - der und Fel-sen uns hal-lend um - fan-gen, tönt

6
 Bsn.
 etc.

Hns. 1, 2 in D
 etc.

Hn. 3 in D
 etc.

Hn. 4 in A

T
 8
 frei - er und freud' - ger der vol - le Po - kal! etc.

Hunterman Chorus
 frei - er und freud' - ger der vol - le Po - kal!

B
 frei - er und freud' - ger der vol - le Po - kal!

The third part is a refrain in which four or eight soloists sing the melody while the choir sing a pedal in unison (Ex. 19). Neither one

nor the other group sing words but only the syllable “la”. Again the horns are present doubling the voices.

Ex. 19:

The musical score for Ex. 19 is written in 2/4 time with a key signature of one sharp (F#). It features the following parts:

- Bassoon:** Starts with a rest, then plays a melodic line starting on G4, marked *(f)* and *etc.*
- Horns 1 and 2 in D:** Play a rhythmic accompaniment of eighth notes, marked *(f)* and *etc.* The marking *scherzando* is placed above the staff.
- Horn 3 in D:** Plays a rhythmic accompaniment of eighth notes, marked *(f)* and *etc.*
- Horn 4 in A:** Plays a rhythmic accompaniment of eighth notes, marked *(f)* and *etc.*
- Trombone:** Plays a rhythmic accompaniment of eighth notes, marked *(f)* and *etc.*
- Tenor:** Sings the melody with the lyrics "la la la la la la la la la la la la la la la".
- Bass 1 (Huntermen Chorus):** Sings the melody with the lyrics "la la la la la la la la la la la la la la la".
- Bass 2 (Choir unison):** Sings the melody with the lyrics "la la la la la la la la la la la la la la la".

This choir transmits all the happiness, emotions, characters, dance, of the *fêtes* because of the shot competition that happens in the small village. But the music does not transmit only the nature of the hunters but, also, of all the inhabitants of the village. The melody of the hunter choir is announced in the beginning of the third Act, n° 11 – Entre-acte.

The horns represent nature, the glade of the forest, and the hunting life but in this moment also the obscure places of the forest and the appearance of the evil, Samiel. Weber uses the horns in a different way to produce this new aspect of nature. The third and fourth horns play a G sharp (A flat) pedal note that leads to a third inversion diminished seventh chord built over B. The density of this horns effect reinforced by the use of the bassoons and bass trombone results in a

dark sonority that reflects the darkness of the forest. Besides this there is a tritone between the bass trombone and the first horn (A flat – D) and in the fourth and second horns (B – F). The tritone was an interval that represented the evil (Ex. 20). To give a more propitious atmosphere, Weber used other recourses in the instrumentation, for example tremolo in the strings, timpani playing together with the pizzicato of the basses, etc.

Ex. 20:

The musical score for Ex. 20 consists of two systems of staves. The first system includes Bassoon, Horn 1 in B, Horn 2 in F, Horn 3 and 4 in E, and Bass Trombone. The second system includes Bassoon (Bsn.), Horn 1 in B (Hn. 1 in B), Horn 2 in F (Hn. 2 in F), Horn 3 and 4 in E (Hn. 3 and 4 in E), and Bass Trombone (B. Tbn.).

The score is written in 8/8 time. The first system shows the initial entries of the instruments, marked with a forte (*ff*) dynamic. The Bassoon and Horns 1, 2, and 3 play chords with accents, while Horn 4 and the Bass Trombone play a rhythmic pattern of eighth notes. The second system continues this texture, with the Bassoon and Horns 1, 2, and 3 playing more complex rhythmic patterns, also marked with accents. The Bass Trombone continues its rhythmic accompaniment. The score concludes with the word "etc." at the end of each staff.

One important factor to consider is the key relationship in all the whole opera. *Der Freischütz* begins and ends in C major but the predominant key in all the opera is D major. Weber gave a specific key for characterizing each representation of power, mood, or nature. With this we have:

C major represents the benign power and the simplicity, pureness, and virtue of the countryman.

C minor is the representation of the supernatural and devilish power.

D minor symbolizes the huntsmen, the forest village life, and the happy and relaxed life of the village folk.

With this principle in mind Weber wrote Aennchen's arietta and the Bridesmaids in C major, the Bauern-March and Killian's song in G major, the choir of the village men in D major, and the huntsmen's choirs in D major and F major.

In conclusion, Weber composed *Der Freischütz* using elements of the folklore in a new way for achieving his goals, that was to compose a popular opera that carries the German romantic spirit. He gave expression and significance to the folklore or folklore spirit, as a way to transmit all the atmosphere and mood of the plot. For this, he gave more emphasis to the words through melodic lines, orchestral effects and orchestration. He used the brasses and woodwinds in a different manner, giving a new importance to these instruments, including as soloists, like the French horn and Clarinet. Weber exploits the range of the instruments and gave more importance to the middle voice of the orchestra. He made use of effects such as: *pizzicato*, tremolo, muted, *divisi* in the strings, etc for giving more drama and emotion and for transmitting more intensively the atmosphere and the plot of the opera.

Some writers expressed themselves as follows:

... But herein lay part of his [Weber] genius, in discovering a natural melody which brought folksong in to the realm of art *Der Freischütz* was not the first opera to reflect German feeling by actual use of folksong – many Singspiele drew

upon it – but never before had folksong been so perfectly epitomized.¹

The use of a recalling theme emphasizes the importance which Weber placed on setting the scene and the folk-type elements.²

The ingredients of *Der Freischütz* are not new, yet Weber shows how to blend and distill them into a new creation. In his overtures, Weber certainly set the tone of the action to follow in far more complete a manner than did any of his predecessors. His technique of using leitmotifs and recalling themes has precedents, as did many of his orchestral and harmonic effects. But no one before *Der Freischütz* had so unified an opera through leitmotifs and tonality nor so well integrated the supernatural, musically and dramatically, into an operatic work.³

5 John Warrack: *Carl Maria von Weber*. 2nd. Edition, p. 223 (1976).

6 Gaynor G. Jones: *Weber's "Secondary Worlds": The later operas of Carl Maria von Weber*, p. 197 (1976).

7 Ibid. *Backgrounds and Themes of the operas of Carl Maria von Weber*, p. 232 (1972).

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