

# Assignment 3

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1. (a) I am familiar with many of the songs discussed and with a decent amount of the poetic analysis concepts introduced.
  - (b) I was unaware of the “song style sheets”, and while I don’t believe they would help me, they seem very useful for a new student, especially one who is less comfortable with their music history and music theory studies.
  - (c) I wholeheartedly agree with the study of music holistically - that is, both as sound art and in historical and sociological contexts. I’m thus *very* supportive of the “study sheet”
  - (d) I’m not very familiar with all the poets mentioned and the poems mentioned in this chapter: I need to find some of their work and read it, it seems.
  - (e) I do not currently have any questions.
2. These two notes are primarily useful for historical and biographical context. The Hyperion bio’s description of Loewe’s voice is easily heard in the recording; the wide variety of tones and styles are all very comfortable for a light, acrobatic baritone. I quite enjoy the cute husband-wife moment related by Annika Stawe’s programme notes, and while it doesn’t add much to the listener’s understanding, the little humour is very important for the programme notes, and it will make me remember this song for years to come.

## Song Sheet: F. Schubert's *Der Wanderer*

Title: *Der Wanderer*, Op. 65, No. 2, D. 649

Composed: February 1819

Composer: Franz Schubert (1797-1828)

Poet: Georg Philipp Schmidt ('von Lübeck', 1766-1849) formerly attributed to Zacharias Werner<sup>1</sup>

## General

This song is one of four composed by Schubert on the same poem. The other three are: D.649, D.795, and D.8D.649, D.795, and D.870<sup>2</sup>; of note, D.649 is the most well known (at least, amongst pianists) of the bunch, and is - quite famously - the primary subject of the great *Fantasy in C Major* (or "Wanderer Fantasy") of Schubert.

Approximate Performance Time: a little under 4 minutes.

## Melody

Melodic Contour	mostly stepwise or by thirds
Tessitura	spans a Major 9th, from C4 to D5
Vocal Articulation	I'm not sure what this means
Text Illustration	N/A

## Harmony

Texture	Chorale Texture
Tonality	Minimal Modulation
Text Illustration	Some Chromatic Passages

N/A

## Rhythm

Rhythmic Pattern	Flowing Chorale in 8th notes
	few "marching" interjections
Tempo	Andante

1. IMSLP, *Der Wanderer*, D.649, accessed September 2, 2025, [https://imslp.org/wiki/Der\\_Wanderer,\\_D.649\\_\(Schubert,\\_Franz\)](https://imslp.org/wiki/Der_Wanderer,_D.649_(Schubert,_Franz)).

2. Various, *Schubert - 'Wanderer' Lieds: D.493, D.649, D.795, D.870*, accessed September 2, 2025, <https://www.tapatalk.com/groups/classicalmusicmayhem/viewtopic.php?t=1706>.

## The Piano Component

Preludes/Interludes/Postludes	few solo piano passages
Tonality	Some chromatic passages
Use of Motives	heavy insistence on a melodic G# there are many references to the opening piano gesture

## Poem/Text

### *Der Wanderer - Georg Philipp Schmidt 'von Lübeck'*

Wie deutlich des Mondes Licht  
Zu mir spricht,  
Mich beseelend zu der Reise:  
"Folge treu dem alten Gleise,  
Wähle keine Heimath nicht.  
Ew'ge Plage  
Bringen sonst die schweren Tage.  
Fort zu andern  
Sollst du wechseln, sollst du wandern,  
Leicht entfliehend jeder Klage."

Sanfte Ebb' und hohe Fluth,  
Tief im Muth,  
Wandr' ich so im [Dunkel]<sup>1</sup> weiter,  
Steige muthig, singe heiter,  
Und die Welt erscheint mir gut.  
Alles reine  
Seh' ich mild im Wiederscheine,  
Nichts verworren  
In des Tages Gluth verdonnen:  
Froh umgeben, doch alleine.

How clearly the moon's light  
Speaks to me,  
Inspiring me to journey;  
"Follow truly the ancient path,  
Choose no homeland whatsoever.  
Otherwise the heavy days bring  
Endless troubles ;  
Away, to the other  
Should you change, should you wan-  
der,  
Lightly shedding every woe."

Gentle ebb and lofty flood,  
Deep in courage,  
I wander farther in darkness,  
I climb bravely, singing cheerfully,  
And the world seems good to me.  
All pureness  
See I softly in the twilight,  
Without confusion  
Fading in the day's afterglow:  
Surrounded by joy, but alone.

## Poet

I couldn't find much information of the Poet, simply that he is known for this poem alone.

## **Choice of Text**

Schubert has multiple songs and other works arranging this text. Each of his settings occupies a unique soundworld and emotional context. This setting, compared to his more/ dramatic and popular - at least amongst pianists - D.493, is more calm and reticent, lending to a figure of a weary, wise, and well travelled *Wanderer*.

## **Prosody**

I'm not familiar with much German diction, so it seems very normal/characteristically German in pronunciation and stress to me.

## Song Sheet: R. Schumann's *Der Contrabandista*

Title: *Der Contrabandiste*, Op. 74

Composer: Robert Schumann (1810-1856)

Poet: Emanuel von Geibel (1815 - 1884)<sup>3</sup>

## General

This song is from the appendix to R. Schumann's *Spanisches Liederspiel*. According to Hyperion records, it was removed from the original set due to its relative unimportance to the storyline of the overall set.

Approximate Performance Time: a little over 1 minute

## Melody

Melodic Contour	very chordal, lots of jumps
Tessitura	almost 2 octaves, from A2 to G4
Vocal Articulation	I'm not sure what this means
Text Illustration	N/A

## Harmony

Texture	heavily arpeggiated
Tonality	Minimal Modulation
Text Illustration	N/A

## Rhythm

Rhythmic Pattern	steady 8th notes with decoration
	mismatched duplets and triplets
Tempo	Schnell (Fast)

## The Piano Component

Preludes/Interludes/Postludes	simple I - V introduction
Tonality	conventional CPP harmony
Use of Motives	N/A

3. IMSLP, *Der Contrabandista*, Op. 74, No. 10, accessed September 2, 2025, [https://imslp.org/wiki/Spanisches\\_Liederspiel,\\_Op.74\\_\(Schumann,\\_Robert\)](https://imslp.org/wiki/Spanisches_Liederspiel,_Op.74_(Schumann,_Robert)).

## Poem/Text

### *Der Contrabandiste* - Emanuel von Geibel

Ich bin der Contrabandiste,  
Weiß wohl Respekt mir zu schaffen.  
Allen zu trotzen, ich weiß es,  
Furcht nur, die hab' ich vor keinem.  
Drum nur lustig, nur lustig!

Wer kauft Seide, Tabak!  
Ja wahrlich, mein Röblein ist müde,  
Ich eil', ja eile,  
Sonst faßt mich noch gar die Runde,  
Los geht der Spektakel dann.  
Lauf nur zu, mein lustiges Pferdchen,  
Ach, mein liebes, gutes Pferdchen,  
Weiße ja davon, mich zu tragen!

I am the smuggler,  
And know well how to inspire respect;  
I know how to defy everyone,  
and I fear no one.  
So let us be merry!  
Who shall buy my silk and tobacco?  
Tryly, my little horse is tired,  
I hurry, yes, hurry,  
Otherwise the patrol will catch me,  
And then things will go very badly!  
Run, my merry horse,  
Ah, my dear good steed,  
You know well how to carry me!

## Poet

I couldn't find much information of the Poet, simply that he is known for this poem alone.

## Choice of Text

Schubert has multiple songs and other works arranging this text. Each of his settings occupies a unique soundworld and emotional context. This setting, compared to his more/ dramatic and popular - at least amongst pianists - D.493, is more calm and reticent, lending to a figure of a weary, wise, and well travelled *Wanderer*.

## Prosody

I'm not familiar with much German diction, so it seems very normal/characteristically German in pronunciation and stress to me.

## References

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- . *Der Wanderer, D.649.* Accessed September 2, 2025. [https://imslp.org/wiki/Der\\_Wanderer,\\_D.649\\_\(Schubert,\\_Franz\)](https://imslp.org/wiki/Der_Wanderer,_D.649_(Schubert,_Franz)).
- Various. *Schubert - 'Wanderer' Lieds: D.493, D.649, D.795, D.870.* Accessed September 2, 2025. <https://www.tapatalk.com/groups/classicalmusicmayhem/viewtopic.php?t=1706>.