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An Arrangement of Franz Schubert's Cycle Of Song "Die schöne Müllerin" For Double Bass And Piano

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FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

AN ARRANGEMENT OF FRANZ SCHUBERT'S CYCLE OF SONGS *DIE
SCHÖNE MÜLLERIN* FOR DOUBLE BASS AND PIANO

By

Sergio Acerb, Jr.

A Treatise submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

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The members of the Committee approve the treatise of Sergio Acerb, Jr. defended on November 3, 2008.

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To the memory of my father,
Sergio Acerb
and To my mother,
Nisbet Marennra Acerb

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ABSTRACT

Franz Schubert wrote *Die schöne Müllerin* (The Beautiful Maid of the Mill) originally for high voice and piano. This cycle of 20 songs is one of Schubert's most performed and recorded work. The love story of optimism, despair and tragedy between the miller's boy and the beautiful maid continues to fascinate and inspire composers, performers and music lovers today. The purpose of this treatise is to present an arrangement of Schubert's *Die schöne Müllerin* for Double Bass and Piano. Transcriptions and arrangements in the nineteenth century were largely intended to supplement an instrument's literature, and continued to be part of the instrument's literature in the twentieth century. Through chapters 1 to 4, I discuss the significance of presenting the richness and art of Schubert's musical setting of Wilhelm Müller's poems through this new medium: the double bass. Along with a brief historical context of transcription and arrangement from the nineteenth century, I analyze the songs of *Die schöne Müllerin* explaining such aspects of the arrangement as transpositions, revoicings, articulations, dynamics and performance practices.

CHAPTER 1

The arrangement of Franz Schubert's *Die schöne Müllerin* for Double Bass and Piano contributes to a large collection of transcriptions and arrangements of Schubert's works. Instrumental transcriptions and arrangements of excerpts from operas, sets of variations and fantasies have always been, and were particularly popular in the nineteenth century. For instance, a virtuoso violinist or pianist would have several transcribed or arranged vocal pieces in the repertoire to entertain audiences with impressive performance skills. The popularity of these works decreased significantly in the twentieth century.¹ Still, masterworks of great composers are considered as strong material to lead composers and performers to transcribe and arrange for an instrument's repertoire.

The notion of arranging Schubert's *Die schöne Müllerin* for the double bass prompts questions about: (1) how this arrangement would present the technical features of the work, and (2) how technical qualities and potentials of this new medium would contribute to Schubert's work without changing it substantially. As singers commonly do in this cycle, transpositions of songs to a minor-second or a minor-third lower were employed to conform to a double bass-oriented arrangement.² With the absence of the text, revoicing the melody to a lower or higher register was an option to better convey the story behind of Wilhelm Müller's poems. Choice of bowing, articulation and dynamics were other components used in favor of a brighter performance to reproduce the text-painting that Schubert originally intended.

DEFINITION— TRANSCRIPTION AND ARRANGEMENT

The distinction between “transcription” and “arrangement” has not been standardized. In a *New Grove* article by Ter Ellingson, the word “transcription” refers to the copy of a musical work that usually changes the original notation (i.e., tablature to staff) or layout (i.e., separated parts to full score) of the original piece. When changing the medium of the original,

¹Evgeni Raychev, “Putting Together Cellists” (D.M. treatise, Florida State University, 2004), 1.

²Schubert later transposed three of the songs in order to be technically accessible to the *tessitura* of a baritone and also his friend Karl Freiherr von Schönstein. See Mats Bergström, “Franz Schubert’s Song Cycle *Die schöne Müllerin*, D. 795: The Making of a Guitar Transcription,” *Guitar Review* 110 (summer/fall 1997), 29.

transcription means arrangement.³ Malcolm Boyd in the *New Grove Dictionary* online defines the word “arrangement” as the transference of a composition from one medium to another. It can also be an elaboration or simplification of the piece, changing the instrumentation or not. Simplified arrangements of virtuoso piano pieces were published in the nineteenth century for amateur players. Others, such as Chopin’s *Etudes*, were recreated as more difficult character or concert pieces by Leopold Godowsky between 1894 and 1914 in his *53 Studies on Chopin’s Etudes*.⁴ Although there was a commercial aspect of publishing arrangements, performers were also transcribing pieces in the nineteenth century to expand the repertoire of their own instruments.

Evelyn Howard-Jones in an article called “Arrangements and Transcriptions” also defines an arrangement as only playing the notes in another medium, but a transcription as a recreation or remaking of a pre-existing material into a new piece.⁵ Following Howard-Jones, I consider transcription and arrangement as two distinctive forms of changing the original. Though using the original material of a piece, a transcription will revise or reconfigure the form of that piece. A new contrasting section added to the music, embellishment of the melody, changes of tempo and register are examples founded in a transcription. However, an arrangement will preserve the original form of the piece. It only transfers the original from one medium to another.

³Ter Ellingson, “Transcription,” *The New Grove Dictionary of Music Online*, 2nd ed., accessed 28 Sept. 2006, ed. Stanley Sadie and Laura Macy (Oxford: Oxford University Press, 2006); available from <http://www.grovemusic.com/shared/views/article.html?section=music.28268>. Internet.

⁴Malcolm Boyd, “Arrangement,” *The New Grove Dictionary of Music Online*, 2nd ed., accessed 28 Sept. 2006, ed. Stanley Sadie and Laura Macy (Oxford: Oxford University Press, 2006); available from <http://www.grovemusic.com/shared/views/article.html?section=music.01332.4#music.01332.4>. Internet.

⁵Evelyn Howard-Jones, “Arrangements and Transcriptions,” *Music & Letters* 16, no. 4 (October 1935), 305.

A BRIEF HISTORY OF THE TRANSCRIPTION SINCE SCHUBERT'S TIME

In the nineteenth century, transcriptions and arrangements were largely intended to supplement an instrument's literature. Discussing the history of double bass transcriptions, Fausto Borem states that from 1820 to 1920 they were probably the main part of a double bass player's literature. Giovanni Bottesini (1821-1889) wrote several works for the double bass that were either full citations of Italian arias or stylistically based on *bel canto* operas. *Serenade du Barbier de Seville*, *Finale de la Somnanbula*, and *Air d'il Trovatore* from the operas by Rossini, Bellini and Verdi were some of the arias in Bottesini's repertory.⁶ Although on a much smaller scale, the practice of transcriptions continued to be part of the instrument's literature in the twentieth century.

The transcription of Schubert's songs started with a guitar arrangement of four songs from *Die schöne Müllerin* made by Anton Diabelli in 1833.⁷ Besides being a guitarist, Diabelli was a music publisher in Vienna who had printed many of Schubert's original works. The first of Schubert's cycle of songs *Die schöne Müllerin* was published in 1824. However, it was only premiered in 1856 after Schubert's death. Diabelli's publication was an arrangement of four songs of this cycle, "Das Wandern", "Wohin", "Ungeduld" and "Morgengruß".

In the beginning of the nineteenth century, the piano as well as the guitar were considered as fashionable instruments for one's home. Sheet music with arrangements of piano works for guitar were very common. Joseph Merk (1795-1852) and Francisco Tárrega (1852-1909) transcribed Chopin's piano works, such as preludes, mazurkas, waltzes and nocturnes, for the guitar.⁸ Opera arias were among the other genres for guitar transcriptions in the nineteenth century, such as Fernando Sor's *Variationen über das Thema "Das klinget so herrlich" aus der*

⁶Fausto Borem, "A Brief History of Double Bass Transcriptions," *International Society of Bassists Vol. XXI*, no. 2, 8-11.

⁷Ter Ellingson, "Transcription," *The New Grove Dictionary of Music Online*, 2nd ed., accessed 28 Sept. 2006, ed. Stanley Sadie and Laura Macy (Oxford: Oxford University Press, 2006); available from <http://www.grovemusic.com/shared/views/article.html?section=music.28268>. Internet.

⁸John Mangan, "Chopin for the Guitar: A Newly Discovered Transcription by Francisco Tárrega," *Guitar Review* 109 (spring 1997), 1-11.

*Oper “Die Zauberflöte” von W. A. Mozart.*⁹ With Schubert’s folk-like songs from *Die schöne Müllerin* cycle, it seemed Diabelli had foreseen the potential of selling his arrangements for guitar and voice.¹⁰

Arrangements in the nineteenth century were largely determined by two factors. One was a new interest in instrumental color and the other was the developing of the piano as both a concert and domestic instrument. The first factor brought with it the most widely cultivated kind of piano arrangements in the nineteenth century. Innumerable transcriptions brought the orchestral and chamber repertoire into the homes of domestic pianists.

Liszt started to transcribe Schubert’s songs to the piano repertoire in the mid-1830s. His transcriptions covered Schubert’s three major cycles of songs. Liszt transcribed the complete *Schwanengesang* in fourteen songs, twenty-four songs of *Winterreise* and six songs of *Die schöne Müllerin*. His transcriptions were literal and faithful to the originals. Liszt’s inventiveness enabled him to create individual pianistic solutions to the problems encountered in translating music from one medium to another. The variety of moods in the poems provided opportunities for Liszt to be dramatic and creative in tone painting. Liszt applied to his transcriptions, recitatives and cadenzas, and the different timbres produced by the use of trills and tremolos. His keyboard techniques included varying the treatment of the melody, pedaling, and use of the piano’s register. Although a large number of Liszt’s piano works are transcriptions, they remain among his most neglected works today. Nonetheless, Schubert’s spontaneous and artistic melodies, combined with Liszt’s embellishment make these transcriptions unique and delightful.¹¹

Leopold Godowsky completed in 1926 his transcriptions of twelve Schubert’s songs, including “Morgengruß” of *Die schöne Müllerin* and “Gute Nacht” from *Winterreise*. While Liszt did not drastically alter the original songs, Godowsky understood that the transcription was

⁹Fernando Sor, *Variationen über das Thema “Das klinget so herrlich” aus der Oper “Die Zauberflöte” von W. A. Mozart*, Edition Andrés Segovia, Mainz: B. Schott’s Söhne, 1931.

¹⁰Mats Bergström, 28.

¹¹Hui-Mei Lin, “Liszt Solo Transcriptions of Schubert’s *Winterreise*” (Ph.D. diss., City University of New York, 2002).

the opportunity to compose a new piece. He produced colorful sounds by adding his own inspiration to the original. Elaborating the piano part in the original introduction of “Morgengruß”, Godowsky used arpeggios in the left hand instead of chords. When returning to the theme, he used more contrasting dynamics. Godowsky approached the songs with a solo character using rubato and broken chords. All the registers of the piano were employed, he would often append some passages in a variation form after the end of the original song. Godowsky also changed the original texture of the pieces by adding counterpoint. In “Gute Nacht” the original melodious contour of the solo line was kept, and Godowsky only revoiced the melody to a lower register in few passages.¹²

Non-keyboard arrangements of Schubert’s songs were made by the virtuoso cellist David Popper (1843-1913). He arranged the songs “Du bist der Ruh’”, “Frühlingsglaube”, “Ave Maria” opus 52, no. 4, “Sei mir gegrüßt”, “Litanei auf das Fest ‘Allerseelen’” and “An die Musik” for cello and piano. From the song cycles *Die schöne Müllerin* and *Schwanengesang*, he arranged “Der Neugierige” and “Ständchen”.¹³ As opposed to Godowsky’s transcriptions, Popper’s arrangements of the songs “Frühlingsglaube” and “Ständchen” have minimal melodic alterations. In “Ständchen”, Popper had added double-stops and harmonics to the melody. Schubert’s original form of this song finishes with a *Da capo al Fine* repetition of the eight-measure piano introduction of the beginning. Popper repeated the melody after this repetition adding 31 measures to the original. In “Frühlingsglaube”, some appoggiaturas and ornaments differed from the original. At the end of “Frühlingsglaube”, his arrangement has a postlude after the melody that finishes with an extra measure.

In the twentieth century the practice of making arrangements gradually lessened in popularity. The implementation of copyright agreements made it illegal to adapt and arrange recently composed musical works, without prior permission. The radio and the gramophone replaced the piano transcriptions as a vehicle of diffusing the chamber, orchestra and opera

¹²David Cloutier, “A Comparative Study of Transcriptions of ‘Das Wandern’ from *Die schöne Müllerin*, ‘Gute Nacht’ from *Winterreise*, and ‘Liebesbotschaft’ from *Schwanengesang*” (Ph.D. diss., North Texas State University, 1987).

¹³Raychev, 79-84.

repertoire.¹⁴ With the growth of authentic performances, there was a new emphasis on scholarly objectivity embodied by *Urtext* editions. Arrangements were compared to lower quality music. In the 1940's, it was rare to find a respectable virtuoso performing any transcriptions.¹⁵

However, there seemed to be a resurgence of interest in transcribing the works of great composers toward the end of the twentieth century. It appeared that a new value was reached when one transcribed a work from one medium to another. Arranging for their own instruments, performers wanted to contribute with new colors and a higher technique potential of the new medium.¹⁶

In the 1970s John W. Duarte and Konrad Ragossnig arranged the complete cycle of *Die schöne Müllerin* for voice and guitar. This guitar transcription was published as *Franz Schubert/Die schöne Müllerin/Nach dem originalen Klaviersatz für Gitarre eingerichtet von Konrad Ragossnig/John W. Duarte*, and the arrangers kept all the original keys.¹⁷ A transcription written by Theobald Böhm called *Six Lieder for Flute and Piano* of 1981 was an arrangement of Schubert's songs. These pieces kept the form of each song with the original piano part. When the melody was repeated the arranger used ornamentation. The arrangement uses embellishments to compensate for the absence of text. However, in the preface the editor suggested to refer to the originals as a consultation. This arrangement consisted of songs numbering one and five of *Winterreise*, and numbers four, ten, twelve and fourteen of *Schwanengesang*.¹⁸

Thomas Heck arranged sixteen songs by Schubert in 1981 for guitar and voice. Heck kept his arrangement very close to the piano part. Some of the songs were “Erlkönig”, “Die junge

¹⁴Boyd, “Arrangement.”

¹⁵Alan Walker, “Liszt, Franz [Ferenc],” *The New Grove Dictionary of Music Online*, 2nd ed., accessed 28 Sept. 2006, ed. Stanley Sadie and Laura Macy (Oxford: Oxford University Press, 2006); available from <http://www.grovemusic.com/shared/views/article.html?section=music.48265.10#music.48265.10>. Internet.

¹⁶Richard Tetley-Kardos, “Piano Transcriptions - Back for Good?,” *Clavier* 25, no. 2 (February 1986), 19.

¹⁷Bergström, 28.

¹⁸Peter Davies, “Music Reviews Classical Wind,” *Musical Times* 122, no. 1659 (May 1981), 319.

Nonne” and “Heidenröslein.” In some of the songs the transposition of a new key was necessary to suit the guitar part more adequately.¹⁹ In 1997 Mats Bergström and Martin Burns published another complete cycle of *Die schöne Müllerin* for guitar and voice. Like Thomas Heck, Bergström and Burns arranged the whole cycle to be faithful to the original. However they simplified or reduced the piano part. Also they transposed some of the songs up or down by a minor second to create a guitar setting as idiomatic and playable as possible.²⁰

Other authors also found the melodies of Schubert’s songs appropriate for pedagogical materials and instruction books. Simplifying for a beginner’s level the harmonic content and texture of the originals, David Walter arranged for Double Bass and Piano two songs “Du Bist die Ruh’ ” and “Ave Maria.”²¹

A 1997 edition by Dan Welcher recreated four of the songs from *Die schöne Müllerin* in a suite form. The songs “Das Wandern”, “Der Neugierige”, “Der Jäger” and “Der Müller und der Bach” were compiled under the title *Mill Songs: Four Metamorphoses after Schubert for Oboe and Bassoon*. This edition is considered a transcription because it significantly changes the original. The music scored as a duet for oboe and bassoon. When there is no melody, the original piano part is divided into both Oboe and Bassoon parts. Welcher also inserts new contrasting sections in the middle of the songs. The format of this edition is similar to Liszt’s and Godowsky’s transcriptions of Schubert’s songs. “Der Neugierige” and “Der Müller und der Bach” were reconceived with recitative- and cadenza-type sections.

Preserving the original, Mischa Maisky recorded in 1996 a compact disc called “Song without Words” with Popper’s arrangements and his own for cello and piano of some songs of *Die schöne Müllerin*, *Winterreise* and *Schwanengesang*.²² Olaf Mühlenhardt, a German saxophonist, performed a recital at the Florida State University College of Music in 2005. In the

¹⁹Mary Criswick, “Music Reviews Guitars,” *Musical Times* 122, no. 1666 (December 1981), 830-831.

²⁰Bergström, 29.

²¹See David Walter, *The Melodious Bass* (Everybody’s Favorite Series No. 120, New York: Amsco Music Publishing Company, 1964), 42, 64.

²²Reinhard Beuth, Liner Notes to *Songs without Words*, Mischa Maisky, Daria Horova, (Deutsche Grammophon 449 817-2: 1996).

program, he included nine songs of Schubert's *Winterreise*. These arrangements of songs including "Gute Nacht", "Erstarrung", "Rückblick", "Rast", "Frühlingstraum", "Die Post", "Das Wirtshaus", "Mut" and "Die Nebensonnen", did not change the voice or piano part. However, Mühlenhardt's performance tempos of the songs were slower than the original.²³

In view of these precedents, all the transcriptions and arrangements demonstrate that the drama behind the poetry of Wilhelm Müller and Schubert's settings, continue to inspire composers and performers today. *Die schöne Müllerin* is one of Schubert's most performed and recorded works. Although Philip Miller in his English translation of *Die schöne Müllerin* discussed how old-fashioned was Müller's poetry. The love story of optimism, despair and tragedy between a young man "the miller's boy" and "the beautiful maid of the mill" was what compelled Schubert to compose sensitive settings of Müller's poems.²⁴

²³Olaf Mühlenhardt, *Guest Artist Recital*, assisted by Deloise Lima, Florida State University College of Music, 2005, compact disc.

²⁴Philip L. Miller, *The Ring of Words: An Anthology of Songs Texts* (Garden City, New York: Doubleday & Company Inc., 1963), 74.

CHAPTER 2

FRANZ SCHUBERT'S TRANSCRIPTIONS OF HIS OWN WORKS

Schubert was the first to transcribe his own cycle of songs writing a new piece in variation form. This composition called *Variationen für Flöte und Klavier über "Trockne Blumen" aus Die schöne Müllerin D. 802* is based on the theme of “Trockne Blumen”, which is song no. 18 of *Die schöne Müllerin*. As Fischer-Dieskau describes in his *Schubert's Songs*, Schubert used the theme of “Trockne Blumen” to compose a set of seven variations in E minor for flute and pianoforte in January 1824. The piece was written for Ferdinand Bogner, his friend and also a flautist, who participated in many recitals of Schubert's works.¹

This variation-form piece belongs to a group of other variation pieces by Schubert that consist of largely decorations of the subject-melody. It includes the Piano Quintet in A major “The Trout” Op. 114, with the variations on the song “Die Forelle”, the *Adagio* from the Fantasy in C major for Piano Op. 15, the theme is selected from the setting of “Der Wanderer”, the Octet for Two Violins, Viola, Cello, Double Bass, Clarinet, Horn and Bassoon Op. 166, on a theme from Schubert's operetta *Die Freunde von Salamanka*. The String Quartet in D minor D. 810, presents the third movement with the variations on the song “Der Tod und das Mädchen” (Death and the Maiden). The last piece of the group is the *Andantino* from the Fantasy in C major for violin and piano D. 934. The variations on the song “Sei mir gegrüßt” are in the third movement of the work.²

ARRANGEMENT OF *DIE SCHÖNE MÜLLERIN*

My arrangement of *Die schöne Müllerin* demanded technical solutions to amend the problem of the absence of a text. Transpositions of the songs, revoicing the melody, and the use of different articulations and dynamics were some of the components employed in the arrangement.

¹Dietrich Fischer-Dieskau, *Schubert's Songs*, translated by Kenneth S. Whitton (New York: Alfred A. Knopf, 1977), 9:181.

²Maurice J. E. Brown, *Schubert's Variations* (New York: MacMillan & Co Ltd., 1954), I:1-2.

“Der Jäger” (The Hunter) is the fourteenth song of the cycle. Although this is the hunter’s entrance song in *Die schöne Müllerin*, the miller’s boy is the one singing. The boy is tormented by his rival’s appearance, fearing that he will lose his “beautiful maid”.³ The driven eighth-notes of the theme suggests a defiant melody in a fast tempo. Giving the idea of an Allegro tempo, the tempo marking *Geschwind* means fast and swiftly. As shown in Example 1, the original key of the song is in C minor.

Geschwind

3

Solo Bass

8

14

20

26

3

Example 1. “Der Jäger”, measures 1-31.

³See Susan Youens, *Schubert's Die schöne Müllerin* (Cambridge: Cambridge University Press, 1992), 2:46-82.

“Der Jäger” was transposed to a sympathetic key of A minor (a minor third lower from the original) to better fit a double-bass setting using solo tuning.⁴ This transposition facilitates the performance of the song by using the natural harmonics of the A string. Retaining the same key, it was possible to change the register of the melody to a higher octave and have all high harmonics in hand. Example 2 shows the theme after the piano introduction. The high notes D and G are natural harmonics, but the B-flat must be played on the fingerboard.

Geschwind
"Was sucht denn der..."

Solo Bass

Example 2. “Der Jäger”, measures 1-31.

An example of revoicing the melody is in “Der Müller und der Bach” (The Miller and the Brook). As other characters in this cycle, the brook plays a symbolic role in this love story between the boy and the maid . When the boy is afflicted, he seeks the brook to speak with.

⁴The solo tuning for the double bass uses the open strings tuned up a whole step: F-sharp, B, e, a. The music has to be written a whole step lower to sound in the key intended.

During the entire cycle, the brook expresses itself in only two songs: “Tränenregen” (Shower of Tears) and “Der Müller und der Bach.” Here it sings in an attempt to dissuade the heartbroken boy from committing suicide.⁵ The arrangement for double bass kept the voice of the miller’s boy in the higher register. Example 3 presents the beginning of “Der Müller und der Bach.”

Example 3. “Der Müller und der Bach”, measures 4-17.

The brook sings from the measure 28 to 60. As showed in Example 4, the brook’s melody is revoiced to a lower register.

Example 4. “Der Müller und der Bach”, measures 26-33

Both the boy and the brook are differentiated by different registers and timbres. Example 5 has the last section of the excerpt in a lower octave when the boy affirms directly to the brook “Ach, Bächlein, liebes Bächlein, so singe nur zu”(Oh brook, beloved brook, sing on). The change of octave in this section portrays the boy’s desire to die.

Example 5. “Der Müller und der Bach”, measures 74-82.

⁵Youens, 3:135.

It may be unpredictable how this story of Wilhelm Müller will end when reading “Das Wandern” (Wandering) as the first poem of the cycle. Together with “Wohin?” (Where to?), “Das Wandern” depicts the excited boy hiking and singing. When he stops—“Halt!” (Stop!)—the boy sees the wheels of a promising mill. Schubert wrote “Das Wandern” as a dance-like song. The same theme is repeated in the five stanzas of the song. Example 6 shows the theme of “Das Wandern”.

Mäßig geschwind

"Das Wandern..."

Solo Bass

Example 6. “Das Wandern”, measures 1-20.

Example 7 shows how one of the stanzas was arranged using different articulations and dynamics. This maintains the character of the song while demonstrating the technical qualities of the new medium as well.

Example 7. “Das Wandern”, measures 39-60.

Revoicing the theme was another alternative used to favor a brighter performance of this arrangement. Example 8 has the first stanza of “Das Wandern”.

Example 8. “Das Wandern”, measures 1-20.

“Danksagung an den Bach” (Song of Thanks to the Brook) is the fourth song of the cycle. The boy tries to persuade himself that his arrival at the mill is destined, and the miller’s maid sent the brook to fetch him.⁶ Schubert combined five stanzas in this three-part ABA song. Having the original piano part in a lower register, it was possible to keep the double bass part in treble clef. Example 9 shows the arrangement in the first two stanzas.

Etwas langsam

"War es also..."

Solo Bass

"Zur Müllerin..."

7

12

Example 9. “Danksagung an den Bach”, measures 1-16.

Discussing the music of *Die schöne Müllerin*, Susan Youens associates both of the boy’s questions of uncertainty and assertion with falling tritone leaps. The first tritone leap is in measure 11, beginning of stanza 2, over the statement “Zur Müllerin hin!/So lautet der Sinn” (‘Go to the miller maid!’, this is your meaning). See Example 9 above. In this arrangement the separated sixteenth notes emphasize the tritone leap in the beginning of measure 11. Other significant characteristic of this stanza is the exclamation of the word “Gelt” from the verse “Gelt, hab ich’s verstanden?”— Have I understood you?— extended throughout measure 13. Prolonging the single syllable for an entire measure, Schubert intentionally disrupted the phrase-structure of the stanza. Youens asserts that it reproduces the boy’s apparent desire for an affirmative answer about his destiny. The crescendo and diminuendo in measure 13 stresses this text-painting over the note D.⁷

⁶Ibid., 3:39.

⁷Youens, 5:78-79.

In measure 29, another tritone leap is emphasized between a high E-flat and A at the end of B section. It supports the verse “Ich gebe mich drein:”— I submit to my fate— meaning the same simultaneous sentiment of uncertainty and assertion of the boy for his encountered love. Example 10 presents this accentuation of the leading-tone (E-flat) of V⁷/IV. Harmonically speaking, this sub-section from measure 27 to 31 is unstable. It underlines a sequence tonicizing I, IV, ii, and V to return to the tonic in measure 33.

Example 10. “Danksagung an den Bach”, measures 23-41.

When the basic material of a work is strong enough, it can withstand performance by countless media. This applies to Schubert’s song cycle *Die schöne Müllerin* as well as to other forms of music.⁸ Two of the many reasons behind choosing this song cycle to arrange for double bass and piano were the richness of the melodic material and text-painting of the songs discussed above.

⁸Richard Tetley-Kardos, “Piano Transcriptions - Back for Good?,” *Clavier* 25, no. 2 (February 1986), 18.

CHAPTER 3

ANALYSIS AND ITS INFLUENCES ON THE ARRANGEMENTS OF THE SONGS

As Nicholas Cook has pointed out, analysis strengthens performance because it compels the performer to think about the relationships implied in the music. This is involved in arranging and transcribing as well.¹ I will discuss how my own and others' analytical perspectives might be reflected in an edition and a performance.

Musical analysis can identify how a song is constructed in tonal units, and how it is divided into different sections. In addition, the analysis can show the relationship between harmony, melody and text-painting. Throughout Schubert's cycle, the text-painting of the songs is permeated by a variety of melodic motives. An example is shown in the Schenkerian analysis of the "Morgengruß" (Morning Greeting) in Figure 1.

One of the particularities of this piece is the beginning; the first four measures contain a complete $\hat{3}$ line. Even though it is not hierarchically more important than the $\hat{3}$ line that follows, it can be considered as a complete tonal unit. It resolves to the scale-degree 1 cadencing with ii^6 and V chords in measures 3 and 4.

The interruption signs divide the piece into three sections. The first section is in measures 1 to 4, which states the $\hat{3}$ line in the piano part. The section in the middle prolongs the scale-degree 2 until the end of the sequence. The harmony is unstable in this section, measures 12 to 15, and the text-painting accentuates the sentiment of fear, uncertainty and doubt in poetry. It is particularly interesting to notice in the verses 2 and 3 of the first stanza how this

¹Nicholas Cook, "Arrangement As Analysis," *Journal of Music Theory Pedagogy*, vol.1 no. 1 (1987), 82-83. Analyses of these songs from Schenkerian and other perspectives are provided by Steven Laitz ("The Submediant Complex: Its Musical and Poetic Roles in Schubert's Songs," *Theory and Practice* 21 [1996]:123-165), David Lewin ("Music Theory, Phenomenology, and Modes of Perception," *Music Perception* 3 [1986]:327-392), and Lawrence Zbikowski ("The Blossoms of 'Trockne Blumen': Music and Text in the Early Nineteenth Century," *Music Analysis* 18/3 [1999]:307-345). Other Schenkerian analyses of Schubert songs are contributed by Walter Everett ("Grief in *Winterreise*: A Schenkerian Perspective," *Music Analysis* 9/2 [1990]:157-176), Harald Krebs ("Alternatives to Monotony in Early Nineteenth-Century Music," *Journal of Music Theory* 25 [1981]:1-16) and Carl Schachter ("Motive and Text in Four Schubert Songs," in *Aspects of Schenkerian Theory*, ed. David Beach [New Haven: Yale University Press, 1983], 61-76). Schenker's own analysis of "Ihr Bild" (*Der Tonwille*, 1 [1921]:46) provides a model in this regard.

instability in the dominant area underlines the unanswered questions of that stanza, such as “Verdrießt dich denn mein Gruß so schwer?” (Does my greeting annoy you so much?), and “Verstört dich denn mein Blick so sehr?” (Does my gaze upset you so much?). For the last section, measures 16 to 23, the return to the tonic resolves the tension of the prolongation of scale-degree 2 in the previous one. Measures 16 and 17 are reiterated in measures 18 and 19.

In measure 19, as this last section presents the final $\hat{3}$ line, scale-degree 2 is uncovered. The V chord with the note D on the bass of the piano part, specifically in the last triplet of this measure 19, supports the occurrence of that scale-degree 2. It is significant that in a recording of *Die schöne Müllerin* by Dietrich Fischer-Dieskau, the German baritone holds this note D for a little bit of time over the word “weider” (again) of the last verse.² This sustains the importance of an interpretation of scale-degree 2 in the analysis of this sketch. Besides the V chord is above the pedal over the tonic C in measure 20, the placement of the scale-degree 2 in the end of measure 19 gives more tension for the resolution on the downbeat of measure 21. The V chord does prolong scale-degree 2 in measure 20.

Motivically speaking, the rising sixth leap, which is represented in the sketch by the motive a, characterizes the melodic line of “Morgengruß”. It appears in two different positions of the measure: the first is after the downbeat and in the middle of the second beat, i.e. beginning of the piano part, and the second is included in the upbeat to the downbeat, i.e. upbeat of m.16.

About the next Schenkerian levels of the analysis; the transparency of the $\hat{3}$ line in the foreground sketch reveals not much difference between the middleground and background sketches.

²Franz Schubert, *Schubert: Die schöne Müllerin*, Dietrich Fischer-Dieskau, Gerald Moore, Deutsche Grammophon 415 186-2, 1972, Compact Disc.

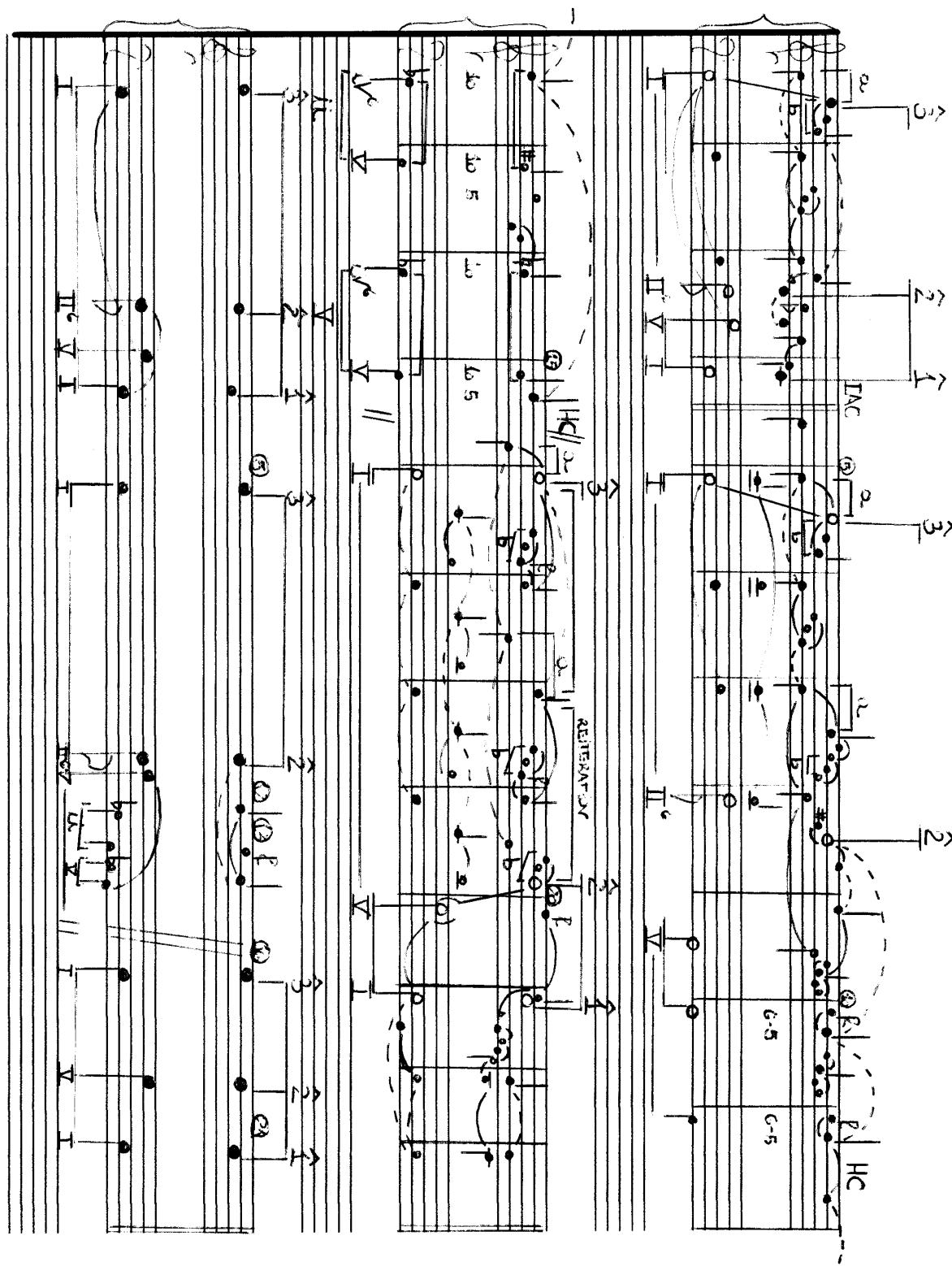


Figure 1. Schenkerian sketch of “Morgengruß”

This analysis of “Morgengruß” suggested that the harmonic instability of the middle section accentuates the boy’s sentiment of uncertainty and doubt found in verses 4, 5, and 6 of the first and third stanzas. This sentiment of the miller’s boy is expressed by the questions of verses 4 and 5 of the first stanza: “Verdrießt dich denn mein Gruß so schwer?” (Does my greeting annoy you so much?), and “Verstört dich denn mein Blick so sehr?” (Does my gaze upset you so much?). The verses 4, 5, and 6 in the third stanza depicts the same sentiment: “Hat es die Nacht so gut gemeint, daß ihr euch schließt und bückt und weint nach ihrer stillen Wonne?” (Has the night been so good to you that you close yourself away and droop and weep for its quiet bliss?).

When arranging these two stanzas of “Morgengruß”, the melody was revoiced to a lower register. Example 11 has the third stanza from the upbeat of measure 43 to measure 59.

Example 11. “Morgengruß”, measures 42-59

The idea was to use the lower register of the double bass to portray more dramatically the boy’s unanswered questions of fear and uncertainty. Two notes of the same passage, B-natural and A, are respectively the third of V/ii and the third of V in the piano part.³ B-natural is in the beginning of the measure 51, and A is in the measure 53. When playing this arrangement, the performer might apply an accentuation to these notes, especially in the verses 4 and 5 of the first stanza (words “Gruß”—greeting—and “Blick”—gaze). See Example 12 for the downbeats of measure 13 and 15.

³B-natural and A both sound like a whole-step higher because of the use of solo tuning in the arrangement.

Mäßig

Solo Bass

"Guten Morgen...."

mp

Example 12. “Morgengruß”, measures 1-21.

Further discussion of “Morgengruß” provided by David Lewin in his article “Music Theory, Phenomenology, and Modes of Perception” supports the analysis discussed before in regard to the instability in the dominant area in measures 12 to 15. Figure 2 includes Lewin’s analysis of the harmony implications with the text.⁴

(8.7)

d: iv⁶ V ? c: iv⁶ V

Verdriesst
dich denn mein Verstört
dich denn mein

(8.8)

9 14 15

C: V V

(8.9)

9 10 11 12 14 15

C: V(7-) (I(-3))

Figure 2. Lewin’s analysis of “Morgengruß”, measures 9-15.

⁴See Lewin, 343-357.

In the article entitled “The Blossoms of ‘Trockne Blumen’: Music and Text in the Early Nineteenth Century”, Lawrence Zbikowski presents a comprehensive analysis of “Trockne Blumen” (Withered Flowers). Based on Gilles Fauconnier and Mark Turner’s *Conceptual Integration Networks* (CIN) research, Zbikowski’s analysis seeks to explain the interaction between music and text in song.⁵ He discusses the harmonic and melodic contents of “Trockne Blumen”, and provides a Schenkerian middleground sketch that is shown in Figure 3.⁶



Figure 3. Zbikowski’s middleground sketch of “Trockne Blumen”.

Schubert divided the eight stanzas of the poem into three groups: 3 + 3 + 2. The first two groups end on imperfect half cadences, respectively with F-sharp in measure 14 and D-sharp in measure 28. The last half cadence closes the section in E minor. Zbikowski’s sketch above analyses this section as an extensive prolongation of the tonic and the note B from the beginning to measure 31.⁷ With the shift to E major in the last group of two stanzas, the first authentic

⁵Zbikowski, 307-308.

⁶Ibid., 332.

⁷Also it is defined as a continuation of the *Anstieg*—meaning initial ascent, it is a rising linear progression to the primary tone (*Kopfton*) of the fundamental line (*Urlinie*). Allen Cadwallader and David Gagné, *Analysis of Tonal Music: A Schenkerian Approach* (Oxford: Oxford University Press, 1998), 6:123.

cadence of this song occurs in measure 38. The preparation for this cadence also outlines the descent of the fundamental line. Supported by a cadential six-four, the $\hat{3}$ line starts with G-sharp in the second half of measure 37. Schubert immediately repeats the first nine measures of the major section in measures 39 to 47 and then, finishes with a repetition of the last four measures once more. The song concludes with a piano postlude of four measures in minor mode.⁸

In the arrangement for double bass, the first two groups of stanzas are revoiced to a lower register.⁹ This portrays the boy's present moment occupied with dying flowers, tears, thoughts of the grave and dead love. The boy is powerless and enveloped with a sort of inability to suppress the gravity of his circumstances. Example 13 shows the second stanza group in measures 16 to 28.

Example 13. "Trockne Blumen", measures 16-38.

⁸Zbikowski, 327-331.

⁹Arranged in D minor for solo tuning.

Although this second group has few melodic changes, it is basically the same melody as the first group. A ritardando is added in measure 20 over the verse “Nicht wieder blühn” (bloom again). With a perfect authentic cadence in F major, this is the last verse of the fourth stanza. It punctuates the end of the boy’s dark thoughts. Such a turn of events in the poem, the next four stanzas will echo the boy’s enlightenment by accepting death and consequently immortality and true love. In the last eight-measure phrase of D minor, the next two verses “Und Lenz wird kommen/Und winter wird gehn” (And spring will come, and winter will pass) represent the beginning of the ascension and transformation of the boy’s persona.¹⁰ Susan Youens discusses the emphasis on the “sie” (she) that Schubert stressed with the high scale-degree 2. This E on the downbeat of measure 28 is the root of diminished ii that leads to C-sharp in the half cadence. A dynamic swell and fermata are applied to the high E to express what Youens describes as “the vision of resurrection that follows”.¹¹

As shown in Example 13, the D major section from measure 30 to the end is in treble clef. Supported by a thicker texture and moving piano accompaniment, the original higher register of the melody is preserved. This produces a clear interpretation of the $\hat{3}$ line (accentuation of the following F-sharp , E and D) to culminate with the first perfect cadence in D. Depicting the boy’s eternal love and living blossoms at some point of time in future, Schubert set this fundamental line with the striking last two verses “Der Mai is kommen/Der Winter ist aus” (May has come!, and winter is past!). Example 14 has new contrasting dynamics for the original repetition of the melody at the end.

Example 14. “Trockne Blumen”, measures 46-57.

¹⁰Ibid., 332.

¹¹See Youens, 5:107.

Steve Laitz in his article “The Submediant Complex” (SMC): Its Musical and Poetic Roles in Schubert’s Songs” adds to this arrangement a significant analysis of the song “Tränenregen”. He investigated the nature of particular melodic gestures or motives as integral compositional features in Schubert’s songs. The “repetitions of chromatic pitch classes” or “untransposed motives” are associated with voice-leading and other musical contexts in a composition. Depending on modal mixture, the SMC includes in its form a flat, natural or sharp. It is commonly part of a motive in tonic key and presented as: scale-degree 5, \flat 6 and \natural 6.¹² Laitz’s voice-leading sketches for “Tränenregen” (Shower of Tears) are shown in Figure 4 and 5.

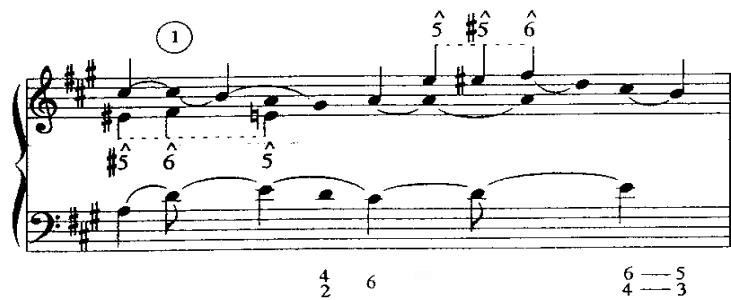


Figure 4. “Tränenregen”, Laitz’s sketch of measures 1 and 2.

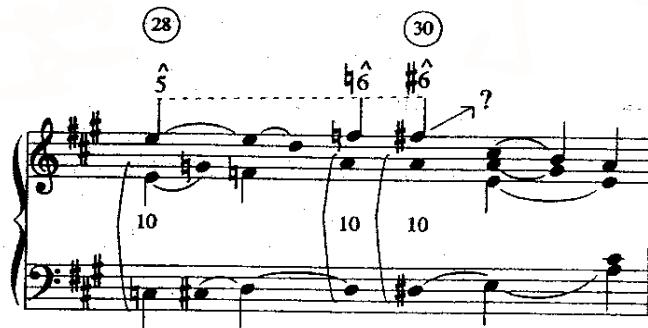


Figure 5. “Tränenregen”, Laitz’s sketch of measures 28-31.

Laitz discusses that without a preparation, the opening augmented chord produces the effect that one has come to a scene already in progress.¹³ This scene is set at the book with the miller’s boy and the maid for the first and only time in the cycle together. Although they both

¹²See Laitz, 123-124.

¹³Ibid., 144-145.

contemplate the brook sitting next to each other, they do not talk. The intimacy and happiness the boy describes is only part of his own fantasy. His dreams and vision are interrupted when she exclaims “Sie sprach: ‘Es kommt ein Regen/Ade, ich geh’ nach Haus’” (She said, “It’s about to rain, Goodbye! I’m going home.”)¹⁴

The statements of the SMC $\hat{5}$ - $\sharp\hat{5}$ or $\natural\hat{6}$ - $\sharp\hat{6}$ present E-sharp or F-natural as a dissonance in A major, upbeat of measure 1, and consonance in F-sharp minor, beginning of measure 18, and in C major, end of measure 29. Moving in parallel tenths, an ascending bass in measures 28, 29, and 30 supports the last statement of $\hat{5}$ - $\natural\hat{6}$ - $\sharp\hat{6}$ in the upper line of the piano part (see Figure 5). This SMC in C major reflects the indifferent words of the maid to the boy in the last verses of the poem. Example 15 shows the arrangement for the end of “Tränenregen”. With the maid’s words, the melody is reverted to the high register to blend in this counterpoint with the piano part.¹⁵

Example 15. “Tränenregen”, measures 67-76.

During the boy’s disillusionment, the brook pronounces itself at the end of the sixth stanza ““Geselle, Geselle, mir nach!”” (‘Friend, friend, follow me!’). Example 16 has the melody of this stanza revoiced to the low register on the upbeat to measure 61. It outlines the scale-degrees 2 (A) and 1 (G) of the $\hat{3}$ fundamental line in measures 61 and 62. A foreground sketch for comparison with Laitz’s analyses is in Figure 6.

¹⁴Also See Youens, 3:49-51.

¹⁵Note that the arrangement is written a whole-step lower to sound in A major with solo tuning.



Example 16. “Tränenregen”, measures 54-66.

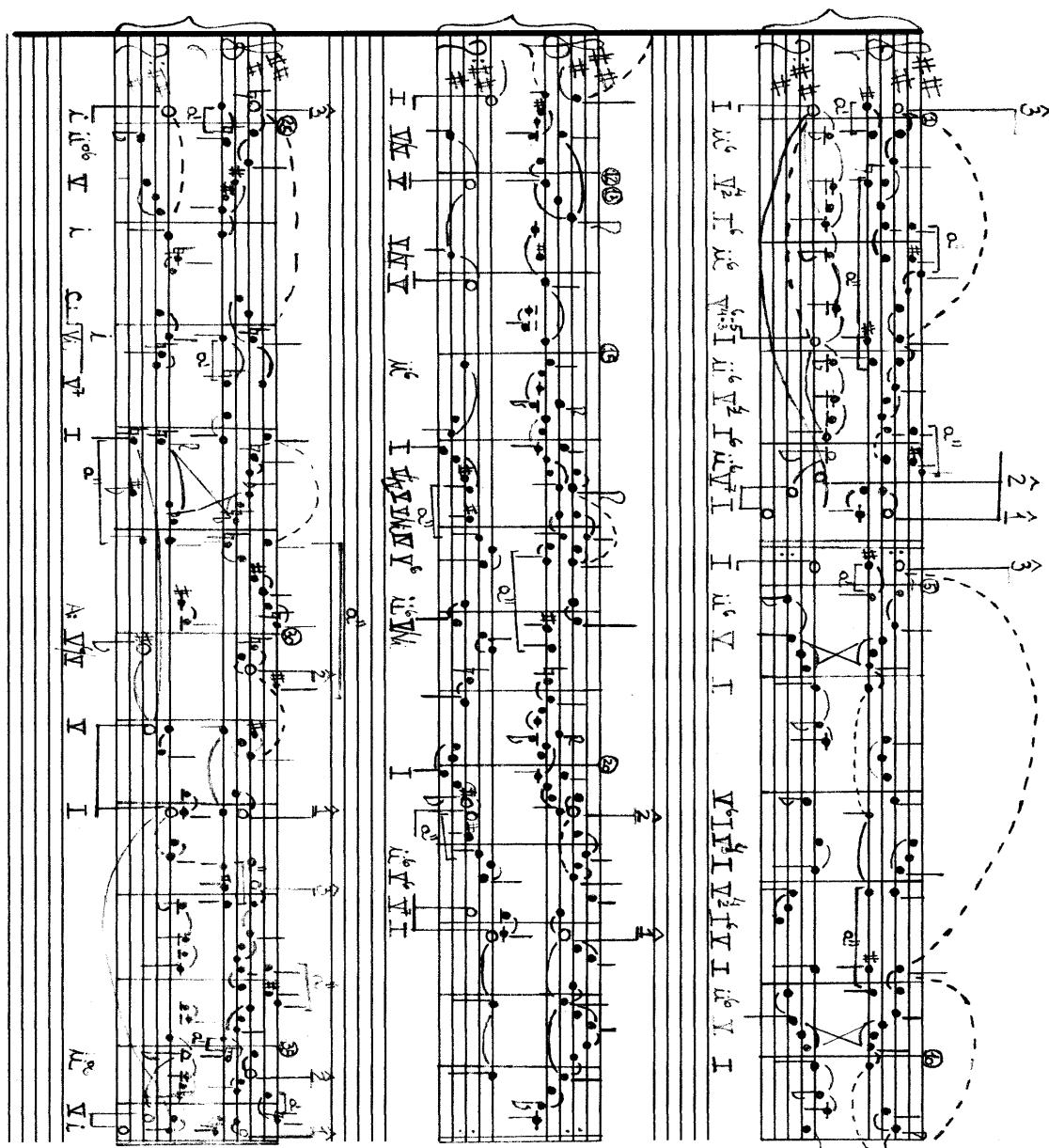


Figure 6. Schenkerian sketch of “Tränenregen”.

The best known verses of *Die schöne place* are set in “Der Neugierige” (The Question). The boy’s intrigue by the maid’s reciprocity in love or not are conveyed in “Ja, heiβt das eine Wörtchen/Das andre heiβt Nein” (One word is Yes—the other is No). Involving the SMC $\hat{5}$ - $\flat\hat{6}$ Laitz demonstrates the significance of a motive that unfolds in both melody and accompaniment. This motive harmonically supports the setting for those verses in measure 33 to 35. Figure 7 interprets Laitz’s harmonic structure of the same three measures above.¹⁶



Figure 7. Laitz’s harmonic reduction of “Der Neugierige”, measures 33-35.

When arranging the song, the melody was placed in an octave lower for the 3/4 meter section. This helped to bring out the fifth of \flat VI (scale-degree \flat 3) for the word “Nein” in the measure 35. For “Ja” in the measure 33, the tonic (scale degree 5) of V is as equal as the fifth of \flat VI in the deceptive cadence over “Nein”. The SMC $\hat{5}$ - $\flat\hat{6}$ is spaced in a high register of the upper line from measure 36 to 39. The arrangement gives significance to both two scale-degrees (E-flat and F-natural). Example 17 shows the decisions and considerations above for “Der Neugierige”.

¹⁶See Laitz, 146-148.

Example 17. “Der Neugierige”, measures 21-41.

In measure 49, the rising fifth leap of the melody to scale-degree 5 mirrors the complete statement of the SMC $\hat{5}$ - $\# \hat{5}$ - $\# \hat{6}$ in the piano part. The boy asks the brook for an affirmative answer for “The Question”: “Sag’, Bächlein, liebt sie mich?” (Tell me, little brook, does she love me?). Example 18 shows the melody revoiced back to the high register for this last verse of the song.

Example 18. “Der Neugierige”, measures 48-55.

To perpetuate performance with a broader musical understanding, theoretical analysis of the songs proved to be an essential element in realizing this arrangement of *Die schöne Müllerin*. It is difficult to instill significant meaning for a performance without comprehension of what is being played. I advise the performer and reader to study thoroughly the music scores of the arranged songs. All of the above examples show that the piano part equally represents an important role in contributing to the development of a musical drama behind Schubert's songs.

CHAPTER 4

CONCLUSION

Attached as an appendix, the complete arrangement of all 20 songs of *Die schöne Müllerin* concludes this treatise. Further considerations may be of interest in regard to the tonal-harmonic structure and narrative progression of the entire cycle, however an analysis of the interaction between these two components in *Die schöne Müllerin* can be a topic for another research paper.

Schubert's large-scale narrative cycles, including *Winterreise*, constituted a model used by other composers, such as Schumann, Brahms and Mahler.¹ Robert Schumann's song cycle *Dichterliebe* op. 48 equally presents text and music as both structural determinants to an organic unity.² Schumann composed *Dichterliebe* based on twenty poems of Heinrich Heine's *Lyrisches Intermezzo*. Arthur Komar in his *Schumann's Dichterliebe* refers to a Heine's "apparent autobiographical" work permeated by a story of unreciprocated, nostalgic, and hopeless love. During the composition of the *Dichterliebe*, Schumann was surrounded by difficult circumstances in seeking to marry his fiancee Clara Wieck. Against legally binding objections of Clara's father, the court eventually ruled in favor of their marriage.³ In addition to the uncommon succession of keys, the cycle does not start and finish in the same key. In an article called "Organic Structure and the Song Cycle: Another Look at Schumann's *Dichterliebe*", David Neumeyer relates these patterns of key successions in cyclic vocal forms to the poems' narrative

¹Christopher Howard Gibbs, *The Life of Schubert* (New York: Cambridge University Press, 2000), 5:106-107.

²Three authors discuss the relevance of interaction between tonal and narrative progressions in compositions by Schubert and Schumann. See Edward T. Cone ("Schubert's Promissory Note: An Exercise in Musical Hermeneutics," *19th-Century Music* 5/3 [1982]: 233-241), Arthur Komar (*Robert Schumann Dichterliebe: An Authoritative Score, Historical Background, Essays in Analysis, Views and Comments* [New York: W. W. Norton & Company Inc., 1971]) and David Neumeyer ("Organic Structure and the Song Cycle: Another Look at Schumann's *Dichterliebe*," *Music Theory Spectrum* 4 [1982]: 92-105).

³See Komar, 3-4.

or dramatic progression. This also suggests how the composer reads the text, and binds and blends the poem with his music setting.⁴

Although the interval of a tritone between the keys of the first and last songs may detract from its tonal coherence, Schubert's *Die schöne Müllerin* displays a more regular organic unity of key successions than Schumann's *Dichterliebe*. Autobiographic implications in Schumann's cycle are also found in Schubert's *Die schöne Müllerin*. Susan Youens associates with this composition Schubert's discovery that he had contracted syphilis.⁵ A testimonial by the poet Franz von Schober implies that Schubert probably composed the *Müllerlieder* when he was treated in hospital.⁶ However, Maurice Brown discusses that Schubert only started to write it three months after his time at the Vienna "General Hospital".⁷ In a letter of March 1824 to Leopold Kupelwieser, the librettist of his opera *Fierrabras* (D. 796), Schubert writes:

"... To be brief, I feel myself to be the most unfortunate and the most wretched man in the whole world. Picture to yourself someone whose health is permanently injured, and who, in sheer despair, does everything to make it worse instead of better; picture to yourself, I say, someone whose most brilliant hope have come to nothing, someone to whom love and friendship are the most a source of bitterness, someone whose inspiration (whose creative inspiration at least) for all that is beautiful threatens to fail, and then ask yourself if that is not a wretched and unhappy being."⁸

Christopher Gibbs cites Youens' assertion that sexuality and death are related in *Die schöne Müllerin*. The young boy's sexual passion ultimately leads him to death by suicide. This draws a connection to the composer's own story when complications of the sexually transmitted disease took his life.⁹ The maid's betrayal and abandonment is comparable to Schubert life's

⁴Neumeyer, 96-105.

⁵Schubert's biographers claim that he probably was infected in late 1822. See Susan Youens, *Schubert, Müller, and Die schöne Müllerin* (Cambridge: Cambridge University Press, 1997), 4: 159.

⁶Schober's continuing testimonial reveals that the composer's disease was the result of promiscuous indulgent living and its consequences. Another composer's closest friend accused Schober of moral depravity that seduced and motivated Schubert's sensual living. See Gibbs, 5: 93-103.

⁷Maurice J. E. Brown, *Schubert: A Critical Biography* (New York: MacMillan & Company Ltd., 1961), III:130-134. In five books , Schubert's music setting for the entire cycle was finished by 1824.

⁸Otto Erich Deutsch, *Franz Schubert's Letters and Other Writings* (Westport, Connecticut: Greenwood Press Publishers, 1970), 77-80.

⁹Gibbs, 5:107.

betrayal by the disease. In both literature and the composer's life, sex was the same cause and death the imminent result. Schubert might have found Müller's poems so related at the time that it does not seem coincidental.”¹⁰ However, Schubert transforms Müller's character death into relief and unconditional happiness. He grants resurrection and eternity to the protagonist, in which that happiness and joy are not deprived of love.¹¹ I draw a parallel between Schubert's life and the story of the main character in *Die schöne Müllerin*. Depicting the bloom of living blossoms extracted from the last stanza of “Trockne Blumen”, Schubert's works after his death were performed even more and heard in many venues. The totality and richness of his compositions constitute a legacy after Beethoven.

Contrasting with Schubert's *Die schöne Müllerin*, Joachim Raff composed a string quartet also entitled *Die schöne Müllerin* in 1876. In a form of a suite in six movements, the composition received an additional title—*Cyklische Tondichtung* (Cyclical Tone Poem)—that suggests a cyclical organization. Nonetheless, Raff's work does not present any melody or motive as a thematic structure that recurs in between the sections or movements. The composer's own designation for “cyclical” may only function as a synonymous of “suite”. With a classical concept of contrasting movements, Raff's chamber piece does not offer any parallel to Schubert's song cycle. Here the young boy and a miller's maid come together in a relationship destined for marriage. These are the programmatic movements: *I. Der Jüngling* (The Youth), *II. Die Mühle* (The Mill), *III. Die Müllerin* (The Miller's Maid), *IV. Unruhe* (Impatience), *V. Erklärung* (Declaration) and *VI. Zum Polterabend* (To The Wedding-Eve Party).¹²

¹⁰Youens, 4:161.

¹¹Schubert omitted two of Müller's poems before “Trockne Blumen” that express dark thoughts about hopeless, death and other mixed emotions. Those are “Erster Schmerz, letzter Scherz” (First Sorrow, Last Joke) and “Blümelein Vergißmein” (Little Forget-me Flower). See Ibid., 4:169-203.

¹²Joachim Raff, *Quartett für zwei Violinen, Viola und Violoncello Nr.7, D-Dur, op. 192,2 “Die schöne Müllerin” Zyklische Tondichtung* (Stuttgart, Germany: Edition Nordstern, 1998), Preface.

The performance and possible publication of the arrangement in a reduced form, such as a suite with six movements, will create a more realistic and accessible work to the literature. I believe that “Das Wandern”, “Danksagung an den Bach”, “Morgengruß”, “Der Jäger”, “Trockne Blumen” and “Der Müller und der Bach” are the arranged songs that could concisely represent Schubert’s musical drama of this cycle. In regard to the keys and transpositions that were chosen for this arrangement, I cite David Montgomery in his *Franz Schubert’s Music in Performance*, who states that, Schubert certainly had an organized harmonic plan to achieve continuity during the course of *Die schöne Müllerin*. In a song cycle, tonal patterns comprehensibly connect smaller groups of songs. When these smaller harmonic patterns are not disrupted, individual transpositions of songs are accepted.¹³ “Trockne Blumen” and “Der Müller und der Bach” are the only pair of adjacent songs included in this reduced arrangement for a suite. Both songs are untransposed in my arrangement, and so retain the original tonal pattern.

It is now appropriate to summarize other discussions in regard to Montgomery’s research on the performance of Schubert’s music. These will supplement the interpretation of my arrangement to avoid subjective mannerisms commonly found in performance of the composer’s music.¹⁴

Dynamics, Articulations and Tone

When singing Schubert’s lieder, concerns about dynamics, articulation, pronunciation and tone control are crucial for a singer. I suggested to the performer to manage a good range of dynamics between *pp* and *ff* without compromising the tone production. Montgomery discusses

¹³Montgomery analyzes the group comprising of the songs 16, 17 and 18 of *Die schöne Müllerin*. “Die liebe Farbe” is in B minor, “Die böse Farbe” in B major leading to “Trockne Blumen” in E minor. Another example is C major of song 3 “Halt!” that leads naturally to G major of song 4, “Danksagung an den Bach”. Particularly, the last text line of “Halt!” — “Was es also gemeint?” — is the first line of “Danksagung an den Bach”. Schubert’s own transpositions of three other songs from *Die schöne Müllerin* are known. Addressing Baron Schönstein, he transposed them at Zselitz in 1824. Those were “Ungeduld” from A major to F major, “Morgengruß” from C major to A major and “Des Müllers Blumen” from A major to G major. Schubert also stated the following at the end of “Des Müllers Blumen”: “Die Begleitung dieses Liede kann füglich um eine Octave höher gespielt werden” (the accompaniment of this song can be played an octave higher if necessary). Other cases include transpositions made by his friend baritone Johann Michael Vogl. See David Montgomery, *Franz Schubert’s Music in Performance: Compositional Ideas, Notational Intent, Historical Realities, Pedagogical Foundations* (Hillsdale, New York: Pendragon Press, 2003): I:30-32.

¹⁴Ibid., Foreword:vii.

that better articulation in Schubert's string music can be achieved by avoiding strong pressure at the frog and a lighter stroke in general.¹⁵

Bowing, slurring, and breathing

Singers connect breathing practices with phrasing and slurring. In my arrangement, the poems are included in the last page of each song. I also encouraged the performer to consult with a *Urtext* edition of this cycle for further comparison. Concerning breathing, Montgomery supplies the following information from Friedrich Starke's singing tutor of 1820 called *Kurzgefaßte Gesang-Methode*.¹⁶

Taking a breath is not allowed:

- in the middle of a word, except where indicated on a syllable drawn out over several measures;
- where an article, and adjective or a pronoun would be separated from its corresponding noun or verb;
- after the short part of a measure. One always breathes after the long part of the measure;
- between a suspension and the following note, or likewise between two notes bound by a slur.

Breathing is allowed:

- at the beginnings and ends of phrases;
- during rests;
- after *staccato* notes;
- before a syncopated note;
- at unaccented parts of the measure

¹⁵Ibid., I:1-16

¹⁶Ibid., IV:166-165.

The instrumentalist performing this arrangement should keep these guidelines in mind. An example of following these particularities for breathing is the song “Pause”. Before the piano postlude at the end, Schubert inserted a *recitative accompagnato* that combines aspects of dramatic declamation within the lyricism of “Pause”.¹⁷ Example 19 shows this recitative section in the arrangement for double bass.

"Ist es der Nachklang..."

mf

>

2

3

4

< >

Example 19. “Pause”, measures 61-81.

In measure 65 the performer might not separate the eighth notes D-flat and C from the dotted quarter note A—which leads to the two sixteenth notes B-flat and C and resolves in the half note C-flat. This group of eighth notes carries the pronoun “meiner” (my) to the noun “Liebespein” (love’s sorrow). Slurred eighth notes D/G and G/B over the adjective “neuer” (new) in measure 67 are connected to the successive notes in measures 68 and 69—those emphasize the noun “Lieder” (songs). The same applies to the repetition of these two passages an octave higher in measures 72 to 77.

¹⁷See Marjorie Wing Hirsch, *Schubert’s Dramatic Lieder* (New York: Cambridge University Press, 1993), 9:126-135.

Appoggiaturas

As shown in Example 20 and 21, the long appoggiatura used in this edition is considered as full-replacing appoggiatura. Montgomery defines a full-replacing appoggiatura when it cancels the immediate, expressive ornamental effect. See below the Bärenreiter edition of the song

“Halt!” in measure 17 and “Wohin?” in measure 44.¹⁸

A musical score for a voice and piano. The vocal line starts with a single note followed by a short melodic line. The piano accompaniment consists of eighth-note chords. The lyrics are: "Rau - schen und Sin - gen bricht". Measure 17 begins with a piano dynamic (fortissimo) and a vocal entry.

Example 20. “Halt!”, measures 16-17.

A musical score for a voice and piano. The vocal line starts with a single note followed by a melodic line. The piano accompaniment consists of eighth-note chords. The lyrics are: "Rau - schen mir ganz be - rauscht den". Measure 44 begins with a piano dynamic (fortissimo) and a vocal entry.

Example 21. “Wohin?”, measures 43-44.

¹⁸Ibid., IV:176-186.

Example 22 and 23 show the performance of short appoggiaturas in measure 9 of “Morgengruß” and in measure 29 of “Mein!”.

Example 22. “Morgengruß”, measures 7-9.

Example 23. “Mein！”, measures 26-29.

Tempo, time, and character

I have attached below suggested tempos for the songs (absolute tempo) and its original tempo markings (relative tempo).¹⁹

Relative tempo:

- Allegro to Allegro vivace: *Geschwind, Lebhaft, Ziemlich geschwind*
- Allegro moderato to Allegro ma non troppo: *Etwas geschwind, Nicht zu geschwind*
- Andante: *Mäßig*
- Andante molto: *Etwas langsam, Nicht zu langsam, Ziemlich langsam*
- Adagio: *Langsam*
- Adagio molto: *Sehr langsam*

Absolute tempo:

- D795/1 “Das Wandern”, *Mäßig geschwind*, 2/4, quarter note MM 76-96
- D795/2 “Wohin?”, *Mäßig*, 2/4, quarter note MM 60-72
- D795/3 “Halt!”, *Nicht zu geschwind*, 6/8, dotted quarter note MM 90-100
- D795/4 “Danksagung an den Bach”, *Etwas langsam*, 2/4, quarter note MM 52-60
- D795/5 “Am Feierabend”, *Ziemlich geschwind*, 12/8, dotted quarter note MM 80-84
- D795/6 “Der Neugierige”, *Langsam*, 2/4, quarter note MM 36-52
- D795/7 “Ungeduld”, 3/4, *Etwas geschwind*, 3/4, quarter note MM 112-120
- D795/8 “Morgengruß”, *Mäßig*, 3/4, quarter note MM 45-54
- D795/9 “Des Müllers Blumen”, *Mäßig*, 6/8, quarter note MM 60-72
- D795/10 “Tränenregen”, *Ziemlich langsam*, 6/8, quarter note MM 52-60
- D795/11 “Mein!”, *Mäßig geschwind*, 2/2, half note MM 80-92
- D795/12 “Pause”, *Ziemlich geschwind*, 4/4, quarter note MM 80-92
- D795/13 “Mit dem grünen Lautenbande”, *Mäßig*, 2/4, quarter note MM 60-72
- D795/14 “Der Jäger”, *Geschwind*, 2/4, MM dotted quarter note 108-120
- D795/15 “Eifersuch und Stolz”, *Geschwind*, 2/4, quarter note MM 108-120

¹⁹Ibid., VI:210-268.

- D795/16 “Die liebe Farbe”, *Etwas langsam*, 2/4, quarter note MM 52-60
- D795/17 “Die böse Farbe”, *Ziemlich geschwind*, 2/4, quarter note MM 112-126
- D795/18 “Trockne Blumen”, *Ziemlich langsam*, 2/4, quarter note MM 52-60
- D795/19 “Der Müller und der Bach”, *Mäßig*, 3/8, eight note MM 45-54
- D795/20 “Des Baches Wiegenlied”, *Mäßig*, 2/2, quarter note MM 60-72

To summarize, the significance of this project is the presentation of the richness and art of Schubert’s musical setting of Wilhelm Müller’s poems through a new medium: the double bass. Besides enriching the literature of this instrument, *Die schöne Müllerin* for Double Bass and Piano contributes to a large collection of transcriptions and arrangements of Schubert’s works dating back to the nineteenth century. Editing all 20 songs of this entire cycle resulted in a responsible and careful exercise for linking a double bass-oriented arrangement with the composer’s original vocal masterwork.²⁰ In the appendix, each arranged song has a suggested fingering added to better convey the phrasing, contrasting dynamics and articulation that Schubert intended. I am deeply grateful to Franco Petracchi’s concept of left-hand technique from his method book *Simplified Higher Technique*. This concept assisted my decisions on how to finger some complex melodic passages to obtain the best musical results when performing the songs.²¹ Finally, I believe that the citation above of Montgomery’s research on the performance of Schubert’s music will still allow the performer to find space for natural personal expression while respectfully contemplating Schubert’s work.

²⁰In an essay on-line, Michael Hovnanian has asserted considerations and assumptions to be considered when arranging/editing solo works for the double bass. See Michael Hovnanian and David Cardon, *Schubert’s Arpeggione Sonata Revisited*, accessed 21 Oct. 2008 (Discordia Music Inc., 2003) [document on-line]; available from http://www.discordia-music.com/Arpeggione_Project/default.htm. Internet.

²¹Using only the thumb-1-2-3 fingering the chromatic, semi-chromatic and diatonic are the three hand shapes in the high positions. As a crucial fingerboard orientation, the base of the thumb moves higher or lower to create these three hand shapes. See Francesco Petracchi, *Simplified Higher Technique* (London: Yorke Edition, 1982), 2-11.

APPENDIX

AN ARRANGEMENT OF FRANZ SCHUBERT'S CYCLE OF SONGS *DIE SCHÖNE
MÜLLERIN* FOR DOUBLE BASS AND PIANO

1. Das Wandern

Solo Tuning F#, B, E, A

Franz Schubert (1797-1828)

Mäßig geschwind

Solo Bass

"Das Wandern..."

"Vom Wasser..."

"Das"

"sehn wir..."

"Die Steine..."

f

p

pp

f

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"O Wandern...."

f

p

f

p

Das Wandern

Das Wandern is des Müllers Lust
 Das Wandern!
 Das muss ein schlechter Müller sein,
 Dem niemals fiel das Wandern ein,
 Das Wandern.

Vom Wasser haben wir's gelernt,
 Vom Wasser!
 Das hat nicht Rast bei Tag und Nacht,
 Ist stets auf Wanderschaft bedacht,
 Das Wasser.

Das sehn wir auch den Rädern ab,
 Den Rädern!
 Die gar nicht gerne stille stehn,
 Die sich mein Tag nicht müde drehn,
 Die Räder.

Die Steine selbst, so schwer sie sind,
 Die Steine!
 Sie tanzen mit den muntern Reihn
 Und wollen gar noch schneller sein,
 Die Steine.

O Wandern, Wandern, meine Lust,
 O Wandern!
 Herr Meister und Frau Meisterin,
 Lasst mich in Frieden weiter ziehn
 Und wandern.

Wandering

Wandering is the miller's delight,
 wandering!
 It is indeed a very poor miller
 who never felt the urge to wander,
 wandering!

From the water we learned this,
 from the water!
 It does not rest by day or night,
 but is always bent on wandering,
 the water!

We see it too in the mill-wheels,
 the mill-wheels!
 They never want to stop
 and never they nor I get tired of the turning,
 the mill-wheels!

Even the mill-stones, heavy as they are,
 the stones!
 They join in the merry dance
 and want ever to go faster,
 the stones!

O wandering, wandering, my delight,
 O wandering!
 O master and mistress,
 let me go my way in peace,
 and wander!

Das Wandern

Franz Schubert (1797-1828)

Mäßig geschwind

Solo Bass

"Das Wan-dern...
Vom Was-ser...
Das sehn wir..."

1.

7

13

13

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19 > >

"...das Wan — dern.
...das Was — ser.
...die Ra — der."

"Dic
O"

19

25

Ste - ne...
Wan-dem..."

25

31

31

3

Musical score for piano and voice. The top staff is for the voice, starting at measure 37. The vocal line consists of eighth-note pairs followed by a single eighth note, with dynamic markings *pp* and >. The lyrics "...die Ste i — ne.
...und wan — dem." are written below the notes. The bottom staff is for the piano, also starting at measure 37. It features a continuous eighth-note pattern with dynamic *pp*. Measures 38 and 39 show a similar pattern.

Musical score for piano and voice. The top staff is for the voice, starting at measure 41. It consists of three measures of silence, indicated by a dash and a vertical bar. The bottom staff is for the piano, also starting at measure 41. It features a continuous eighth-note pattern with dynamic *mf*. Measures 42 and 43 show a similar pattern.

2. Wohin?

Solo Tuning F#, B, E, A

Franz Schubert (1797-1828)

Mäßig

Solo Bass

"Ich hört' ein..."

"Ich weiß nicht..."

"Hinunter und..."

"Ist 1"

"Was"

sag' ich denn..."

"Laß singen..."

f

pp

mp

mf

p

mf

f

mf

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Wohin?

Ich hört' ein Bächlein rauschen
Wohl aus dem Felsenquell,
Hinab zum Tale rauschen
So frisch und wunderhell.

Ich weiß nicht, wie mir wurde,
Nicht, werden Rat mir gab,
Ich mußte auch gleich hinunter
Mit meinem Wanderstab.
(Ich mußte auch gleich hinunter
Mit meinem Wanderstab.)

Hinunter und immer weiter,
Und immer dem Bach nach,
Und immer heller rauschte,
Und immer heller der Bach.
(Und immer heller rauschte,
Und immer heller der Bach.)

Ist das denn meine Straße?
O Bächlein, sprich, wohin?
Wohin? Sprich, wohin?
Du hast mit deinem Rauschen
Mir ganz berauscht den Sinn.
(Du hast mit deinem Rauschen
Mir ganz berauscht den Sinn.)

Was sag' ich denn von Rauschen?
Das kann kein Rauschen sein!
Es singen wohl die Nixen
Dort unten ihren Reihn.
(Es singen wohl die Nixen
Dort unten ihren Reihn.)

Laß singen, Gesell, lass rauschen,
Und wandre fröhlich nach!
Es gehn ja Mühlenriider
In jedem klaren Bach.
Laß singen, Gesell, lass rauschen,
Und wandre fröhlich nach,
fröhlich nach, fröhlich nach!

Where?

I heard a brooklet gushing
from a spring among the rocks,
gushing down into the valley,
so fresh and wonderfully dear.

I don't know how it happened,
or who gave me the idea,
but I couldn't resist following it right down
with my walking stick.
(but I couldn't resist following it right down
with my walking stick.)

Down, always farther,
and always along the bank,
and always brisker
and dearer the brook gushed.
(and always brisker
and dearer the brook gushed.)

Is this the way I am to go,
Tell me, brooklet, where?
Where? Tell me, where?
You have, with your gushing,
enchanted my very soul.
(You have, with your gushing,
enchanted my very soul.)

What am I saying about gushing?
Gushing it cannot be!
The nixies are singing
and dancing down there.
(The nixies are singing
and dancing down there.)

Sing on, comrade, gush on,
and go your happy way!
There are mill-wheels turning
in every dear stream.
(Sing on, comrade, gush on,
and go your happy way,
happy way, happy way!)

Wohin?

Mäßig

2. Ich hört' ein Bäch - lein

rau - schen wohl aus dem Fel - sen - quell, hin - ab zum Ta - le

rau - schen so frisch und wun - der - hell. Ich weiß nicht, wie mir

wur - de, nicht, wer den Rat mir gab, ich muß - te auch hin -

un - - ter mit mei - nem Wan - der - stab, ich muß - te auch hin -

20

un - - ter mit mei - nem Wan - der - stab. Hin - un - ter und im - mer

24

wei - - ter und im - mer dem Ba - che nach, und im - mer hel - ler *)

28

rausch - - te, und im - mer hel - ler der Bach, und im - mer hel - ler*)

cresc.

32

rausch - - te, und im - mer hel - ler der Bach. Ist

36

das denn mei - ne Stra - ße? O Bäch - lein, sprich, wo - hin? wo -

*) Takt 27 und 31, Gesangsstimme: Müller hat in einem späteren Druck der Gedichte *beller* in *frischer* geändert.

8

40

hin? sprich, wo - hin? Du hast mit dei - nem Rau - - schen mir

44

ganz be - rauscht den Sinn, du hast mit dei - nem Rau - - schen mir

48

ganz be - rauscht den_ Sinn. Was sag' ich denn vom

51

Rau - schen? Das kann kein Rau - schen sein: Es sin - gen wohl die

55

Ni - - xen tief un - ten ih - ren Reihn, es sin - gen wohl die

59

Ni - - xen tief un - ten ih - ren Reihn. Laß

62

65

69

72

75

78

3. Halt!

Solo Tuning F#, B, E, A

Franz Schubert (1797-1828)

Nicht zu geschwind

Solo Bass

10

"Eine Mühle..."

11

12

13

14

15

16

f

17

18

19

20

21

mf

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

Und die Sonne,...

37

38

39

40

41

42

43

44

45

46

mf

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2

51

mp

p

pp

3

Halt!

Eine Mühle seh' ich blinken
Aus den Erlen heraus,
Durch Rauschen und Singen
Bricht Rädergebraus.
(Bricht Rädergebraus.)

Ei willkommen, ei willkommen,
Süßer Mühlengesang,
(Ei willkommen, ei willkommen,
Süßer Mühlengesang!)
Und das Haus, wie so traulich!
Und die Fenster, wie blank!

Und die Sonne, wie helle
Vom Himmel sie scheint!
Ei, Bächlein, liebes Bächlein,
War es also gemeint?
(Ei, Bächlein, liebes Bächlein,
War es also gemeint?
War es also gemeint?
War es also gemeint?)

Halt!

I see a mill showing
through the alders;
through the gushing and singing of the water
breaks the noise of the wheel.
(breaks the noise of the wheel.)

Welcome, welcome,
sweet song of the mill!
(Welcome, welcome,
sweet song of the mill!)
And the house, how comfortable it looks!
And the windows, how they glitter!

And the sun, how brightly
it shines from heaven!
O brooklet, dear brooklet,
was this what was intended?
(O brooklet, dear brooklet,
was this what was intended?
was this what was intended?
was this what was intended?)

Halt!

Nicht zu geschwind

3.

5

11

16

20

25

Eine Müh - le seh' ich blin - ken aus den Er - - len her - aus, durch
Rau - - schen und Sin - gen bricht Rä - - der-ge - braus, bricht
Rä - - der-ge - braus.
Ei will-kommen, ei will-kom-men,
sü - Ber Mühlenge - sang, ei willkommen, ei will-kommen, sü - Ber Mühlen-ge -

^{*)} Das crescendo in Takt 18 ist so zu interpretieren, daß es bis einschließlich Takt 21 gilt; im Erstdruck ist eine genaue Dauer nicht angegeben.

30
 sang! Und das Haus, wie so trau - lich! Und die

35
 Fen - ster, wie blank! Und die Son - ne, wie hel - le vom
 cresc.

40
 Him - mel sie scheint, die Son - ne, wie hel - le vom Him - mel sie

45
 scheint! Ei, Bäch - lein, lie - bes Bäch - lein, war es al - - so ge - meint? ei,

50
 Bäch - lein, lie - bes Bäch - lein, war es al - - so ge - meint? war es al - - so ge -

55
 meint? war es al - - so ge - meint?
 dimin.

4. Danksagung an den Bach

Solo Tuning F#, B, E, A

Franz Schubert (1797-1828)

Etwas langsam

Solo Bass

"War es also..."

"Zur Müllerin..."

"Hat sie dich..."

"Nun"

"Nach Arbeit..."

Danksangung an den Bach

War es also gemeint,
Mein rauschender Freund,
Dein Singen, dein Klingen,
War es also gemeint?
(War es also gemeint?)

Zur Müllerin hin!
So lautet der Sinn.
Gelt, hab' ich's verstanden?
(hab' ich's verstanden?)
Zur Müllerin hin!
(Zur Müllerin hin!)

Hat sie dich geschickt?
Oder hast mich berückt?
Das möcht' ich noch wissen.
Ob sie dich geschickt.
(Ob sie dich geschickt.)

Nun wie's auch mag sein,
Ich gebe mich drein:
Was ich such', hab ich funden,
Wie's immer mag sein.

Nach Arbeit ich frug,
Nun hab' ich genug,
Für die Hände, für's Herze
Vollauf genug!
(Vollauf genug!)

Thanks to the Brook

Was this what was intended,
my gushing friend,
your singing and your sounding,
was this what was intended?
(was this what was intended?)

To the maid of the mill!
So the meaning resounds.
Isn't that it? Have I understood it?
(Have I understood it?)
To the maid of the mill!
(To the maid of the mill!)

Did she send you,
or have you beguiled me?
That I want to know—
Did she send you?
(Did she send you?)

Now whatever happens,
I will go in;
what I am seeking is found,
whatever may happen.

I applied for work;
now I have enough
for my hands and for my heart,
Enough and to spare!
(Enough and to spare!)

Danksagung an den Bach

Etwas langsam

4. War es
al - so gemeint, mein rauschender Freund, dein Sin-gen, dein Klin-gen, war es al - so ge-

5
meint, war es al - so ge - meint? Zur Mül - le-rin hin! So lau - tet der Sinn.

9
Gelt, hab' ich's ver-stan-den, hab' ich's verstan-den? Zur Mül - le-rin

13
hin, zur Mül - le-rin hin!

17

21

Hat sie dich geschickt? O-der hast mich berückt? Das möcht' ich noch wissen, ob

sie dich geschickt, ob sie dich geschickt.

Nun wie's auch mag sein, ich

ge-be mich drein: was ich such', hal'ich fun-den, wie's im-mer mag sein.

Nach

Ar-beit ich frug, nun hab' ich ge-nug, für die Hän-de, für's Her-ze voll-auf ge-

nug, voll-auf ge-nug!

5. Am Feierabend

Solo Tuning F#, B, E, A

Franz Schubert (1797-1828)

Ziemlich geschwind

"Hätt' ich tausend..."

Solo Bass

"Ach, wie
ist mein..."

Slower

"Und der Meister..."

Etwas
geschwinder "Hätt' ich tausend..."

f

mf

f

62

2

The musical score consists of two staves. The top staff starts at measure 69, featuring a treble clef, a key signature of one flat, and a tempo of 60 BPM. It includes a dynamic marking of $\frac{3}{1}$, $\frac{1}{3}$, $\frac{3}{1}$, $\frac{5}{1}$, and $\frac{4}{1}$. The bottom staff starts at measure 75, featuring a bass clef, a key signature of one flat, and a tempo of 60 BPM. It includes a dynamic marking of *mf* and *mp*.

Am Feierabend

Hatt' ich tausend
Arme zu röhren!
Könnt' ich brausend
Die Räder führen!
Könnt' ich wehen
Durch alle Haine!
Könnt' ich drehen
Alle Steine!
Daß die schöne Müllerin
Merktet meinen treuen Sinn!
(Daß die schöne Müllerin
Merktet meinen treuen Sinn!)

Ach, wie ist mein Arm so schwach!
Was ich hebe, was ich trage,
Was ich schneide, was ich schlage,
Jeder Knappe tut mir's nach.
(Jeder Knappe tut mir's nach.)
Und da sitz' ich in der großen Runde,
In der stillen kühlen Feierstunde,
Und der Meister sagt zu allen:
Euer Werk hat mir gefallen;
(Euer Werk hat mir gefallen.)
Und das liebe Mädchen sagt
Allen eine gute Nacht.
(Allen eine gute Nacht.)

(Hatt' ich tausend
Arme zu röhren!
Könnt' ich brausend
Die Räder führen!
Könnt' ich wehen
Durch alle Haine!
Könnt' ich drehen
Alle Steine!
Daß die schöne Müllerin
Merktet meinen, meinen treuen Sinn!
Daß die schöne Müllerin
Merktet meinen, meinen treuen Sinn!
Daß die schöne Müllerin
Merktet meinen treuen Sinn!)

After Work

If I had a thousand
arms to move!
If I could keep
the mill wheels roaring!
If I could blow
through all the groves!
If I could turn
all the mill-stones!
So that the beautiful maid of the mill
might notice my faithful nature!
(So that the beautiful maid of the mill
might notice my faithful nature!)

Ah, how feeble is my arm!
What I can lift, what I can carry,
what I can chop, what I can strike,
any youth can do as well.
(any youth can do as well.)
And there I sit in the great circle
in the quiet cool leisure hours,
and the master says to all:
"Your work has pleased me."
("Your work has pleased me.")
And the lovely girl says
to all a good-night.
(to all a good-night.)

(If I had a thousand
arms to move!
If I could keep
the mill wheels roaring!
If I could blow
through all the groves!
If I could turn
all the mill-stones!
So that the beautiful maid of the mill
might notice my, my faithful nature!
So that the beautiful maid of the mill
might notice my, my faithful nature!
So that the beautiful maid of the mill
might notice my faithful nature!)

Am Feierabend

Ziemlich geschwind

The musical score consists of two staves of music. The top staff is for the piano, indicated by a treble clef, a bass clef, and a common time signature. The bottom staff is for the voice, indicated by a soprano clef and a common time signature. The music is in 6/8 time. The lyrics are written below the vocal line. Measure numbers 5, 9, 13, and 17 are marked on the left side of the page.

5. Hätt' ich tau - send Ar-me zu
rüh - ren! Könn' ich brau-send die Rä - der füh - ren! Könn' ich we-hen durch al - le
Hai - ne! Könn' ich dre - hen al - le Stei - ne! Daß die schö - ne
Mül - le-rin merk - te mei - nen treu - en Sinn, daß die schö - ne

21

Mül - - le-rin merk - te mel - nen treu - - en Sian!

Ach, wie ist mein Arm so schwach! Was ich he - be, was ich
decresc.

tra - ge, was ich schneide, was ich schlage, je - der Knap-pe tut mir's nach, je - der Knap-pe tut mir's

nach. Und da sitz' ich in der gro - ßen Run - de, in der

stillen kühlen Fei - er - stun - de, und der Meisterspricht zu Al - len: eu - er

16

48

Werk hat mir ge - fal - len, eu - er Werk hat mir ge - fal - len; und das lie - be Mäd - chen

53

sagt — Al - - len ei - ne gu - te Nacht, Al - - len ei - ne gu - te

59 *Etwas geschwinder*

Nacht. Hätt' ich tau - send Ar - me zu

62

rüh - - ren! Könnt' ich brau - send die Rä - - der füh - - ren! Könnt' ich

65

we - hen durch al - - le Hai - - ne! Könnt' ich dre - - hen al - - le

68

Ste - - ne! Daß die schö - ne Mül - - le - rin merk - - te

71

mei - nen, mei - nen treu - - en Sinn, daß die schö - ne Mül - le -

75

rin merk - - te mei - nen, mei - nen treu - - en

78

Sinn, daß die schöne Mül-le-rin merk-

84

- - te mei-nen treu-en Sinn!

6. Der Neugierige

Solo Tuning F#, B, E, A

Franz Schubert (1797-1828)

Langsam

Solo Bass

"Ich frage..."
1 2 3
mf
V
1 "Ich
bin ja..."
1 2 3
3 1
"O
Sehr langsam
Bächlein..."
23
3 1
28
"Ja, heißt das..."
33
38
"O
p
Bächlein..."
43
2 3
3

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"Sag', Bächlein..."

Der Neugierige

Ich frage keine Blume,
Ich frage keinen Stern,
Sie können mir alle nicht sagen,
Was ich erfür' so gern.

Ich bin ja auch kein Gärtner,
Die Sterne stehn zu hoch;
Mein Bachlein will ich fragen,
Ob mich mein Herz belog.

O Bächlein meiner Liebe,
Wie bist du heut' so stumm!
Will ja nur Eines wissen,
(Ein Wörtchen um und um.)

Ja, heißt das eine Wörtchen,
Das andre heißt Nein,
Die beiden Wörtchen schließen
Die ganze Welt mir ein.

O Bächlein meiner Liebe,
Was bist du wunderlich!
Will's ja nicht weiter sagen,
(Sag', Bächlein, liebt sie mich?
(Sag', Bächlein, liebt sie mich?)

The Question

I do not ask a flower,
I do not ask a star;
they could not tell me
what I want so much to know.

I also am no gardener;
the stars are too high.
I will ask the brooklet
if my heart was deceiving me.

O dear brooklet,
how quiet you are today!
I want to know only one thing,
(one little word, over and over.)

Yes is that little word—
the other one is No.
In these two words
the whole world is bound up for me.

O dear brooklet,
how strangely you behave!
I will not repeat what you say—
(tell me, brooklet, does she love me?
(tell me, brooklet, does she love me?)

Der Neugierige

Langsam

6. Ich fra - ge kei - ne
Blu-me, ich fra - ge kei-nen Stern, sie kön-nen mir al - le nicht sa - gen, was
ich er - führ' so gern. Ich bin ja auch kein Gärtner, die Ster-ne stehn zu hoch; mein
Bächlein will ich fragen, ob mich mein Herz be - log.

23 Sehr langsam
Bäch - lein meiner Lie - be, wie bist du heut' so stumm! Will
ja nur Ei - nes wis - sen, ein Wörtschen um und — um, ein

31

Wörtchen um und um. Ja, heißt das eine Wörtchen, das andre heißtet

35

Nein, die beiden Wörtchen schließen die gan-ze Welt mir ein, die

cresc.

39

beiden Wörtchen schließen die gan-ze Welt mir ein. 0

cresc.

43

Bäch - lein meiner Lie - be, was bist du wunder-lich! Will's

47

ja nicht weiter sa - gen, sag', Bächlein, liebt sie mich? sag',

51

Bächlein, liebt sie mich?

7. Ungeduld

Solo Tuning F#, B, E, A

Franz Schubert (1797-1828)

Etwas geschwind

"Ich schnitt' es ..."

Solo Bass

"Ich möcht' mir..."

"Den Morgenwinden..."

"Ich meint', es..."

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Ungeduld

Ich schnitt' es gem in alle Rinden ein,
Ich grub' es gem in jeden Kieselstein,
Ich moecht' es sa'n auf jedes frische Beet
Mit Kressensamen, der es schnell verrät,
Auf jeden weißen Zettel moecht' ich's schreiben:
Dein ist mein Herz, und soll es ewig (ewig) bleiben.

Ich moecht' mir ziehen einen jungen Star,
Bis daß er spräch' die Worte rein und klar,
Bis er sie spräch' mit meines Mundes Klang,
Mit meines Herzens vollem, heißen Drang;
Dann säng' er hell durch ihre Fensterscheiben:
Dein ist mein Herz, und soll es ewig (ewig) bleiben.

Den Morgenwinden moecht' ich's hauchen ein,
Ich moecht' es säuseln durch den regen Hain;
O, leuchte! es aus jedem Blumenstern!
Trüg' es der Duft zu ihr von nah und fern!
Ihr Wogen, könnt ihr nichts als Räder treiben?
Dein ist mein Herz, und soll es ewig (ewig) bleiben.

Ich meint', es müßt' in meinen Augen stehn,
Auf meinen Wangen müßt' man's brennen sehn,
Zu lesen wär's auf meinem stummen Mund,
Ein jeder Atemzug gäb's laut ihr kund;
Und sie merkt nichts von all' dem bangen Treiben:
Dein ist mein Herz, und soll es ewig (ewig) bleiben!

Impatience

I would carve it on the bark of every tree;
I would chisel it in every stone;
I would sow it in every flower bed
with watercress, which, growing quickly, would give it away;
on every white scrap of paper I would write it:
Thine is my heart, and shall be thine (forever) forever!

I would like to teach a young starling
until it would speak the words clearly,
until it would speak with the sound of my voice,
with the full fervent longing of my heart;
then it would sing clearly through her window:
Thine is my heart, and shall be thine (forever) forever!

To the morning wind I would breath it;
I would whisper it to the quivering trees;
O let it shine from every star-like flower!
Let its fragrance be borne to her from near and far!
O water, can you turn nothing but millwheels?
Thine is my heart, and shall be thine (forever) forever!

I should think it must show plainly in my eyes,
on my cheeks anyone must see it burning;
it may be read upon my mute lips;
every breath I draw must proclaim it loudly
and she notices nothing of all my anxious longing:
Thine is my heart, and shall be thine (forever) forever!

Ungeduld

Etwas geschwind)*

The musical score consists of four systems of music. System 1 (measures 7-10) starts with a treble clef, a key signature of two sharps, and a 3/4 time signature. Measure 7 has a dynamic *p*. System 2 (measures 4-7) begins with a bass clef, a key signature of one sharp, and a 3/4 time signature. Measure 4 has a dynamic *p*. System 3 (measures 7-10) continues with a treble clef, two sharps, and 3/4 time. Measure 7 has a dynamic *f*. System 4 (measures 10-13) returns to a bass clef, one sharp, and 3/4 time. Measures 10-13 show eighth-note patterns.

1. Ich schnitt' es gern in al - le
2. Ich möcht' mir zie - hen ei - nen
3. Den Mor - gen-win - den möcht' ich's
4. Ich meint', es müßt' in mei - nen

1. Rin - den ein, ich grüb' es gern in je - den Kie - sel-stein, ich
2. jun - gen Star, bis daß er spräch' die Wor - te rein und klar, bis
3. hau - chen ein, ich möcht' es säu - seln durch den re - gen Hain; o,
4. Au - gen stehn, auf mei - nen Wan - gen müßt' man's bren - nen sehn, zu

*) Tempobezeichnung im Autograph der transponierten Version: *lebhaft*; die Herausgeber empfehlen jedoch, das Tempo auf keinen Fall zu überziehen.

13

1. möcht' es sän auf je - des fri - sche Beet mit Kres - sen-sa - men, der es
 2. er sie spräch' mit mei - nes Mun - des Klang, mit mei - nes Her - zens vol - lem,
 3. leuch - tet' es aus je - dem Blu - men-stern! Trüg' es der Duft zu ihr von
 4. le - sen wär's auf mei - nem stum - men Mund, ein je - der A - tem-zug gäb's

16

1. schnell ver - rät, auf je - den wei - ßen Zet - tel möcht' ich's schrei - ben:
 2. hei - ßen Drang; dann säng' er hell durch ih - re Fen - ster-schei - ben:
 3. nah und fern! Ihr Wo - gen, könnt ihr nichts als Rä - der trei - ben?
 4. laut ihr kund; und sie merkt nichts von all' dem ban - gen Trei - ben:

19

1-4. Dein ist mein Herz, dein ist mein

22

Herz, und soll es e - - - - wig, e - - - - wig

25

blei - - - - ben! 1.2.3. 4. blei - - - - ben!

7. Ungeduld

Solo Tuning F#, B, E, A

Franz Schubert (1797-1828)

Etwas geschwind

"Ich schnitt' es ..."

mp

13 3 3 1 3 2 1 1 2 1 1 1 V

mf

20 2 1 V

f "Ich möcht' mir..."

27 6 V

mp

39 V

mf

46 f 6

55 "Den Morgenwinden..." V

mf

65 V

mf

72 6 "Ich V

meint', es..." V

mp

84 3 3

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Ungeduld

Ich schnitt' es gem in alle Rinden ein,
Ich grub' es gern in jeden Kieselstein,
Ich moecht' es sahn auf jedes frische Beet
Mit Kressensamen, der es schnell verrat,
Auf jeden weißen Zettel moecht' ich's schreiben:
Dein ist mein Herz, und soll es ewig (ewig) bleiben.

Ich moecht' mir ziehen einen jungen Star,
Bis daß er sprach' die Worte rein und klar,
Bis er sie sprach' mit meines Mundes Klang,
Mit meines Herzens vollem, heißen Drang;
Dann sang' er hell durch ihre Fensterscheiben:
Dein ist mein Herz, und soll es ewig (ewig) bleiben.

Den Morgenwinden moecht' ich's hauchen ein,
Ich moecht' es sauseln durch den regen Hain;
O, leuchtet' es aus jedem Blumenstern!
Trug' es der Duft zu ihr von nah und fern!
Ihr Wogen, konnt ihr nichts als Rader treiben?
Dein ist mein Herz, und soll es ewig (ewig) bleiben.

Ich meint', es mußt' in meinen Augen stehn,
Auf meinen Wangen mußt' man's brennen sehn,
Zu lesen wär's auf meinem stummen Mund,
Ein jeder Atemzug gäb's laut ihr kund;
Und sie merkt nichts von all' dem bangen Treiben:
Dein ist mein Herz, und soll es ewig (ewig) bleiben!

Impatience

I would carve it on the bark of every tree;
I would chisel it in every stone;
I would sow it in every flower bed
with watercress, which, growing quickly, would give it away;
on every white scrap of paper I would write it:
Thine is my heart, and shall be thine (forever) forever!

I would like to teach a young starling
until it would speak the words clearly,
until it would speak with the sound of my voice,
with the full fervent longing of my heart;
then it would sing clearly through her window:
Thine is my heart, and shall be thine (forever) forever!

To the morning wind I would breath it;
I would whisper it to the quivering trees;
O let it shine from every star-like flower!
Let its fragrance be borne to her from near and far!
O water, can you turn nothing but millwheels?
Thine is my heart, and shall be thine (forever) forever!

I should think it must show plainly in my eyes,
on my cheeks anyone must see it burning;
it may be read upon my mute lips;
every breath I draw must proclaim it loudly
and she notices nothing of all my anxious longing:
Thine is my heart, and shall be thine (forever) forever!

Ungeduld

Etwas geschwind)*

The musical score consists of four systems of music. System 1 (measures 1-6) starts with a treble clef, a key signature of two sharps, and a 3/4 time signature. It features a bassoon line with eighth-note patterns and a piano line with sixteenth-note patterns. System 2 (measures 7-12) begins with a bassoon solo line. System 3 (measures 13-18) shows a piano solo line. System 4 (measures 19-24) includes lyrics:

1. Ich schnitt' es gern in al - le
2. Ich möcht' mir zie - hen ei - nen
3. Den Mor - gen-win - den möcht' ich's
4. Ich meint', es müßt' in mei - nen

System 5 (measures 25-30) continues the piano line. System 6 (measures 31-36) includes lyrics:

1. Rin - den ein, ich grüb' es gern in je - den Kie - sel-stein, ich
2. jun - gen Star, bis daß er spräch' die Wor - te rein und klar, bis
3. hau - chen ein, ich möcht' es säu - seln durch den re - gen Hain; o,
4. Au - gen stehn, auf mei - nen Wan - gen müßt' man's bren - nen sehn, zu

System 7 (measures 37-42) continues the piano line.

*) Tempobezeichnung im Autograph der transponierten Version: *lebhaft*; die Herausgeber empfehlen jedoch, das Tempo auf keinen Fall zu überziehen.

13

1. möcht' es sän auf je - des fri - sche Beet mit Kres - sen-sa - men, der es
 2. er sie spräch' mit mei - nes Mun - des Klang, mit mei - nes Her - zens vol - lem,
 3. leuch - tet' es aus je - dem Blu - men-stern! Trüg' es der Duft zu ihr von
 4. le - sen wär's auf mei - nem stum - men Mund, ein je - der A - tem-zug gäb's

16

1. schnell ver - rät, auf je - den wei - ßen Zet - tel möcht' ich's schrei - ben:
 2. hei - ßen Drang; dann säng' er hell durch ih - re Fen - ster-schei - ben:
 3. nah und fern! Ihr Wo - gen, könnt ihr nichts als Rä - der trei - ben?
 4. laut ihr kund; und sie merkt nichts von all' dem ban - gen Trei - ben:

19

1-4. Dein ist mein Herz, dein ist mein

22

Herz, und soll es e - - - wig, e - - - - wig

25

blei - - - ben! 1.2.3. 4.

1.2.3. 4.

9. Des Müllers Blumen

Solo Tuning F#, B, E, A

Franz Schubert (1797-1828)

Mäßig

Solo Bass

"Am Bach viel..."

"Dicht unter..."

"Und wenn sie..."

"Und"

"schließt sie..."

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2

*Des Müllers Blumen*

Am Bach viel kleine Blumen stehn,
Aus hellen blauen Augen sehn;
Der Bach der ist des Müllers Freund,
Und hellblau Liebchens Auge scheint,
Drum sind es meine Blumen.
(Drum sind es meine Blumen.)

Dicht unter ihrem Fensterlein
Da will ich pflanzen die Blumen ein,
Da ruft ihr zu, wenn Alles schweigt,
Wenn sich ihr Haupt zum Schlummern neigt,
Ihr wißt ja, was ich meine.
(Ihr wißt ja, was ich meine.)

Und wenn sie tät die Äuglein zu,
Und schläft in süßer, süßer Ruh',
Dann lispeilt als ein Traumgesicht
Ihr zu: Vergiß, vergiß mein nicht!
Das ist es, was ich meine.
(Das ist es, was ich meine.)

Und schließt sie früh die Läden auf,
Dann schaut mit Liebesblick hinauf:
Der Tau in euren Äuglein,
Das sollen meine Tränen sein,
Die will ich auf euch weinen.
(Die will ich auf euch weinen.)

The Miller's Flowers

Along the brook many little flowers grow;
out of their bright blue eyes they look;
the brook is the miller's friend,
and light blue are my sweetheart's eyes—
therefore they are my flowers.
(therefore they are my flowers.)

Thick under her window,
there I plant my flowers;
call up to her when all is still,
when her head is nodding to sleep—
you know what I mean.
(you know what I mean.)

And when she doses her eyes
and sleeps in sweet, sweet rest,
then whisper as in a dream
to her: Forget, forget me not!
That is what I mean.
(That is what I mean.)

And when in the morning she opens her shutters,
then look lovingly upward:
the dew in your eyes
will be the tears
that I will weep upon you.
(that I will weep upon you.)

Des Müllers Blumen

Mäßig

9.

1. Am Bach viel klei - ne Blu - men stehn, aus hel - len, blau - en Au - gen sehn; der
 2. Dicht un - ter ih - rem Fen - ster - lein da will ich pflanzen die Blu - men ein, da
 3. Und wenn sie tät die Äuglein zu und schläft in sü - ßer, sü - ßer Ruh, dann

11

1. Bach der ist des Mül - lers Freund und hell-blau Lieb-chens Au - ge scheint,
 2. ruft ihr zu, wenn al - les schweigt, wenn sich ihr Haupt zum Schlummer neigt,
 3. lis - pelt als ein Traum-ge - sicht ihr zu: Ver - giß,, ver - giß mein nicht!

15

1. drum sind es mei - ne Blu - men, drum sind es
 2. ihr wißt ja, was ich mei - ne, ihr wißt ja,
 3. Das ist es, was ich mei - ne, das ist es,

20

1. mei - ne Blu - - men.
 2. was ich mei - - ne.
 3. was ich mei - - ne.

25

4. Und schließt sie früh die La - den auf, dann

29

schaut mit Lie - bes - blick hin-auf: der Tau in eu - ren Äu - ge - lein, das

33

sol - len mei - ne Trä - nen sein, die will ich

37

auf euch wei - nen, die will ich auf euch wei - nen.

10. Tränenregen

Franz Schubert (1797-1828)

Solo Tuning F#, B, E, A

Ziemlich langsam

"Wir saßen so..."

"Ich sah nach..."

"Und in den..."

"Da ginge die..."

Solo Bass

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Tränenregen

Wir saßen so traulich beisammen
Im kühlen Erlendach,
Wir schauten so traulich zusammen
Hinab in den rieselnden Bach.

Der Mond war auch gekommen,
Die Sternlein hinterdrein,
Und schauten so traulich zusammen
In den silbernen Spiegel hinein.

Ich sah nach keinem Monde,
Sach keinem Sternenschein,
Ich schaute nach ihrem Bilde,
Sach ihren Augen allein.

Und sahe sie nicken und blicken
Herauf aus dem seligen Bach,
Die Blümlein am Ufer, die blauen,
Sie nickten und blickten ihr nach.

Und in den Bach versunken
Der ganze Himmel schien,
Und wollte mich mit hinunter
In seine Tiefe ziehn.

Und über den Wolken und Stemen
Da rieselte munter der Bach,
Und rief mit Singen und Klingen:
Geselle, Geselle, mir nach!

Da gingen die Augen mir über,
Da ward es im Spiegel so kraus;
Sie sprach: Es kommt ein Regen,
Ade, ich geh' nach Haus.

Rain of Tears

We sat so intimately together
in the cool shade of the alders;
we gazed so intimately together
down into the rippling stream.

The moon had risen
and then the stars;
and they looked so intimately together
down into the silver mirror.

I did not look at the moon,
nor at the starlight;
I only gazed at her image
only at her eyes.

And I saw her nodding and glancing
up from the blessed brook;
the flowers on the bank, the blue ones,
were nodding and glancing up after her.

And sunken in the brook,
all the light of heaven shone,
and wanted to draw me down
into its depths.

And over the clouds and the stars
the brook gurgled merrily,
and called out as it sang:
"Comrade, comrade!" after me.

My eyes filled with tears;
the mirror of the stream was disturbed.
She said: "It is beginning to rain;
good-bye, I am going in."

Tränenregen

Ziemlich langsam

**) [1.] Wir
[3.] Ich
[5.] Und

Taktsatz 1 (Takte 10-11):

[1.] saßen so traulich bei-sam - men im kühl-en Er - len-dach,
 [3.] sah nach kei - nem Mon - de, nach kei-nem Stern-en-schein,
 [5.] in den Bach ver- sun - ken der gan-ze Him-mel schien,

wir schauten so traulich zu -
 ich schau-te nach ih - rem
 und woll - te mich mit hin -

Taktsatz 2 (Takte 5-6):

[1.] sam - men hin - ab in den rie-seln-den Bach.
 [3.] Bil - de, nach ih - ren Au-gen al - lein.
 [5.] un - ter in sei - ne Tie - fe ziehn.

Taktsatz 3 (Takte 10-11):

[2.] Der Mond war auch ge - kom - men, die Stern - lein hin - ter -
 [4.] Und sa - he sie nik - ken und blik - ken her - auf aus dem se - li - gen
 [6.] Und ü - ber den Wol - ken und Ster - nen da rie - sel - te munter der

*) In der Erstausgabe sind Bogen- und Akzentsetzung von Vor- und Nachspiel inkongruent. Während im Vorspiel jeweils das erste Achtel (rechte Hand) der Takte 1, 3 und 4 einen Akzent trägt, sind im Nachspiel – mit Ausnahme eines Akzents über

27

18

[2.] drein,
[4.] Bach,
[6.] Bach,

und schau - ten so trau-lich zu - sam - men in den sil - ber-nen Spiegel hin -
die Blüm - lein am U - fer, die blau - en, sie nick - ten und blickten ihr
und rief mit Sin-gen und Klin - gen: Ge - sel - le, Ge - sel - le, mir

22

[2.] ein.
[4.] nach.
[6.] nach!

[7.] Da

25

gin - gen die Au - gen mir ü - - ber, da ward es im Spie - gel so

28

kraus; sie sprach: Es kommt ein Re - gen, a - de, ich geh' nach

32

Haus.

dem letzten Achtel von Takt 32 – die Akzente zwischen die Takte gesetzt (Takt 33/34, 34/35, 35/36). Die vorliegende Angleichung stammt von Max Friedlaender. Die Herausgeber glauben, daß sie den Intentionen Schuberts entspricht.

**) Strophennumerierung Müllers

11. Mein!

Solo Tuning F#, B, E, A

Franz Schubert (1797-1828)

Mäßig geschwind

Solo Bass

"Bächlein,..."

mf

14 -2 1 3 2 1 3 2 1 2

21 2 1 2 3 1 1 2

28 2 -2 1 1 2 3

35 f "Mein!" mp "Frühling,..."

42 mf mp

49 V

56 3 "Bächlein,..."

65

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2

Bächlein, laß dein Rauschen sein!
Räder, stellt eu'r Brausen ein!
All' ihr muntern Waldvögelein,
Groß und klein,
Endet eure Melodein!
(Endet eure Melodein!)
Durch den Hain, aus und ein
Schalle heut' ein Reim allein:
(Durch den Hain, aus und ein
Schalle heut' ein Reim allein:)
Die geliebte Mullerin ist mein(, ist mein)!
(Die geliebte Mullerin ist mein, ist mein!)

Mein!

Frühling, sind das alle deine Blümlein?
Sonne, hast du keinen hellern Schein?
Ach, so muß ich ganz allein,
Mit dem seligen Worte mein,
Unverstanden in der weiten Schöpfung sein!
(Unverstanden in der weiten Schöpfung sein!)

Bächlein, laß dein Rauschen sein!
Räder, stellt eu'r Brausen ein!
All' ihr muntern Waldvögelein,
Groß und klein,
Endet eure Melodein!
(Endet eure Melodein!)
Durch den Hain, aus und ein
Schalle heut' ein Reim allein:
(Durch den Hain, aus und ein
Schalle heut' ein Reim allein:)
Die geliebte Mullerin ist mein(, ist mein)!
(Die geliebte Mullerin ist mein, ist mein!)

Brooklet, stop rippling!
Millwheels, stop roaring!
All you happy woodbirds,
large and small,
put an end to your songs!
(put an end to your songs!)
Through the grove, out and in,
let only one rhyme be heard:
(Through the grove, out and in,
let only one rhyme be heard:)
The beloved maid of the mill is mine(, is mine)!
(The beloved maid of the mill is mine, is mine!)

Mine!

Spring, have you no more flowers?
Sun, can't you shine more brightly?
Ah, so must I, all alone,
with my blessed word,
be understood by no one in all creation!
(be understood by no one in all creation!)

Brooklet, stop rippling!
Millwheels, stop roaring!
All you happy woodbirds,
large and small,
put an end to your songs!
(put an end to your songs!)
Through the grove, out and in,
let only one rhyme be heard:
(Through the grove, out and in,
let only one rhyme be heard:)
The beloved maid of the mill is mine(, is mine)!
(The beloved maid of the mill is mine, is mine!)

Mein!

Mäßig geschwind

11.

6

Bäch - lein, laß dein Rau - schen sein!

11

Rä - der, stellt eur Brau - sen ein! All' ihr mun - tern Wald - vö - ge - lein, groß und klein,

cresc.

16

en - det eu - re Melo - dein, — en - det eu - re Melo - dein! —

21

Durchden Hain aus und ein schal - le heut' ein Reim al -lein,

26

durch den Hain aus und ein schal-le heut' ein Reim al-lein: die ge - lieb-te

Mül-le - rin ist mein, ist mein, die ge - lieb-te Mül-le - rin ist

mein, ist mein! mein, mein! Früh-ling, sind das

al - le dei-ne Blü - me-lein? Son - ne, hast du kei - nen hel - lern Schein?

Ach! so muß ich ganz al-lein, mit dem se-li-gen Wor - te mein, un -

52
 ver-stan-den in der wei-ten Schöp-fung sein, un -
 ver-stan-den in der wei-ten Schöp-fung sein!

62
 Bäch-lein, laß dein Rau-schen sein! Rä-der, stellt eur

67
 Brau-sen ein! All' ihr muntern Wald-vö-ge-lein, groß und klein, en-det eu-re

72
 Melo-dein, — en-det eu-re Melo-dein! —

77

Durch den Hain aus und ein schal-le heut' ein Reim al-lein, durchden Hain

82

aus und ein schal-le heut' ein Reim al-lein: die ge - lieb-te Mül-le - rin ist

87

mein, — ist mein, die ge - lieb-te Mül-le - rin ist mein, — ist

92

mein, mein, — ist mein!

98

12. Pause

Franz Schubert (1797-1828)

Solo Tuning F#, B, E, A

Ziemlich geschwind

8

Solo Bass

"Meine Laute..."

V 2 3

13

f > mf

19

25 1 2 1 2

"Ei, wie groß ist..."

ff > mp

37 2 1 -1

31 1 3 1 3

5

46 "Nun, liebe Laute,..."

mf

49 mp < > p <

55 f > mf <> mp

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"Ist es der Nachklang..."

Pause

Meine Laute hab' ich gehängt an die Wand,
Hab' sie umschlungen mit einem grünen Band—
Ich kann nicht mehr singen, mein Herz ist zu voll,
Weiß nicht, wie ich's in Reime zwingen soll.
Meiner Sehnsucht allerheiligsten Schmerz
Durft' ich aushauchen in Liederscherz,
Und wie ich klagte so süß und fein,
Glaubt' ich doch, mein Leiden wär' nicht klein.
Ei, wie groß ist wohl meines Glückes Last,
Daß kein Klang auf Erden es in sich faßt?
(Daß kein Klang auf Erden es in sich faßt?)

Nun, liebe Laute, ruh' an dem Nagel hier!
Und weht ein Lüftchen über die Saiten dir,
Und streift eine Biene mit ihren Flügeln dich,
Da wird mir so bange und es durchschauert mich.
Warum ließ ich das Band auch hängen so lang?
Oft fliegt's um die Saiten mit seufzendem Klang.
Ist es der Nachklang meiner Liebespein?
Soll es das Vorspiel neuer Lieder sein?
(Ist es der Nachklang meiner Liebespein?
Soll es das Vorspiel neuer Lieder sein?)

Pause

I have hung my lute on the wall,
and wound a green ribbon around it.
I can sing no more, my heart is too full.
I do not know how to force my feelings into rhymes.
The most intense pangs of longing
I ventured to breath out in my little songs;
and when I lamented so sweetly and so beautifully,
I really meant that my suffering was not light.
But oh, how great is the burden of my happiness,
that no sound on earth can contain it?
(that no sound on earth can contain it?)

Now, my lute, rest here on your nail!
And if a breeze passes over your strings,
or if a bee touches them with his wings,
that will make me anxious and shivery.
Why have I left the ribbon hanging there so long?
It often passes over the strings with a sighing sound.
Is it the echo of my love-sorrow?
Or can it be the prelude to new songs?
Is it the echo of my love-sorrow?
Or can it be the prelude to new songs?

Pause

Franz Schubert (1797-1828)

Ziemlich geschwind

Solo Bass

12.

The musical score consists of three systems of music for Solo Bass. System 1 (measures 12-13) starts with a fermata over a single note, followed by eighth-note chords with grace notes and dynamic markings of *p*. System 2 (measures 14-15) continues with similar eighth-note chords. System 3 (measures 16-17) begins with a melodic line: "Mei - ne Lau - te..." followed by eighth-note chords. Measures are numbered 12, 13, 14, 15, 16, 17, and 9.

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13

13

17

17

21

21

Musical score for piano, page 3, measures 25, 29, and 33.

The score consists of two staves. The top staff uses the treble clef, and the bottom staff uses the bass clef. The key signature is two sharps. Measure 25 starts with eighth-note pairs followed by a rest. Measure 29 begins with a dotted half note. Measure 33 starts with a rest. The vocal part includes the lyrics "Ei, wie groß ist..." in quotes. Measure 33 ends with a dynamic marking of *pp*.

37

37

39

41

43

45

Nun, lie - be Lau - te,...

47



Musical score page 5, measures 51-52. The top staff continues the melodic line from measure 50. The bottom staff shows harmonic support with chords and bass notes. Measure 52 includes dynamic markings: > over the first two measures and 3 over the third measure.

Musical score page 5, measures 53-54. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic support with chords and bass notes. Measure 54 includes a dynamic marking pp (pianissimo) over the last measure.

Musical score page 5, measures 55-56. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic support with chords and bass notes. Measure 56 includes a dynamic marking pp (pianissimo) over the last measure.

Musical score page 5, measures 57-58. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic support with chords and bass notes.

Musical score page 5, measures 59-60. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows harmonic support with chords and bass notes. Measure 60 includes a dynamic marking > over the first three measures.

A musical score for piano, featuring three staves. The top staff shows a melodic line with eighth-note patterns. The middle staff shows harmonic chords, with measure 61 containing a bassoon-like line above the piano. The bottom staff shows bass notes. Measure 61 concludes with a vocal line: "Ist es der Nach-klang..." Measures 65 and 69 continue the harmonic and melodic patterns established in measure 61.

Musical score for piano and voice, measures 73-77.

Measure 73 (Top Staff): Treble clef, 2/4 time, key signature of two sharps. Notes: B, A, G, F# (eighth notes), E, D, C (eighth notes), B, A, G, F# (eighth notes). Lyric: "...Lie - der". Measure 73 (Bottom Staff): Bass clef, 2/4 time, key signature of two sharps. Notes: B, A, G, F# (quarter notes), E, D, C (quarter notes). Dynamics: *pp*. Measure 77 (Top Staff): Treble clef, 2/4 time, key signature of two sharps. Notes: rest, rest, rest, rest. Lyric: "sein?" Measure 77 (Bottom Staff): Bass clef, 2/4 time, key signature of two sharps. Notes: B, A, G, F# (eighth notes), E, D, C (eighth notes), B, A, G, F# (eighth notes), E, D, C (eighth notes). Dynamics: *p*, *p*.

13. Mit dem grünen Lautenbande

Solo Tuning F#, B, E, A

Franz Schubert (1797-1828)

Mäßig

Solo Bass

"Schad' um das..."

"Ist auch dein..."

"Nun schlinge in die..."

13

19

25

31

37

43

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Mit dem grünen Lautenbande

"Schad' um das schöne grüne Band,
Daß es verbleicht hier an der Wand,
Ich hab' das Grün so gern!
(Ich hab' das Grün so gern!)"
So sprachst du, Liebchen, heut' zu mir;
Gleich knüpft' ich's ab und send' es dir,
Nun hab' das Grüne gern.
(Nun hab' das Grüne gern.)

Ist auch dein ganzer Liebster weiß,
Soll Grün doch haben seinen Preis,
Und ich auch hab' es gern.
(Und ich auch hab' es gern.)
Weil unsre Lieb ist immer grün,
Weil grün der Hoffnung Fernen blühn,
Dann haben wir es gern.
(Dann haben wir es gern.)

Nun schlinge in die Locken dein
Das grüne Band gefällig ein,
Du hast ja's Grün so gern.
(Du hast ja's Grün so gern.)
Dann weiß ich, wo die Hoffnung grünt,
Dann weiß ich, wo die Liebe thront,
Dann hab' ich's Grün erst gern.
(Dann hab' ich's Grün erst gern.)

With The Green Lute-Ribbon

"It is a shame that this beautiful green ribbon
is fading here on the wall,
I am so fond of green!
(I am so fond of green!)"
So you spoke to me today, dear.
At once I untie it and send it to you.
Now enjoy your green.
(Now enjoy your green.)

Though your miller-lover may be all white,
green also has its value;
and I like green too.
(and I like green too.)
Since our love is ever green,
since hope blooms green in the distance,
therefore we are fond of it.
(therefore we are fond of it.)

Now wind in your hair
nicely the green ribbon—
you are so fond of green.
(you are so fond of green.)
Then I know where my hope lies,
then I know where love is enthroned—
then green is my favorite color.
(then green is my favorite color.)

Mit dem grünen Lautenbande

Franz Schubert (1797-1828)

Mäßig

Solo Bass

13.

"Schad' um das...
Ist auch dein...
Nun schlinge in die..."

6

12

12

17

1.u.2. 3.

"...Grü - ne gern.
...wir— es gern.
...Grün erst
 gern."

1.u.2. 3.

14. Der Jäger

Solo Tuning F#, B, E, A

Franz Schubert (1797-1828)

Geschwind

"Was sucht denn der..."

mf

sempre staccato

8

14

20

"Doch

f

besser, du..."

simile

26

32

38

† Play an octave lower is optional

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*Der Jäger*

Was sucht denn der Jäger am Mühlbach hier?
Bleib', trotziger Jäger, in deinem Revier!
Hier giebt es kein Wild zu jagen für dich,
Hier wohnt nur ein Rehlein, ein zahmes, für mich.
Und willst du das zärtliche Rehlein sehn,
So laß deine Büchsen im Walde stehn,
So laß deine klaffenden Hunde zu Haus,
Und laß auf dem Horne den Saus und Braus,
Und schere vom Kinne das struppige Haar,
Sonst scheut sich im Garten das Rehlein fürwahr.
(Und schere vom Kinne das struppige Haar,
Sonst scheut sich im Garten das Rehlein fürwahr.)

Doch besser, du bliebest im Walde dazu,
Und ließest die Mühlen und Müller in Ruh'.
Was taugen die Fischlein im grünen Gezweig?
Was will denn das Eichhorn im bläulichen Teich?
Drum bleibe, du trotziger Jäger, im Hain.
Und laß mich mit meinen drei Rädern allein;
Und willst meinem Schätzchen dich machen beliebt,
So wisst, mein Freund, was ihr Herzchen betrübt:
Die Eber, die kommen zu Nacht aus dem Hain,
Und brechen in ihren Kohlgarten ein,
Und treten und wühlen herum in dem Feld:
Die Eber die schieß, du Jägerheld!

The Hunter

What then does the hunter want here by the millstream?
Stay in your own country, impudent hunter!
Here is no game for you to hunt;
only one doe lives here, a tame one, for me.
And if you want to see my gentle young deer,
leave your gun in the woods,
and leave your barking dogs at home,
and leave off sounding your noisy horn;
shave the unkempt beard from your chin
lest indeed you frighten the doe in her garden.
(shave the unkempt beard from your chin
lest indeed you frighten the doe in her garden.)

Yet it would be better for you to stay in the woods,
and leave the mill and the miller in peace.
What would a fish be doing in the green branches?
Or a squirrel in a blue pond?
So stay in the grove, impudent hunter,
and leave me alone with my three millwheels.
And if you would win the love of my sweetheart,
then know, my friend, what is troubling her heart:
It is the boars that come from the woods at night,
and break into her cabbage patch,
and tramp around and upset things in the field:
shoot the boar, hunter, if you want to be a hero!

Der Jäger

Franz Schubert (1797-1828)

Geschwind

Solo Bass

14.

mf staccato

"Was sucht denn der...
Doch besser, du..."

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2

17

17

22

22

28

...Reh-lein für-wahr.
...Jä - ger - held.

28

mf

15. Eifersucht und Stolz

Solo Tuning F#, B, E, A

Franz Schubert (1797-1828)

Geschwind

"Wohin so schnell, so..."

Solo Bass

simile

"Geh', Bächlein..."

"...Sag' ihr:

Er

schnitzt bei..."

mp

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79

85

f

Eifersucht und Stolz

Wohin so schnell, so kraus, so wild, mein lieber Bach?
 Eilst du voll Zorn dem frechen Bruder Jäger nach?
 Kehr' um, kehr' um, und schilt erst deine Müllerin
 Für ihren leichten, losen, kleinen Flattersinn.
 Sahst du sie gestern Abend nicht am Tore stehn,
 Mit langem Halse nach der großen Straße sehn?
 Wenn von dem Fang der Jäger lustig zieht nach Haus,
 Da steckt kein sittsam Kind den Kopf zum Fenster 'naus.
 (Wenn von dem Fang der Jäger lustig zieht nach Haus,
 Da steckt kein sittsam Kind den Kopf zum Fenster 'naus.)

Geh', Bächlein, hin und sag' ihr das,
 (geh', Bächlein, hin und sag' ihr das,) doch sag' ihr nicht,
 Hörst du, kein Wort, von meinem traurigen Gesicht;
 Sag' ihr: Er schnitzt bei mir sich eine Pfeif aus Rohr,
 Und bläst den Kindern schöne Tänz und Lieder vor.
 (Sag' ihr: Er schnitzt bei mir sich eine Pfeif aus Rohr,
 Und bläst den Kindern schöne Tänz und Lieder
 vor. Sag' ihr, sag' ihr, sag' ihr's!)

Jealousy and Pride

Where are you bound, so fast, so roiled and wild,
 my beloved brook?
 Are you rushing angrily after that insolent brother hunter?
 Come back, come back and first scold your maid of the mill
 for her easy, fickle, trifling inconstancy.
 Didn't you see her last night, standing by the gate,
 craning her neck down the wide road?
 When the hunter goes gaily home from the hunt,
 no well-behaved girl would put her head out of the window.
 (When the hunter goes gaily home from the hunt,
 no well-behaved girl would put her head out of the window.)

Go tell her that, my brooklet,
 (go tell her that, my brooklet,) but don't tell her,
 mind, a word about my mournful face.
 Tell her: "He cuts a whistle from a reed near by,
 and pipes pretty dances and songs for the children."
 (Tell her: "He cuts a whistle from a reed near by,
 and pipes pretty dances and songs for the
 children." Tell her, tell, her.)

Eifersucht und Stolz

Geschwind

15.

Wo - hin so schnell, so

6

kraus und wild, mein lie - ber Bach? Eilst du yoll Zorn dem fre - chen Bru - der

11

Jä - - ger nach? Kehr' um, kehr' um, und schilt erst dei - ne

16

Mül - le - rin für ih - ren leich - ten, lo - sen, kleinen Flat - ter -

22

sinn, - kehr' um, kehr' um, kehr' um! Sahst du sie gestern

28

A - bend nicht am To - re stehn, mit lan - - gem Hal - se nach der großen

34

Stra - Be sehn? Wenn von dem Fang der Jä-ger lu-stig zieht nach Haus,

40

da steckt kein sitt-sam Kind den Kopf zum Fenster 'naus,' wenn von dem Fang der Jä-ger

46

lustig zieht nach Haus, da steckt kein sittsam Kind den Kopf zum Fenster 'naus. Geh, Bächlein,

52

hin und sag' ihr das, geh, Bächlein, hin und sag' ihr das; doch sag' ihr

57

nicht, hörst du, kein Wort, von mel-nem trau - -

40

62

- ri-gen Ge - sicht; sag' ihr: Er

67

schnitzt bei mir sich ei - ne Pfeif' aus Rohr, und bläst den Kin - dern

72

schöne Tänz' und Lie - der vor; sag' ihr, sag' ihr: Er schnitzt bei

78

mir sich ei - ne Pfeif' aus Rohr, sag' ihr, sag' ihr: Er

83

bläst den Kin-dern schö-ne Tänz' und Lie - der vor, sag'

cresc.

88

ihr's, sag' ihr's, sag' ihr's!

16. Die liebe Farbe

Solo Tuning F#, B, E, A

Franz Schubert (1797-1828)

Etwas langsam

Solo Bass

"In Grün will..."

mf rit. a tempo

16

"Wohlauf zum..."

1 2 -1 3 2

f rit. a tempo

30

2 3 1 3 2

36

2 3 1 3 2

rit. a tempo

42

"Grabt mir ein..."

f

3 2 1 3 2

50

rit. a tempo

56

< f >

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Die liebe Farbe

In Grün will ich mich kleiden,
In grüne Tränenweiden,
Mein Schatz hat's Grün so gern.
(Mein Schatz hat's Grün so gern.)
Will suchen einen Zypressenhain,
Eine Heide voll grünem Rosmarenin,
Mein Schatz hat's Grün so gern.
(Mein Schatz hat's Grün so gern.)

Wohlauf zum fröhlichen Jagen!
Wohlauf durch Heid' und Hagen!
Mein Schatz hat's Jagen so gern.
(Mein Schatz hat's Jagen so gern.)
Das Wild, das ich jage, das ist der Tod,
Die Heide, die heiß' ich die Liebesnot,
Mein Schatz hat's Jagen so gern.
(Mein Schatz hat's Jagen so gern.)

Grabt mir ein Grab im Wasen,
Deckt mich mit grünem Rasen,
Mein Schatz hat's Grün so gern.
(Mein Schatz hat's Grün so gern.)
Kein Kreuzlein schwarz, kein Blümlein bunt,
Grün, Alles grün so rings umher,
Mein Schatz hat's Grün so gern.
(Mein Schatz hat's Grün so gern.)

The Favorite Color

I will dress myself in green,
the green of the weeping willow;
my sweetheart is so fond of green.
(my sweetheart is so fond of green.)
I will look for a grove of cypress,
a heath full of green rosemary;
my sweetheart is so fond of green.
(my sweetheart is so fond of green.)

Off to the jolly hunt!
Off through the meadows and hedges!
My sweetheart is so fond of hunting.
(My sweetheart is so fond of hunting.)
The game I am after is death,
the heath I call the sorrow of love;
my sweetheart is so fond of hunting.
(my sweetheart is so fond of hunting.)

Dig me a grave in the turf,
cover me over with green grass.
My sweetheart is so fond of green.
(My sweetheart is so fond of green.)
No black cross, no gaudy flowers,
green, all green around and about!
My sweetheart is so fond of green.
(My sweetheart is so fond of green.)

Die liebe Farbe

Etwas langsam

16.

4

8

1. In Grün will ich mich klei - den, in
 2. Wohl - auf zum fröh-li-chen Ja - gen! Wohl -
 3. Grabt mir ein Grab im Wa - sen, deckt

1. grü - ne Trä - nen - wei - den: mein Schatz hat's Grün so gern, mein
 2. auf durch Heid' und Ha - gen! Mein Schatz hat's Ja - gen so gern, mein
 3. mich mit grü - nem Ra - sen: mein Schatz hat's Grün so gern, mein

12

1. Schatz hat's Grün so gern.
2. Schatz hat's Ja - gen so gern.
3. Schatz hat's Grün so gern.

Will su - chen ei - nen Cy -
Das Wild, das ich ja - ge, das
Kein Kreuz - lein schwarz, kein

15

1. pres - sen-hain, ei - ne Hei - de von grü - nem Ros - - ma - rein: Mein
2. ist der Tod, die Hei - de, die heiß' ich die Lie - - bes - not: Mein
3. Blüm - lein bunt, grün, al - les grün so rings und rund! Mein

19

1. Schatz hat's Grün so gern, mein Schatz hat's Grün so gern.
2. Schatz hat's Ja - gen so gern, mein Schatz hat's Ja - gen so gern.
3. Schatz hat's Grün so gern, mein Schatz hat's Grün so gern.

23

17. Die böse Farbe

Solo Tuning F#, B, E, A

Franz Schubert (1797-1828)

Ziemlich geschwind

Solo Bass

"Ich möchte ziehn..."
1 2 3
f V *p*

"Ich möchte die..."
f

"Ach Grün..."
mp <*f*>

"Ich möchte liegen..."
mp

"Horch, wenn im..."
f > *mp*

"O binde von der..."
mf

mp

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2

*Die böse Farbe*

Ich möchte ziehn in die Welt hinaus,
Hinaus in die weite Welt,
Wenn's nur so grün, so grün nicht wär'
Da draußen in Wald und Feld!

Ich möchte die grünen Blätter all'
Pflücken von jedem Zweig,
Ich möchte die grünen Gräser all'
Weinen ganz totenbleich.
(Weinen ganz totenbleich.)

Ach Grün, du böse Farbe du,
Was siehst mich immer an,
So stolz, so keck, so schadenfroh,
Mich armen weißen Mann ?

Ich möchte liegen vor ihrer Tür,
In Sturm und Regen und Schnee,
Und singen ganz leise bei Tag und Nacht
Das eine Wörtchen Ade!
(Das eine Wörtchen Ade!)

Horch, wenn im Wald ein Jagdhorn schallt,
Da klingt ihr Fensterlein,
Und schaut sie auch nach mir nicht aus,
Darf ich doch schauen hinein.

O binde von der Stirn dir ab
Das grüne, grüne Band,
(Das grüne, grüne Band.)
Ade, Ade! und reiche mir
Zum Abschied deine Hand!
(Ade, Ade! und reiche mir
Zum Abschied deine Hand
Zum Abschied deine Hand!)

The Evil Color

I would like to go out into the world,
out into the wide world,
if only it weren't so green
out in the woods and the fields!

I wish I could pull down
all the green leaves from every branch;
I wish that all the green grass
could be bleached with my tears.
(could be bleached with my tears.)

O green, you evil color,
why must you always look
so proudly, so pertly, so maliciously
at me, poor white man?

I would Like to Lie down before her door,
in the storm, the rain and the snow,
and sing softly all day and all night
just one word-good-bye!
(just one word-good-bye!)

Listen, when a horn sounds in the woods,
I hear her at her window,
and though she doesn't see me
still I can look in at her.

O untie from your forehead
the green, green ribbon!
(the green, green ribbon!)
Good-bye, good-bye! And give me
your hand in parting!
(Good-bye, good-bye! And give me
your hand in parting
your hand in parting!)

Die böse Farbe

Ziemlich geschwind

17.

Ich möch - te ziehn in die Welt hinaus, hin - aus in die wei - te Welt, wenn's

nur so grün, so grün nichtwär'da draußen in Wald und Feld! Ich

möch-te die grünen Blät-ter all' pflücken von je - dem Zweig, ich möchte die grünen

Grä - ser all' weinenganz to - ten - bleich, weinenganz to - ten - bleich. Ach

18.

44

23

Grün, du bö - se Far - be du,
was siehst mich im - mer an so

27

stolz, so keck, so scha - den - froh, mich ar - men, ar - men

30

wei - ßen Mann? Ich möch - te lie - gen vor

33

ih - rer Tür, im Sturm und Re - gen und Schnee, und

36

sin - gen ganz lei - se bei Tag und Nacht das ei - ne Wört - chen A -

39

de, das ei - ne Wörtchen A - de! Horch,

43

wenn im Wald ein Jagdhornschall, so klingt ihr Fen-ster-lein, und

46

schaud sie auch nach mir nicht aus, darf ich doch schauen hinein. 0

49

bin - de von der Stirn dir ab das grü - ne, grü - ne Band, das grü - ne, grü - ne Band; a -

52

de, a - de! und rei - che mir zum Ab-schied dei - ne Hand! A-

56

de, a - de! und rei - che mir zum Ab-schied dei - ne Hand, zum Abschied dei - ne

61

Hand!

18. Trockne Blumen

Solo Tuning F#, B, E, A

Franz Schubert (1797-1828)

Ziemlich langsam

Solo Bass

"Ihr Blümlein..."

mf

mp

<>

rit.

a tempo

mf

Und

wenn sie...

f

mf

V

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Trockne Blumen

Ihr Blümlein alle,
Die sie mir gab,
Euch soll man legen
Mit mir in's Grab.
Wie seht ihr alle
Mich an so weh,
Als ob ihr wüßtet,
Wie mir gescheh?
Ihr Blümlein alle,
Wie welk, wie blaß?
Ihr Blümlein alle,
Wovon so naß?

Ach, Tränen machen
Nicht maiengrün,
Machen tote Liebe
Nicht wieder blühn.
Und Lenz wird kommen,
Und Winter wird gehn,
Und Blümlein werden
Im Grase stehn.
Und Blümlein liegen
In meinem Grab,
Die Blümlein alle,
Die sie mir gab!

Und wenn sie wandelt
Am Hügel vorbei,
Und denkt im Henen:
Der meint' es treu!
Dann Blümlein alle,
Heraus, heraus!
Der Mai ist kommen,
Der Winter ist aus.
(Und wenn sie wandelt
Am Hügel vorbei,
Und denkt im Henen:
Der meint' es treu!
Dann Blümlein alle,
Heraus, heraus!
Der Mai ist kommen,
Der Winter ist aus.
Dann Blümlein alle,
Heraus, heraus!
Der Mai ist kommen,
Der Winter ist aus.)

Withered Flowers

All you flowers
that she gave me,
you shall lie buried
with me in the grave.
How sadly you all
look at me,
as if you knew
how it happened to me?
All you flowers,
how withered? How faded?
All you flowers,
what makes you so moist?

Ah, tears do not make
the green of May,
nor cause dead love
to bloom again.
And spring will come,
and winter will go,
and flowers will spring up
in the grass.
And flowers will lie
on my grave,
all the flowers
she gave me.

And if she should pass
by the mound,
and think in her heart:
He was faithful to me!
Then all you flowers,
spring up, spring up!
May is here!
Winter is past!
(And if she should pass
by the mound,
and think in her heart:
He was faithful to me!
Then all you flowers,
spring up, spring up!
May is here!
Winter is past!
Then all you flowers,
spring up, spring up!
May is here!
Winter is past!)

Trockne Blumen

Ziemlich langsam

18.

Ihr Blüm - lein al - le, die sie mir gab, euch

5

soll man le - gen mit mir ins Grab. Wie seht ihr al - le mich an so weh, als

9

ob ihr wüß - tet, wie mir ge - scheh? Ihr Blüm - lein al - le, wie welk, wie blaß? Ihr

13

Blüm - lein al - le wo - von so naß? Ach, Trä - nen ma - chen nicht

18

mai-en - grün, machen to - te Lie-be nicht wie - der blühn. Und Lenz wird kom-men, und

Winter wird gehn, und Blüm - lein wer-den im Gra - se stehn. Und Blüm-lein lie - gen in

mei - nem Grab, die Blüm - lein al - le, die sie mir gab.

Und wenn sie wandelt am Hü - gel vor-bei, und denkt im Her - zen: der

meint' es treu! Dann Blüm - - lein al - - le, her - aus, her-aus! Der

48

37

Mai ist kom-men, der Win-ter ist aus.
Uhd wenn sie wandelt am
Hü-gel vorbei,

41

und denkt im Her-zen: der meint' es treu! Dann Blüm - lein al - le, her-

45

aus, heraus! Der Mai ist kom-men, der Win-ter ist aus,- dann Blüm - lein al - le, her-

49

aus, her-aus! Der Mai ist kom-men, der Win - ter ist aus.

53

dim.

19. Der Müller und der Bach

Solo Tuning F#, B, E, A

Franz Schubert (1797-1828)

Mäßig

*"Der Müller:
Wo ein treuses..."* $\dot{\underline{3}}$

mp

*"Der Bach:
Und wenn..."*

f

*"Der Müller:
Ach, Bächlein..."* $\dot{\underline{3}}$

mf

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Der Müller und der Bach

Der Müller

Wo ein treues Herze
In Liebe vergeht,
Da welken die Lilien
Auf jedem Beet.
Da muss in die Wolken
Der Vollmond gehn,
Damit seine Tränen
Die Menschen nicht sehn.
Da halten die Englein
Die Augen sich zu,
Und schluchzen und singen
Die Seele zu Ruh'.

Der Bach

Und wenn sich die Liebe
Dem Schmerz entringt,
Ein Sternlein, ein neues,
Am Himmel erblinkt.
Da springen drei Rosen,
Halb rot und halb weiß,
Die welken nicht wieder,
Aus Dornemeis.
Und die Englein schneiden
Die Flügel sich ab,
Und gehn alle Morgen
Zur Erde herab.

Der Müller

Ach Bächlein, liebes Bächlein,
Du meinst es so gut:
Ach, Bächlein, aber weißt du,
Wie Liebe tut?
Ach, unten, da unten,
Die kühle Ruh!
Ach, Bächlein, liebes Bächlein,
So singe nur zu.
(Ach, Bächlein, liebes Bächlein,
So singe nur zu.)

The Miller and The Brook

The Miller

Where a faithful heart
dies of love,
there the lilies wither
in every bed.

Then into the clouds
the full moon must ride,
so that his tears
shall not be seen by men
Then the angels
close their eyes,
and sob and sing
the soul to rest.

The Brook

And when love
is released from sorrow,
a star, a new one
twinkles in the heavens.
There spring up three roses,
half red, half white,
never to wither,
from the prickly stems.

And the angels cut
their wings off,
and come every morning
down to the earth.

The Miller

Dear brooklet,
you mean it so well,
but brooklet, do you know
what it is to be in love?
Ah, down, down there,
the cooling rest!
Ah brooklet, dear brooklet,
just sing me to sleep.
(Ah brooklet, dear brooklet,
just sing me to sleep.)

Der Müller und der Bach

Mäßig

Der Müller

Wo ein treu-es Her - ze in Lie - - be ver -

19. { [p] geht, da wel - ken die Li -lien auf je - - dem Beet. Da muss in die

6 Wol - ken der Voll - mond gehn, da - mit sei -ne Trä -nen die Men - schen nicht

12 sehn. — Da hal - ten die Eng -lein die Au - gen sich zu, und

18 schluch -zen und sin - gen die See - le zur Ruh! Und

Der Bach

50
 29

wenn sich die Liebe dem Schmerz ent-ringt, ein Sternlein, ein neu-es, am
 35
 Himmel er-blinkt, ein Sternlein, ein neu-es, am Himmel er-blinkt. Da

41

sprin-gen drei Ro-sen, halb rot und halb weiß, die wel-ken nicht wieder, aus
 47
 Dor-nen-reis. Und die En-ge-lein schneiden die Flügel sich ab, und

53

gehн al-le Morgen zur Er-de her-ab, und gehн al-le Morgen zur

Der Müller

The musical score consists of five systems of music. System 1 (measures 59-64) features a piano accompaniment with eighth-note chords and a vocal line with eighth-note patterns. The lyrics are: "Er - de her - ab. Ach, Bäch - lein, lie-bes Bächlein, du meinst es so". System 2 (measures 65-70) shows a piano accompaniment with sixteenth-note patterns and a vocal line with eighth-note patterns. The lyrics are: "gut: ach, Bäch - lein, a-ber weißt du, wie Lie - - be tut? Ach,". System 3 (measures 71-76) has a piano accompaniment with eighth-note chords and a vocal line with eighth-note patterns. The lyrics are: "un - - ten, da un - - ten, die küh - - le Ruh! Ach, Bäch - lein, lie-bes Bäch-lein, so". System 4 (measures 77-82) shows a piano accompaniment with eighth-note chords and a vocal line with eighth-note patterns. The lyrics are: "sin - ge nur zu, ach, Bäch - lein, lie-bes Bächlein, so sin - ge nur zu.". System 5 (measures 83-88) features a piano accompaniment with eighth-note chords and a vocal line with eighth-note patterns.

59
Er - de her - ab. Ach, Bäch - lein, lie-bes Bächlein, du meinst es so

65
gut: ach, Bäch - lein, a-ber weißt du, wie Lie - - be tut? Ach,

71
un - - ten, da un - - ten, die küh - - le Ruh! Ach, Bäch - lein, lie-bes Bäch-lein, so

77
sin - ge nur zu, ach, Bäch - lein, lie-bes Bächlein, so sin - ge nur zu.

83

20. Des Baches Wiegenlied

Solo Tuning F#, B, E, A

Franz Schubert (1797-1828)

Mäßig

Solo Bass

3

"Gute Ruh',..."

mp

f

p < >

"Will betten..."

mf

p < >

"Wenn ein Jagdhorn..."

f

>

mp

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2

52

"Hinweg, hinweg..."

mf

rit.

a tempo

mp

"Gute
Nacht..."

p

rit.

a tempo

mf

p

Des Baches Wiegentlied

Gute Ruh', gute Ruh'
 Tu' die Augen zu!
 (Gute Ruh', gute Ruh'
 Tu' die Augen zu!)
 Wandler, du müder, du bist zu Haus.
 Die Treu ist hier,
 Sollst liegen bei mir,
 (Die Treu' ist hier,
 Sollst liegen bei mir.)
 Bis das Meer will trinken die Bächlein aus.
 (Bis das Meer will trinken die Bächlein aus.)

Will betten dich kühl,
 Auf weichem Pfuhl,
 (Will betten dich kühl,
 Auf weichem Pfuhl.)
 In dem blauen kristallenen Kämmerlein.
 Heran, heran,
 Was wiegen kann,
 (Heran, heran,
 Was wiegen kann.)
 Woget und wieget den Knaben mir ein!
 (Woget und wieget den Knaben mir ein!)

Wenn ein Jagdhorn schallt
 Aus dem grünen Wald,
 (Wenn ein Jagdhorn schallt
 Aus dem grünen Wald.)
 Will ich sausen und brausen wohl um dich her.
 Blickt nicht herein,
 Blaue Blümlein!
 (Blickt nicht herein,
 Blaue Blümlein!)
 Ihr macht meinem Schäfer die Träume so schwer.
 (Ihr macht meinem Schäfer die Träume so schwer.)

Hinweg, hinweg
 Von dem Mühlensteg,
 (Hinweg, hinweg)
 Böses Mägdelein, daß ihn dein Schatten nicht weckt!
 Wurf mir herein
 Dein Tüchlein fein,
 (Wurf mir herein
 Dein Tüchlein fein.)
 Daß ich 'die Augen ihm halte bedeckt!
 (Daß ich 'die Augen ihm halte bedeckt!)

Gute Nacht, gute Nacht!
 Bis Alles wacht,
 (Gute Nacht, gute Nacht!
 Bis Alles wacht.)
 Schlaflaus deine Freude, schlaf' aus dein Leid!
 Der Vollmond steigt,
 Der Nebel weicht,
 (Der Vollmond steigt,
 Der Nebel weicht.)
 Und der Himmel da oben, wie ist er so weit!
 (Und der Himmel da oben, wie ist er so weit!)

The Brook's Lullaby

Sleep well, sleep well!
 Close your eyes!
 (Sleep well, sleep well!
 Close your eyes!)
 Wanderer, weary one, you have come home.
 Here you will find faithfulness,
 you shall lie down with me
 (Here you will find faithfulness,
 you shall lie down with me)
 until the sea drinks up the brooklet.
 (until the sea drinks up the brooklet.)

I will make you a fresh bed
 on a soft pillow
 (I will make you a fresh bed
 on a soft pillow)
 in a little blue crystal room.
 Come, come,
 whatever can cradle,
 (Come, come,
 whatever can cradle.)
 lull and rock the boy to sleep!
 (lull and rock the boy to sleep!)

If a hunting horn sounds
 from the green wood,
 (If a hunting horn sounds
 from the green wood,)
 I will bluster and storm around you.
 Don't look in at him,
 blue flowers,
 (Don't look in at him,
 blue flowers,)
 you make bad dreams for my sleeper.
 (you make bad dreams for my sleeper)

Away, away
 from the mill-bridge,
 (Away, away)
 wicked girl, so that your shadow may not waken him!
 Throw into me
 your dainty handkerchief
 (Throw into me
 your dainty handkerchief)
 so that I may cover his eyes.
 (so that I may cover his eyes.)

Good-night, good-night!
 Until the day of awakening.
 (Good-night, good-night!
 Until the day of awakening.)
 forget your joys in sleep, forget your sorrows!
 The full moon is rising,
 the mists are retreating,
 (The full moon is rising,
 the mists are retreating.)
 and heaven above us is so far away!
 (and heaven above us is so far away!)

Des Baches Wiegenlied

Mäßig

20.

1. Gu-te Ruh', gu-te Ruh'! tu' die Au - - gen zu! gu-te
 2. bet - ten dich kühl, — auf wei - - chen Pfühl, will -
 3. Jagd - horn schallt aus dem grü - - nen Wald, wenn ein
 4. weg, hin - weg von dem Müh - - len - steg, hin -
 5. Nacht, gu-te Nacht! bis al - - les wacht, — gu-te

7

1. Ruh', gu-te Ruh', tu' die Au - - gen zu! Wand - - rer, du mü - - der, du
 2. bet - ten dich kühl, — auf wei - - chen Pfühl, in dem blau - en kri -
 3. Jagd - horn schallt aus dem grü - - nen Wald, will ich sau - - sen und brau - sen wohl
 4. weg, hin - weg, bö-ses Mäg - - de - lein, daß ihn dein Schat - ten, dein
 5. Nacht, gu-te Nacht! bis al - - les wacht, schlaf' aus del - ne Freu - de, schlaf'

10

1. bist zu — Haus. Die Treu' ist hier, sollst
 2. stal - le - nen Kämmer-lein. Her - - an, her - - an, was
 3. um dich — her. Blickt nicht her - ein, blau - e
 4. Schat - ten nicht weckt! Wirf mir her - ein dein
 5. aus dein — Leid! Der - - Voll - mond steigt, der

13

1. lie - - gen bei mir, die Treu' ist hier, sollst lie - - gen bei mir,
 2. wie - - gen kann, her - - an, her - - an, was wie - - gen kann,
 3. Blü - - me - lein, blickt nicht her - ein, blau-e Blü - - me - lein!
 4. Tüch - - lein fein, wirf mir her - ein dein Tüch - - lein fein,
 5. Ne - - bel weicht, der Voll - mond steigt, der Ne - - bel weicht,

16

1. bis das Meer will trin - ken die Bäch - lein aus, bis das
 2. wo - get und wie - get den Kna - ben mir ein,
 3. Ihr macht mei-nem Schlä - fer die Träu - me so schwer, ihr
 4. daß ich die Au - gen ihm hal - te be-deckt,
 5. und der Himmel da o - ben, wie ist er so weit, und der

19

1. Meer — will trin - ken die Bäch - lein— aus.
 2. wo - get und wie - get den Kna - ben mir ein!
 3. macht mei-nem Schlä - fer die Träu - me so schwer.
 4. daß ich die Au - gen ihm hal - te be-deckt!
 5. Himmel da o - - ben, wie ist er so weit!

22

1.2.3.4. 5.

2. Will
 3. Wenn ein
 4. Hin -
 5. Gu - te

1.2.3.4. 5.

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BIOGRAPHICAL SKETCH

Sergio Acerb, Jr.— double bassist, is from São Paulo, Brazil.



Thanks to a fellowship from the Brazilian Government he was able to come to the United States in 2000 to study with Robert Black at The Hartt School of Music. After graduating with a Master's degree in 2002, Dr. Acerb studied with Volkan Orhon at the University of Iowa. He completed his Doctor of Music in Double Bass Performance under the tutelage of Melanie Punter, and has done studies toward a Certificate in Pedagogy of Music Theory at Florida State University. His college experience includes a teaching assistantship position at the College of Music, which involved teaching applied lessons in the double bass studio for four years. In another capacity as assistant program coordinator of undergraduate chamber music, he coached and prepared groups to perform in studio recitals and concerts. In addition to teaching, he served as Secretary/Treasurer of the Music Student Allocations Committee at Florida State University. Dr. Acerb was awarded a Florida Division of Cultural Affairs Artist Enhancement Grant in 2006, which enabled him to study with Duncan McTier at the Tibor Varga Music Academy in Switzerland. He taught double bass and chamber music at Blue Lake Fine Arts Camp in Michigan and The Abilene Summer Music Festival in Texas. As an educator, Dr. Acerb has given string clinics and master classes in Alabama, Florida, Iowa, Louisiana, Wisconsin and Texas.